

*The
Stony
Brook*

PRESS

Vol.6. No.1 ● University Community's Weekly Paper ● Aug.30,1984

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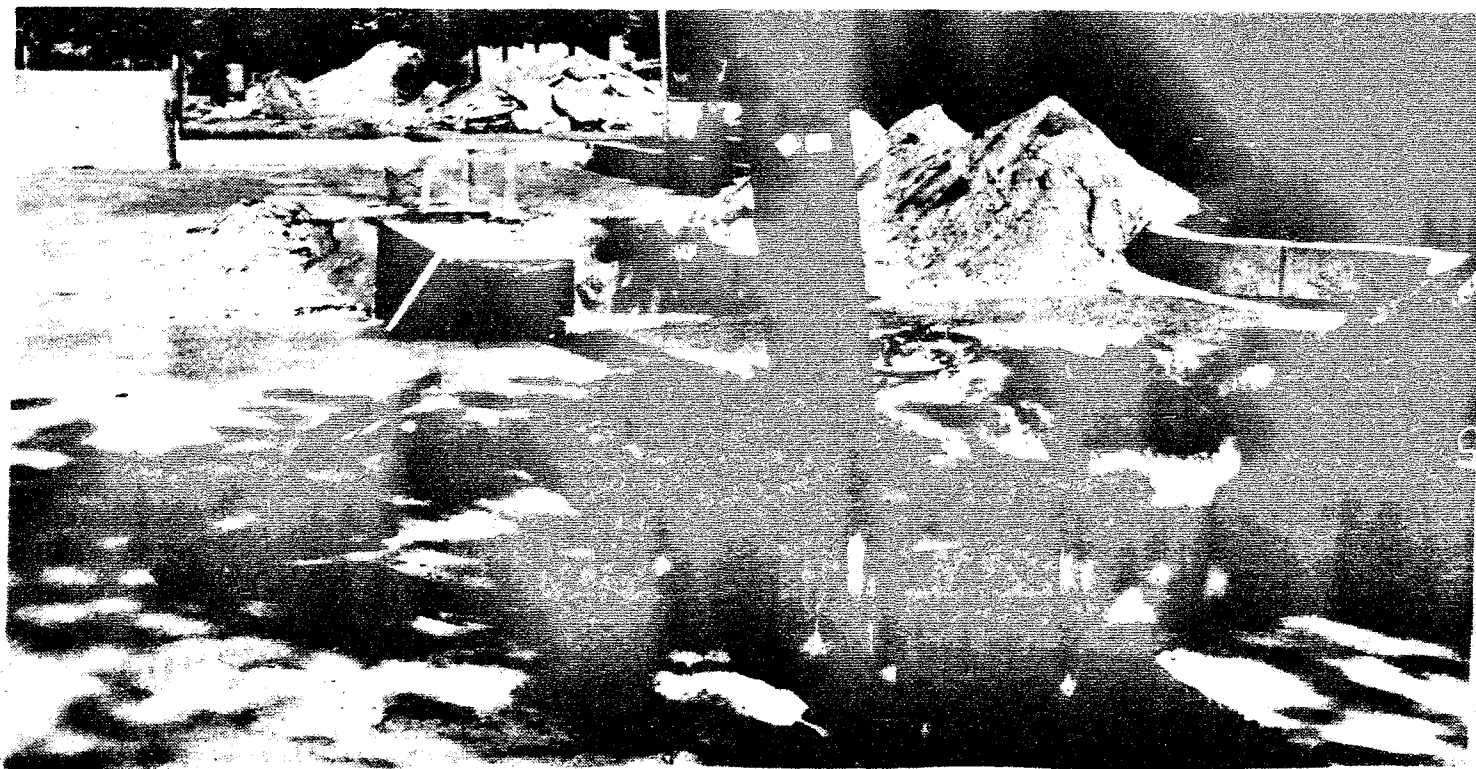
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War and Media

Last October, the invasion of Grenada became the largest US military action to ever occur under a total media blackout, leaving the world dependent on military press releases until all the critical action had ceased, and left the world unable to confirm or deny the claims made by the invading forces.

Last week, a panel of military and media leaders headed by Major General Winant Sidle and convened by Secretary of Defense Caspan Weinberger, stated the importance of allowing reporters in military operations. Weinberger, who engineered the Grenada blackout, has already said that the recommendations won't change his mind, but hopefully some sense can be knocked into him. Even more hopefully, there won't be any more military actions while Weinberger is Secretary of Defense. Here are some excerpts from the panel's report.

The American people must be informed about United States military operations, and this information can best be provided through both the news media and the government. Therefore, the panel believes it is essential that the U.S. news media cover U.S. military operations to the maximum degree possible consistent with mission security and the safety of U.S. forces.

This principle extends the major "Principle of Information" promulgated by the Secretary of Defense on 1 December 1983, which said: "It is the policy of the Department of Defense to make available timely and accurate information so that the public, Congress and members representing the press, radio and television may assess and understand the facts about national security and defense strategy. Requests for information from organizations and private citizens will be answered responsively and as rapidly as possible."

It should be noted that the above statement is in consonance with similar policies publicly stated by most former Secretaries of Defense.

The panel's statement of principle is also generally consistent with the first two paragraphs contained in "A Statement of Principle of Press Access to Military Operations" issued on 10 January 1984 by 10 major news organizations. These were:

"First the highest civilian and military of-

ficers of the Government should reaffirm the historic principle that American journalists, print and broadcast, with their professional equipment, should be present at U.S. military operations. And the news media should reaffirm their recognition of the importance of U.S. military mission security and troop safety. When essential, both groups can agree on coverage conditions which satisfy safety and security imperatives while, in keeping with the spirit of the First Amendment, permitting independent reporting to the citizens of our free and open society to whom our Government is ultimately accountable.

"Second, the highest civilian and military officers of the U.S. Government should reaffirm that military plans should include planning for press access in keeping with past traditions. The expertise of Government public affairs officers during the planning of recent Grenada military operations could have met the interests of both the military and the press, to everyone's benefit."

Applications of the panel's principle should be adopted both in substance and in spirit. This will make it possible better to meet the needs of both the military and the media during future military operations. The following recommendations by the panel are designed to help make this happen. They are primarily general in nature in view of the almost endless number of variations in military operations that could occur. However, the panel believes that they provide the necessary flexibility and broad guidance to cover almost all situations.

An adversarial -- perhaps politely critical -- would be a better term -- relationship between the media and Government, including the military, is healthy and helps guarantee that both institutions do a good job. However, this relationship must not become antagonistic -- an "us versus them" relationship. The appropriate media role in relation to the Government has been summarized aptly as being neither that of a lap dog nor an attack dog but rather, a watchdog. Mutual antagonism and distrust are not in the best interests of the media, the military or the American people.

In the final analysis, no statement of principles, policies or procedures, no matter how carefully crafted, can guarantee the desired results because they have to be carried out by people -- the people in the military and the people in the media. So it is the good will of the people involved, their spirit, their genuine efforts to do the job for the benefit of the United States, on which a civil and fruitful relationship hinges.

The panel believes that, if its recommendations are adopted, and the people involved are infused with the proper spirit, the twin imperatives of genuine mission security/ troop safety on the one hand and a free flow of information to the American public on the other will be achieved.

In other words, the optimum solution to insure proper media coverage of military operations will be to have the military -- represented by competent, professional public affairs personnel and commanders who understand media problems -- working with the media -- represented by competent, professional reporters and editors who understand military problems -- in a nonantagonistic atmosphere. The panel urges both institutions to adopt this philosophy and make it work.

The Stony Brook Press

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**The Stony Brook
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letters and view-
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They should be
no longer than 250
and 800 words
respectively.**

Power Problem Emergency Repairs in G Quad Continue

by Joe Caponi

A victim of both mechanical breakdown and human error, the middle of G-Quad was the center of enormous repair efforts throughout the summer and extending for at least the next two months. Summer residents in G and H Quads, along with people in the Union and other buildings, were subjected to frequent power outages due to the breakdown and repair of the Quad's heating and electrical system.

Early in June, a broken steam pipe under the quad began leaking large amounts of steam into the Irving College mechanical room, causing an electrical feeder there to blow out. Once the room was cleaned up, the steam blew out the feeder for a second time that same week, and Campus Operations officials decided to excavate the quad and to replace the entire steam line. Both of the blow-outs were accompanied by power outages to the areas affected by the feeder, G and H quads, where summer students, AIM and Upward Bound students and Residence Life Orientation Staff were staying.

The State had planned to open bids for a contractor to repair and replace the steam lines in G next summer, but, as Residential Physical Plant director Gary Matthews stated, "We couldn't just clean up and hope it didn't blow again until next year," so Campus Operations received permission from the state to go ahead with its own repairs to the steam lines this summer.

Late this June, Dr. Robert Francis, VP for Campus Operations, said, "Because of their age, these systems are reaching the end of their useful lives.

They can be replaced, but it takes money. The tunnel that the steam and condensate lines are in was designed to be cheap to build, not cheap to maintain, and that's causing difficulties."

The difficulties became apparent right away. While University repair crews were excavating to expose the steam lines, due to incorrectly drawn blueprints, they accidentally hit and broke both a gas line for the quad, and 15,000 volt electrical line supplying much of the north end of campus. The gas line burned for a brief time but

when the power cable was hit, it interrupted the power to both quads, the Union, the Infirmary and several academic buildings, according to Matthews.

The broken power line was capped off, but according to witnesses, an explosive spark occurred when workers tried to restore the power. Capping it off a second time worked better.

The gas line was repaired within a few days, and temporary electrical power for the quad was being drawn from Benedict College. Full power was

restored last week.

Francis and the other officials have wanted to construct an equipment tunnel in G-Quad to facilitate future repairs on the systems. "But we ran out of time. I didn't want to keep excavations going when the students arrived," Francis said.

The holes were filled in with sand, said Matthews, and once the sand has settled in, in about a month, an outside firm will be hired to do the resurfacing and landscaping for the quad.



WUSB To Hold Forum For Prospective Presidents

First, it was the Democratic two dozen definitely to attend. Equal National Convention. Then, the time will be given to each candidate, Republican Convention. Now, the time with the studio and radio audience WUSB Alternative Presidential Convention is inviting all 209 candidates to pose questions. One issue which the WUSB producers hope to address is "the importance of 'third' parties and the reasons why many alternative political parties aren't being heard in today's media."

WUSB 90.1 FM Producers David Goodman and Eric Corley will host this program on Saturday, October 6th. They have invited every candidate who registered with the Federal Election Commission to the show, with a deadline for announcing attendance. As of yet, neither Reagan or Mondale have responded, with announced any plans.

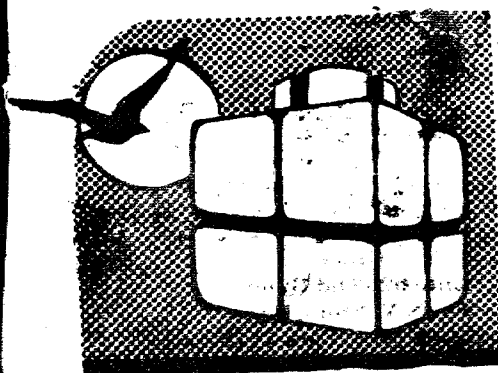
Heat for Roth



The electrical, heating and hot water systems in each college of Roth Quad, and being "in a state of disrepair", according to Matthews, their replacement is essential to prevent the mechanical system breakdowns which plagued Roth Quad last winter.

According to Gary Matthews, Director of the Residential Physical Plant, "two new steam generators for Roth buildings have been funded by the State) and bidding (between companies to do the replacement has begun." The replacement should be completed by the beginning or middle of this November, he added. Steam generators are the basis of the heating

The First college to receive a new generator, said Matthews, would probably be Mount, with either Hendrix or Gershwin taking the other. The defective units will be patched up and placed on standby for other outages. This would decrease the length of hot water outages from three to four days when a breakdown occurred previously, to about one day, according to Matthews.



**READ
THE
PRESS**

Stony Brook and the Saudis

City Newspapers Attack University for Potential Arab Ties

by Joe Caponi

Vicious media attacks on Stony Brook University are nothing new. The latest one, however, charging President Marburger and others with trying to "sell out" the University to the Saudi Arabian royal family, has shocked many people here with both its virulence and with its apparent lack of basis in fact.

The *Village Voice* of two weeks ago had the headline, "Stony Brook's Saudi Flirtation," on its cover, along with a two page story by Sol Stern, stating that last year, "Marburger's administrators were pursuing contacts with the Saudi royal family for the purpose of raising \$11 million for a grandiose Islamic Studies Center on the campus." The article was entitled "Saudi Brook," and began, "For someone who is being paid to run a major public university, John Marburger has been an awfully slow learner." It also included a picture of a smiling Marburger, hands crossed in front of him, with the caption, "He doesn't see what the fuss is all about."

What the fuss is about, according to Stern is that, "given the Saudi's miserable human rights record, their discriminatory policies, their record of trying to suppress information, and to exercise control whenever they give money, there's no way that the State University of New York should be touching something like this."

The *Jewish Press*, another city weekly, was even more vociferous in its attack. Under a page one headline with letters one and one quarter inches high, "State U. Asks Arab Funding," the paper writes, "This action, according to some educators, if successful, could open the door to Arab penetration of the entire Higher Education system not only in New York State but the entire nation." (emphasis is our's) A column by Howard Adelson in that newspaper states, "It is evident that

the Stony Brook administrators were prepared to sell their souls, and the price fixed was \$11,125,000. Unfortunately, they were also prepared to sell the soul of the University."

The actions behind the controversy are as follows: in January, 1981, under the recommendation of Professor (later Dean for Humanities and Fine Arts) Robert Neville, Marburger appointed Colin Jupp to the Advisory Council of the Center for Religious Studies. Jupp is a Setauket resident who the *Voice* identified as having "putative contacts with the Saudi royal family." According to a memo from Provost Homer Neal to University Senate President Joel Rosenthal, Jupp "volunteered to explore possibilities for philanthropic interest in the study of Islam," to compliment the resources that had been donated for the studies of other religions, including Catholicism, Korean religions, and Judaism. Jupp had contact with a number of foundations, businesses with alot of Arab contracts, and individuals in the Saudi government and royal family, but apparently the most concrete success he had was in obtaining the application forms for the King Faisal Foundation. He transmitted these to Dr. Neville, who was keeping Marburger and Neal appraised of the situation. It was decided early this year not to follow up on the application.

Why? Provost Neal's memo states that there was "no basis for an institutional initiative to seek external support." Neville explained more simply that, "There seemed to be no real prospect to get the Saudis to appreciate a neutral request at this time, particularly in light of the Iran-Iraq war." The war, explained Neville, is based at least in part on sectarian differences within the religion of Islam, and that, because it was concerned with just which sect would be taught, the Faisal Foundation had withdrawn any



press photo by Haluk Soykan

This story originally appeared in the July 12 Stony Brook Press.

further interest in donating to any universities.

Although the *Voice* describes the reasons the university offers for not continuing the application process as "vague and contradictory," it quotes only one person, Neville, offering a reason.

As to the more general question of whether or not Stony Brook would accept money from a government that intended to use that gift as a means to apply leverage to the school's curriculum, Stony Brook officials, at least, are in strong agreement. "It has always been clear to us that there would be no strings on any money we would accept," said Dean Neville.

A University official statement released on the 10th states: "We are abso-

lutely precluded from receiving funding that would compromise the State's purposes for the institution or threaten the independence of its scholarship. It is irresponsible for anyone to suggest otherwise. . . The process addressing the acceptance of external support must examine the conditions attached to their use. Articles last week in two New York City newspapers on the efforts of a local resident, former Grumman executive, and member of the Advisory Council for the Center for Religious Studies, Mr. Colin Jupp, to identify potential sources of support for Islamic studies have ignored comments from the President, the Provost, and the Dean for Humanities and Fine Arts that Mr. Jupp proceeded on the explicit understanding that no inappropriate restrictions would be accepted on any support that might be identified. This omission distorts the perception of the character of Mr. Jupp's efforts."

Likewise, a statement from Dave Woods, the Director of University News Services, criticizes the papers that originally covered the story. "The *Village Voice* and *Jewish Press* articles that started this mess are fairy tale journalism of a kind that we fortunately have never seen before at Stony Brook. When one reporter begins a telephone conversation by saying: "So you're the guy who's turning Stony Brook over to the Arabs," and the other writes that we're opening all of American higher education to an Arab invasion, and doesn't include a word of response from the University, you're dealing with fiction writers, not journalists, who, for whatever reason, are serving everyone who reads what they wrote very badly."

A separate reason for criticism of the University has come from a third newspaper, the *Long Island Jewish World*, which submitted a Freedom of Information Act request for "copies of all

STONY BROOK'S SAUDI FLIRTATION

STATE U. ASKS ARAB FUNDING

A SUNY Campus Looks for Petrodollars
'Saudi Brook'

Recent newspaper headlines presented the University in an unfavorable light.

THE STONY BROOK PRESS

This story originally appeared in the Aug. 15 Stony Brook Press.

Hospital Picket

Nurse's Union Protests Conditions

by Ron Ostertag

Declaring that an unresponsive management is demanding mandatory overtime in a severely understaffed hospital with scheduled short staffing, about 150 SUNY Stony Brook University Hospital nurses and support staff personnel, along with other sympathetic union's members performed an informational picketing in front of the hospital yesterday afternoon--To the regret of University and Hospital administrators.

The New York State Public Employees Federation, AFL-CIO(PEF) representing nurses and other professionals at the University Hospital, together with sympathetic sectors of the Civil Service Employees Association(CSEA), United University Professions(UUP), Council 82 the Public Safety Officer's union, and others participated in the picketing. "Prior to this we attempted to talk to the management" stated PEF Public Relations Director Chris Gross. She emphasized the unresponsiveness of the management, and added: "It's just been ludicrous...the hospital has been deliberately scheduling staff shortages." A memo of August 13 from William Newell, Executive Director of the University Hospital to all hospital employees which differs "with the union as to the approach used in solving these problems" stated: "To accomplish this goal of high quality patient care, many sacrifices have been made in support of the common mission..."

Betty Hoke, President of the Hospital's division of PEF, emphasized along with nurses, that "this is the kind of place that nurses love to work in." When it opened in 1980 it was a sophisticated hospital utilizing state of the art equipment, with units that the nurses would like to get practice in. Nurses have found, according to the PEF union however, that with mandatory overtime and "being forced to work 16-20 hour shifts" they are overworked, unable to handle their personal lives, and burned out. With the hospital growing from its current 310 beds to a proposed 540 beds over several years, more staffing is needed and being hired, although not enough, according to the workers. According to a University statement of August 8 "overall registered nurse staffing at the hospital is on a comparable level with all but a few other teaching hospitals. It is considerably above that of community general hospitals." David Greene, Regional Coordinator of PEF, however, argued that "this hospital receives funding through tertiary care...it is not staffed the same way as a community hospital." In order to become the health care facility of

Suffolk and Nassau counties, and to follow the 'mission' of the hospital, the hospital's professional feel quite strongly that more staff than is being supplied is drastically needed.

The PEF union claims that some nurses are being forced to work 16-20 hour shifts, "with no attempts to improve the staffing," according to Hoke. She added that "if the situation is not corrected as soon as possible it will be a danger to be a patient here." Jim Kinane, a teaching and research nurse working in the emergency room stated that "in investigation you will find that support personnel are much more understaffed than nurses, who in turn must take up the slack, especially on off shifts when resources are insufficient." His case in point is the complete lack of any pharmacist on night shifts. "From 12:30 A.M. until the morning shift there is not a pharmacist present, just on call." Nurse supervisors therefore occasionally have to do pharmacy work at night, adding that "on call is not adequate." There are also "barely transports for specimens, and at times nurses have had to pick them up." Pat Puwamun, a former full time surgical nurse who changed to part time because she "cannot function after working 16 hours," stated that "there is no kind of cushion which creates severe staffing problems with sick/absent nurses." "This is a situation where definitely in my unit, patients care is in jeopardy." "Mandatory overtime," said another picketing nurse, "is all that prevents a dangerous situation."

By way of explaining the understaffing, Hospital Executive Director Newell, in a statement said: "Administration has supported the need for additional positions, not only in Nursing but throughout the Hospital, and future plans have continually supported higher staffing levels--demonstrating the unique needs and pressures of an institution of this type. However, the recent stress of opening new beds and services has obviously aggravated the personnel situation and, for example, prompted the use of additional overtime."

The Stony Brook University Hospital opened in 1980, after plans for a 600 bed hospital opening in 1975 became plans for a 540 bed hospital by 1977. During that slippage the cost of the hospital doubled with less than 275 beds, and grew to its current 310 this July. Without the appropriate staffing, the hospital's professionals fear that "the University Hospital could become hazardous not only to patient health, but to our own health as state employees as well."



press photo by Albert Fraser

The School and the Saudis

(continued from page 6)

correspondence by Stony Brook with all foreign governments and businesses in the Middle East that seek to establish scholarships or chairs of learning." This request was made in late February, after a number of memos about Saudi Arabia had been circulated. The University's reply though, did not contain any documents, explaining "Stony Brook does not receive any money from foreign governments and businesses in the Middle East... Accordingly, we have no correspondence or other documents relating to such gifts."

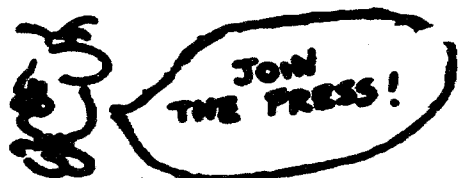
The Voice characterizes that response as "disingenuous and misleading," although it does not mention that another paragraph in the University's official response requested the World to be more specific in its request so that the University could help it find more easily what it was looking for. All of which tends to make the Voice's statement look to be "disingenuous and misleading."

With no evidence of actual wrongdoing by the University, and only circumstantial support for a charge of moral wrongdoing, why do the Voice

and the other papers seem so interested in attacking Stony Brook? Much of it stems back to the Dube affair, where the administration supported an Africana Studies professor who allegedly taught that Zionism was a form of racism just as much as apartheid and Nazism. Stern writes, "President Marburger seemed to take an inordinately long time to comprehend why elements in the Jewish community were outraged," and, referring to the Saudi connections, "None of this was made known to the Jewish leaders Marburger was then meeting with--and had it been known, the president would have had an even bigger storm on his hands."

According to Dean Neville, he is "very disappointed in all of this. People want to portray the University as anti-Semitic when it simply is not. I don't understand their motivations." President Marburger is away on vacation and couldn't be reached for comment.

Neville says that the University is "still interested in raising money for the academic study of Islam," but that there are no attempts in that direction currently ongoing.





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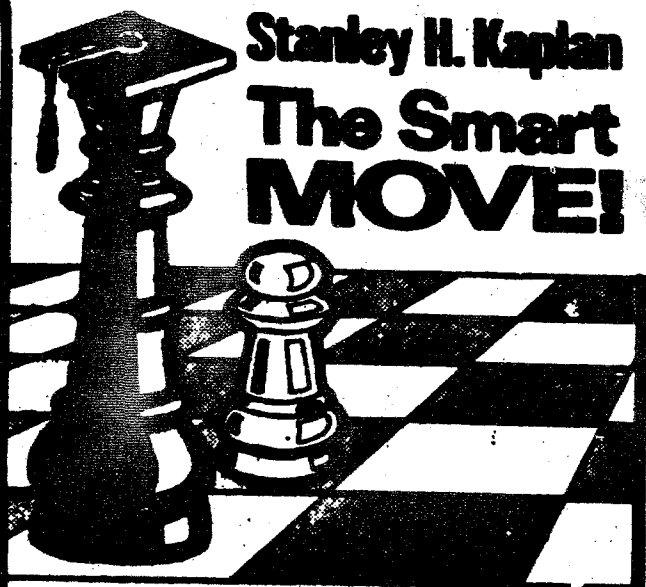
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**PREPARATION FOR:
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Getting Involved

by Rory "Hawkeye" Aylward
Polity President

Although people continue to caution me against it, I can't help but feel optimistic for the coming year. Yeah, yeah, I know, everybody says that. Every President says, "This year will be different." In fact, it is right there in the ol' presidential job description that you have to say, "This year will be different."

Well, this year *will* be different and if anyone wants to come up to the Polity office I'll even try to prove it to you. In fact, I really hope people will take me up on this.

The office in question, the Polity office, is located on the second floor of the Student Union building in Room

258. Behind that door is the nerve center of a corporation worth over one million dollars. The most incredible part of that corporation, called the Student Polity Association, Inc., is that it is owned and, get this, *operated* by and for students! If you do any research at all on this, you'll soon realize that Stony Brook is one of very few universities in the nation where students completely control their activity fees (activity fees are where the money for Polity comes from).

All of this is well and good, of course, except for the fact that far too many people spend their entire time at Stony Brook without giving much thought or caring either way. There is nothing I can really do except feel sorry for them.

What I can do is to encourage those people who would come up to do so.

One thing I should clear up is that you don't have to spend all your time up here, and that you have to give up your dream of becoming a (pick one) A) lawyer, B) doctor, C) M.B.A., D) none of the above to do it. Even if you have only an hour a week to give, we'd gladly take it. We're all students and we know what it's like to shuffle time commitments. You should also realize that, while there's a good deal to be learned in the classroom, there is even more to be learned outside of it. Just me, I know.

The only reason I can see for not helping out if you want to us that you can't get to the Union or you can't deal the phone. If this is the case, then there

is an excellent chance that you are legally dead. If this is, indeed, the case, then you may be eligible for a refund of your activity fee. Please check with Brian Kohn at Polity for details.

If you can get here, you already know where to find us. The telephone numbers are 246-3673, 3674, 3675, 3682--they won't all be busy at once.

The nice thing about joining up is that we'll be so damn glad to see you that we really don't believe you'll be sorry you did. It never ceases to amaze me how I've dropped whatever I was doing each time somebody came up to the office and asked me how they could help out. Incredible. If Santa Claus himself walked in, I couldn't be any happier. If nothing else, coming up to Polity will give you a nice warm glow and a firm conviction that you are the greatest thing to come along since sliced bread.

The possibilities of how you can help are too extensive to go into here. For more information, look into a copy of "The Undergraduate", Polity's own book. If you don't have one, you can get one at your quad office, the ID office, Commuter College or up at Polity.

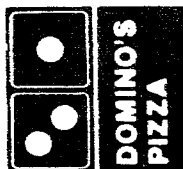
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The Stony Brook Press Guide To Stony Brook Survival

Alternative Activity

The University Gym is open from 8am to midnight, and has handball, squash, and racquetball courts. 6-6790. If strenuous exercise isn't your idea of relaxation, try the Union Crafts Center. The Center offers courses in ceramics, wine-tasting and auto mechanics, among others. Stop by the Center in the Union basement Monday-Friday 12-5, or call 6-3657.

Food Stamps

If you are an independent student living on or off campus and can demonstrate financial eligibility you will receive more than \$50 a month in food stamps. No, you cannot buy alcohol or cigarettes with them, but you can buy food products at any authorized store. To start: go to the Financial Aid office and obtain a food stamp application. Complete it and take it to the Social Service Building at 3600 Rte. 112 in Coram. Bring along proof of maintaining your existence, e.g. gas bills, oil bills, rent receipts, etc. Be consistent. For more information, call 348-4294.

Lost and Found

Call Public Safety at 246-3333 or check at the Union Information desk. If your car is missing, call Public Safety—they may have towed it. If your friend is missing, try the Riverhead Jail (727-2176).

Alternative Education

Unhappy undergraduates have a few courses of action. If staying in school is one of them, you might want to check out the Federated Learning Communities or Empire State College. Federated Learning Communities focuses clusters of existing courses into one theme, such as World Hunger or Human Nature. Visit Old Physics 145 or call 6-6107. Empire State College provides a goal-oriented education which has proved successful for many adult students. Much work is done with faculty members and through independent study. Visit Humanities 198 or call 751-6910 for more information.

Academic Survival I

The freshman honor society, Sigma Beta, provides tutoring in all subjects. For information contact the Undergraduate Studies Office, Library E-3320, 246-3420. The Math Learning Center provides free tutoring for students in all intro math courses. No appointment is necessary. The Center is open 9-5pm Monday through Friday, and is located in the Math Tower basement. VITAL, a community volunteer organization, offers various types of tutoring, W-0530 Library, 6-6814. S.A.I.N.T.S. is an academic support group for minority students, Union Room 256, 6-8330. The Writing Clinic, sponsored by the English Department, teaches and improves writing skills. In Humanities 220, 6-5098.

Academic Survival II

After receiving the second 'On Notice' You must petition the Committee on Academic Standing to be readmitted to school. You will have to present some good excuses for your dismissal and reasons why it won't happen again. Get lots of documentation: recommendations from teachers, doctor's notes, lawyer's notes, letters from employers, anything. See Lydia Probe in the Undergraduate Studies Office for help. Good luck.

Employment

College Work Study Program: Before taking a job which has nothing to do with your field of study, check with the financial aid office. You may be eligible for a study related job on campus, depending upon your financial situation. Check with the Financial Aids Office. Student Employment: Applications are available at the financial aid office for those who don't qualify for work study. Department of Labor: 979-5440. Campus and local newspapers, bulletin boards, laundromats, coffee houses, and food stores all may help you make a cash connection.

Easy Cash

Between \$200 and \$3,600 a year could be yours if you exercise a little determination and a lot of patience. TAP, SEOG, BEOG, AIM, College Work Study, and other programs separately or combined could land you some free cash. Apply at the Financial Aids office. If you're dependent on your parents, bring statements of their earnings. If you're an independent student bring your own statement of earnings.

Counseling

The Bridge to Somewhere: Student staffed, walk-in counseling for emotional, personal, social or educational problems. Union Room 061. The Group Shop offers programs to encourage development of social and academic skills. 6-2280. Victim Information Bureau of Suffolk: Crime crisis counseling for victims of rape sexual assault and family disputes. 360-3606. Long Island Council on Alcoholism: 747-2606. ASK: Provides counseling on drug abuse, family planning and medical care. 736-3316. Long Island Women's Coalition: Provides 24 hour crisis intervention counseling for abused or beaten women. 666-8833. Middle Earth Switchboard: Provides suicide and crisis intervention counseling. 826-0244. Response: 24 hour hotline. 751-7500. Legal Advice: Polity offers free legal advice. Call 6-3673 for an appointment.

Switchboards

Info-line: 6-3639
Sportline: 6-7020
Child Abuse Reporting Center: 800-342-3720
Poison Control Center: 542-2323
Polity Hotline: Information and referral service: 6-4000

Bargain Basement Classics

Music majors give recitals open to the public throughout the year. Check the Fine Arts building bulletin boards.

Tickets to theater and music performances are available to students for half-price 30 minutes before performance time.

Cheap Thrills

KCOCA movies are 50 cents with I.D. in the Lecture Center every weekend. Tuesday Flix screens the best in foreign and independently produced films for 50 cents and I.D. in the Union every Tuesday night. American Cinema shows the best American movies every other Thursday night in the Union at comparable prices. Bowling in the Union offers the lowest prices around. Polity sponsors hundreds of clubs from the SB Press to the Haitian Students Organization to the Players' Improvisational Theater. And if you can't find a club to suit your interests, 25 signatures will get you your very own. Call Polity, 6-3673 for club information.

Health Care

The Stony Brook Infirmary has a wide range of medical facilities. Call 6-CARE. The University Hospital serves the campus community when the Infirmary is closed. 689-8333. VD Hotlines: 800-227-8922; 348-2847.

FALL FEST 84

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Sept 14 & 15

○ CARNIVAL

-Rides and Games

○ FOOD BEER SODA

○ The
FAMOUS

grucci

Fireworks

○ SKY DIVING

○ FLEA MARKET

○ OUT DOOR MOVIES

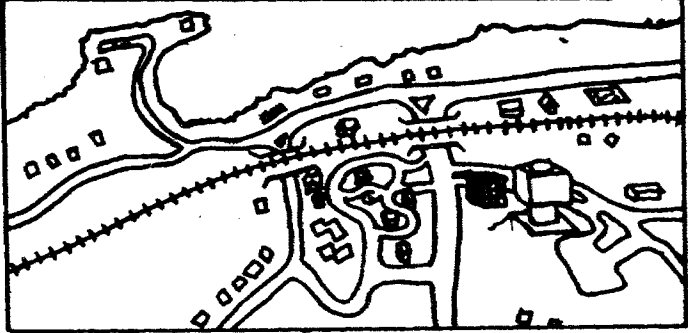
○ AND MORE

Presented by FSA, POLITY, SCOOP

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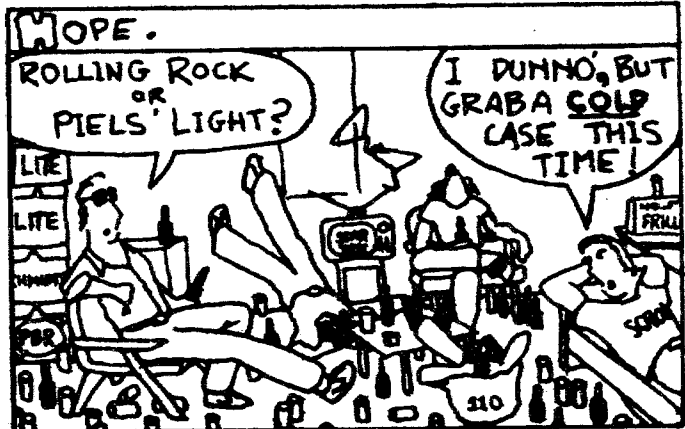
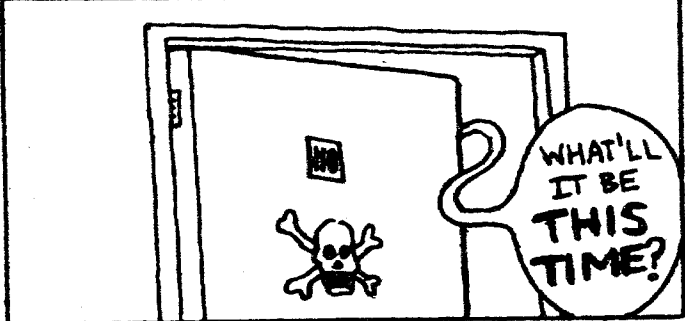
ON A UNIVERSITY, LIKE THE MANY
UNIVERSITIES STREWN ACROSS
THIS GREAT NATION....



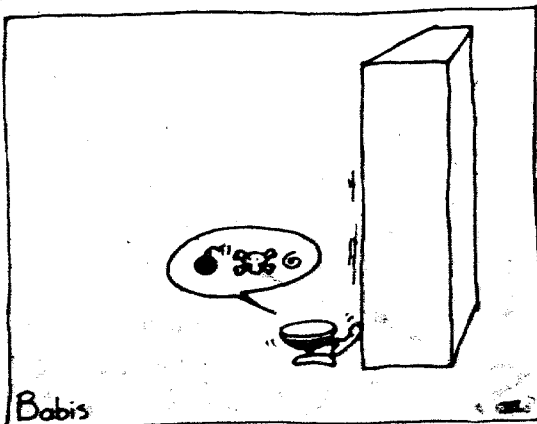
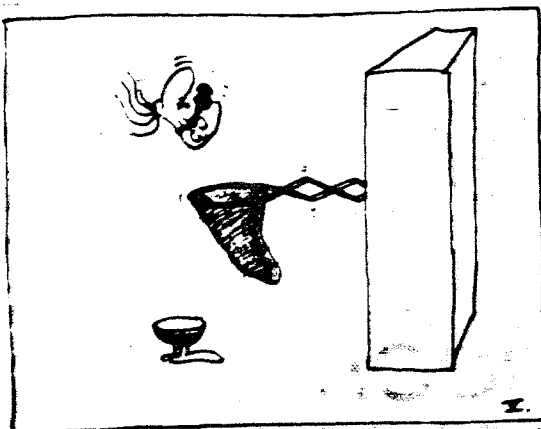
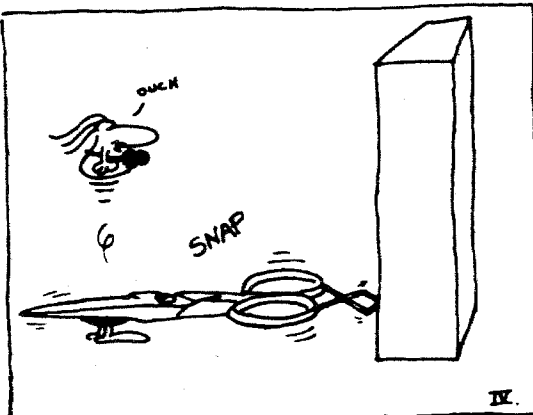
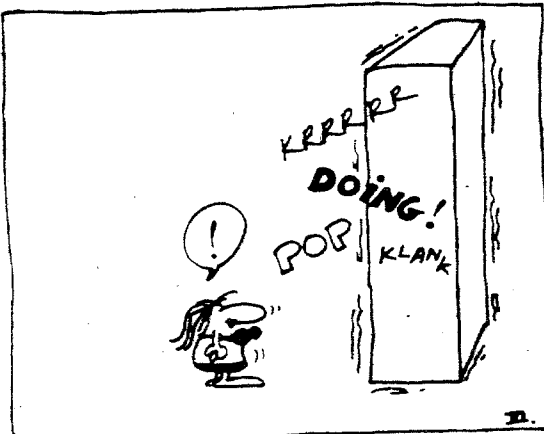
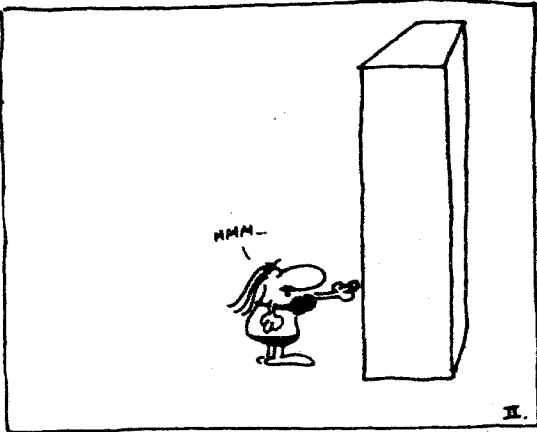
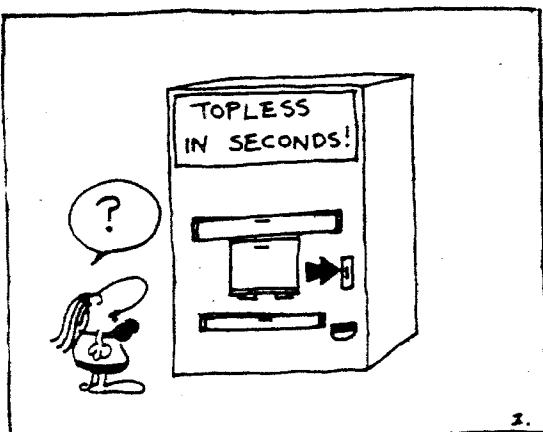
WHERE THE NEVERENDING STREAM
OF VOID AND HUNGRY MINDS
CONGREGATE TO BE NOURISHED....



GATHER THESE PEOPLE; VERITABLE
CITIZENS, OUR CHILDREN, OUR
FUTURE, OUR.... OUR....



Press Pix



Benthos will return
next week in
The
Stony
Brook
Press

BENTHOS

A Question of Silence

A Revolutionary Film from Holland

by Mitch Cohen

"A Question of Silence" is a power packed film from Holland tracing the circumstances in the lives of three women that led them to kill the male owner of a shopping mall boutique, after he caught one of them shoplifting a dress. A female psychiatrist is assigned by the Court to ascertain the mental responsibility of the killers (who admit their crime). In the course of her investigations the psychiatrist is thrown into very dramatic and realistic trauma about her own life, and the lives of other women, which force her to confront everything in her life and in her mind.

Contrary to most Hollywood-made films when attempting to touch on controversial issues, "A Question of Silence" is no mawkish liberal sop. It doesn't use cheap devices to sucker our empathy for the women who committed the murder. They are held in prisons that are anything but hell-holes (and start going crazy anyway), resembling university dormitories more than barren, barred-in, slam/clank cells. The police are not especially sinister, and the psychologist's husband is a cynical liberal, not an overt fascist. The sexism of the male characters is that of everyday life, not Jack-the Ripper psychopathology. The use of more conventional rhetorical techniques to load the argument would have offered a facile way for the audience to root for the criminals, but this is not the goal of the makers of the film. To root for the criminals here, you must confront the much more hidden and psychologically explosive conditions in our own lives, and not take any liberal/victim approach. It is in this deeper challenge that "A Question of Silence" packs its wallop.

Ultimately, "A Question of Silence"—like another powerful recent film

"Born in Flames"—is about men oppressing women, and creating circumstances in which women are treated like objects and kept in place. But it is not preachy; there is no bemoaning the sorry plight of the poor victim. Instead, both films lean on the bonds of common, if verbally non-articulated understanding that, the films claim, all women share. It is an understanding that manifests itself more in the approach to other people and events than in a specific goal orientation.

On the other hand, the man they killed, while linked to the overall male-domination not only by his genitals, but by his actions as well, is still not the main enemy. Three women now face years in jail for finally lashing out as yet another man committed yet another outrage against them. But such individual action, while born of frustration, by itself bears little fruit. Without faulting these particular women, the point becomes for the rest of us how to transform society en masse, to steel ourselves against the abuses heaped on us day to day, to allow ourselves to organize effectively and accomplish something greater than an understandable lashing out.

I remember when my father was dying of cancer almost five years ago. He asked me to get him a machine gun, so he could go to Washington D.C. and wipe out the monsters running the government. "You know that won't accomplish anything," I said, "they'll just stick someone else in Reagan's place, to do the same thing." "I know that," my dad said, "but it would give me such enormous personal satisfaction."

And who can deny the requests of a dying man?

Unlike "A Question of Silence," "Born in Flames" begins "ten years after the Social-Democratic revolution

in the U.S." says the Walter Cronkite newsmen in the opening moments of the film. Women are going through the long process of organizing against sexist conditions, which have changed but little since the revolution. Without going into depth here on this remarkable film, where "A Question of Silence" punches your gut with the frustration and impotence of everyday life today, making some action, any action, imperative for women "Born in Flames" examines some of the mass direct-action ways women (and others) must organize to gain freedom in a "free" society.

A problem with both movies that I found is the lumping together of all men as the enemy, as if many men haven't fought against their conditioning, supported and actively participated in liberation movements of women and others, and strained to transform their interactions in their daily lives. I believe it is true—most men still exhibit sexist behavior. Never the less, in neither film were other kinds of men portrayed.

Perhaps it was necessary from the point of view of the filmmakers to set the boundaries as sharply as possible. Had there been a single "liberated" male character in the films perhaps the males in the audiences would have said to themselves: "Aha, I'm like him!", and taken the easy way out, without challenging themselves. So from a propagandistic view-point, it may have been necessary to present the films in this way. But from an organizing view-point, I, for one, don't believe it to be correct, however powerful and effective the films are. Males, like females, are going to play equal roles in any revolution worth having; one of the things males will have to deal with is their sexism, their stupid macho conditioning, if we are to succeed in creating a

different, new society. That doesn't happen overnight, anymore than a woman's breaking free from her conditioning occurs instantaneously. It is prepared over a long time, although there certainly comes a "watershed" point after which everything changes, nothing is the same.

Both of these films aid this process. They force the issues to the surface against a public and a media that mock or water down any statements of liberation, and they play havoc with your emotions, beyond the realm of one's logical defenses, which, I believe, is the only way to be effective given the extensive defense mechanisms we've developed to keep ourselves impotent. We're not responsible for causing our oppression; but we are guilty in helping to maintain it. Go see both these films, and discuss them with your friends, lovers, and comrades. They will shake you up. It is a healthy experience, I think, for a man to sit watching "A Question of Silence" surrounded by many women relating to the women in the film who have just murdered a man. You may not understand in sitting here and reading this, but the pressure on you watching the film in an audience is immense (similar to not standing up for the Star Spangled Banner at Yankee Stadium). You might feel a little bit what women, so many friends have told me, feel every day walking the streets in New York City. And, if you identify with or feel somehow connected via gender to the males in the film, and think that you are being treated unfairly by extension, I submit that you have a long way to go to sever that connection. These films, in that context, are some of the healthiest films currently playing, and serve a revolutionary function, even with the shortcomings mentioned above.

Theatre

Broadway at the Brook

by Ivan Pitt

For most of you who were away this summer, and never once thought of Stony Brook, the theatre department in an innovative gesture hired professional actors and directors for its American festival. The festival, produced by Robert Alpaugh and William Bruehl, Stephen Sondheim's *Side by Side*, Lanford Wilson's *Fifth of July*, and Neil Simon's *The Gingerbread Lady*. Highlighting the impressive cast of actors were Rita Gardner who appeared in the Broadway production of *The Fantastics*, Joy Franz, who appeared in the production of *Pippin*, and soap opera star, John Wesley Shipp, perhaps better known as Dr. Kelly Nelson on CBS' *The Guiding Light*.

The festival also utilized the talent of several Stony Brook students. They were mostly featured in the *Fifth of July*.

July, directed by Peter J. Saputo, a Broadway veteran.

The audience consisted of local Three Village area residents, faculty, staff, and summer students. Thanks to an excellent job by the theatre department, an unprecedented number of tickets were sold overall and many of the performances were sold out.

Most of the actors did fine jobs. In Sondheim's mostly song and dance *Side by Side*, John Wesley Shipp and Sally Wodson's rendition of "Barcelona" was wonderful. The younger members of the audience were very unappreciative of the songs in the *Side by Side* due to their unfamiliarity. For the older members of the audience, it was a nostalgic event since the basic themes in most of the songs were of marriage and rebellion.

The acting in Lanford Wilson's *Fifth of July* was often mediocre. Christian

continued on page 15



Cloak and Dagger

A Fun and Exciting Spy Thriller

Cloak and Dagger

Directed by Richard Franklin
Starring Henry Thomas, Dabney Coleman

Released by Universal Pictures

by Jean Marie Pagni

Some people think that violence is golden. Others like wholesomeness smothered with cuteness. *Cloak and Dagger* combines each of these traits, are machine-gunned down, it also features an adorable little boy who likes to pretend he's a spy. This boy, who innocently plays around in the world of make-believe, later becomes dangerously involved in the real world between good guys and bad guys. This movie works because the story line, unbelievable as it may be, is heartwarming and captivating. A good deal of the credit for this achievement goes to this film's two stars, Henry Thomas and Dabney Coleman, who both turn in wonderful acting performances.

Cloak and Dagger is a kind of *Thin Man's War Games*. Instead of some kid breaking into a computer that could ultimately blow up the world, this kid (Henry ("E.T.") Thomas) stumbles onto some hot government information stored in a cartridge of a video game called "Cloak and Dagger". Possession of this cartridge is the key to a real spy's life. He has to heap with this newly acquired mission from Dabney Cole-



man. Playing a dual role, Coleman is good as the unbelieving (that this time Davey's not pretending; he really is involved in a slippery situation) father, and is even better as the never fumbling and always successful fictitious spy, Jack Flack. Davey is also aided by a responsible little sidekick named Kim (Christina Nigra) who is his friend and next door neighbor. Together Davey, Jack Flack, and Kim handle the evil doings going on about them.

A nice touch of humanism is later added when Davey does a little maturing and finally realizes that the spy business is indeed a dirty one. Henry Thomas' Davey starts out with wonderfully appealing innocence that never lets up until this final moment of recognition, which in turn leaves you hopelessly proud of him.

Also worth mentioning are Michael Murphy, who plays a merciless spy named Rice; and veteran acting couple John McIntire and Jeanette Nolan who make an engaging and perfect pair. Director Richard Franklin does a commendable job computing the ratio of violence to moderation. There is some beautiful camera footage, too, of San Antonio, Texas, (the setting of the movie) by director of photography Victor J. Kemper.

Cloak and Dagger is a fun movie that is good for kids, and won't bore the older crowd, either.

The Summer American Theatre Festival

continued from page 14

James as Kenneth Talley, the crippled Vietnam war veteran tried unsuccessfully to prove himself a serious actor. His overly exaggerated expressions combined with his inexperience proved fatal. Ellie D'D'Azzo stole the limelight in the play as Sally Friedman, left with her dead husband's ashes, uncertain as to what she wanted done with his remains. Miss D'Azzo's performance was in sharp contrast to the other actors'. Her composure throughout the play added the touch that was needed to counter-balance the profanity that the other actors used constantly. In addition, the play was poorly directed by Peter Saputo and the set was too small to accommodate the actors who appeared on stage all at once.

Mr. Saputo redeemed himself, not as a director, but as an actor in Neil Simon's *The Gingerbread Lady*. He was the homosexual friend of Eva Meara, the play's main character. He projected well with an occasional loud pitch. Rita Gardner played Eva Meara, the rehabilitated drunk, and delivered a fine performance. The play's main focus, however, was not Eva's rehabilitation, but her relapse into her previous disposition. This was caused by the misfortunes of her friends. *The Gingerbread Lady* is built on the usual jokes based on the misinterpretation of lines between characters with the slapstick comedy combined with serious themes that is Simon's trademark.



The Gingerbread Lady climaxed the Theater's Festival and was the best production of the three. Those of you

who missed the festival also missed the chance of seeing Broadway talent on the Stony Brook stage at prices that

were affordable. The festival was a great idea that should be planned again soon.



TREASURER'S MEETING

Wednesday, Aug. 29th

Tuesday, September 4th

Thursday September 6th

(All are at 8pm and

in room 214 Union)

All Treasurers and Secretaries must attend one of these meetings

No Funds Will be released, No Ad space will be granted Until All Start up procedures are followed

Meeting Attendance

Constitution on file

Election of Club Officer Minutes

Signature on file

A FLOCK OF SEAGULLS

— ARE BACK WITH THE SMASH HITS —



"THE MORE YOU LIVE — THE MORE YOU LOVE"

&

"THE STORY OF A YOUNG HEART"

COME & SEE THEM LIVE AT

In The Gym
September 23
8:00pm



Tickets On Sale Wednesday, September 28 10:30am.
(Undergrad Students with ID: \$10 Reserved, \$8 Gen Admission.
Public: \$12 Reserved, \$10 General Admission)

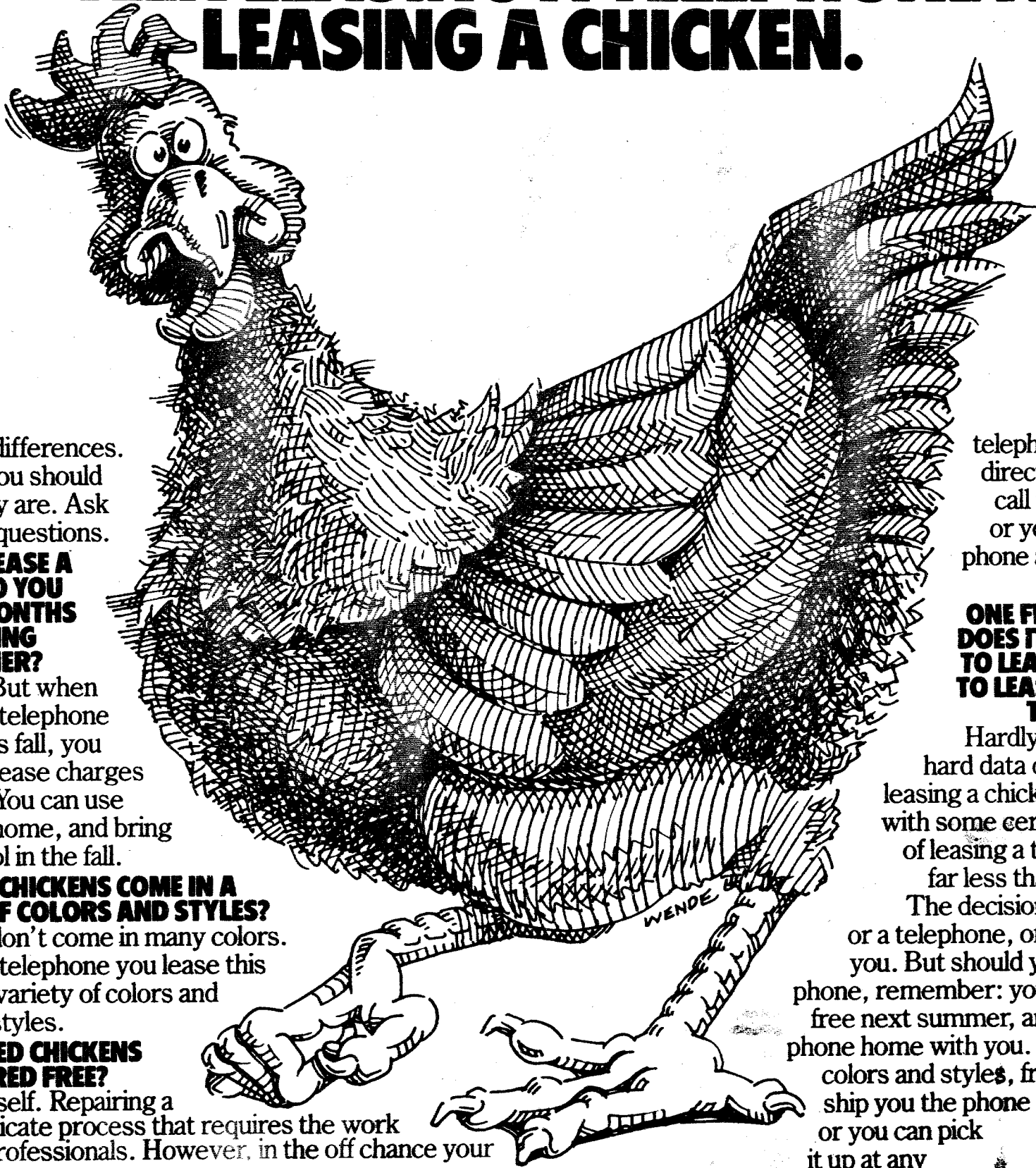
POLITY HOTLINE

is an emergency complaint referral and information service. We are here to serve the students of Stony Brook. We'll help you solve your problems with the university and help you cut through red tape involving academic, maintenance, residential and financial questions

STOP BY POLITY

Union rm. 251
to pick up an application or
call 246-4000 and leave a
message
(EO / AAE)

WHAT EVERY STUDENT SHOULD KNOW ABOUT THE DIFFERENCES BETWEEN LEASING A TELEPHONE AND LEASING A CHICKEN.



Yes, there are differences. And we think you should know what they are. Ask yourself these questions.

WHEN YOU LEASE A CHICKEN, DO YOU GET THREE MONTHS FREE DURING THE SUMMER?

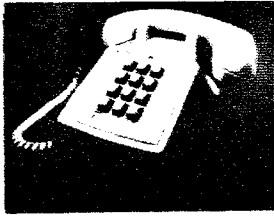
Probably not. But when you lease your telephone from AT&T this fall, you won't pay any lease charges next summer. You can use your phone at home, and bring it back to school in the fall.

DO LEASED CHICKENS COME IN A SELECTION OF COLORS AND STYLES?

No. Chickens don't come in many colors. But the AT&T telephone you lease this fall comes in a variety of colors and three popular styles.

ARE LEASED CHICKENS REPAIRED FREE?

Don't kid yourself. Repairing a chicken is a delicate process that requires the work of expensive professionals. However, in the off chance your



AT&T leased telephone needs repairs, we'll fix it absolutely free when you visit any of our AT&T Phone Centers.

ARE LEASED CHICKENS SHIPPED DIRECTLY TO YOU?

Ship a chicken? Don't be silly. However, your AT&T leased

telephone will be shipped directly to you after on call to 1-800-555-8111 or you can pick up your phone at any of our AT&T Phone Centers.

ONE FINAL QUESTION: DOES IT COST THE SAME TO LEASE A CHICKEN AS TO LEASE A TELEPHONE THIS FALL?

Hardly. While we have no hard data on the exact cost of leasing a chicken, we can tell you with some certainty that the cost of leasing a telephone this fall is far less than you might think.

The decision to lease a chicken or a telephone, of course, rests with you. But should you opt for the telephone, remember: you get three months free next summer, and you can take the phone home with you. There's a choice of colors and styles, free repair, and we'll ship you the phone or you can pick it up at any

of our AT&T Phone Centers.

It doesn't cost much either. And that's something to crow about.

AT&T Consumer Sales and Service. To order your telephone, call 1-800-555-8111 for delivery right to your door or for information concerning AT&T Phone Center locations.



Lake Grove
2017 Smithhaven Plaza

Valid with the following restrictions: 1. You must be registered for 12 accredited hours for the 1984 fall term. 2. Valid only to students billed by AT&T Consumer Sales and Service. 3. Delinquent accounts are void from offer. 4. Limit two telephones per account. 5. Offer expires 72 months from lease initiation date. 6. This offer is not valid for permanent year-round resident students. 7. The three free months will not begin until you have paid for the first nine months of your lease. 8. All telephones are FCC registered. We provide repair service for all telephones sold at AT&T Phone Centers. Only telephones equipped with Touchtone dialing can access certain long distance services and networks. © Copyright. AT&T Consumer Sales and Service 1984.

Summers on Music

J.R.: What does the part of England your from sound like? **A.S.:** Sound like? Well, I come from a town called Bournemouth, which is on the southwest coast of England, which is also where Robert is from. I don't know what it sounds like. You can't say about England that its regional areas have sounds like...you know, we know what New Orleans jazz sounds like, and Texas has its own kind of sounds. Appalaichia sounds like another thing. America is wonderful and rich in terms of music because of the black people that live here and its history. It's just an incredible melting pot and that's why American music is so dynamic. I mean, American music has obviously influenced me to a tremendous extent. Ironically, if I'm here saying that I feel very English as a person in sensibility, but in terms of English music I don't know what I would name-not much.

J.R.: Robert Fripp has expressed a sort of frustration with King Crimson. How do you and Robert work together? **A.S.:** Well, our situation is fairly open-ended. I mean, we're not in a group situation, we haven't even been able to work it out that much. So far we've made two albums and we've done what we've done and that's where it lies. I think maybe more with me than King Crimson, he gets a little bit more space. We're not a group, for a start.

Robert can really fly as a soloist when he's let loose and you create the conditions. I'm beginning now, having made two records to sort of understand his psychology and how you can squeeze the best out of him and how much criticism he'll take and how to encourage him.

You kind of learn and it's kind of like a group situation in that sense and I've learned when to step back and when to push him for the fifteenth time on a solo or whatever and just how far he'll go and I'm beginning to get the measure of time and understand

that there's a tremendous amount there. You create the right conditions, that that boy can really play. I think he's a little frustrated in King Crimson because of Adrian Belew, who's also a great player, having come up front so much and being the vocalist as well. You know it's a sour situation. All groups are difficult to be in, and I think King Crimson doesn't get as much use of Robert as they should I don't think he's really used to the extent he could be.

J.R.: Does the lack of expectations of the music you make with Robert help the process? **A.S.:** Yes. Well for instance with this album you know if we had created a sort of precedent with the first one, and we did that sort of moody kind of album that was more esoteric than this one, it's less pressured, we can do something different. What we've done actually, is made a slightly commercial album. We said 'let's do a dance side,' not because we want to be commercial, just because it would not be what people would expect. It'll be more fun! let's just do that.' And so we did and this is what we've come out with.

J.R.: How did you become the producer of *Be-witched*? **A.S.:** I don't know how, I just did, you know. It was that Robert wasn't around to do it so I produced the record, we didn't sort of sit around and like make a decision about who was going to produce it. I just had to do it, and that was all, because Robert wasn't around. He went on tour, and I was left holding the baby. I produced the record.

J.R.: You had a hand in the album design of *I Advance Masked*. **A.S.:** And same again on this one.

J.R.: Could you describe what its going to be like at all? **A.S.:** It's gorgeous! It's one of the most beautiful album covers I've ever seen. It sort of carries on the idea of the last one. The last one also won an award, I might add, which I was very proud of.

It carries on the same sort of visual approach. I wanted them like a little art series. Like, in essence, the covers are all the same. The picture in the center of the sleeve changes.

J.R.: You and Fripp are both pretty interested in James Blood Ulmer, aren't you?

A.S.: Yes, well, I'm interested in him. I think he's really interesting. I mean I don't know how much I give credence to his uh... what does he call it?

J.R.: Harmolodics? **A.S.:** Harmolodics, yeah. But he's like the closest thing we've got to someone like Ornette on the guitar, I suppose. I think that's kind of interesting. I like that whole thing, cause I love Ornette Coleman. Ornette's really quite wonderful and has written some marvelous tunes. I think James Blood is really out of that particular tradition and I like that.

J.R.: Do you feel that technical manipulation, like overdubbing, that sort of thing, could get in the way of the spontaneous emotion? **A.S.:** No, I think you blend the two somehow you have your structured bits and you have your unstructured bits. You know it's the same when we make records with the Police. You kind of create a framework, and then you kind of try and have your freer moments inside that. Things shouldn't become rigid, they should remain flexible.

J.R.: How would you describe your guitar playing? **A.S.:** (burps) How was that?

J.R.: Very good. **A.S.:** No, how would I describe it? It's like the wind.

J.R.: Like the wind, eh? **A.S.:** Like someone with a wind (laughs). It's like the river of life, man — what can I tell you?

J.R.: I'd like to thank you, I guess we'll have to end it here.

A.S.: Yes, I have to talk to *Playboy* now.

Friday and Saturday Nights

COCA
presents

Splash

7:00, 9:30, and 12:00

Lecture Hall 100

Admission 50¢ with I.D.

\$1.00 without I.D.

Tickets available at the Union Box office and at the door.

Another Mutable View of Life

Lou Reed's New Sensations

Lou Reed
New Sensations
RCA Records

by Kathy Esseks

A few reasons to refrain from slitting your throat for at least a week or two still exist. After the horror of watching MTV for hours, spit dribbling from my slack jaw, or listening to endless streams of rancid whipped cream music on the radio it is an indescribable relief to turn to Lou Reed's *New Sensations* for a little "sophisticated adult rock" as he terms it.

What Reed terms sophisticated and adult translates into urban, fairly complex lyrics that set out to tell you something, declaimed over a pared down guitar/drum melodic core. Reed's music has a gritty, street sound and an accessibility that polished Giorgio Moroder-type tunes utterly lack. He's got soul is another way of saying it.

New Sensations continues the new happy Lou Reed phase that emerged from heroin heaven on 1980's *The Blue Mask*. Critics everywhere did a double take and announced that Reed was happy now, and in love, and the album was wonderful. Reed commented in an eleven second interview that he felt pretty much the same as he's always felt before, during, and after *The Blue Mask*, which is pretty good, y'know, and that he's just writing about things that seem important to him.

The important things include "My Red Joystick", which is possibly the video game accessory pictured on the album cover and possibly a more, shall we say, personal, less obvious accessory. "I've had enough of you/You can keep your dresses/You can keep your jewels...All I'm asking you to leave me is My Red Joystick"

The suggestion here is markedly different from the near fluff of "I Love You, Suzanne", Reed's current hit and MTV video. This throwaway has the most useless lyrics on the album the same lame phrases as any other MTV bolstered hit, sort of embarrassing in light of Reed's reputation as a street poet.

Except for the total zippiness of "Suzanne" *New Sensations* covers a lot of lyrically glass strewn urban pavement. In "Turn to Me", Reed reminds a friend that he's there for him, no need to freak out when life gets you down, "When your teeth are ground down to the bone...And some friend died of something that you can't pronounce/Remember I'm the one who loves you/You can always give me a call." Reed nails down the bare bones of friendship here, and the song vibrates with genuine care and concern.

For all the screaming and yelling about how happy Lou Reed has become after the release *The Blue Mask*, the guy doesn't project a maniacal optimism. The woman in "What Becomes a Legend Most" is lonely, worn out, and stale from a life of glamor, "My Friend George" is out-killing people, and the narrator of "High in the City" equips himself with mace and his friend

with a knife before venturing into the streets. Perhaps his personal life is happier and more stable, he got married you see, but Reed's view of the world remains realistically grim.

A tribute to mass entertainment surprised me, but "Doin' The Things We Want to" jumps as much as "Suzanne" and actually says something in the process. Reed's a fan of Sam Shepard's plays: he's doing the things that they want to, we can do the things that they want to, we can do the things we want to--you get the picture. What we want to do involves movies, plays and choosing entertainment and lifestyles; nothing violent or harsh. Many people equate doing what you want with stepping on other people which is not what Reed has in mind. "There's not much to hear on the radio today, hey/Doin' the things that we want to/But you still can see a movie or a play, hey," sums it up.

As a nice counterpoint to the ravings of, say Steel Pulse and others who musically warm up to shape up or we'll find ourselves staring into a mushroom cloud, Reed announces his complete lack of worry over a nuclear conflagration; "I would not run from the holocaust/I would not run from the bomb/I'd welcome the chance/To meet my maker/And fly into the sun," ("Fly Into the Sun").

The tuneless tunes and gospesque backup vocals standing behind Reed's flat delivery serve to point up the lyrics and make you really listen. What initially come off as slight changes in pitch and chords resolve into hummable choruses and smart, sometimes piercing phrases. *New Sensations* records another chapter in Lou Reed's mutable view of life, and it's worth a listen just for the clarified perspective.

(and you, reader, can buy yourself a ticket to Lou Reed at SB on Sept. 21. Another hot fall offering by the new S&J)



WUSB 90.1FM

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Top 20 for the week ending 8/26/84

1. Romeo Void - Instincts LP
2. Bruce Cockburn - Stealing Fire LP
3. King Sunny Ade - Aura LP
4. Gil Scott Heron - Re-Ron 12"
5. The Special AKA - In the Studio LP
6. The Bangles - All Over the Place LP
7. The Hoodoo Gurus - Stone Ace Romeo's LP
8. Shriek Back - Jam Science LP
9. The Time - Ice Cream Castle LP
10. Crippled Pilgrims - Head down-Hand out EP
11. The Neville Brothers - Nevillization LP
12. Love Tractor - Til the Cows Come Home EP
13. Various Artists - Blues Explosion LP
14. Public Image Ltd. - This is what you want... LP
15. The Comateens - Resist Her 12"
16. New Model Army - Vengeance LP
17. A Flock of Seagulls - Story of a Young Heart LP
18. The Rain Parade - Explosions in the Glass Palace EP
19. Black Uhuru - Anther LP
20. No Trend - Teen Love EP

THESE JUST IN: Tracie LP, The Gun Club LP, The Red Hot Chili Peppers LP, Industry LP, The Animals LP, Dave Edmunds 12", Doc and Merle Watson LP, John Hartford LP, Jools Holland LP, The Everly Bros. 12"

Andy Summers

An Interview



The following interview with Andy Summers was conducted by John Rosenfelder and is presented here through the courtesy of WUSB and A&M Records. The complete interview will be broadcast exclusively on WUSB on the night of Sept. 5, along

with the World Premier of the Summers-Fripp record, which is scheduled to be released the following day. Listen to WUSB for more details about the interview and the World Premier.
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J.R.: There seems to be a little confusion about the L.P.'s title, which is *Bewitched* right?

A.S.: That's right. It was called "Parade" but the art department called me up when I was in Los Angeles. In some anxiety, they'd seen a paper saying "Parade is coming" but it was a different Parade, it turned out to be the Spandau Ballet. So we changed the title. Actually, I think I like this title more, so it doesn't matter.

J.R.: Is *Bewitched* sort of a continuation?

A.S.: I would see it as a continuation. Yeah absolutely. Rather than going off on a tangent, it's different from the other album. It has a very up-kind of dancy side which certainly wasn't on the last album, so it's different in that respect. But it's a continuation of the exploration of Robert Fripp and myself playing together.

J.R.: Have you and Robert considered playing any of this music live?

A.S.: Yeah we have. We haven't had time. To do it now, I think we'd have to put a group together because the music sort of expanded somewhat from the duet idea, you know in, in other words just two guitars has rather gone on to be multi-tracked recordings, so we'd have to get a group really to do it justice. Robert is on tour all of this year with King Crimson, so I can't really see any of us doing anything this year. I'd say some time in the future it may become possible. But then on the other hand, you don't have to tour with every single record you make, so I don't know—maybe, eventually.

J.R.: How would you describe Summers-Fripp music?

A.S.: How would you describe it? It's hard, isn't it? to describe. I mean music kind of defies description

sometimes, as it should do, it's like elusive. It's music -- I can tell you where it comes from sort of. I mean it's played by two musicians who've been around for a while, and who've grown up with rock music, but have expanded their listening to include a lot of other kinds of music, including Indian music and Jazz and Third World music and been influenced by a lot of things. It's what you would call by music that's being made by two contemporary musicians who essentially, or centrally, are rock musicians, but are influenced by many other kinds of musics and this album is an exploration of that.

J.R.: Your background is essentially jazz and classical, is that correct?

No. It essentially is rock. I've played rock—I've really been a rock musician all my life. I did take quite a long time out to study music formally at University and I played classical guitar for many years and I studied Indian music when I was younger too. I'm colored by a lot of things, though what I've always really done is been an electric rock guitarist, if you like.

J.R.: Why study classical and jazz? If you're playing rock, why not study rock? **A.S.:** You can't study rock. I don't know what that leads to. Why make it narrow? You learn music, I think. Before I studied formally, I'd already been playing rock for a long time and I don't know if rock is the kind of music that bears a lot of study. I think it's something that—really, you play. You get in a group and you play. It's better than study. You don't learn it out of a book. There's a big industry of how to learn to play rock books available these days. But you learn that kind of stuff from listening and playing. I guess you can learn something from books, but I really don't think that's the way to

learn it. I learned just from playing many, many gigs and always playing with other musicians. Classical music bears more study, I think.

J.R.: You used some tape loops on the new album. Is that your version of Frippertronics?

A.S.: Well, Robert's thing that he calls "frippertronics," which is also taken from somewhere else, is just the use of two Revoxes. Robert does his thing with it and there is one kind of thing that it does—and you play very slowly with it. It doesn't work when we play together. There is none of it on this album. I made a couple of tape loops, there are a couple of tape loop introductions and one track that I made from a tape loop. But they were made from having edited onto quarter-inch, like a guitar improvisation, and then turning it into a tape loop via a delay unit. One piece served as an introduction, and on another piece served as a kind of fabric on which to layer other things. They're not "frippertronics." Actually, it's quite a different technique.

J.R.: Are you interested in playing jazz at all?

A.S.: I'd love to (but) I have no time. I look forward to doing more of that now. I've been talking to jumpin' Jack DeJohnette, for what almost seems like years now, about making an album with him. I saw him in New York a couple of months ago playing, and we talked about it again and I'd like to do that when time permits. But I'm very interested and I hope in the future to make time to do that.

J.R.: Do you think your music is characteristically English? **A.S.:** I feel that the way I tend to play is fairly international in intent—it's not of the parish I come from. Certain groups from England sound very indigenous to England; they don't really translate very well outside their own country.