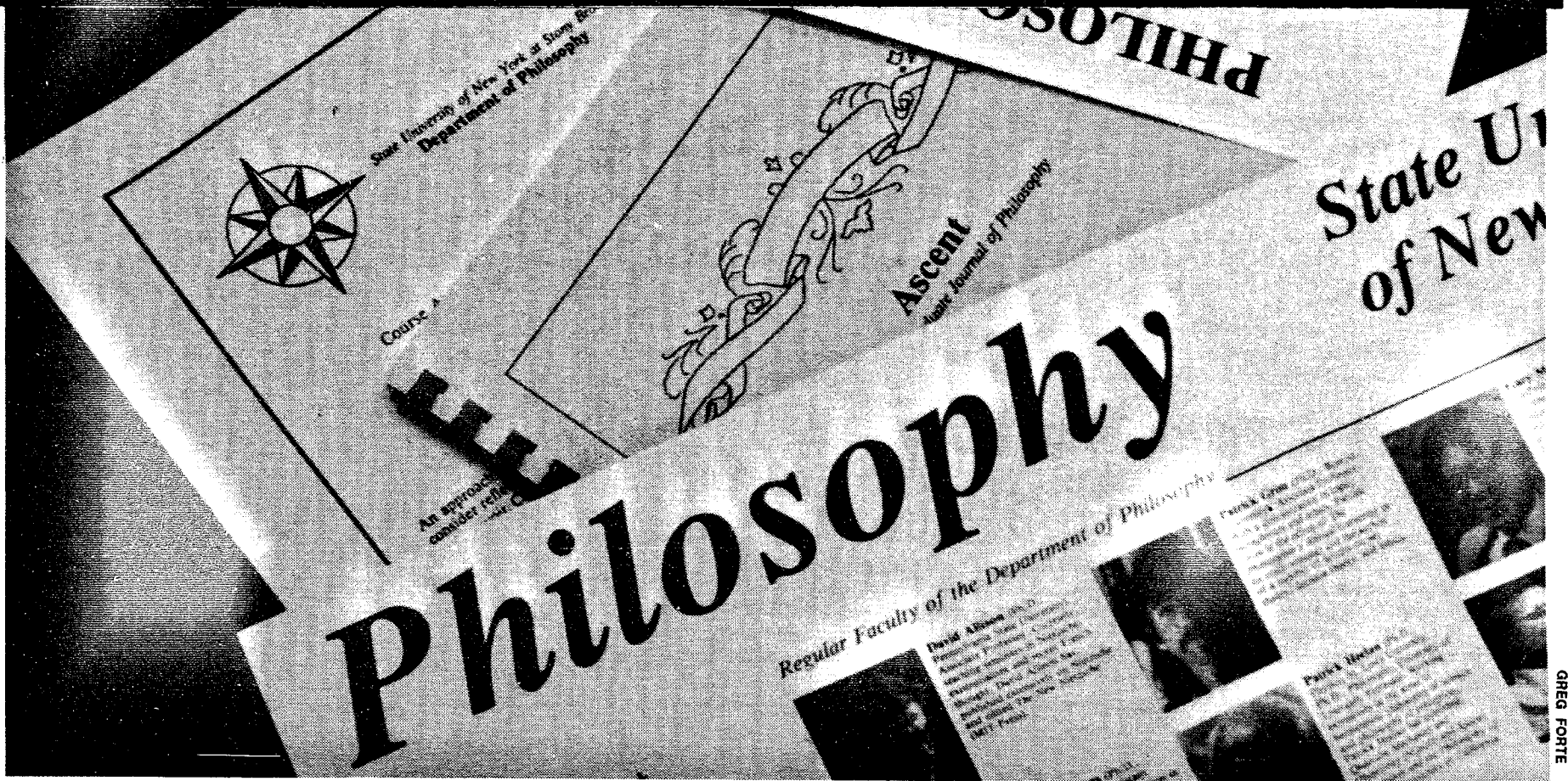


THE
STONY
BROOK

PRESS

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People With AIDS Coalition Award Second Consecutive Stony Brook Employee

by Rob Gilheany

The People With AIDS Coalition has given its Certificate of Appreciation Award to an employee at the University Hospital for the second month in a row. Donna Savilla received the award for her work bringing her sister Lisa, who is suffering from AIDS back home from Puerto Rico. (Donna Savilla was nominated by her sister.) The award goes to people who humanize health care profession and for people who have gone the extra mile to make life better for people with AIDS.

Donna Savilla went to Puerto Rico to get her sister Lisa and bought her ticket, and they both returned to New York. Lisa Savilla said that her sister Donna fought with people to get her out of Puerto Rico, to get better health care. The health care system in Puerto Rico, a colony of the United States, Donna and Lisa both described as having "incredibly inadequate health care." Lisa said "I had to buy my own Tylenol". She also went on about how she had to administer her own antibiotics. Donna talked about how her sister's hospital room was ice cold. The warm weather and the cold room also sets up a condition where opportunistic viruses can enter the body, a perilous situation for an AIDS patient.

The horrendous health care situation in Puerto Rico is due to the lack of funding and resources for that islands health needs. Bob Ledderer who is an activist for both Act-Up, AIDS Coalition to Unleash Power, and for the Independence of Puerto Rico, commented on the relationship between states and Puerto Rico. The relationship is colonial, and there is no equality in that kind of relationship. Ledderer stated that "there is a cap on aid to Puerto Rico that is grossly inadequate." He commented on formulas the federal government uses to return tax money to states for health care and said Puerto Rico gets half or two-thirds of what they are intitled to.

Fighting was a preoccupation for Donna Savilla in her ordeal to get her sister home from Puerto Rico. Her ex-boyfriend fought with her against bringing Lisa back to New York, saying she did lots of drugs and its dangerous for her to go back to New York. But her biggest problem came on the job. Back in November, when she was working out the arrangements to get her sister back home, she had to take some emergency sick time for herself. She claimed her supervisor tried to dump her out of the hospital citing "family illness as well as yours." She filed a grievance with the union C.S.C.A. and is now working in housekeeping which is lower than Clinical Assistant.

Dr. Alan Hartman told the Press that Donna Savilla was "quite good" as a Clinical Assistant. He said "she worked her way up from housekeeping" and said she was "very good with patients." She went on to say "after a number of hospitalizations, her supervisors decided to transfer her to a less demanding unit. Her supervisor said that there were other reasons, but refused to elaborate and asked not to be named.

Lisa Savilla is not on AZT, the commonly used anti-AIDS drug or on Compound Q which is now in the process of being approved by the Food and Drug Administration (FDA). Nor is she receiving Gamma Interferon, an effective anti-AIDS drug (you have to go Kenya to get that.) She is receiving a drug called DHPG to stop retinitis from blinding her.

The People with AIDS Coalition (PWAC) donates money to make life easier for people with AIDS, but they are running out of money to donate. PWAS of Long Island is located at 1600 New Highway Suite 22, Farmingdale, New York 11733.

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(from left to right) Lisa and Donna Savilla with Louis Wiese, Chair of the Care Givers Committee (PWAC).

Assistant Vice Provost Accused of Sexual Harassment

A series of complaints from Central Hall Student Clubs are being investigated; students cite examples of incompetence and discrimination on the parts of Randall and other University Administrators.

by Lan Wo

Assistant Vice-Provost Warren Randall has been on the receiving end of a host of complaints for the past year. Things have reached the boiling point this month due to the way he has carried out his duties of building manager of Central Hall and include allegations of his sexually harassing the former President of a student club. It seems that as complaints against Randall have poured in he has limited access to the building.

In addition to the sexual harassment charges, the building as well as classrooms have been locked during the first week of classes forcing to students to their hands and knees on the floor of the hallways listening to a lecture.

Things got hot this week when the unlocked office of USB Weekly was torched. There are no suspects in who sparked several stacks of newsprint in the dark urine-smelling office.

Polity is collecting complaints from various organizations. Treasurer David Green has stressed that he does not want to exploit the issue but to resolve the problem. Polity President Dan Slepian has strongly stated his opposition to administrators implementing regulations that concern students without their input. As of press time the Graduate Student Organization was working on a resolution concerning the sad state of affairs in Central Hall.

The tenants of the basement of the building are primarily student organizations, but it also houses classrooms. The garbage has

been left to fester on numerous occasions whereupon Vice President for Campus Operations Harry Snoreck has had to send down Environmental Health and Safety to remove the mountain of trash and exterminate the premises.

Student Activities Director Carmen Vazquez and henchman Ed Quinn covertly met to discuss the situation with Randall (openly admitting that the meeting(s) have occurred), and made the new hours. Vazquez is known for her bias against student media as shown by her role in the locking up of hundreds of issues of a student newspaper in the Union last semester. Quinn and Randall have also been accused of ransacking the personal belongings of students stored in the building.

The Gaming Club was given space in Central Hall last year however they received their key only last week. Not only was programming severely impeded but Polity funds were wasted to the tune of \$250.

The Science Fiction Forum has strongly voiced their opposition to the new hours in the form of a petition delivered to Vazquez but she has not responded to the complaint.

Security seems to be a big problem in the building. The offices of USB Weekly were left unsecured for lack of a key and the office was set afire last Monday morning. This incident follows a week when classrooms were locked and a calculus class was taught in the hallway with students sitting on the floor next to a brimming garbage can buzzing with insects. Not only were the classrooms locked, the Graduate Student Organization complained to Snoreck that the front doors of the building were locked in the middle of the afternoon. Mr. Randall has claimed that it is

his responsibility to initiate work orders for necessary repairs and services but that the actual work is the responsibility of custodial staff and unlocking doors the responsibility of Public Safety. Randall has admitted to problems with the janitors and the inadequacies of their foremen and has stated that he hasn't the power of a vice president - in short passed the buck. Mr. Randall has told The Press that his middle initials should be "F.U. for follow up."

Seth Hopkins, the former editor of the *continued on page 15*

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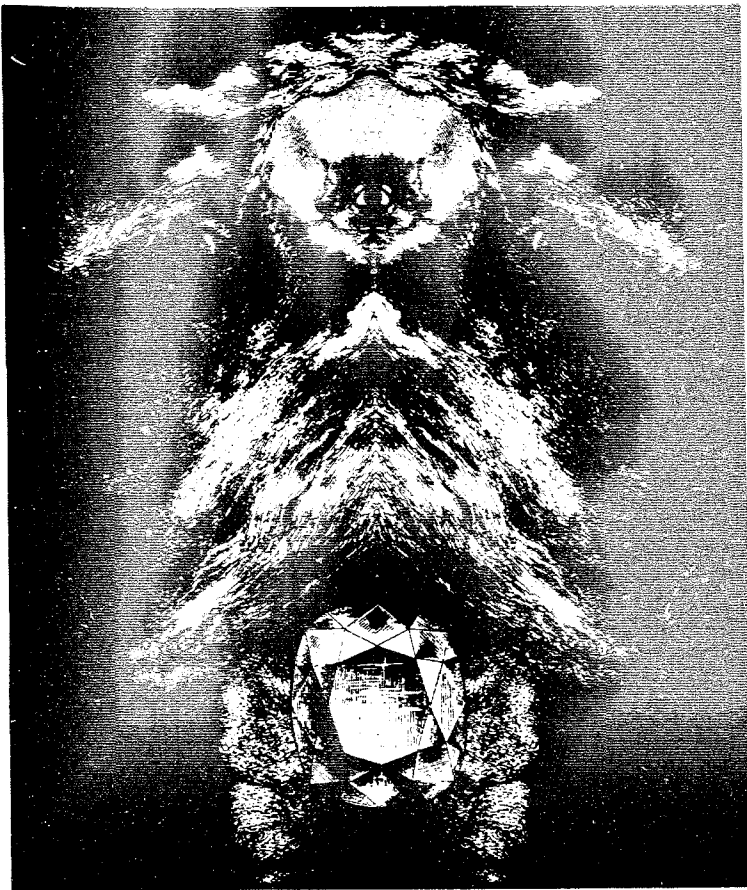
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Philosophical Differences



by Joe DiStefano
and Robert Rothenburg

Patrick Grim, Director of Undergraduate Studies for USB's philosophy department, has resigned along with Doctoral Program Director Marshall Spector. Their resignation this summer came on the heels of Philosophy Chair Donn Welton's removal and replacement by David Dilworth as Acting-Interim Chair by Provost Tilden Edelstein and Humanities and Fine Arts (HFA) Dean Patrick Heelan. These events are part of ongoing internal conflicts within the department as well as with Heelan's role as HFA Dean, especially in regards to recent cuts within the department.

Grim announced his resignation in a letter mailed to philosophy majors and minors shortly after Welton's removal as Chair. In the letter Grim states that "Without consulting with the faculty and often in secret, Dean Patrick Heelan has taken a number of steps which seem to me to threaten the integrity of the department in general and the undergraduate program in particular." The letter, dated August 6, briefly noted the following actions: proposing to cut graduate student support and later eliminating a number of graduate student lines, targeting Assistant Professor Peter Ludlow as a "prime candidate for firing", and persuading the Provost to fire Welton. Grim added "in the recent atmosphere of autocracy I find it impossible to continue...of course, I remain as teacher and philosophical researcher."

Heelan countered Grim's allegations in an unofficial memo of limited circulation which said Grim's letter "contained serious errors of fact" and that "it makes a number of points that can seriously mislead the students, about secrecy

(really, of course, confidentiality—it was Grim who broke the confidentiality about the proposed retrenchments)."

Heelan's reply to the accusations was that the original proposed cutting of grad student lines was "part of a larger story that had a happy ending". In an interview Heelan told the *Press* "it wasn't a proposal that I made, it was an analysis of the situation". In his memo he also stated that Welton had actually, "complimented the Dean on a well run campaign for getting funds for the [sic] grad students," and added that Welton misunderstood provisions of the United University Professions (UUP- The professors' union) contracts in regards to Ludlow and "strongly fought for actions that would have been illegal under that contract". In the case of Ludlow as "one of five non-reappointments and two retrenchments of term faculty in 1992-93 forced on the division by budgetary considerations" the processes used to "identify areas where faculty forces could be shorted...were praised universally and the decisions implemented in accordance with the UUP contract."

According to the the contract, faculty cuts must be made along unit lines (i.e., an entire department or defined section within the department), not of specific individuals. As there is no written definition of the units within the philosophy department, a problem arises as to what unit Ludlow belongs. The unit is not "junior faculty" (Assistant Professors) as there are three other junior faculty in the philosophy department. Heelan told the *Press* that Ludlow's unit was "analytic" philosophy, although faculty within the department claimed they had heard his unit was "cognitive sciences", "philosophy of

perception". Ludlow said, "I never have been told what position or what program is being cut, in spite of a couple of requests to the Acting Chair [Dilworth] to find out and a written letter to Dean Heelan".

Ludlow received a letter from Heelan notifying him that his contract would not be renewed when it expires in August 1994. This termination, according to the letter was due to cuts in the HFA department stemming from the the budgetary crisis. HFA was cut under a plan approved by Provost Edelstein and university President John Marburger. Heelan noted that there is still a possibility for renewal should the budget crisis end by then, though he said the outlook was rather bleak. Ludlow said "I don't understand how this can be justified on the basis of the current budget crisis given that this doesn't take effect until 1994." One faculty member quipped to the *Press* "What if he won the Nobel Prize by then?"

Strangely, Heelan and Ludlow work in overlapping areas of philosophy, according to various faculty who spoke with the *Press* and the Undergraduate Bulletin which lists them working in philosophy of science and philosophy of linguistics, cognitive science and language respectively. This overlapping of areas of study has prompted speculation about Ludlow being singled out because of a philosophical difference, as stated in Grim's letter. "He's [Ludlow] a critic of everybody" in the department, Grim told the *Press*.

According to Grim, Marburger released a memo over the summer that there would be no retrenchments, i.e. faculty cuts. However, Heelan claims Marburger gave approval for faculty cuts. Grim also told the *Press* that Heelan never sent an official memo outlining his plans to cut the HFA division, but verbally (around July 9) called various department chairs to come to his office to see the plan, which did not list units for retrenchment but names of faculty to cut, including Ludlow. Junior faculty in other departments were said to have received letters similar to Ludlow's in regards to the faculty cuts.

In a memo entitled "A Change" former Chair Welton took issue with what he called "the disregard of the counsel and the Chair and the faculty of the department as to where downsizing should take place, along with a corresponding use of a handpicked Priorities Committee [which chose areas to be cut in HFA] to circumvent consultation with the department. With over a 20% loss of faculty [referring to retirements and resignations] combined with an agenda imposed from above the viability of the integrity of the

department was threatened. My effort to bring these issues to the fore has resulted in me being replaced by the Dean's appointee." As of press time, the *Press* has been unable to contact Welton as he is on research leave which was promised before he was removed as chair.

According to Heelan and Dilworth, within a year or two a prestigious philosopher from outside the university will be gotten as the new department Chair, Dilworth noting the Provost was willing to spend "big bucks" on such a person, although it will take the retirement of three or four tenured professors and various reallocations to pay for it. Heelan justified this as the opinion of "experts", referring to a State-mandated five year review done of the department last year.

The site review, performed by outside faculty Robert Ackerman (U-Mass), J.N. Mohanty (Temple) and Charles Scott (Vanderbilt) praised the department, especially its concentration of Recent Continental philosophy, as placing USB "in the top two or three departments in the United States," but noted that the department was "badly demoralized" by emphasis on Continental philosophy over American, Analytic and other schools of thought.

"It is mandatory that the department establish channels of communication and trust involving all of its members," the report said. The report also noted Welton was "the only Department member with any real support for heading Departmental administration." It went on to say that, "the Department seems to make its decisions by a largely unstated delegation of authority to a small subset of the faculty. Many faculty members feel totally left out of the decision making process." The report also called for "collective" decision making and "gentle administrative support", noting that the morale and potential careers of students were damaged by infighting.

In response to the report, the department had two open meetings of faculty to open the lines of communication as well as writing a departmental mission statement in April of this year, requested by Heelan. The mission statement outlined the department's goals, among them "to forge a new mode of philosophical analysis beyond the present oppositions of American,

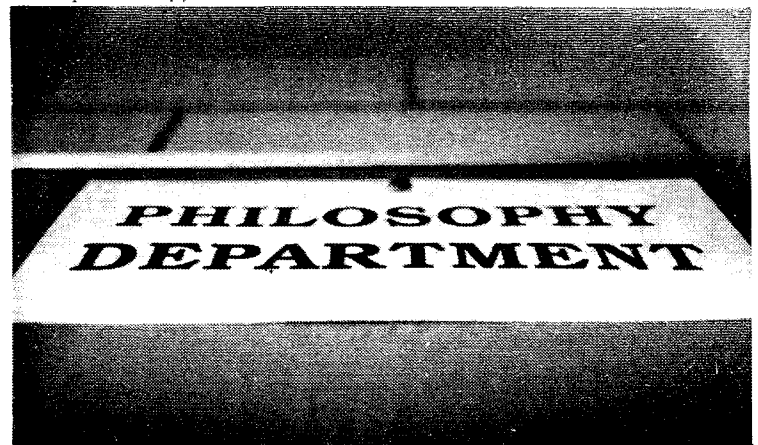
Analytic and Continental philosophy" and "selectively strengthen and enhance the interface research of the department and our interdisciplinary teaching in connection with other departments." A few noted areas included Philosophical Psychology; Logic, Linguistics and Semantic Theory, both areas of Ludlow's specialty. The statement also mentioned Ludlow's book *Philosophy of the Mind: Classical Problems and Contemporary Issues* as "a collaboration [that] has resulted in a major book of readings."

However, at that time New York State was already in the midst of its current budget crisis, and the Humanities and Fine Arts division was cut by \$780 million. To determine where cuts and downsizing were to occur, the Priorities Committee was formed. In terms of the appointees criticized by Welton and others, Heelan told the *Press* "When it comes to disciplines of research and scholarship" the choice of members for the HFA Priorities Committee was "not a matter of election but expertise." When later asked about the Site Report's recommendations regarding faculty participation, Heelan responded "The academic programs are always arranged in consultation with the faculty," noting the philosophy department "lacked (in the opinion of the reviewers) the internal mechanisms" for selecting the committee.

This philosophical musical chairs has become an issue of controversy within the department. In a memo Welton stated, "I think it important to stress that the issue here is *not* whether we should go for an outside chair. This question was on our agenda for this coming Fall and, without a doubt, would have been my recommendation for our hiring priorities. Rather the hub of the issue concerns both the vision of how the Philosophy Department should be configured and who is to determine that vision."

Grim recently told the *Press*, "The majority of us feel we are under siege...We're getting directives from the top." He added, "What's most important is research and teaching—it's hard not to let it take a lot of your time."

According to Dilworth, a social gathering will be held for philosophy student within the next two weeks, where Grim's letter and related issues are to be discussed.



GREG FORTE

Gaffney and Vecchio

Republicans Vie For County Executive Nomination



Pat Vecchio, 14-year Smithtown Supervisor.
by Dave Suarez

Registered Republicans will have the opportunity to determine who will be their parties' standard bearer for county executive against Democratic incumbent Patrick Halpin on September 14th. After polls have closed at 9 p.m., GOP voters will have either chosen 4-term assemblyman Robert Gaffney, who has been endorsed by the Suffolk County Republican Committee, or 14-year Smithtown Supervisor Patrick Vecchio. There are over 260,000 voters who are registered Republican. However, it is anticipated that no more than 20% of the party faithful will turn out for this contest, as voter turnout for primaries is typically very low.

Gaffney, who represents the 4th Assembly District and is the ranking Republican on the Assembly Corrections Committee, believes he has compiled impressive credentials, having received endorsements from the Sierra Club three times for his work on legislation pertaining to the environment. A special agent for the FBI for four years and a practicing attorney for the last eleven, Gaffney believes that experience has helped him in dealing with criminal justice issues in Albany. In fact, he co-sponsored the crime control and asset forfeiture acts. Gaffney, though, has never been a prime sponsor of any bill in Albany and explains that in the assembly, which is controlled by a Democratic majority, it is almost unheard of a member of the Republican minority being a prime sponsor of any bill. Thus, Gaffney claims that the bills that he has co-sponsored have been significant achievements. Further, he adds that he has contributed to every criminal and environmental bill that has come out of the state's capital. When pressed about any administrative experience he might bring to the county executive's office, Gaffney points to the experience he's acquired as member of a five-man law firm. The Miller Place native contends that when you add up his experience in law enforcement, politics, and as an attorney, it makes for a portfolio worthy of a county executive candidate.

While Assemblyman Gaffney views his

credentials to be solid, he finds those of Patrick Vecchio to be lacking. Gaffney adds that while Vecchio has indeed been a 14-year supervisor, Smithtown is the smallest town in western Suffolk with 9% of the county's total population. In Gaffney's opinion, that doesn't provide Vecchio with the experience to deal with the experience to deal with a budget as large as Suffolk's. Further, Gaffney claims that Smithtown has prospered because of a stable town board and not because of Supervisor Vecchio's efforts.

Vecchio, who has the backing of Suffolk Conservative Chairman Pasquale Curcio and will also be running for that party's nomination Primary Day against Asharoken mayor William Kelly, states that his years at helm in Smithtown have prepared him with the proper background to be county executive. Vecchio explains that as a supervisor, one must prepare budgets, and submit them to the town council, much like a county executive prepares and submits his budget to the county government.

Smithtown government, as Vecchio puts it, is simply a "microcosm" of county government.

Having balanced budgets thirteen times in Smithtown, Vecchio notes that he hasn't had to borrow large sums of money from other municipalities, which county and state officials have had to resort to in order to balance their respective budgets in the past. Vecchio says the management experience he has contrasts sharply with Robert Gaffney's, who has no administrative experience. Further, Vecchio contends that as a state legislator, his opponent must share in the responsibility of the poor financial condition of New York State, which has the fourth worst credit rating in the country.

Like his GOP opponent, Vecchio believes his credentials pertaining to crime are impressive. For over twenty years, Vecchio served as a policeman in New York City, including a lengthy hiatus as bodyguard for Republican mayor John Lindsay. Vecchio feels that his years of service as a policeman in the city will provide him with ample insight into the budgetary needs of the Suffolk County Police Department.

While the issue of qualifications has risen often in this Republican slugfest of at least equal interest has been the question of ideology, particular regarding that of Supervisor Vecchio. Originally an enrolled Republican, Patrick Vecchio was re-registered Democratic by the time he successfully ran for Smithtown Supervisor in 1977. Then early last year, Vecchio switched his registration to Republican again. Vecchio has explained his defection to the Democratic party in the 1970's as having been largely a consequence of the Watergate scandal, which he's claimed caused him to be disillusioned with the GOP at the time. When speaking about his return to Republican ranks in 1990, Vecchio said the move was justifiable on ideological grounds because he is philosophically Republican.

Assemblyman Gaffney though, views things differently. He believes the supervisor's return to the GOP to be based on political expediency more than anything else. Further, he contends Vecchio's attempt to appear on the Conservative line on the ballot



Bob Gaffney, Vecchio's opponent in the September 12 Primary election, has the endorsement of the Suffolk County Republican Committee.

in the general election is simply being engineered to benefit Patrick Halpin by siphoning votes away from him (Gaffney) in the event of a three-way race.

Both candidates have also offered some insight on what they might do if elected county executive. Gaffney feels that raising taxes is no answer to solving the county's budgetary problems. Rather, he believes reducing the size of county government would be a good approach. One area though that the assemblyman believes needs bolstering in staff personnel is the police department. Gaffney believes the department to be significantly understaffed, which he feels has led to enormous increases in crime in the county.

Supervisor Vecchio agrees that reduction of county government is necessary. However, Vecchio says at this point, he can't provide specifics on how he'd go about reducing personnel other than that he'd like to merge the offices of county comptroller and county treasurer. Regarding the police department, Vecchio feels the department should be thoroughly analyzed before it can be determined how many additional officers need to be hired. When questioned about property taxes, he makes no promise never to raise them. Rather, Vecchio promises to keep taxes as low as he can and adds that pledging not to raise property taxes is "irresponsible."

One area in which both Republicans are in strong agreement is in their assessments of the performance of the incumbent county executive. Both men contend that Halpin has displayed poor administrative skills over the past four years and that the county is almost bankrupt as a result. Gaffney says that in the Halpin administration, tax dollars have been spent on press releases to a degree that is unprecedented and wasteful. Gaffney is also critical of the number of administrative positions Halpin has created, adding that when the county executive has eliminated some of those positions, he's replaced them with positions that pay even more money. The assemblyman is most critical of Patrick Halpin regarding his increase of taxes. Gaffney is quick to point out that while Halpin pledged to be a tax-cutter when he successfully ran for county executive in 1987, he has increased both the property and sales taxes. In particular, Gaffney points to Halpin's first year as county executive, when property taxes went up 40% in the Western

Suffolk towns and as much as 160% on the east end.

Supervisor Vecchio sees a duplication of services in the county as being a significant contributor to the fiscal problems it faces today. He is also troubled by what he calls "overstifling" regulation of business in Suffolk. Vecchio explains that businesses seeking to construct buildings or industries can be held up for months by the county after they've gone through all the processes at the town level. In the meantime he adds, the employment and consequently, the revenues these industries would bring to the county are delayed.

Vecchio agrees with the move Patrick Halpin made to raise the county sales tax from 7&1/2% to 8% this summer, commenting that it was necessary because Suffolk County was on the "brink of disaster" and in need of additional revenue. However, Vecchio is critical that Halpin waited that long to raise the sales tax, arguing that the move should have been taken in February when Donald Blydenburgh, Presiding Officer of the Suffolk County Legislature, urged Halpin to increase the sales tax. Vecchio contends that had Halpin enacted the sales tax increase back then, \$8 million in revenues would have been generated and Halpin's county furlough plan, which laid off county employees without pay for ten straight Fridays this summer would have been unnecessary. (The furlough plan was estimated to have saved the county \$4 million.)

Should Vecchio emerge victorious, in the Republican primary, Gaffney pledges to support him in his efforts to unseat Patrick Halpin, in November. Vecchio claims though, that should he lose the GOP primary to Gaffney but defeat William Kelly for the Conservative line, he will campaign vigorously to defeat Halpin and Gaffney in November.



Amiri Baraka v. Spike Lee: Round One

by John Sealy

Amiri Baraka, a professor of Africana Studies at SUNY Stony Brook, has spearheaded a raging battle against Spike Lee, the director of a biographical movie on Malcolm X. Baraka and "The United Front To Preserve The Legacy of Malcolm X and the Cultural Revolution" think that based on Spike Lee's prior failure to re-present the actual events in the lives of African Americans, he will also distort the image of this recent historical figure in American history, thus administering irreparable damage rather than grabbing the opportunity to truthfully present Malcolm's role in the struggle for equality. Spike has seemingly used the Black situation exploitatively for a profit. This is to say Warner Brothers and Hollywood really do not care about this documentary-like story line, just the "box office."

According to M.S. Handler in the introduction of *The Autobiography of Malcolm X*, it was Malcolm's intention to

raise Negro militancy to a new high point with the main thrust aimed at both the Southern and Northern white supremacists. Mr. Handler also agreed that to the very end, Malcolm sought to refashion the broken strands between the American Negroes and African culture. Malcolm X said that "he saw in this the road to a new sense of group identity, a self conscious role in history, and above all a sense of man's own worth," which he claimed the white man had destroyed in the Negro.

One of the latter events in Malcolm X's life included the pilgrimage to Mecca known as hajj, a religious obligation that every Muslim fulfills, if possible, in his/her lifetime. Amiri Baraka said in an interview with the Stony Brook Press that Malcolm's dynamic leadership quality was augmented because of his trip to Mecca and other countries. He met Muslims of all nationalities and was shocked by their receptiveness and willingness to examine the Black people's struggle back in America. He met with Muslim pilgrims from Ghana, Indonesia, Japan, China, and Afghanistan, a human spectacle more

colorful than the eyes could take in. He became a recipient of honors that in America would be bestowed upon a king - not a Negro. Malcolm also mentioned that he found evidence that the forefathers of the slaves brought to America from 1619 to 1865 had roots laden with royal African blood.

The problem with Spike Lee's movie is a lack of the broad spectrum that encompasses Malcolm's life. His nicknames before his intellectual explosion and before his independent research into his African roots were Homeboy, Harlemite, Detroit Red, and Hustler. Then, according to Alex Haley (author of "Roots", who took the dictation for Malcolm's autobiography) "Malcolm's absorbing personal story is of the man who rose from hoodlum, thief, dope peddler, and pimp, with seven years in jail to become the most dynamic leader of the Black Revolution.

Baraka, scholar, poet, and politically astute writer said in the New York Times that "we will not let Malcolm X's life be trashed to make middle class Negroes sleep easier."

Betty Shabazz, Malcolm's widow, also stated that "people who really knew Malcolm

and who understood the thrust and importance of his leadership have a right to question anyone who is doing anything on Malcolm."

Spike Lee mentioned that "even though Mr. Baraka has appointed himself the grand poo-bah of all blacks, artists don't do that. There are 30 million blacks in this country, I think more of them are on my side than on his." Then, in the same article, Spike deplored that he "will not let a committee write the script" for his movie.

Baraka told the Stony Brook Press on September 6, 1991 that "an anonymous person concerned sent me the script" and that "as is, black people will not like it." He continued by saying, that based on what he has read of the script "my presupposition and scrutiny is correct." Mr. Baraka also mentioned that "based on our analyses of Mr. Lee's past films we are sure he will exploit the Black Muslim's life, corrupt his history and forever taint the legacy of one of this country's most revered leaders of the Black Liberation Movement."

AN OPEN LETTER TO THE DIRECTOR

In the U.S. today, and indeed all over the world, the terrible crush of reaction and backwardness haunts the people. Where a couple decades ago, we might say revolution is the world today, in the last few years we have seen many of our hard fought advances wiped out. In particular for the Afro American people this retrograde trend has been punctuated just recently by the vetoing of our civil rights bill by President Bush and now the eminent appointment of a seriously backward negro on the supreme court replacing the courageous pioneer Thurgood Marshall.

One aspect of this retrograde trend, this reactionary backward motion is in art and culture. This is because in the superstructure, the ideas and institutions rising from the economic base of a society, very sharp class struggle goes on. Now we are told Spike Lee is going to make a film on Malcolm X's life. Just as we were told that "Do The Right Thing" would deal with the Howard Beach lynching and "Jungle Fever" would focus on Yusef Hawkins' murder.

But DTRT reduced the Black Liberation Movement to a comic burlesque demanding black flicks in a pizza parlor led by the Bugged out, It told us as well that our children were killed in our caricatured Hill Street Blues communities only for playing their radios too loud!

"She's Gotta Have It" transformed the black woman's movement for social equality into nymphomania. "School Daze" trashed Black colleges as colored animal Houses existing strictly for copulation and rock, where the students either wanna be white or else they are just dark jealous jigaboos and hypocritical militants who wanna be wanna be's.

"Mo Betta Blues" which was hyped as dealing with Trane, reduced the music to a middlebrow commercialism and told us Black artist could only get married to black women if we stopped being artists.

"Jungle Fever" hypes Yusef Hawkins, but actually takes up the sickness of the racist mob "explaining" that they murdered Yusef Hawkins because they thought he was coming to see a white girl.

Our distress about Spike's making a film on Malcolm is based our analysis of the films he has already made, their caricature of Black people's lives, their dismissal of our struggle

and the implication of their description of the Black nation as a few besieged buppies surrounded by an irresponsible repressive lumpen.

Historically, the people's enemies kill their leaders and then coopt their legacies to render them sterile and impotent in death by distorting their lives of struggle. The retrograde trend brings with it people like Walter Williams, Thomas Sowell, Stanley Crouch, Roy Innis, Gascha Butelezi, and Colin Powell to oppose Black struggle for democracy and self determination. Witness Tom Ass Clarence! He is Bush's "Most Qualified" to sit on the Supreme Court because he rebukes black democracy even though obviously "black."

Spike Lee's campaign to do the Malcolm movie because he is black is simply the nationalism of a bourgeoisie claiming its market. But in every nation there are two cultures, that of the oppressed and that of the oppressor. Spike's nationality is not enough to tell us whose side he's on. His past films are clearly part of the retrograde trend, his "blackness" simply a recognition of his market, even while be-littling black struggle as an impediment to the social Ascension of a small class of alienated Buppies.

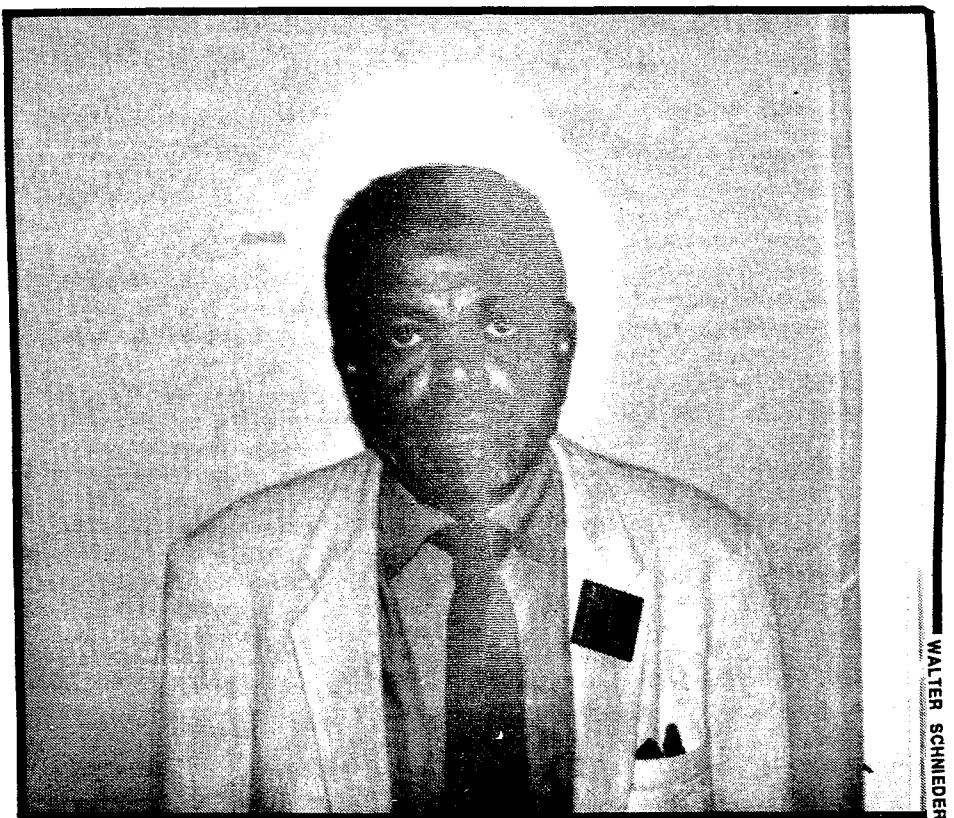
Therefore it seemed critical to us as a group of black intellectuals, artists, political activists and historians that we put forward some clear criteria for making an honest and important film about Malcolm X.

Malcolm X had an objective well documented life. It is material and historical. It cannot be tampered with or distorted!

Malcolm X's life was a chronicle of change and development. Some of the most important change was public! It has specific and objective, documented ideological character and dimensions. It must be presented as it actually existed.

Malcolm's relationships to society, as individuals, institutions, political organizations or the state, was also objective and historical and has been documented. It cannot be made into some subjective fiction to please middle-class negroes, the brothers Warner or the U.S. government.

We do not want to see, for instance Malcolm's early dope, crime "Detroit Red" years as the predominant focus of the film. They should be portrayed as they actually happened.



Amiri Baraka outside his Stony Brook office.

We do not want to see Malcolm's embrace of Islam and Elijah Muhammad distorted or radio Rahmized.

Likewise we do not want to see Malcolm's break with the Nation of Islam nor his ideological change and political development after his trip to Mecca and Africa, his return to the U.S. to form the OAAU caricatured, lied about, or distorted.

It would be a crime against the Afro American nation for instance to make Malcolm's later ideological development and political estrangement from the Nation of Islam and earlier "The White Man Is The Devil" stance a justification for making it seem that Malcolm became indistinguishable from Martin Luther king before he was assassinated.

One of the most deadly campaigns the retrograde trend has initiated is to try to disconnect Malcolm X from the Black Liberation Movement and Black People's struggle. Reactionary white publishers now even feel so strong they can sue black revolutionaries for publishing Malcolm's work!

This letter is meant to begin to focus the whole of the Black nation Spike Lee's film on Malcolm X. This is entirely serious. We will not have our "shining black prince" distorted out of petty bourgeois ignorance, arrogance, or lack of courage. The life of Malcolm X is not just a "commercial property," it is an expression of peoples' life, will and history. And if Malcolm X's life is distorted or belittled or caricatured in any way, we will lead a struggle, from theatre to theatre across the country, if we have to, to see that the masses of black people are informed about what these distortions are, and what must be done to oppose and end them.

-United Front to Preserve The Legacy of Malcolm X and Cultural Revolution
Amiri Baraka, Elombe Brath, Coltrane Chimerenga, Amina Baraka Viola Plummer, Black Consciousness Movement, Preston Wilcox, Dec.12 Movement, Unity & Struggle & many others.

All applications for Student Activity Fee Waivers for the fall semester must be received by the Office of the Treasurer by September 24, 1991

No applications will be accepted after 5:00 pm.
See Mary Shear for applications

Questions regarding your qualifications for a waiver should be addressed to David Greene @ 2-6478

COCA PRESENTS

Sept. 13-15	The Doors
Sept. 20-22	Silence of the Lambs
Sept. 27-29	FX2
Oct. 4-6	Robin Hood
Oct. 11-13	What About Bob?
Oct. 18-20	Terminator 2
Oct. 25-27	Backdraft
Nov. 1-3	Boys-n-the-Hood
Nov. 8-10	Rocketeer
Nov. 15-17	City Slickers
Nov. 22-24	Point Break
Dec. 6-8	The Doctor
Dec. 13-15	Regarding Henry

All Movies Shown In Javits Room 100
Friday, Saturday 7pm, 9:30pm, Midnight
Sunday 7pm, 9:30pm

Tickets: \$1 With SBID, \$1.50 Without

TOEY TOES

SAB is hiring a Stage Crew Chief and all Stage Crew members will be interviewed. Applications required!

Pick one up in the Polity Suite,
Union room 258.

Deadline: September 15th.

SEE DAN SLEPIAN SEE DAN SLEPIAN SEE DAN SLEPIAN

SEE DAN SLEPIAN

*FSA Class A Positions Available.
*Applications are now being accepted for COCA (Committee on Cinematic Arts).
*Seats for undergraduate representation on the University Senate are open.
Ask For Dan Slepian in the Polity Suite, SB Union Room 258

SEE DAN SLEPIAN

SEE DAN SLEPIAN SEE DAN SLEPIAN SEE DAN SLEPIAN

WE NEED YOU!!!



Volunteers are needed for
Special Olympics

SIXTH ANNUAL ADULT FALL GAMES

Date: Sunday, October 27, 1991

Place: SUNY Stony Brook - Gym

Time: 7:30 AM For Orientation

Who: Anyone who would like to spend a rewarding day with a Special Olympian.

Questions?

Call Suffolk County Special Olympics at
928-4489

ACCEPTING APPLICATIONS:

8 Assistant Treasurers.

2 Work-Study Positions Of The Eight.

SEE DAVID GREENE

Pick Up Applications In
The Polity Suite, Union Room 258.

All Clubs and Organizations must have all of their Executive Committee (President, Vice-President, Treasurer, Secretary) elected by **September 17**. There will be a MANDATORY Treasurer Workshop which all must attend (coming soon). Building LEGs must elect Senators. Pick up signature card from Polity and return with all necessary signatures by **Monday, September 16**.



Uncle Fred's Cabin

VP: Local Blacks Don't Know How To Act

Students won a major victory recently by getting Vice-President for Student Affairs Fred Preston's decree banning concerts in the Ballroom of the Student Union reversed. But there is cloudiness in the silver lining. Regulations banning off-campus people from attending rap concerts have appeared.

That ballroom and that Union is ours, and we should not let bureaucrats tie it up in red tape. The concert committee makes more money on tickets sold off campus because students get discounts from the price of the tickets, therefore these regulations create a disincentive to produce rap concerts at the Brook.

These regulations are problematic for students who want to bring non-student friends on campus for shows. The regulations limit students to one guest each for non-rap shows and prohibit non-students completely from rap shows.

What if Preston had a nephew in the area - would he be allowed to attend? And of course the question of alumni - are they going to stop our alumni from going to shows on campus after they spent thousands of dollars and many hours on this campus which is suffering from bureaucratitis? The campus is becoming more and more sterile all the time as they clamp down on our rights little by little every year, and it is fast

approaching a time when we won't have any rights left. There need to be more people to say "fuck you" to encroaching authoritarianism.

The banning of off-campus people from rap concerts raises serious issues. Who goes to rap concerts? A lot of black people do. This ban discriminates against blacks. There has been violence at a few shows the last couple of years and Preston seems to be saying that black people do not know how to behave, in turn constructing rules that in fact discriminate against blacks. The rap ban is obviously an attempt to keep out-of-town blacks off campus. Fred Preston is black and his action represents a hand turning back the clock wound up by the Civil Rights movement. Bush's supreme court nomination Clarence Thomas showed what a House negro he is when he tried to do away with class action lawsuits. Fred is attempting to limit the number of blacks on campus. Unfortunately for him some Blacks are students on this campus - Stony Brook is not "White Only."

Beware of rules that discriminate against blacks. Be it a rap concert or the way in which the death penalty has proven that blacks are dealt with in an unfair way in the society in which we live.

Ostensibly Fred Preston's duty is to the students, and certainly he feels that he has done his part in repealing his prior decree against concerts in the Union Ballroom. However, Preston has not atoned for his sins by repealing his concert ban. Placing restrictions upon off-campus attendance of concerts is in effect treating students and their friends as children. Off-campus people attending concerts are now required to come to a concert with a student, sign in, and in turn have a separate colored ticket from the students. As if placing limits on attendance for off campus people isn't bad enough, Uncle Fred has completely banned off campus individuals from rap concerts.

A university community should embody the highest ideals of the larger democratic society, and in fact should surpass them. Traditionally universities should also be cultural meccas for the outlying community. Apparently Fred Preston does not consider rock music, and especially rap music viable as art forms. Why are there no restrictions placed upon so called art music, i.e. events that take place in the Staller Center. The message that Fred Preston is sending to the community's youth both black and white is apparent, "You are not wanted, go home."

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LETTERS

Freedom for Israel

This letter is in response to a letter entitled "A Racist Education" from Robert Nezami that was published in Volume 12, #16 The Stony Brook Press:

Dear Mr. Nezami:

Perhaps you should complain to the school system that you are not being taught history correctly. Israel did not invade another country and take it over. It was Israel who was attacked by Jordan in 1967. At that time, Israel did not own the West Bank; Jordan did. Don't you believe that every country has a right to defend itself? You certainly believe Iraq does. Self defense is the claim Israel has on the West Bank.

Since you reject the ancestor defense of owning land for Israel, i.e. Jews, then you must reject it for the Arabs. (The Ottoman Empire owned the Middle East for centuries.) Certainly you don't accept any religious claim to any territory. Fine. This leaves us with political and military reasons. While you may not like the military, since you had no qualms of Iraq using its military to take over Kuwait, you therefore accept military rule. You don't like invasions, but almost all countries are a result of wars. It's just a fact of history. Let's examine it in Israel.

A long time ago there was a slave revolt in the Egyptian Empire. While the Pharaoh's army was strong, Egypt was mysteriously hit with several "natural disasters" at the same time as the revolt. In any case, the slaves, known as Israelites were freed, and they travelled east towards Canaan. ("Canaan" is the original name for Israel. "Palestine" was the name given by the Romans.) After

travelling for forty years in the Sinai desert the Israelites entered, or invaded if you will, Canaan. The Canaanites fought back but were defeated. The Israelites changed the name to "Eretz Yisrael", the land of Israel. However, as a result of political rivalry, the country eventually split in two, Israel and Judea. [Several centuries and many conquests later] the Ottoman Empire was established in Israel. This is the first time Arabs in the Moslem religion ever owned Israel.

Then came WWI. The Ottoman Empire supported Germany and Austria-Hungary. They lost, and the Ottoman Empire was conquered by England and France. Under the League of Nations, England was given a mandate over Palestine.

Then came WWII. England was badly hurt in the war. It couldn't keep control over Palestine. Therefore, through a new United Nations, the Middle East would gain independence. At this time, the UN owned Israel. Now we get to the good part.

The area of Palestine included what is today Israel and Jordan. Now, as the Middle East was divided up upon several countries like Iraq and Syria, Palestine had a problem. Both Jews and Palestinians lived there. What were they to do? They decided to divided up Palestine between both of them. They would each get a part. That's fair, isn't it? Everyone gets a country. The Jews accepted it and Israel was created.

In 1967, ISRAEL STILL DID NOT OWN THE GOLAN HEIGHTS, GAZA STRIP, WEST BANK, NOR EAST JERUSALEM. Jordan owned East Jerusalem and the West Bank. It prevented Jews from worshipping at Jewish holy sights. (Today, under Israeli control Arabs are allowed to worship in Arab holy sights in East Jerusalem.) In 1967, Israel WAS AGAIN INVADED by Syria and Egypt. Again the Arabs lost, and lost big. As

you can see, the Arab countries were never at peace with Israel, even before Israel owned the West Bank. Israel did not invade Jordan. Israel successfully defended itself.

Look at a map of the Middle East. Israel is surrounded by a large area of Arab controlled land. The Arabs own North Africa and all the Middle East except Israel. The Arab countries attacked Israel three times. (Again in 1973.) They lost all three times. Why should Israel be punished for winning?

For your information, I disapproved of Egypt getting back the Sinai Desert, but it's a fact I'll have to live with. At least it was Egypt who initiated the peace. Israel has always wanted peace with the Arabs, but it was they who did not want peace with Israel.

Jerry Katz

A XENOPHOBIC AT LARGE

To The Editor:

As a civil rights advocate I can only say that the conservative Clarence Thomas should be sent to Harlem for a beating. Any Black American knows that there is no such thing as a black conservative because this is against the principles of the abolition of slavery in the United States. A Conservative, or a Republican is someone who is opposed to affirmative action and civil rights, who is reared by Sectionalist America (Redneck County USA). Thomas should be given a new name: Jim Crow, xenophobe at large. When I saw Thomas making his speech and President Bush affirming his stance, I can't seem to

figure out who was speaking, Thomas or Bush? What Thomas has said was exactly what white Americans want to hear from black Americans. This is sickening.

Are we to be stripped of our rights? And from a black person, no less! With Clarence Thomas on the seat, civil rights may lose its definition that leaders of the 60's had fought so hard to secure: FREEDOM.

Eleni Jordain

GET IT OFF YOUR CHEST!

The Stony Brook Press welcomes your opinions. Letters and Viewpoints should be approximately 250 and 1,000 words in length, respectively.

Handwritten submissions will be burned.

Crown Heights: A Pattern of Racial Injustice

by Leroy Schwartz

The Hasidic driver, whose car fatally struck 7-year old Gavin Cato, was not indicted by a Brooklyn Grand jury last week. The situation caused by these events, however, appears to be far from over.

The driver, Yosef Lifsh, is in fear of his life and will flee the country. The black community has been angered by what they feel has been an unjust decision. Mayor Dinkins has feebly tried to assuage the unrest with a public statement that he would support a review of the state laws concerning vehicular homicide. Crown Heights has become the cynosure of racial tension in a city already divided.

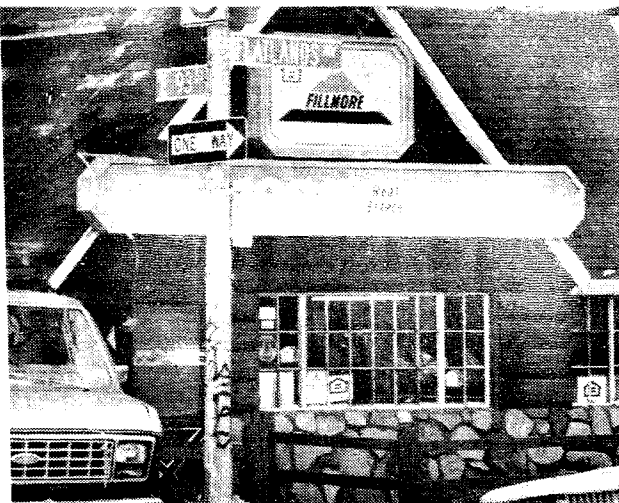
There are many people, disgusted by the actions and words of the black leaders. Al Sharpton, for one, has become a figure so violently hated over the past few years, that there was an attempt made on his life when he was stabbed last year. No doubt his recent cries of injustice and "sabotaging" (New York Newsday, Sept. 6) by the district Attorney have once again fueled the words of scorn from those who abhor him.

This group would argue that Sharpton is spreading a social disease throughout the black community, causing unrest, exciting tempers, and sparking violence, and perhaps they are right.

These same people though, do not think that there is racial injustice in this city. Their eyes are obviously closed. One just has to walk through the streets of New York City to see racism. It is apparent in the division of neighborhoods, and even more so in the racial division of school districts. No one can argue that a child growing up in a black neighborhood has the same opportunities as a child in a white community. Discrimination only begins in the public schools, and continues throughout the black child's life.

In Canarsie, another Brooklyn neighborhood, black children whose families have purchased homes next door, and across the street to P.S. 279, are bussed across the community to attend other schools where there are not as many black

students already attending. The reason is so the white families, whose children attend P.S. 279, should not want their children going to an all black school. Why do the district leaders care if these families move? It is because without enough white families in the neighborhood to vote for the incumbent school board members, there is no doubt that a second black member would be voted on to the board, and then eventually enough black members to give them a majority on the board. Once this happens, one can be sure that the remaining white families will move out of Canarsie.



For those of you who do not remember, Canarsie was the neighborhood in which offices of Fillmore Real Estate were fire bombed, this summer for showing houses to potential black buyers. It is also the neighborhood where a black man, walking with his young daughter through a park, was attacked by white youths, who cut him with a knife while shouting racial slurs.

This summer when black leaders marched through the streets of Canarsie in protest to the mentioned events, they were greeted by the people of Canarsie, who stood alongside police barricades with watermelons and buckets of fried chicken, and made such statements as: "we just don't want their kind here."

These feelings of hate have spread to the streets of Crown Heights. Just hours after Gavin Cato was killed, black youths stabbed and killed Yankel Rosenbaum, a Hasidic Jew.

This is what is most distressing about the present situation. Although the black community deserves to voice its feelings of injustice, it should not follow that their rightful anger be taken out on the Hasidic Jews of Crown Heights. Sharpton can not be criticized for his methods of getting attention. The only way to stop discrimination is to fight it. If groups did not come out to fight for justice in Howard Beach, those white teenagers might have walked. If the black community was not in the streets of Bensonhurst, the killer of Yusef Hawkins might have walked. But justice should be left to the courtrooms, and not decided through anger and violence.

The people of Crown Heights, black and white, are all middle class, and should be a united front. If Sharpton and the other black leaders are responsible for the further division of these groups, and causing further hatred and damage, then for this they should be criticized. Crown Heights does not appear to be another Howard Beach or Bensonhurst, or at least it was not for the Grand Jury that decided not to indict Lifsh.

It is cases like this that discredit Sharpton and the other black leaders with the white community. Notice how strikingly similar much of this case is to the movie *Bonfire of the Vanities* in which a "Sharpton-like" reverend appears to be speaking out for justice, but is really worried about making money. The trial of attackers of the central park jogger was another incident where cries of racial injustice only hurt the fight for equality. Critics, then, should not criticize the complaints made by the black community, but only the fights that they pick, and if there should ever be another Howard Beach, blacks and whites together should be in the streets to see justice done.

The Proclamation of Animal Rights is the Negation of Human Rights

by Matthew Schmidt

After witnessing some of the ludicrous events that occurred at "lab animal liberation day" (sponsored by the Student Action Coalition for Animals [SACA] and held last semester, I felt it necessary to address some of the issues brought up by supporters of animal rights. Preliminarily, I would like to state that I respect animal life, and take no pleasure in the senseless mutilation or purposeless death of any organism. However, as a biological researcher and President of the S.B. Students of Objectivism, I would like to make the case that the concept of animal "rights" is a negation of human rights and by its very nature is anti-reason and anti-(human) life.

First of all, I would like to bring out some inconsistencies and contradictions in the positions of animal rights supporters to which I have never heard satisfactory answers. For example, which animals do they postulate to have rights? Are insects and snails included? How about paramecia? Our laboratory destroys millions of bacteria every day, and no one seems too upset about that. An often given answer is that animals with nervous systems qualify, but if this is true, then rights are to be granted simply on the basis of a capacity to feel pain or fear; if a person (or animal) existed without these qualities, would he forfeit his rights? This argument is clearly based on an appeal to emotion rather than reason. If simply being alive entitles an entity to rights, why are plants and mushrooms excluded?

In a different vein, if animals have the right to exist and pursue their lives in a similar way as do humans, should we not protect animals from other animals who wish to "exploit" them by eating them? it is insufficient to say that because animals don't know any better, we shouldn't interfere; even though they do not, if a bear or for that matter an amoral human being attempted to injure or kill another person, they would be properly stopped, regardless of their motivation (or lack of one). Another unbelievable contradiction is unearthed when the political convictions of most animal rightists are examined. With few exceptions, they tend to be anti-capitalists or pro-socialist or statist. How can such staunch supporters of individual rights in the animal world advocate a social system which is the antithesis of human individual rights?! (Laissez-faire capitalism is the only system that

recognizes individual rights fully and consistently, while socialism is self-admittedly based on the "right" of forceful government intrusion into the lives of individual citizens.)

While the above are certainly valid criticisms, more important is a positive definition of what rights are and how they are properly derived. In other words, most agree that people have individual rights (or at least they claim to)- why do rights apply to people, and do animals meet the criteria? The fundamental characteristic and primary means of survival of a human being is his or her faculty of reason. Since humans evolved from animals they share certain characteristics, but animals live largely by instinct while people fundamentally do not- no instinct created skyscrapers or computers, or for that matter fire or the wheel. Thus a human is a distinctly different type of organism than other animals. It is because of this difference that morality (as I'm sure most will agree) applies only to people and not to animals. An animal cannot commit a morally wrong act, due to its lack of rationality and volition; in fact, the whole field of ethics simply does not apply to animals. Given this, why do human beings need rights? For a person to pursue his existence, he must THINK and be able to act on his free judgement while respecting that RIGHT in others. The only thing which can interfere with this is the initiation of physical force. *A human being's individual rights boil down to one; the right to live without forceful interference from others.* Again, this is because humans, by their nature, must live by reason, not force. This is the key to an understanding of the invalidity of the concept of animal rights. *Animals do, and must, live by force.* It is a part of their very nature. And organisms who make their living by this method without any morality or chance of understanding such a concept simply cannot have their rights as they are defined for humans. Put another way, *rights require responsibilities!* The acquisition and retention of rights necessitate the recognition and respect for those same rights in others, a faculty which animals clearly do not possess. (An example: once a criminal demonstrates his lack of respect for the rights of others through robbery or murder, he is justly deprived of the basic freedom.)

Thus postulation of animal rights is a negation of human rights for the following reason: animals are to be protected so that they can live their lives unhindered according to their nature, which inexorably entails their "selfish" exploitation of

natural resources and often other animals. Humans, on the other hand, are to be denied their ability to live according to their nature, which similarly necessitates using natural products, and yes, sometimes, animals.

In closing, I would like to say that I would never support frivolous animal experimentation or needless infliction of pain, and have even written letters to tuna companies to protest their needless slaughter of dolphins. It is, however, philosophically vital and morally imperative to recognize that this is a function of human compassion, and not inalienable rights of animals.

The author is a graduate student in the Genetics Program and president of the S.B. Students of Objectivism. The organization can be reached at 632-8784.



The Beautiful Choice™

AFTERMATH OF THE STORM

An Unsanitized Look at "Operation Desert Storm"



These photographs were taken by Marine Lance Corporal Ryan Sealy (pictured here with Mrs. Dan Quayle) while he was stationed in the Persian Gulf during "Operation Desert Storm." Corporal Sealy had been communicating with *The Stony Brook Press* through his brother periodically during his travels throughout the Gulf during the war. *The Press* published Cpl. Sealy's letters in several of its issues. Included are excerpts of the letters that were published in issues Volume 12 #11 and Volume 12 #15.



Hey John,

Feb. 14, 1991

How are things on your side of the world? Hopefully everything is okay. There is no reason for everybody to be in turmoil over this war.

John the news I've watched and read, The Press doesn't seem to be telling America everything. The number of casualties being reported is understated. Iraq has many more deaths and injuries not reported and so does the US.

The Iraqi elite Republican Guard is no match for the US Marines or the Army VII and XVII Corps. The Republican Guard is either too old or too young.

John, I'm praying a lot more now and it makes me feel better.



Hey John,

Feb. 19, 1991

As a marine I realize that combat is a condition which subjects me to intense and extreme violence. When placed in a combat situation, I will engage the enemy with individual and/or crew served weapons (machine guns) while exposing myself. I face the distinct possibility of direct contact with the enemy, namely Iraqis. Should I survive this confrontation I risk being captured. The ship I was formerly on the USS Tripoli nearly saw Posideu when it was struck by a mine. The ship I'm on now was bombed, both missiles missing by no more than 3/4 mile.

No more 24 hrs. later we were given our combat orders. Advance forward of the line of departure using all force deemed necessary to obtain our objective. A clear-cut mission. We will attack by 2400 hrs. on the 24th.

Your brother,
Ryan

PS. I'm scared as hell.



Dear John,

May 7, 1991

...I'm still in the Persian Gulf on board the USS Tarawa waiting for something extraordinary to happen. Whether it be in Africa, Pakistan, or Iran, if American lives are threatened we would be there in a day or two.

Everyday we pray for God to give our Admirals and Generals the insight and the heart to send us home....There have been many fights...my life is at a standstill...

May 18, 1991

The world has come to witness the other side of the Marine; the humane peace-loving half. The Mighty Eagle of the Sea, the USS Tarawa, has once again brought me and my fellow Marines to a region in turmoil.

We had recently exited the Straits of Hormuz on our way to the Philippines en route home. We entered the Arabian Sea steaming along at 16 knots when I heard the first rumors on the Mess Decks. We were tasked with providing aid to the people of Bangladesh.

It will take us 11 days to get there. I really hope this operation is a short one for us. I have another operation scheduled after that-it's called Operation Big Daddy.

Semper Fi,
Ryan

SPEAKING IN TURN

Historical Details Behind The October Surprise Scandal

ABOL HASSAN BANI-SADR

My Turn To Speak

Iran, the Revolution & Secret Deals with the U.S.

Written in collaboration with Jean-Charles Deniau.

Translated from the French by William Ford.

224 pp. New York:

Brassey's (US), Inc. \$19.95

by Shari Nezami

As confusing as world politics can be, *My Turn To Speak* is even more so. Iran's ex-president Abol Hassan Bani-Sadr takes you through a behind the scenes look at one of the most intriguing revolutions to hit the world since 1917. Bani-Sadr, who lived with the late Ayatollah Khomeini for about 20 years and was one of the architects of the Iranian Revolution, is not only insightful but frightfully honest. He paints a picture of a world in which power-politics take precedent over freedom, democracy, and human lives.

Bani-Sadr was one of the first Iranian officials to break the Iran-Contra/ October Surprise stories. He speaks in depth on the hostage taking and what followed. He states that originally "the reason the hostages were taken was to get rid of [Iranian Prime Minister] Bazargan. Khomeini, who had chosen Bazargan himself, could not change his mind so soon after installing him ... and the embassy affair was the ideal pretext for getting rid of him..." The Islamic Republic Party also felt it would help to create a favorable climate to allow for their take-over of the government. Of course Bani-Sadr also claims that not only did he not know about the plan to take the hostages but that he was vehemently opposed to it, claiming that it was "handled illogically" and that the fundamentalists "exhibited a rare lack of foresight." Yet, Bazargan resigned a few days later and the fundamentalists took complete control in a few months-so why did the Iranians keep the hostages for over a year? "October Surprise!" It seems that the Reagan-Bush camp had gotten wind of deals that Carter was making with the Iranians for the release of the hostages and feared they would lose the elections. At the same time fundamentalists inside the Iranian government feared that if Bani-Sadr, a liberal, arranged for a solution favorable to Iran his popularity would grow not only inside the country but on the international level as well. So, in the third week of October of 1980 a meeting took place between George Bush,

William Casey, Cyrus Hashemi, Albert Hakim, and a French agent named Robert Benes. The Bush camp offered \$40 million, as a partial payment to be made for the purchase of arms by Iran through a third party, at that time to be thought to be France (later on it was discovered that this third party was not France but Israel. This fact was disclosed in the testimony given by Oliver North before Congress in 1987). In late October Bani-Sadr says he received a report that \$30 million had been paid into Beheshti's account in Frankfurt.

Meanwhile in Iran, the new prime minister, Rajai announced that all negotiations with the Carter camp had stopped. (This announcement was published in the French daily *Le Monde* on October 24, 1980). There were several other Iranian and American officials who knew about the hostage deals among them an Iranian prime minister named Ghotbzadeh, Heinrich Rupp a C.I.A. pilot, and arms merchant Richard Brenneke. The fate of these people, along with other

"Ronald Reagan and George Bush arranged secret agreements on the American embassy hostages to effect the 1980 elections. The Reagan Administration in turn supported the ayatollahs..."

-from *My Turn To Speak*

October Surprise players proves to be pivotal in explaining much of the international world's underground dealings. Of course, it goes without saying that the Reagan-Bush team gained power here, in Iran the fundamentalists who had gained power succeeded in consolidating power and in forcing Bani-Sadr back into exile in France, Cyrus Hashemi mysteriously died in a hospital. On this side of the world William Casey has died and Heinrich Rupp is now in prison. It seems as if the only people left to speak about the hostage affair (besides Reagan and Bush who would lie anyway) are Bani-Sadr and Richard Brenneke (Richard Brenneke gave testimony on this issue on September 23, 1988 before the United States District Court of Colorado. This testimony is reprinted on page 35 of the book.) Bani-Sadr says that "to the very end...[the dealings with the Reagan/Bush camp] would poison the [new Iranian] regime..." Here in the United States, Americans are finally waking up to the realities of this administration's policies-power at any cost. (Some of the families of the hostages held in Iran are now in the midst of taking the U.S. government to court). The only question



Abol Hassan Bani-Sadr, former foreign minister and elected President of Iran. He is now living in exile in Paris.

remaining now is when the Congressional investigations take place and the information comes to light will anything be done about it? Alternative media got hold of this story in the early 80's and yet the main stream media only caught up with it recently. Bani-Sadr himself says much of the meetings between the fundamentalists in Iran and the Reagan/Bush camp were reported by the international press. Has main stream media, under pressure from the administration, purposely avoided this story or do they just judge subway track fires to be more relevant than the setting-up of an election by the Reagan/Bush team? I guess we'll have to wait another ten years for that book to be published. In the mean time take some time to pick up a copy of this book, it makes for more than interesting reading and should provide any reader with an in-depth view of international politics. From spies selling national secrets to other spies, to countries orchestrating wars half-way across the world *My Turn To Speak* gives new meaning to the phrase 'truth is stranger than fiction.'

DINING ROOM....

In a play that deals with family relationships and getting older, the Stony Brook Theatre will perform *The Dining Room*. This challenging production is a work with 18 scenes and 45 roles. The setting throughout the 60 year span of the story is the same, a dining room in Northeast America. Directed by Loyce Arthur, it has a cast of six, including Valerie Clayman, Donald Graham, Brian Kendell, Maria Looor, Cheryl Manne, and Jeff Tusch. The performance will be in Theater One of the Stellar Center for the Arts beginning Sept 19 through 22 and Sept 26 through 29. Sundays performances are at 2 p.m., all others at 8 p.m. Tickets are \$6 and \$8. Call the Box Office at 632-7230 for more information.

EDUCATION...

Educator, Civil Rights activist, advocate of the homeless, and author of several books, *Johnathon Kozol* will lecture on the topic *At the Mercy of America: Education and the Accident of Birth*, Thursday, September 12th, Staller Center for the Arts, Recital Hall, 8pm. Free and open to the public.

BRAIN TEASER...

On Thursday, September 19, Stony Brook's very own *Richard Levine* from the English department will discuss "The Current Polarization of Literary Studies." The program is the first in a Faculty Colloquium Series, in which scholars from many different disciplines will come together and exchange ideas. The program begins at 4:30 p.m., Frank Melville, Jr. Memorial Library, E-4341.

INDEPENDENT FILM FEST...

A film series, entitled *Independent Filmmakers: Visions and Revisions* will be presented by Stony Brook's Humanities Institute and the Greater Port Jefferson Arts Council. Most of the season's screenings will be held at Theatre Three, 412 Main Street, Port Jefferson. The first film shown in this series is *Iron and Silk*, Sept 16, 8 p.m., Theatre Three, in which Mark Salzman, after winning an award for his autobiography, will star as himself in the film version of this book. On Sept 23, the Institute presents *An Evening With Carol Saft* at 7:30 p.m., Port Jefferson Public Library. An award winning filmmaker and environmentalist, Carol Saft will be at Port

Jefferson for a screening and discussion of her two documentaries. This event is free. Refreshments will be served. Prices for tickets are \$4/ Monday nights, \$6/ any day of a festival weekend, \$25/ season pass, \$10/ festival weekend pass. There is also a 15% discount for students, seniors, and members of the Greater Port Jefferson Arts Council. Stay tuned for more film listings and festival weekends!!

TRIPLE BENEFITS...

In an effort to benefit the School of Medicine's Institute for Medicine in Contemporary Society, *The Stony Brook Guild Trio* will perform a benefit concert on Saturday, September 14. Formed in 1985, the Guild Trio will be this year's artists-in-residence at the Health Sciences Center. Members of the trio are cellist Brooks Whitehouse, who earned both a masters and a doctorate at Stony Brook, Janet Orenstein on violin and Patricia Tao on piano, both of whom are Stony Brook doctoral candidates. The trio will perform Haydn *Gypsy Rondo*, Shostakovich's *Trio No. 2 in E minor*, and

Mendelssohn's Trio in D minor. Tickets are \$20 per person and can be reserved by calling the Institute at 444-2765. The money will be donated to the Institute, directed by Father Robert Smith. The group sponsors study groups, conferences and seminars on the study of medicine through art, literature, and philosophy.

STONY BROOK ART...

Stony Brook artist-in-residence, Pryde Bayliss, along with three other artists will display their works at the *Ceramic Faculty Exhibition*. The exhibit will run from Sept 5-14 and can be seen Noon - 4 p.m. in the Union Art Gallery, 2nd floor, Stony Brook Union. Other artists include instructor Richard Reuter, Mena Romano, and Peter Van Roy. Come and Meet the Artists!! Also from the *impassioned to serene and even whimsical*, the Faculty Show '91 presents paintings, sculpture, prints, photographs and video drawings by 16 faculty members of the Department of Art Tuesday, September 10, through Saturday November 2, in the Union Art Gallery.

FOOTNOTES

Wherisit...Whoseinit...Whygothere..."WHODUNNIT"

by Valarie Berk

As a lover of Agatha Christie and the old-fashioned English murder mysteries, I was excited about going to see Theatre Three's most recent production, *Whodunnit*. The play, written by Anthony Shaffer, is a parody of all those detective mysteries that we have in our time come to love, and predict. The cast of this production, however, was weak in pulling off this comedy.

Whodunnit is set in the 1930s, in an English country house. The murderer speaks to us at various points in the play through a disguised voice, making this a game for the audience to figure out. Slowly, we see that things are not what they seem nor are people who they say.

The opening act introduces each character one by one to a greaseball, part-Greek black mailer. Rick Peters gave a mediocre performance as Andreas Capodistirou, a coniving, squid-faced crook with a secret to hold against each character. The actors have little energy and seem almost to float through the scene, as if waiting for the murder to happen.

Although in this type of work, characters are written in two dimensional forms, more could have been done by the actors to include the plays humor. Julie Peierls, in her role as a stuffy wife of a Cabinet Minister, seems to make an effort, but it is not enough to capture one's attention.

In the second act, we are introduced to Inspector Bodwin, played by John Ferry, and his sidekick Sergeant Standish, actor Brian James McCready. These two add some life to the cast. The Inspector serves as a rock solid, honest detective whom the actors played around very well. The Sargeant also provides many amusing facial expressions and innocent one liners, which deserve a laugh, at the very least. The unfolding of the play became much more enjoyable.

In spite of some weakness, credit should be given to director Ronald Peierls for the staging of the play. The murder scene was done well, and the revealing of the murderer was

interesting. The set, designed by Campbell Baird, was also excellent, as usual in a Theatre Three production.

Though there were moments of life, the two hours of sitting still became an effort. Those who are interested in theater might want to see "Whodunnit" for themselves. It runs from

now until September 21. Tickets are available at Theatre Three's box office, 412 Main Street in Port Jefferson. Prices range from \$10 - \$18. For more information, call 928-9100. Those who like to see parodies of Agatha Christie plays may want to catch this production.



Jan Caryl and Rick Peters in *Whodunnit*.

FILM

Soul Commitments

by Joe Distefano

When I went to see the new film, *The Commitments*, I noticed something I don't normally see in a movie theatre; people bopping along to great soul music, the driving force behind this latest effort by director Alan Parker. Not since "The Blues Brothers" has there been a film with such a fusion of great music and top notch entertainment. You may remember Parker as the man behind the surrealistic, "Pink Floyd The Wall". However, his latest film is not designed to be watched passively, i.e. zoning out in your seat. If there was room enough to dance I know people would have been strutting.

The Commitments is a story of the genesis and short, feisty career of an Irish band. When most people think of Irish music, U2 pops to mind, seconded by some more obscure bands, and possibly bagpipe music or barroom crooning. The music in the movie ranges from a Cajun Elvis impersonator to thrash. Despite the broad spectrum of music in the film the music at its heart is soul. Other offbeat kinds of music are amusingly presented as we see various people auditioning for the newly forming band. The Commitments play their own variety, Dublin soul, covering the work of soul legends Otis Redding, Aretha Franklin, and Wilson Pickett among others.

The idea of lower class, white Britons playing the music of black Americans is certainly nothing new. The Commitments differ from the Beatles or the Stones in terms of musical breadth, but moreover because we never see them rise to superstardom. They are poor kids playing a music that speaks the language of the streets. The band's limited popularity is

what makes this movie so endearing. We see them start out haltingly and eventually develop a bona fide soul style.

The band's manager Jimmy Rabbitte, played by Robert Arkins, transforms his friends' submediocre wedding band into the Commitments. Jimmy wants the band to play soul because it speaks to the issues of the common man, as he says, "struggle and sex." Race is not a problem for this all white soul band. Jimmy reasons, "The Irish are the blacks of Europe, Dubliners are the blacks of Ireland, and Dublin's

on stereotypical views of the Irish to ridiculous effect. Jimmy's parents are devout catholics, but his father also worships Elvis. In fact the King's image is on the same wall as a photo of the pope on the Rabbitte household. The Irish in the film are true to form hardcore drinkers. Jimmy finds the lead singer Deco (played by Andrew Strong) belting out a song; blind drunk at a wedding.

Andrew Strong vibrates with energy in his role as Deco and his voice is as jaggedly soulful as Wilson Pickett's is. Only

sixteen years old Strong belts out songs like a seasoned performer. Strong is also a newcomer to the screen but carries off his role flawlessly. Strong isn't the only cast member who was lacking experience going into the film. Joey, "the Lips" Fagan, played by Johnny Murphy, is the band's senior member and mentor of sorts. He's a Romeo who woos each of the Commitmentettes and a master of Irish blarney who claims to have played trumpet on the Beatles' hit "All You Need Is Love." Murphy had no prior experience playing horn before the film.

Aside from the soundtrack, what makes *The Commitments* such a fine film is its portrayal of Dubliners, particularly its young people. This depiction of young Dubliners is especially credible because the actors and actresses themselves are young Dubliners many of whom have also struggled to make it as musicians. Not only does the music in the movie speak the language of the street, but the characters themselves speak in authentic Irish slang and the scenery is pure inner

city. *The Commitments* is a great showcase for funky soul music, and the music's edge is a perfect accompaniment for the slice of Irish life shown in the film. It is about the soul of Irish youth and its passion for music, but moreover about young people's love of music worldwide.



The Commitments In Action At Their First Glg.

Northsiders are the blacks of Dublin." He lures out the black soul artist in each of the musicians by urging them to say, "I'm black and I'm proud of it."

The Commitments was filmed on location in Dublin and it captures the raw reality of Dublin life as opposed to showing an idyllic technicolor Irish countryside. Parker has an eye for the comic in his depiction of the Irish people and capitalizes

Live Garcia Band Collection Released



by Eric Penzer

Jerry Garcia has released many solo albums over the past two decades to mixed reviews. However, one thing that has always been outstanding is a live concert by *The Jerry Garcia Band*. So, one might ask why Garcia never chose to document this electric and eclectic group with a live collection of music. No matter the reason, if you buy the new double compact disc set, *Jerry Garcia Band* (Arista), you will find the wait worthwhile.

The collection begins with Garcia's cover of the Motown favorite, "The Way You Do The Things You Do." The decision to begin the first disc with an old Motown song might at first strike listeners as unusual. However, Garcia opens many shows with old Motown standards, such as "How Sweet It Is." The version of "The Way You Do..." presented here is wonderful, fully utilizing the strong voices of female background vocalists Jackie LaBranch and Gloria Jones. After the next song, Bruce Cockburn's "Waiting For A

Dixie Down" comes next. The slow version is strikingly different from the original and is a welcome addition to the disc set. The real 'jam song' on the album is a seventeen minute version of "Don't Let Go." The last song on the album is Dylan's "Tangled Up In Blue." Garcia has been playing this song with his band since the mid-seventies, and it just gets better and better. Although this particular version starts off sloppily, it improves quickly and by the end of the song, you feel like you're actually in the concert hall.

The Jerry Garcia Band, like the Grateful Dead, is well known for its long improvisational jams and free-flowing style. This makes every song at every different concert unique. Although the versions presented might not necessarily be the best versions of these songs ever played, they document the live Garcia Band experience fairly well. It would have been nice to hear more original material like *Cats* "Under The Stars," or "Mission In The Rain."

Hopefully, another live collection will eventually be released to add to the amount of material available to the listeners. Let's just hope that it doesn't take another twenty years.

Miracle," Garcia presents to us the first of four Bob Dylan songs on the set. "Simple Twist Of Fate" is performed beautifully. Garcia's vocals are strong, and his guitar solo is nothing short of masterful. Other disc one highlights include the gospel-like "My Sisters And Brothers," a wonderful long rendition of The Beatles' "Dear Prudence" and a rollicking version of "Deal" (the only Garcia/Hunter song on the album).

Disc two begins with Peter Tosh's "Stop That Train," which has been in The Garcia Band's repertoire for quite some time. Again, reggae is not an unusual style for the band. Many of their concerts include songs such as "The Harder They Come." Garcia treats the listener to his version of Los Lobos' "Evangeline," which is a perfect song for this band. The Band's "The Night They Drove Old

wusb TOP 35

1. phantom surfers
2. screamin' jay hawkins
3. johnnie johnson
4. king missile
5. jello biafra
6. kraftwerk
7. tinklers
8. a-bones
9. volcano suns
10. chris whitley
11. charlie feather
12. biohazard
13. gary clail
14. stan ridgeway
15. de la soul
16. feelies
17. 3rd base
18. duke robillard
19. les thugs
20. thomas mapfemo
21. meat beat manifesto
22. living colour
23. peter dinklage
& chris stamey
24. legends of guitar
sampler vol. II
25. de dunn
26. roy rogers
& norton buffalo
27. la's
28. love child
29. defunct
30. rod piazza
& mighty flyers
31. buzzcocks
32. southern culture on
the skids
33. slick rick
34. bad II
35. kirsty macoll

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On November 5th, elections will be held across New York State for:

- Mayors
- County Executives
- County Legislatures
- City Councils
- Town Boards
- Other Local Offices

Important deadlines for registration and voting:

- October 7 Last day to mail in a registration form.
- October 12 Last day to register in person.
- October 29 Last day to mail in absentee ballot application or letter of application.
- November 4 Last day to mail in absentee ballot or hand deliver absentee ballot application.
- November 5 ELECTION DAY: 6 am - 9 pm
Also last day to hand deliver absentee ballot.

REMEMBER: If you've moved or if you haven't voted in four years, you must re-register.



For Information
Contact Your County
Board of Elections
or Call
1-800-FOR-VOTE

SWAMP TERRORISTS:

Grim-Stroke-Disease

Industrial-doom with a tech-beat twist



by Trepp

The *Swamp Terrorists* sound like some new comic book villains on the scene, but the Noise International recording artists, and their debut album, *Grim-Stroke-Disease*, are sure to find their way onto the industrial-dance circuit. Unlike their name, this duo's music is tasteful. *The Swamp Terrorists* have been enjoying success in Europe, and are sure to make some waves on American shores.

The Swamp Terrorists were formed in the Swiss capital of Berne in 1988. Switzerland is also the home of The Young Gods and Celtic Frost; moreover, all three bands are good friends. The influence *The Gods and Frost*

had on *The Swamp Terrorists* is clearly evident after a single listening. Ane H.'s voice and shouts more than resemble that of Celtic Frost, and the heavy thrash-guitar samples STR spins give the music its heavy doom edge. However, although the music is heavily rooted in the European industrial-doom scene, it is equally inspired by the European techno-rave craze.

STR's samples are chosen from a wide range of musical mediums. Truth or Dare is perhaps the best example. The song contains various thrash-guitar samples, as well as rap and soul lyric samples. In conjunction with Ane H.'s evil lyrics, STR's technical work and the album's excellent production should please the industrial heads at the Building on Friday nights.



WHAT TIME IS IT?

by Eric Penzer

Spin Doctors are one of the talented bands to recently emerge from New York City's bar scene. Like their brother-band *Blues Traveler* (whose debut record was released on A&M Records in late 1990), The Spins gained a large New York area following after countless gigs at clubs like The Nightingale and The Wetlands. Earlier this year, Spin Doctors were signed to Epic Records, who released the live LP, *Up For Grabs-Live*. Of course, with the shortest song on the LP clocking in at over 7 minutes, radio airplay was scarce. However, that will surely change with the release of The Spins debut studio effort, *Pocket Full Of Kryptonite* (Epic).

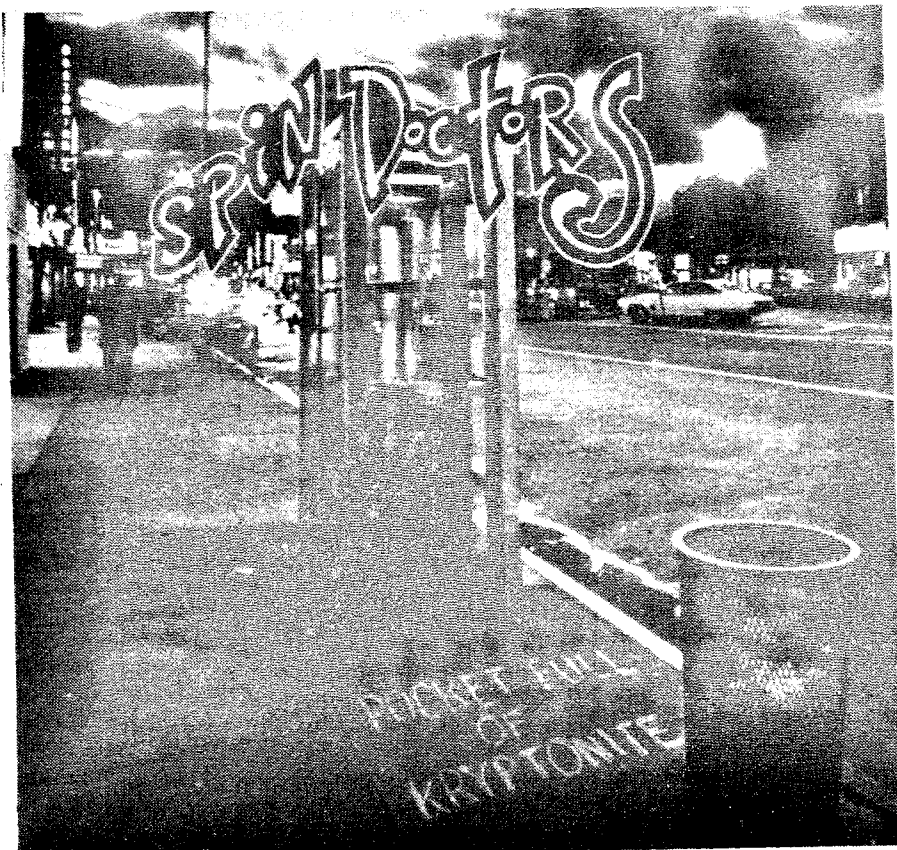
The album begins with the live favorite, "Jimmy Olsen's Blues." Lead vocalist Chris Barron sings, *Lois Lane please put me in your plan! Yeah, Lois Lane you don't need no Super Man! Come on downtown and stay with me tonight! I got a pocket full of Kryptonite*. The lyrics of the next tune, "What Time Is It," yields the unusual name of this band.

As early as the second song on the record,

The Spin's pure funk/rock style is defined. I have heard people say that Spin Doctors sound a lot like Living Colour, but after listening to this record, I think you'll find that The Spins are much more talented than their popular label-mates.

Other outstanding songs include "Little Miss Can't Be Wrong," and the album's closers "Shinbone Alley" and "Hard To Exist." Blues Traveler John Popper lends his masterful harmonica playing to "More Than She Knows" and "Off My Line." Popper is also credited with background vocals and "inspiration" on the wonderful song, "Two Princes." New Bohemian John Bush plays congas on "How Could You Want Him" and tambourine on "Off My Line."

Basically, the album is a no frills rock record. Spin Doctors are one of the only no-bullshit rock bands on the scene today. If you get a chance to see them on their upcoming tour, don't miss their performance while you can still see them in a small venue. This band is headed for the top. However, if you can't wait for the shows, buy *Pocket Full Of Kryptonite*; it's as close to a energetic live concert as you can get without leaving your room.



CENTRAL HALL

continued from page 2

the University for \$4000 for the loss of computer equipment he says was lost after Quinn failed to change the locks after a two month period of requests. He also stated that while he was working for the Orientation Office in the Humanities building that he has witnessed Randall playing computer games for hours on end in Dr. Solo's office.

The new hours play havoc with media clubs in particular due to the business that is carried out in the spaces and the long hours needed to produce a publication. An emergency meeting of the Media Council was held on September 4 to resolve the problems and hours were extended from 10 pm to midnight on week days and 2 am on week ends. The rules were posted after clubs brought the buildings uncollected garbage to the janitors office and asked for it to be removed. These hours were then again reduced by Randall to 10 pm on week days and 4 pm on week ends following allegations of sexual harassment

made by a former president of a student club located in the building. The woman, who has asked not to be identified, claims Randall asked her if she wanted to be alone with him in a dark room when she telephoned him asking him to key her into a room in which her keys had been locked.

Randall has admitted making the remarks to the woman, but told the Press that he was not a pervert. This week Randall provided a key to the building to the Press after a two week wait and agreed to move the organization out of the basement and into prime office space overlooking the academic mall.

Randall states in a memo limiting access to Central Hall: "Much of the following is directed at student activities, which we know often turn the pages of a different calendar and is directed to 'after hours' operations." The new rules permit organizations to operate after hours within the building as long as prior notice is provided to administration.

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THE BEST OF THE BEST: A COMICAL HISTORY

by Joe DiStefano

Imagine entering a room and finding it full of your favorite cartoon and comic strips, an archive of images more jam packed than the Sunday papers. This is precisely the scene at the *Best of the Comics* show currently at the Museums at Stony Brook running until January 5. The show is a cornucopia of the lighter side of American graphic art encompassing a variety of styles providing a selection of comics much vaster than what we find in our daily tabloids.

The funny sheets have a long history of tickling, provoking and entertaining the American public dating all the way back to 1892, the introduction of *The Yellow Kid*, one of more than fifty six pen and ink originals on display. This strip shows the effect of comics, an ostensibly frivolous art form, have upon American popular culture. First published in one of the Hearst newspapers, *The Yellow Kid* came to be associated with the sensationalistic style of the



Al Capp's *Li'l Abner* (1951)

quality has been asked for a long time and will continue to be asked. Comics may fall into the category of frivolous entertainment, but they have had a deep influence on other more respected fine arts. The diction in the surreal and irreverent *Krazy Kat* strip in the show has influenced the poet E.E. Cummings. George Herriman, the creator of the *Ebony Tomcat* was one of the first black cartoonists to receive recognition in the U.S. *Krazy Kat* is wacky and speaks in a unique patois, a fusion of Yiddish and Black English.

Bringing Up Father and everyday situations such as elementary school (*Peanuts*). *Best of the Comics* captures the everyday life of the 40's but more importantly reveals the ideological and political climate of the periods included. They offer views ranging from insightful social commentary to thinly veiled hawkishness. A Jules Feiffer strip lampoons big business in his characteristically straightforward manner.

Superman is the most heavy handed of the comics in the show imparting a political message. The defender of truth justice and the American way was created by two high school students at the outset of World War II, thus explaining his nationalistic credo. One would expect the priceless *Superman* original in the show to depict the man of steel pitted against some perfidious archenemy. However, Superman is shown chastising a young dandy for hitting on a Navy man's girl while the sailor is away fighting the good fight. No doubt this strip was intended to impart a moral message, paragons of masculine virtue should stand up for American values instead of shirking their responsibilities. Today's readers will find themselves beset by belly laughs when they read the strip and instead of mocking the wimp will find the writer ridiculous because of his heavy handed jingoism. The ever growing and ever present politically correct in our midst might well hold Superman in contempt instead of the young man.

Best of the Comics is a wonderful diversion for the young and the old. It provides an exhaustively complete history of a peculiarly American art form. Not only does it entertain us but it shows the influence of the comics upon both commercial pop culture, and moreover offers a nostalgic glimpse of times past. In fact the curator of the exhibit and president of the Museums, Dr. Judith O'Sullivan recently wrote a book, *The Great American Comic Strip: 100 Years of Cartoon Art*. *Best of the Comics* is at the museums at Stony Brook until January 25, 1992. The Museums are just a short hop from the University located on Rte. 25A in Stony Brook. For further information call 751-0066.



Pat Sullivan
Felix the Cat (1932)

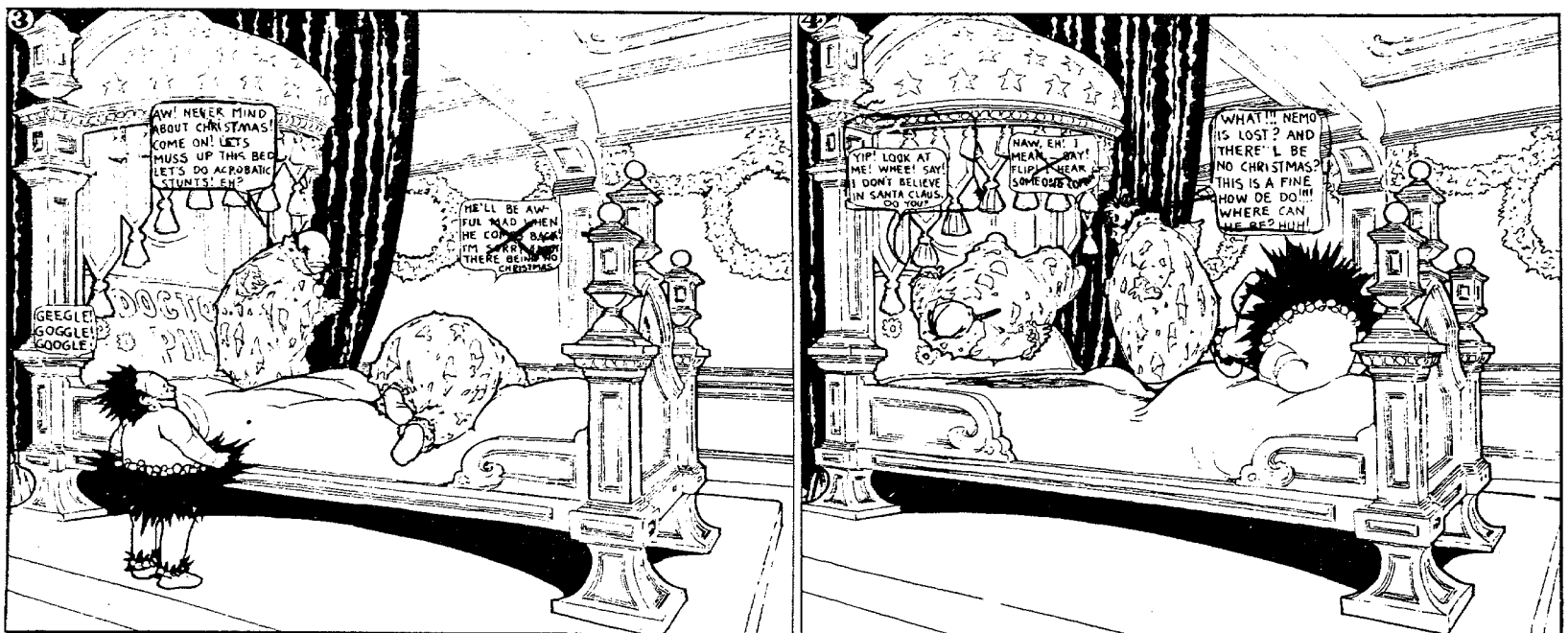
Hearst newspapers, hence our modern phrase- yellow journalism.

This time capsule of cartooning comes from the collection of George L. Sturman. Although Sturman's collection began with Chester Gould's *Dick Tracy* his collection includes the favorites of several generations of Americans. "The Best of the Comics" spans the twentieth century from its outset up until our day including the likes of Winsor McCay's *Little Nemo in Slumberland* (1907), *Peanuts* (1961), and *Feiffer* (1962). All levels of complexity in drawing are represented in the show, some of the artists have received artistic training and others are largely self-taught. The most successful of these self taught cartoonists is Charles Schulz. Although Schulz's style is basic, some would be hard pressed to call *Peanuts* art. However, the Louvre celebrated Snoopy's fortieth birthday last year.

The question of whether art should merely entertain in an escapist manner or possess spiritually transporting aesthetic

A wide selection of animation celluloids and sketches of Walt Disney characters are also on display at *The Best of the Comics*. Jiminy Cricket, Robin Hood, and Pinocchio, are all here in vivid colors. A special treat is Walt Disney's caricatures of show biz greats Stan Laurel and Oliver Hardy. Fans of the first full length animation film *Yellow Submarine* will delight in the original celluloids of John Lennon and the Archenemy, the Chief Blue Meanie. TV favorites are here too, Rocky and Bullwinkle, Mighty Mouse, and a beatnik Fred Flintstone decked out in beret and shades.

If an archaeologist were to discover the *Best of the Comics* show untouched by the hands of time, he/she would be provided with a few good yuks, but more importantly a goldmine of cultural information as rich as the original cave paintings at Lascaux. Granted, some of the comic strips in the show would confuse - such as the wacky *Felix the Cat*. However, many of the comics depict domestic life (*Blondie*,



Little Nemo in Slumberland, 1907 by Winsor McCay.