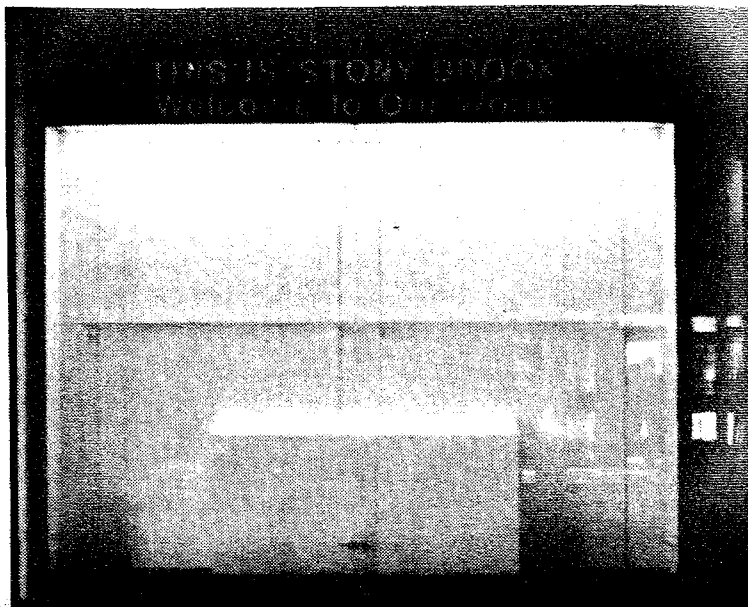


THE  
STONY  
BROOK

# PRESS

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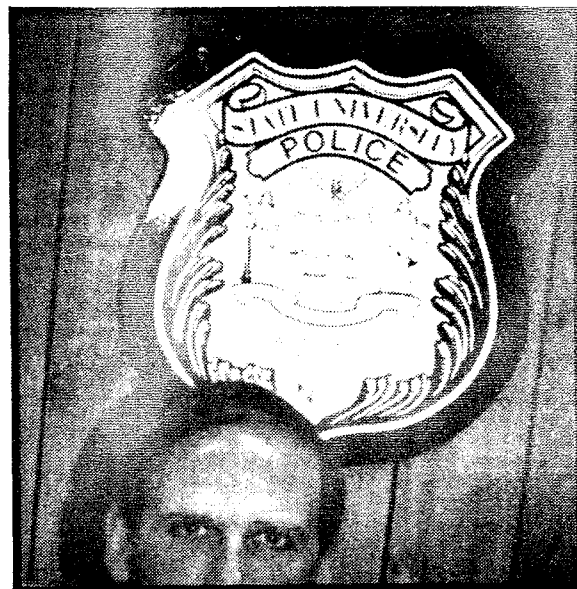
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**BACK PAGE**



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**WHO GET\$ WHAT**

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# SUNDOWN ON THE BROOK

We at the Press would like to welcome all of you who are new here. Misery loves company, so enjoy your next four years at this lovely institution of higher learning.

You are here, ostensibly, to learn. That's no great revelation, granted, but we feel that you should be clued in on some of the things that they didn't show you on your Summer tour, on some of the things that you may have begun to notice for yourself.

Stony Brook's administration doesn't know what it's like to be a student, so be careful when you think that you're rationally explaining the facts of student life to an administrator (high or low level). The people that work in the Administration Building see beautiful flowers through glass windows all day and walk through a glass enclosed tunnel to a guarded parking garage. Administrators don't understand what it's like to have your window face a dumpster and take a bus to a vandalized automobile. You are an abstract, a number. Get used to it.

What's worse is the fact that various branches of the Administration are so unreceptive when students do come forward with grievances. Student Accounts is one example: being blocked from registering for classes because the computer says that you didn't pay your bill, when you know that you paid it two months earlier is not only grossly unfair, but often the blame is placed on the student. Sorry, that's your problem.

Residence Life is a near horror show. The cavalier attitude that is taken towards where and how people will live is shocking. These people are not volunteers. They are paid by your tuition dollars and your tax dollars. When the person in charge of deciding where people live—whose day-to-day decisions affect the day-to-day well being of the students for whom this University was built—shrugs off an inflated bill saying "if that's what Student Accounts says it is, then that's what it is", something is seriously wrong.

Students here are welcomed with colored name tags on doors, big signs, and full color brochures, but soon realize that neglect here is a way of life. From the treatment of students trying to fill a schedule to the horrible disrepair of the Union and the Bridge (that's Student Union), neglect is Stony Brook's theme song. Buildings crumble while millions (three) are spent building a new field house. The brown slate in the pavement of the Fine Arts Plaza is repaired (with poured, brown cement instead of real stone) while students living on campus 24 hours a day have no hot water, cracked parking lots, and leaky cafeterias.

And so on. But the kicker is when students are

conned, unfortunately, into doing the right things for the wrong reasons. Take last May's clean-up campaign. Promoted intensely by the Administration for a week, the campaign urged students to participate in a campus wide clean-up strategically timed to happen two days before Stony Brook's thirtieth anniversary party. The thought of hordes of wealthy alumni (and their families), SUNY Central types, local civic leaders, state government representatives, and community members walking around a sloppy campus was just too much.

But why not foster that sort of attitude year 'round? Why just before a major public event? Not a word this semester yet about campus cleanliness, but you can bet when SUNY Chancellor Bruce Johnstone (the head of the entire SUNY system) visits here October 10th that we will all be invited to clean up the campus. Cheap labor. Why didn't we think of that? After all complaining we've done about financial inefficiency, we weren't able to come up with so easily an instrumented solution.

This campus will be going through some serious changes during the next year. An administration shake-up has left several important posts open, and even more posts taking over different responsibilities. The Administration has been the focus of huge amounts of bad press during the past few years (the Javits Lecture Center fire, which left poisonous toxins behind; the carbon monoxide fumes in the Health Sciences Center; notable outbreaks of campus violence, as well as violence between students and Public Safety; the lawsuit against Gary Barnes [see page 3]; the deplorable state of the Chapin Apartments; the unjustified arrests of the Tent City protesters; etc., *ad infinitum*, *ad nauseum*) and President John Marburger is getting tired of seeing his and his university's name dragged through the mud in half a dozen publications every day. Marburger is, to say the least, not particularly happy with the way his people have been running things. Good luck, John. We hope you find a good Provost, a good VP of Campus Operations, and a good Director of Public Safety.

More buildings are mandatory meal plan this year, and more will be mandatory meal plan next year. Fewer cafeterias—Roth Cafe was closed at the end of the Summer for repairs, right before school opened—but more eaters. Soon there won't be any non-meal plan buildings (by 1990, probably), unless we fight the creeping DAKA curse. One point for the Administration: it doesn't have to listen to complaints about the quality of the food, that's the Faculty Student Association's albatross. The DAKA contract, for

those of you who don't know, and to remind the rest of you, doesn't run out for another five years. So except for those of you on the six year plan (we know you're out there), you can all expect to eat DAKA during your entire Stony Brook career.

This November, the entire New York State Legislature is up for election. Find out about your local candidates. They are the people who decide how much money SUNY gets. Register to vote, then vote, and then keep on your legislator's back to protect SUNY's financial integrity. A tuition hike has been virtually assured by Chancellor Johnstone during the next year, but that hike has to pass the State Legislature; if you elect responsible officials, your money will hopefully be spent properly (if you don't vote, don't bitch).

Believe it or not, however, there are changes for the good on the way. This year's student government is energetic and concerned, the first Polity Council to be so in a long time. Hopefully the Council will use their energy to improve life on this campus, rather than be the butt of jokes and a cause of division among students, as it has been during the past year.

This year will also see a tidal wave of good, cheap concerts (the best kind) thanks to a newly appointed Student Activity Board staff. The musical desert of the past two years (the *expensive* desert) is receding.

What you can do is simple, but not easy. Keep yourself posted on the activities of your fellow students and your administrators. Come down hard on your building or commuter college senators when they don't attend Senate meetings. Vote in November's election (don't forget to vote for U.S. Senators, Congressmen, and the President, too). It's your campus now, do with it as you will.

## The Stony Brook Press

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The opinions expressed in letters and viewpoints do not necessarily reflect those of our staff.

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## Letter

### Go Sound Off

#### To the Editor:

The Graduate Student Organization has an important message to get out to all graduate students. From time to time, students have problems with the Office of Student Accounts. In many cases, students don't know if they are being treated fairly, or if they can appeal certain decisions made by this office. Specifically, we have heard of students whose registration is being blocked, and of problems related to TAP applications by supported students.

The GSO is aware that such problems exist and we would like to help. We are asking that you contact us if you are having any problems with:

● TAP Awards

● Tuition Waivers

● Deferments of payments (including health insurance)

Also, if your registration has been blocked, for any reason you contest, please contact the GSO immediately!

The GSO is located in Room 219, Old Chemistry. Our phone number is 632-6492. If you need assistance, please call. We want to resolve these problems, problems which have caused some students unnecessary grief.

Shelly Anderson

George Bidermann

Chris Murphy

Chris Vestuto

GSO Executive Committee

The members of the Stony Brook Press generally don't have anything better to do than sit around the offices waiting for YOU to bring us your articulate, legible letters and viewpoints. Don't keep us waiting.

# The New Sheriff

## Dick Young Fills in at Public Safety

by Quinn Kaufman

Public Safety—"We are here to protect and serve." That is Public Safety's motto, since their job is to protect and serve over 23,000 faculty and students.

Last February, the former Director of Public Safety Gary Barnes was taken to court by Public Safety officer Kevin Paukner on behalf of the University for allegedly receiving over \$11,000 in wages for 51 days that he unofficially played "hooky" from work. For at least three of the days, Barnes claims to have been in surgery.

Dr. Robert Francis (of Javits' Lecture Center fame), former Vice President for Campus Operations, was also involved with the Barnes' case. Francis approved Barnes' inconsistent attendance sheet. Francis did not question Barnes' absences before submitting the sheets to payroll.

When asked if someone with Barnes' character would be able to lead the group of Public Safety officers which protect the whole Stony Brook campus, Barnes' attorney, Robert Gottlieb said, "Definitely." According to Gottlieb, "Mr. Barnes has done absolutely nothing wrong, and that's an understatement. The case was initiated to harass him. Mr Barnes is not very pleased about being accused of any wrong doing." Gottlieb was optimistic that the outcome of the still pending case would be positive.

If found guilty though, Gottlieb said Barnes would have to make-up the taxpayers' money. Francis and University President Dr. John Marburger are also named as defendants in the Barnes' case. The plaintiff, Paukner, was described in a *Statesman* article as being "disgruntled."

Barnes has resigned as Director of Public Safety effective September 30th.

During the summer, Barnes has been working on special assignment in SUNY Albany. He was working with Bruce McBride on a project which involved an intense study of parking problems at over 80 universities. When asked if there was any



Dick Young at Desk

connection between his taking on this special assignment and his court case, Barnes answered that there was "no relationship." He will be working at another location, but said that to publicly announce his location "would be premature at this time."

Until a search committee (to be named sometime in the next few weeks) finds a new Public Safety Director, Richard Young, a former police officer with 23 years experience, will continue as acting Public Safety director. Barnes' recently told the media that he thinks Young is qualified for the position and that "he has always been a competitor."

But is Young qualified to run a campus police force which has been so flawed in the past? The brawl between Public Safety and students which occurred in the Union or March 5th, and the rape of a female student the week before, have not been forgotten. "Apparently," according to Young, "both students and officers were to blame for the ordeal [in the union]. Officers admit they were intoxicated. They didn't readily identify themselves," as officers when the physical confrontations between students began, and a happy drinking crowd listening to a band in the bi-level was told to disperse. They were told to disband because Public Safety officers thought people were consuming too much alcohol.

According to Young, "Public Safety went through a very difficult time after the brawl. Everyone was focussed on that battle and everything else took a back seat. The morale of the whole department was consumed with that one issue and we weren't doing any thing we should have been—that's getting out and doing the job we were trained to do."

Young has since taken the leading role of being Public Safety's new mentor and is now supervising a "Sensitivity Training Program" for officers "old and new." Young

said, "We want our officers to open up and get to know each other. We want to sensitize them so they feel good about themselves and they want to go outside and do the job." He added that Public Safety may even switch their brown uniform color to gray because, "people up north don't accept brown uniforms. In the South, they do—but in order to promote good feelings, we're changing our colors." The motto will remain the same, however.

Young said, "Students will come to realize that Public Safety officers are fully certified peace officers. They can do everything the Suffolk County Police Department can do. As a matter of fact, we have more power than the S.C.P.D., and when students become aware of Public Safety's power, there will be a mutual respect. We even have our own detectives." Peace Officers, however, are not allowed to carry firearms.

Young plans to institute at least four new steps this semester which he said will add to the integrity of Public Safety. "There will be 21 new security assistants in the hospital. Their job will keep more with the hospital environment than would Public Safety. They will enforce less. Secondly, Public Safety vehicles will be equipped with jump-cables, slim jims, first-aid kits, and an emergency vehicle able to handle many problems for people in need of aid is being devised. There will be more pro-active crime prevention messages. And finally, every complaint Public Safety receives will be fully investigated and the results given back to the complainee. Nothing will be shoved under the table."

## Day of Judgment

### Dube's Lawsuit to Go to Trial

by Robert V. Gilheany

SUNY and the State of New York's motion to dismiss former University Professor Fred Dube's lawsuit was denied yesterday by District Court Judge Mishlar, and Dube was granted a trial by jury (the date

has not yet been set). Dube has been involved in litigation with the University and SUNY for over a year. The lawsuit, initiated by Dube against SUNY, former Chancellor Clifton Wharton, Stony Brook president John Marburger, and the University itself,

charges that the professor was unjustly denied tenure.

Dube's tenure application was denied after a visiting Israeli professor, Arthur Selzer (former executive director of the Long Island chapter of the Anti-defamation League of B'nai B'rith), expressed disapproval of an issue being raised in Dube's syllabus: an essay choice of "Is political Zionism a form of racism?"

Selzer (who never actually witnessed any of Dube's lectures) organized with other outside political groups to put pressure on then-SUNY chancellor Wharton, Governor Mario Cuomo, and Stony Brook president Marburger to deny Dube's tenure application.

When Dr. Dube's tenure came up for review, he was approved for tenure by two academic committees composed of his peers. Marburger overturned the committees' decisions, and on Dube's appeal sent the application back for another review. The second committee—composed of a Marburger appointee, a Dube appointee, and a third chosen by the first two appointees—unanimously recommended Dube for tenure. Wharton then overturned the committee's decision and formed another review committee, which also unanimously recommended Dube for tenure. Chancellor



E. Dube

Wharton's last decision, handed down on his last day in office in January of 1986, was the denial of tenure for Professor Dube. In recompense, Wharton offered Dube the opportunity to teach at any other SUNY campus.

The administration cited weak publishing as the reason for the tenure denial. Dube has published articles, but no books, which is one of the accomplishments the university looks for in tenure cases. Kathy McCulla of the Student Committee for Dube responded to the charge by saying: "There are professors on this campus who have been tenured without publishing a book." Academic committees examine the entire record of a person on tenure cases.

Dube subsequently filed suit for back pay, punitive damages, and reinstatement of his position.

This summer, Judge Leonard P. Wexler of the Eastern District Federal Court on

continued on page 15

## Silence

by Quinn Kaufman

Quiet hours in all dormitories have begun. According to Dann Grindeman, assistant director of Student Development, the Longhill Community, located behind Tabler Quad, have complained of loud music reverberating through their houses and yards. However, Grindeman said, "We have to create a community where people can sleep and study. A quality of life survey indicated that 40% of people on campus have difficulty sleeping and studying. And the major reason why people are at Stony Brook is to study."

The newly instituted quiet hours are: Sunday to Wednesday, 11pm-10am; Thursday, 12am-10am; Friday and Saturday, 2am-10am. The flip side of these hours will be

"courtesy hours." That means, Grindeman said, "if you want to blast your Van Halen on a Saturday afternoon, you may, but if someone complains, you must turn it down. Chances are the complainee is trying to study." If you hear loud music during these hours, Grindeman noted that it is the responsibility of the complainee to go to the RA.

One time per month an RA, through the RHD, can reduce the quiet hours by two hours. Grindeman said, for example, "Once a month a hall can have a party. And instead of turning your amplifiers down at 2am, you will be granted permission to turn them down at 4am."

"But," he concluded, "a lot of times students just don't listen. They keep their music on."

**In a  
World  
Gone  
Mad...**



**...None  
are  
Madder**

**The  
Stony Brook  
Press**

Image by Justin Patrons



Dramatic Tension

Image: Jo Marie Fecci

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# Voting for Democracy Revolution Only a Phone Call Away

by T. Bones

Right now we are all residents of an island afloat with garbage, burning with acid rain, and choked with carbon monoxide. We are the unfortunate heirs to 100 years of industrial abuse and governmental neglect. Those who have no vote are silent partners. Silent voluntarily because they can't make a toll-free phone call. Silent when a trip to the booth would ring down many levels. The entire House of Representatives, the President, one third of the Senate, both houses of the New York State legislature, and many local officials will all be elected on November 8.

"But Bones," you say, "the sad fact is that all the politicians I see are basically liars and crooks."

"Two weeks ago, in an interview with the *Boston Globe*, Dan Quayle was asked about his qualifications to become the new colonel drug thugger (taking the reins of Bush's "fierce" new campaign against drug smuggling). A bit confused, Quayle admitted: "I have not dealt... I have not dealt with the drug issue... But believe me, when I get into it, I will know that program, and I will have a very good program."

"Is this some sort of cruel joke?"

"I mean, c'mon, Bush shredded his way out of Iranamok, Dukakis is lost in a bureaucratic trance, unable to move his arms, and Bensten, is there really a Bensten?"

All right, all right, the presidential prospects might make anyone shiver. But vote for *someone*. Practically the whole government is changing hands this year; it's a peaceful rev-

olution and you can take part.

During Reagan's reign I heard loud cries of anguish at many of his policies (the cutting of student aid, the increase in military funding, tax breaks for the wealthy, arms sales to Iran, assisting drug kingpins abroad while busting kids with

**"On November 8, every registered voter can throw his or her own rock at the 'system'. And everyone has the same size rock!"**

eighths at home). And now that his followers have stepped onto his podium, smiling the same polished smiles, unregistered yet eligible voters will be silent and still. Election day is one time we should overcome our fear of a system we all desperately want no part of. On November 8, every

registered voter can throw his or her own rock at the "system." And everyone has the same size rock!

That system: the long lines at Financial Aid, those telling us when, where, and how much to drink, telling us to have ROLMphones, to register our cars, to not rip the tags off our mattresses or be disemboweled. Those people making sure we have to earn a lot of money or be homeless. We vote, or could vote, for the people who make these decisions.

Are Stony Brook students so complacent that they can't even make a phone call? Are you? Will we adhere to the status quo forever like kamikaze sailors on a sinking ship? Are you satisfied by laughing at any geek who gets elected, brushing him/her off as a crooked liar and then turning the channel?

They are crooks. But who do you want them crooking for? The corporate industrialists with high-paid lawyers and a vested interest in acid rain et al? Or do you want them crooking for you?

You! You who don't care about politics but who will be crushed like an ant under a tidal wave once the national debt comes crashing in. You, with no paternal connections getting you into the National Guard when the Japanese start getting angry about our tab. You, who knows we're going to have to beat the Japs silly, and soon, just to make sure they'll keep "lending" us more money.

You.

You are the one that has to vote.

## Footnotes

### On Campus

#### Censorship Blast

A day-long "Censorship" conference will occupy the Student Union September 28 with a series of specialized workshops on the general topic of information control. Opening and concluding lectures (by ACLU director Ira Glasser and Harvard law professor Arthur Miller, respectively) will be held in the Fine Arts Center, as will a morning panel discussion. Students are grudgingly invited to participate on a space-available basis, but must forego the tasty hot lunch provided to more welcome conference-goers. Call 632-6320 for details.

#### New Name for FAC

*This resolution was passed by the Stony Brook Council on May 20.*

##### Resolution Recommending a New Name for the Fine Arts Center

at the State University of New York at Stony Brook  
Whereas Mr. Erwin P. Staller and his family have made substantial contributions of effort, time and funds to the State University of New York at Stony Brook, and

Whereas the Staller family has made arrangements to establish a significant endowment to benefit the programs of the Fine Arts Center and of the University,

Now, therefore be it resolved that the Council of the State University of New York at Stony Brook, acting in accordance with the Policies of the Board of Trustees of the State University of New York, hereby request of the Board that the building currently designated as the public wing of the Fine Arts Center be henceforth known as the Staller Center of the Arts and so named in perpetuity in a formal resolution of the Board of Trustees.

#### Chancellor to Visit S.B.

Heads up kids, the Chancellor's coming to town October 10th. That's right, newly appointed SUNY Chancellor Bruce Johnstone—remember the ruckus at the SUNY Board of Trustees Meeting last May—is making good his promise to meet with students and faculty at SUNY campuses.

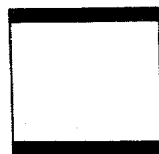
Unfortunately, Johnstone will only be here one day, and according to a memo from University President John Marburger, Marburger is "working with the vice presidents to plan his [Johnstone's] visit in a way that will enable him to

become as familiar with Stony Brook as possible during such a brief visit."

If you want to show the Chancellor, who runs the entire SUNY system, what Stony Brook is *really* about, show your face on October 10th. Johnstone should see more than the "Staller Center for the Arts" or the flowers outside the Administration Building. If Johnstone wants to meet the students, perhaps he could meet them in their crumbling dorm rooms, or on a tour of the Union bathrooms.

#### Mandatory Fee Protest

Last May, the *Press* reported that the SUNY Board of Trustees was considering a resolution that would allow SUNY University and College Presidents to impose a mandatory activity fee that would be used to fund varsity sports. Currently, varsity sports are funded through student controlled, student government dollars. The Board meets Wednesday, September 28, at SUNY Central in Albany to vote on the resolution. Student representatives from all over the state will go to Albany to protest the resolution. The GSO and Polity are arranging for a bus to go to Albany. If you are interested, contact the GSO or Polity.



### Off Campus

#### 'Roos in Your Shoes

Thanks to a boycott organized by the environmental group Greenpeace, kangaroo leather has been dropped from the manufacture of sport shoes by Nike, Puma, and New Balance. By endorsing the commercial slaughter of kangaroos as wildlife management (2,900,000 deaths in 1988 alone), the Australian government, according to a Greenpeace bulletin, "threatens to manage the kangaroos to death." Adidas, however, continues to use the high-quality leather in the promotional shoes it offers school athletic programs. For more information, write: Greenpeace USA, 1436 U St NW, Washington, DC 20009.

### L. Ron Wants You

Bridge Publications, the semi-straight publishing arm of L. Ron Hubbard's sprawling Scientology empire, has for the past few years sponsored a contest for aspiring science fiction and fantasy writers that awards cash prizes and nationwide publication to winning entrants. Capitalizing on Hubbard's posthumous fame as a bestselling (albeit spectacularly *bad*) science fiction writer, the resulting anthology, *L. Ron Hubbard Presents Writers of the Future*, collects the contest winners and runners-up in a snappily-packaged paperback. For your shot at fame and fortune with the High Priests of Dianetics, send a SASE to: L. Ron Hubbard's Writers of the Future Contest, PO Box 1630, Los Angeles, CA 90078. But, hey, don't delay! Deadline is September 30!

## Dunn's Question of the Week

*What are your feelings about the new ROLMphone system and what suggestions would you make about Stony Brook's phone system?*

Respond to:

Question of the Week  
Stony Brook Press  
Suite 020  
Central Hall

*(answers should be legible)*

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## **William Parker**

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Like those of all public employees, the salaries of University personnel are public record. The following is a listing of some of the annual salaries of Stony Brook's chief administrators, along with a sample of faculty and staff salaries, as of August 24th. Please note that with some of the professions, particularly Public Safety Officers and maintenance staff, significant overtime bonuses can be earned.

# WHO GETS\$ WHAT

\$137,000	Chen N. Yang	Director for Institute for Theoretical Physics, Einstein Chair
115,000	John Marburger	University President
102,036	David Cohen	Chair, Neurobiological and Behavioral Sciences
98,202	Howard Oaks	Vice President of Health Science Center, Professor, Dental Medicine
92,444	Jerry Schubel	Provost
85,357	Fred Preston	Vice President for Student Affairs
83,341	Carl Hanes, Jr.	Deputy to the President
82,747	Peter Paul	Chair, Physics; Leading Professor
82,339	Stewart Harris	Dean of Engineering
79,000	Aldona Jonaitis	Vice Provost Undergraduate Studies
78,498	John Smith	Director of Libraries
78,021	Patricia Teed	Vice President for University Affairs
76,610	Paul Madonna	Assistant Vice President, Office of Finance
74,025	Tom Flanagan	Professor, English
73,065	Dean Gerrit Wolf	Chair, Harriman School of Management



Image: John Tymczyszyn

**Carl Hanes**  
Deputy to the President  
**\$83,341**



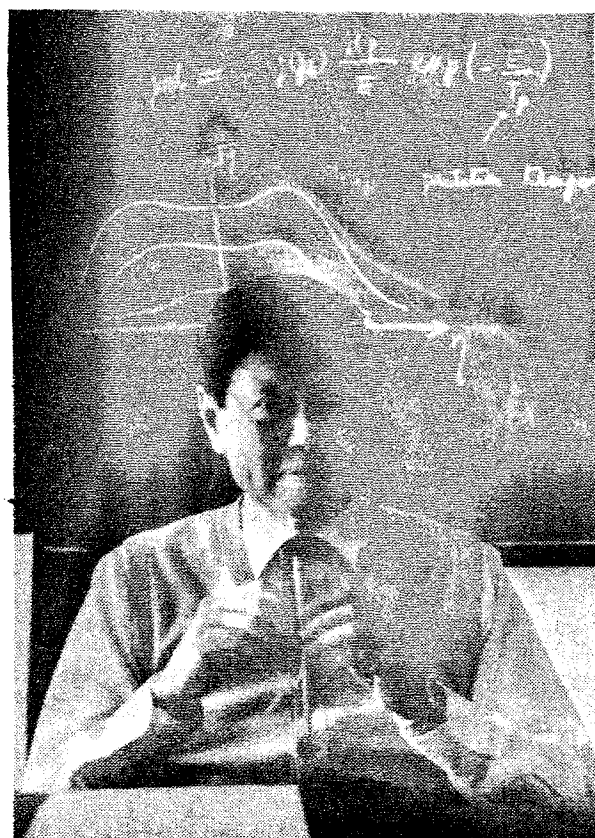
Image: Jack Zollo

**Bill Fornadel**  
Director of Student Union  
**\$49,140**



**Fred Preston**  
V.P. for Student Affairs  
**\$85,357**

51,507	James Keen	Director of Career Development
49,292	William Arenas	Professor, Anthropology
49,140	William Fornadel	Director of Student Union and Activities
48,830	Gary Matthews	Director of Physical Plant
46,254	Hilario Alonso	Administration Systems Office
43,855	Carmen Vasquez	Associate Director of Student Union
43,731	Ann Forkin	Director of Conferences and Special Events
43,357	David Allison	Professor, Philosophy
37,807	Samuel Kornhauser	Head Football Coach, Associate Professor, Physical Education
35,000	Alan Devine	Associate Director of Residence Life
30,463	Douglas Little	Supervisory Officer, Public Safety
30,217	Paul Lamanna	Assistant Director of Student Activities
21,150	Ronnie Desjardins	Public Safety Officer
20,521	Rhoda Agron	Senior Stenographer, Social Services
9,040	Angel Batista	Residence Hall Custodian
7,300	Alberto Flores	Teaching Assistant, History



**C.N. Yang**  
Director for Institute for Theoretical Physics  
**\$137,000**



Image: Haluk Soykan

**Howard Oaks**  
V.P. of Health Science Center  
**\$98,202**



Image: Ed Bridges

**John Marburger**  
University President  
**\$115,000**



Image: Jack Zollo

**Carmen Vasquez**  
Associate Director of Student Union  
**\$43,855**

72,150	Alfred Adler	Professor, Mathematics
71,500	Dan Melucci	Director of Budget
68,000	Don Marx	Director of Communication Management Engineering
65,208	Dan Dicker	Professor, Mathematics
62,975	Gary Barnes	Director of Public Safety (currently on leave; see page 3)
60,275	Samuel Taube	Assistant Vice-president of Student Affairs
60,000	Dallas Bauman III	Assistant Vice-president for Residence Life
58,862	D. Terence Netter	Director of Fine Arts Center
57,750	Dan Frisbie	Director of Admissions
56,715	Gene Sprouse	Professor, Physics
55,931	Kenneth Fehling	Director of Administration and Management
55,354	Warren Sanderson	Associate Professor, Economics
54,542	Aaron Rosenblatt	Director of Student Accounts
54,316	Richard Solo	Director of New Student Programs
53,613	Theodore Goldfarb	Assistant Vice-provost, Associate Professor, Chemistry
53,350	Paul Chase	Acting Associate Vice-president of Student Affairs
52,308	William Strockhine	Director of Office of Records



# STUDENT POLITY ASSOCIATION

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## THE

# SPECULA

Y E A R B O O K

## WELCOMES THE CLASS OF 1989

# HUNTER S.

# Jazz Man



**"A beautifully made, tender, truthful and topical film, important in its politics, suspenseful in its plotting and overwhelming in its resolution. The performances and direction are flawless."**

— Judith Crist

In 1971, Arthur and Annie Pope blew up a napalm lab to protest the war... Ever since then they have been on the run from the F.B.I.

They chose their lives. Now their son must choose his.



## running on empty

lorimar film entertainment presents a double play production  
christine lahti judd hirsch martha plimpton  
and river phoenix

"running on empty" and steven hill edited by andrew mondshein production designer philip rosenberg  
director of photography gerry fisher, b.s.c. executive producers naomi foner and burtt harris  
written by naomi foner produced by amy robinson and griffin dunnie  
directed by sidney lumet

PG-13 PARENTS STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 13

**OPENS FRIDAY SEPTEMBER 9  
AT SPECIALLY SELECTED THEATRES**

continued from back page

consciousness of what free black music is all about, free jazz, and how it relates to a large group of musicians. Each night was a wonderful experience in terms of growing, and that band has developed into something fabulous. It's a ten-piece orchestra—I remember at one time that orchestra was up to nineteen pieces. I think it has assimilated some of the sound and energy of Sun Ra's orchestras. I also get a lot of influence from Charles Mingus. I love Mingus's music, especially when it has more than six or seven people playing it. The Jus Grew Orchestra is playing every Monday night in September at the Knitting Factory in New York (47 E. Houston St.) I think it would be good for people to come down and check it out.

*It would provide a nice comparison to seeing the quartet you are bringing to Stony Brook on September 24th.*

Well, that's what I wanted to get to next. I think this is going to be real good because my last outing with a group this size was something I did that I really liked. It was a sextet with drummer Rashied Ali. I'm bringing a quartet over there to Stony Brook, and I wanted to use Rashied Ali again. However, he's had a change of plans, so I got Pheeroan Aklaft on drums, myself on alto, Bern Nix, from the infamous Prime Time Band of Ornette Coleman, will be on guitar and William Parker, who's been working with Cecil Taylor quite a bit, will be on acoustic bass. I've been playing with William Parker since 1972 when I first came to New York. So this is going to be very interesting—The last record I did is called *Nostalgia in Time Square* (Soul Note Records) and it has William Parker on bass and Bern Nix on guitar, along with Rahn Burton on piano and Dennis Charles on drums. I like that record very much and we're gonna do some material from it at the Stony Brook concert.

*As someone who doesn't play "commercial" music, how have you fared in the music business? How have you been treated by record companies and concert promoters?*

What's starting to happen to me now is something that I really appreciate. People are starting to call me up and say, "Jemeel Moondoc, we want you to play over here." This is starting to happen and I love it. People can call me any time. It wasn't always easy to get my music heard—we're not commercial musicians. You go through changes, and you don't always feel too great. But I think that if you believe in your music or your art or whatever you do, and you study and you work hard, it will work out. Sometimes I give people a hard time because I go to a gig I've had to beg for and I get there and one thing or another goes wrong on the promoter's end of things and I get pissed. I have a reputation of being kind of difficult. But it's a difficult business and you have to be difficult, you have to take care of yourself, take care of your music. You have to demand that people treat you right. But it's starting to work out. Things are happening, and I've been fortunate. Over the past ten years I've recorded nine albums, people know me, I've been all over the place with my music. It's just a matter of perseverance. And, you know, things change so drastically. At the end of Charlie Parker's life he did these records with string accompaniment—and people talk about how Charlie might have sold out there a little bit, trying to get popular. But Charlie

Parker was Charlie Parker, and Charlie Parker was great, whatever he did. But, I'm still in the business. I can't say I'm making a living from performances and record contracts, but I've got a rehearsal studio over here on the Lower East Side and all I do is music. We're getting ready to turn that rehearsal studio into a digital recording studio.

*Are you interested in becoming a record producer yourself?*

I would like to. It's a shame. I think there's some music out here that most producers won't touch that needs to be produced, and I would like to try it.

*What else is happening with your music?*

I've been studying the harmonica the past two years with a wonderful friend from Chicago and it's starting to happen. I'm pretty sure that I'm gonna put together a rhythm and blues unit along the lines of what I was playing in high school. I think the blues is another thing that people must understand, a lot more people should hear it.

*There are probably people reading this interview who don't ordinarily go out to see live jazz, much less so-called avant-garde jazz. What would you say to them to get them to come out and see your show at Stony Brook?*

There have been people who come out to hear shows who have never heard any of that music before and they have walked up to me and said, "Jemeel Moondoc, this was great." (He laughs.) No, I'm serious, this is not a plug, not a joke. People have walked up to me and said, "I have never heard nothing like this before in my life and I like it!" This is why we still exist, why we play what we play. People really do enjoy it. This is great music. But a lot of people will never, never understand. Most of these people who want to make lots and lots of money, they'll never really understand. You know, America is basically a capitalist society, and we all want to make money. But I am able to exist doing what I'm doing, and I'm not broke and I love what I do, and I think that's enough for me. And when people come to my concerts, especially people who never heard "new" jazz or avant-garde jazz or whatever they call it, I think they have a good time, and they'll come back. I think the future is open and it's free, and what we're trying to do is remain open and express themselves and be happy.

## Bloom

continued from page 14

County's illustrious past, but in *Tales Too Titchy To Tell*, like *Billy and the Bangers Bootleg* before it, *Breathed* basically ends up making noise to cover the fact that he really isn't doing much of anything any more. His characters tend to yell a lot more now, but they say a lot less. And so, too, does he.

At the end of a review like this, the popular phrase is generally: "For hard-core fans only." But since I was a hard-core fan, I can't even say that.

For nobody.

Sept. 15, 1988 page 11



## The Laughing Soup Dish We Are the Dish

While reviewing The Laughing Soup Dish's debut album, *We Are the Dish*, I had a hard time convincing my brother they weren't from England. Sure, at times lead vocalist Wayne Larsen did sound British—British or from Houston, Texas. Most of all though, these four rockers from the Jersey Shore sound like '60s psychedelic drug users reincarnated.

Warped in the best sense, *We Are the Dish* mixes melodies, harmonies and lyrics so as to form vivid, hallucinatory music. Perhaps there is a bit too much repetition or a bit too many zombie, apathetically-sung lyrics. But to a lover of such groups as The Velvet Underground, this album suits the purpose of accompanying you on field trips to your frontal lobes.

—Q. Kaufman



## Tracy Chapman Tracy Chapman

Tracy Chapman is an artist with a message, and a voice that is the perfect medium for putting it forth. She has the somber, wailing tone of a bitter street singer and a natural tremolo in her voice that suggests a seriousness of purpose in her subject matter.

"Fast Car," about an unhappy woman in a stagnant relationship with a fast-car owner, is the album's most popular cut to date. This fact in itself is interesting for the song has an inner-city street theme ("We'll move out of the shelter, buy a big house and live in the suburbs.") and a sparse folksy arrangement that makes it an incongruous, but ever so welcome member of the "Top 20."

However, the rest of the album compares with this track neither in the beauty of the melody nor the subtle, touching treatment of the theme.

Chapman's voice is eerie and intriguing throughout the album as she pounds her message home. Three of the eleven songs are relatively un compelling love songs. The other eight revolve around the quandary of the poor man which, as social commentary, is all too relevant these days; however, and perhaps unfortunately, her lyrics bog down

page 12 The Stony Brook Press

# New Muzik

too often in thin anti-establishment rhetoric ("Too much hatred, corruption and greed. Give your life and invariably they leave you with nothing.")

Several of the cuts from Tracy Chapman are excellent, but too many are lyrically and melodically uninspiring.

—Q. Kaufman



## Hugo Largo Drum

Hugo Largo's sadly overlooked 1987 album *Drum* was recently re-released on Warner Brothers' new Opal division, with a few new cuts added. Vocalist Mimi Goese has a tremendous spiritual presence. Her voice is classically beautiful, yet she dares to stretch phrases and twist her inflections, dashing all expectations. The music is a wash of unidentifiable inspiration. The daring bass intro to "Scream Tall" is one such wonderful moment. I suggest stretching out on a carpet before listening. Michael Stipe produced.

—K. Falcone



## The Reverend Fred Lane and His Hittite Hotshots Car Radio Jerome

Fred Lane is an incomparably wacky genius. On this Shimmy Disk compilation, Lane and his Hittite Hotshots shift from musical genre to musical genre without flinching. "Upper Lip of a Nostril Man", and "Dondi Must Die" genuinely mimic pre beach movie Elvis and Cheez Whiz jazz, respectively. The Hot Shots are adept enough musicians to pull the whole thing off beautifully.

Novelty songs, yes, but the bizarre album jacket is even more intriguing than the song titles.

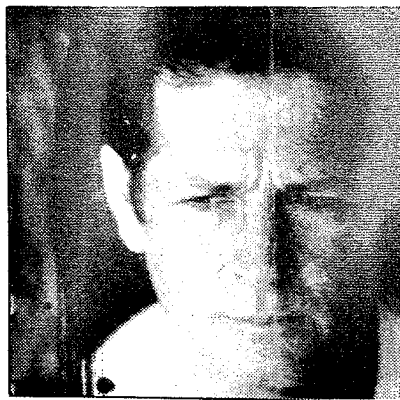
—K. Falcone



## Public Enemy It Takes a Nation of Millions

Public Enemy draws attention naturally, and recently the media has picked up on the controversy. *Spin*, the *Voice*, the *Times*, and even *Newsday* have featured the outspoken rappers, stressing their politics but ignoring the musical significance of this album. *It Takes a Nation of Millions*, the second Public Enemy album, is strong in every department, but hits where objectivity ends. Their intention is to inspire action, and it does—from the violence at their live shows to the college crowd dancing at parties. Sure, the political message is admittedly the point, but their inspiration still takes the form of hip-hop. A deadly danceable message which must be heard.

—K. Falcone



## Brian Wilson Brian Wilson

Brian Wilson, the prolific founder of the Beach Boys, has at last released his first solo album, entitled (as you may have guessed) *Brian Wilson*.

Wilson, who has been plagued by physical and psychological problems for much of his brilliant career, has through the help of his psychiatrist, mustered the self-assurance to undertake the task. The result is, not surprisingly, a work that might just as easily have borne the Beach Boys' name (Wilson was the primary songwriter and

studio mastermind).

Songs like "Love and Mercy" and "Melt Away" have the characteristically beautiful Brian Wilson melody lines and the Beach Boys candy-coated harmonies. About half of the album's cuts, however, fall victim to Wilson's tendency towards trite lyrics and sappy production.

A Beach Boys fan will love the better tracks and ignore the poorer ones. One the other hand, someone who does not appreciate the fun-in-the-sun message and the light-hearted sound of the Beach Boys will probably dislike Wilson's solo debut for similar reasons.

—John-Boy & Q. Kaufman



## Big Audio Dynamite Tighten Up Vol. 88

BAD. The only songs that sound interesting sound like BAD songs we've already heard. What a shame.

There was a place in my heart for these guys—on the Big Video Screen at the Ritz, on the bass heavy sound system at Paris, New York. *Tighten Up '88* is better off forgotten.

However, do check out Joe Strummer's Spring foray with the Latino Rockabilly War, "Trash City". The song kicks the lolly out of this record.

—K. Falcone

CRIME+THE CITY SOLUTION



## Crime and the City Solution On Every Train Grain Must Bear Grain

Crime and the City Solution appeared in this Summer's film-not-to-be-missed, *Wings of Desire*. They followed the applauded event with a twelve-inch import single. The A side is an impressive pop song in the tradition of the Smiths, but unfortunately the kinky cynicism and interesting B side that made the Smiths stand apart are not here.

—K. Falcone





## The Church Starfish

The Church, riding the recent new music wave from Australia with the likes of Inxs and Midnight Oil has landed in the U.S. with **Starfish**.

The album ranges from the powerful and catchy "Under the Milky Way," which has the lyrical depth and melodic strength to be a true classic. **Starfish** has few weaknesses, and the gloomy haven't inhibited sales any.

Without falling into the mainstream of pop, **Starfish**, weighted heavily towards the uniquely melodic and powerful, is well on its way to becoming at worst a cult classic.

—John-Boy & Q. Kaufman



## Curtiss A A Scarlet Letter

Curtiss A has been releasing album after album on America's largest indie label, Twin Tone, year after year without too many people noticing. Too bad. He makes straight rock and roll that's fun and juke box-ready, kind of like Bryan Ferry and the Asbury Jukes. **A Scarlet Letter** details Curtiss' scars from love and life, sometimes mawkishly, sometimes with a sense of humor. The album's opening cut, "Blow to Know," could have been a Top 40 sleeper single of the summer. I see a major label looming in his future.

—K. Falcone

## Ornette Coleman and Prime Time Virgin Beauty

Delight best describes the mood of this album. It's jazz that is jovial and distinctive, and highly polished as well. "Happy Hour" is a wonderful piece. Enjoy! Enjoy! Featuring Denardo Coleman, Calvin Weston, Al McDowell, Chris Walker, Bern Nix, Charlee Ellerbee, and Jerry Garcia.

—K. Falcone



## WUSB TOP 35 ARTISTS

1. Fred Lane and his Hittite Hotshots
2. Jane's Addiction
3. Public Enemy
4. Let's Active
5. Kiny Missile
6. Hugo Largo
7. Pixies
8. Michelle Shocked
9. Married to the Mob
10. Jadfair/Kramer
11. Chamestryset
12. Big Audio Dynamite
13. Sicilian Vespers
14. My Dad Is Dead
15. Cocteau Twins
16. AB Kane
17. Ball
18. Savage Pencil
19. Spacemen 3
20. Siouxsie and the Banshees
21. Red Lorry Yellow Lorry
22. Disparate Cogscienti
23. Bongwater
24. Transvision Crap
25. Fluid
26. Ultravivid Scene
27. Music for Films Vol. 3
28. Primitives
29. Psychedelic Furs
30. Buckwheat Zydeco
31. Rose of A
32. Amblers
33. Eric B.
34. David Lindley
35. Danzig

## Campus Noise

Saturday, September 24

9pm Union Auditorium

**The Jemeel Moondoc Jazz Quartet**—Live jazz returns to Stony Brook with four of the most dynamic players on the scene today.

Friday, September 30

9pm Union Ballroom

**Urban Blight**—"Their music has a semblance of originality and a U-Haul load of good taste. By all means see Urban Blight. Wear sneakers and clothes that the sweat won't show through."

—Stony Brook Press, 10/22/87

Wednesday, October 19

9pm Union Ballroom

**Camper Van Beethoven**—Regarded by many (**Rolling Stone**, **Spin**, **Billboard**) to be the next big thing in popular music. With special guests: Blind from Wild Turkey.

Friday, October 21

10pm Gymnasium (Fall Fest)

**Siouxsie and the Banshees**—Hold your ears, your hats, and your socks on.

Saturday, October 22

9pm Gymnasium (Fall Fest)

**Jorma Kaukonen and Rick Danko**—What more can you say? Two of the best in the business, on stage, in your own backyard.

Friday, October 28

9pm Union Ballroom

**The New York Citizens**—Fresh Ska and Reggae from the Island of Manhattan.

Saturday, October 29

9pm Union Auditorium

**The Billy Bang Quartet**—The premier violinist in jazz will appear with his seasoned quartet.

Monday, October 31 (Peter Tosh Day)

9pm Union Ballroom

**Burning Spear**—One of the haaaaardest reggae bands around. Roots!! With special guests: Crucial Force.

Monday, November 7

9pm Fine Arts Main Stage

**Albert Collins**—"The most powerful blues guitarist in the world."  
—Musician Magazine

Friday, December 9

9pm Union Ballroom

**Ini Kamoze**—Jamaica's most compelling reggae mon.

## Club Calendar

Friday, September 16

Urban Blight  
at the Ritz

Toni Childs  
at the Bottom Line

Saturday, September 17

Pere Ubu  
John Cale  
at the Ritz

Rod Stewart  
at Jones Beach  
—and Sept. 18

Sunday, September 18

Donovan  
Roger McGuinn  
Musicruise (around Manhattan  
on a boat)  
Rain or Shine

Tuesday, September 20

Robyn Hitchcock  
at the Ritz

Thursday, September 22

Djavan  
at the Ritz

Friday, September 23

Mestloaf  
at the Ritz

David Chastain  
w/Burning Starr  
Empyre  
at Sundance

—Benefit Performance—

Grateful Dead  
Bruce Hornsby & the Range  
Suzanne Vega  
at Madison Sq. Garden

I Robin Trower  
at Sundance

Branford Marsalis  
at the Bottom Line

Crumbsuckers  
at Sundance

Saturday, October 1

The Godfathers  
at the Ritz

Thursday, October 13

UB40  
Billy Bragg  
at Madison Sq. Garden

Wednesday, October 19

Camper Van Beethoven  
in the Union Ballroom

Friday, October 21

Siouxsie and the Banshees  
in the Gym

Saturday, October 29

Billy Bang Jazz Quartet  
in the Union Auditorium

Tuesday, November 8

"Fear and Loathing on Election  
Night 1988"  
w/Dr. Hunter S. Thompson

# Ticklish Tales

## The Great Bloom County Debate

by Kyle Silfer

**W**ell, it's here. *Tales Too Ticklish To Tell*. The new *Bloom County* compilation. Big deal.

Sure, there was a time when it actually might have been a big deal, a time when Berke Breathed (yes, yes, the strip's creator, pay attention now) was turning out some of the most energetic, iconoclastic, and downright innovative stuff the syndicated comics field had ever seen. But as the last sustained period of excellence in *Bloom County* came to a lurching halt about four years ago—shortly after Opus got his nose hacked off, I'd say—I found it pretty hard to work up much enthusiasm for a new book.

For a while I thought I had just become jaded to Breathed's style ("How could something I liked so much have become so irredeemably vile?"), but a scholarly delving into past compilations revealed the all-too-obvious truth: *Bloom County* used to be damned good, and now it ain't. Why? Well, for a lot of reasons *Tales Too Ticklish To Tell* helps accentuate:

In a serial medium like the daily funnies, success lies in creating a microcosm well-defined enough that even the casual reader can buy into it and appreciate individual strips. Breathed was, essentially, brilliant at this. He peopled his rural county with a unique and multifarious cast of characters, each possessed of distinct character traits and features, each with its own purpose for existence. *Bloom County* was something you had to read somewhat faithfully to be hip on, but it was immediately recognizable as something worth being hip on: scads of in-jokes, sly references to internal inconsistencies, ridiculous, but compelling plot-lines, and a subtler humor arising more from

information (like, for instance, the physical appearance of supporting characters), and, in essence, chucking all the elements of *Bloom County* that made it such a pleasure to read. His heart, as it were, seemed no longer engaged in his work: the satire was less topical, less incisive than ever before, the sustained narrative sequences (recall, in happier times, Opus and Cutter John lost at sea, the death and subsequent cloning of Bill the Cat, Milo's descent into the torture chamber of delinquent cartoonists, among many others) unambitious and impotent, the humor labored and repetitive. Whether

NO STORY... NO DIALOGUE...  
NO ISSUES... NO THEMES...



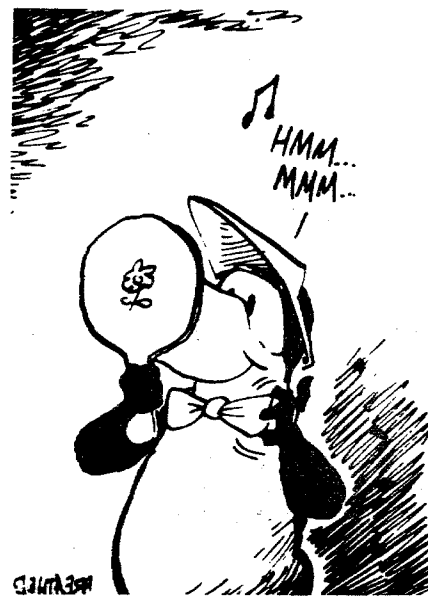
this was a reaction to Garry Trudeau's accusations of stylistic appropriation (for, curiously enough, the strengths of *Bloom County*—that was remain the strengths of *Doonesbury*—that is, and even Breathed admits his strip to be "a child of the *Doonesbury* generation"), a crass scheme to more readily commercialize his creations (a smaller cast of easy-to-identify characters fits better on a Burger King drinking glass), or merely the result of fatigue from the grind of producing a complex daily comic strip, the answer is immaterial. For whatever reason, *Bloom County* has lost not only its teeth but its soul, and the real irony is the fact that for this tired old fart of a strip, Breathed recently received the Pulitzer Prize for editorial cartooning—an insult not only to previous honorees (including Garry Trudeau and Pat Oliphant), but to future recipients as well.

*Tales Too Ticklish To Tell* is just more of the same baloney, the faint echo of brilliance that has rung down so many pointless corridors that it now just sounds sad and stupid. The "liberalization" of arch-conservative Steve Dallas by joy-riding aliens, a joke that might have been halfway funny if carried to some kind of conclusion, peters out as we discover he's going to stay that way. Like, forever. Ha, ha. Another sequence, featuring more aliens (running out of ideas, Berke?), rambles on humorlessly until it collapses into a limp parody of the Iran-Contra hearings which, in turn, dissipates vaguely into another uninspired romp. There are occasional moments of humor, of course, nostalgic testaments to *Bloom*

by John Dunn

**B**erke Breathed's latest anthology of his *Bloom County* comic strip, *Tales Too Ticklish To Tell*, is downright funny from the front cover featuring George Bush sitting with a playmate on his lap (who resembles Opus) to the back cover photo of Breathed walking his dog Woof in the Hamptons (Woof resembles a rhino and the Hamptons feature more savannah than surf).

The collection runs the line from Bill the Cat selling out his Billy and the Boingers



career to the plans for the X-17 Stealth Basselape and everything in-between. We have the marriage (and annulment) of Opus and Lola Granola; Bill the Cat becomes Fundamentally Oral Bill who asks his viewers for money so God can call home Falwell, Swaggart, Baker and Robertson; Steve Dallas, everyone's favorite slimeball, sues Santa Claus on behalf of a client for making dangerous war toys.

Of course the *Bloom County* Character Association strike is covered, with scabs brought in to replace the striking characters who want a new, larger comic strip size standard to avoid legibility problems. And what book would be complete without numerous warnings about the dangers of snorting dandelions? Beware of the hallucinogenic properties of these plants so common to the Stony Brook campus or you too may end up like Portnoy, shouting: "Gummi bears inside my head! They're chewing on my brain!" Egad, what a fate, one comparable only to Steve Dallas's mother finding out that Liberace was a homosexual.

All of your favorite characters are here, although I hope Breathed doesn't phase out Cutter John, the Vietnam vet now piloting the wheelchair Enterpoop towards the planet Playtex—a personal favorite. Milo, my other favorite, is still his same old cynical/sarcastic (indescrutable?) self.

The avid *Bloom County* readers out there will have read all of the cartoons in this book, so Breathed, as in his last anthology, *Billy and the Boingers Bootleg*, adds some extras to make the book more enjoyable. In *Bootleg*, he added a book to go

along with the Billy and the Boingers single. In *Tales*, the book is introduced by none other than Mikhail Gorbachev, and a copy of the *Bloom Picayune* is included.

Premier Gorbachev was surprised to find that the "the thin cat Bill and his companion Opus the Arctic Bird were not the usual heroes of American literature!" Nonetheless, he draws a comparison between Huck-leberry Finn & Jim and Opus & Bill. The dialectics of *Bloom County* are that "the more oppressive and dangerous the situation, the more we need the warm embrace of others," which is why he recommends the book. Also included in the introduction are two doodles of Ronald Reagan as done by the Premier.

The sample copy of the *Bloom Picayune* shows that, while small, the paper covers a great deal, ranging from "Bush Bops with Big-Bottomed Bimbo in Barbados" to a story about a man-eating baselape attacking a Republican. The incoming editor's explanation of the paper's goals may make some Stony Brook students think of the Press: "to destroy traditional American values, to run dirty words in the comics and to usher in a Soviet-style, spread-the-wealth, coddle-the-criminal welfare state."

For those of you who say that *Bloom County* is merely a rip-off of *Doonesbury*, you're wrong. To compare the two is to compare George Will and Sam Donaldson: they approach the topic from two different directions, although there may be some similarity in how they do so. Political cartooning today could be considered rip-offs of people going back to Thomas Nast and before. Does one want to consider all modern-day comics to be rip-offs of *The Katzenjammer Kids*? I very much doubt it.

*Tales Too Ticklish To Tell* is a book



character interaction than traditional gag material.

Tragically, however, Breathed decided to violate his carefully-wrought universe by inexplicably dropping major characters (Bobbi Harlowe, Yaz Pistachio, Major Bloom, to name but a few names), callously ignoring previously-defined background

that is bound to find a place on many students' shelves here at Stony Brook. Any book that has Bill the Cat being forcibly ejected from a Three Dog Night concert after sucking a bong into his esophagus must have some socially redeeming values. Enjoy your copy with your pals from your anxiety closet.

continued on page 11

# THE SNE AND THE VILANTE: A SCIENTIFIC ROMANCE

BY KYLE SILVER

"UNHAPPY THE LAND THAT NEEDS HEROES."  
-BERTOLT BRECHT

PART ONE: PROLOGUE



## Dube: On Trial

continued from page 3

Long Island removed himself from the case because "Arthur Selzer is a long-time friend of mine." Professor Amiri Baraka of the African Studies Department said: "Why did it take this guy a whole year to find out he was close friends with this guy?" He further suggested that the suit is being stalled until after the students who were taught by Dube have left the university.

Professor Baraka commented that the world has changed since the Dube issue began. "There is more support for Dube's

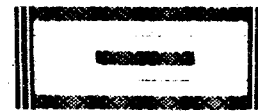
position and academic freedom." Events in the middle east, he said, have brought the nature of the Israeli occupation under close international scrutiny.

When asked what students should be doing, Baraka replied, "Keep it in your mind and speak out." Students have in the past taken action on this issue: people have marched, disrupted classes in the Javits lecture center, and occupied the administration building in support of Dube. Now there is a student support group on campus for him.

Baraka on Dube: "The faculty and students think he was a great teacher and prominent personality on campus." He noted that Dube's uncle was a founding member of the African National Congress (the largest anti-apartheid organization in South Africa) and that Dube himself spent 3 years in the infamous Robin's Island Prison for his own membership in the ANC before coming to Stony Brook. "He saw major social transformations in one of the hot spots in the world. To not understand the educational value of that is to not under-

stand education," Baraka said.

Dube supporters want Judge Thomas G. Platt, Chief Judge of the Eastern District Court, to reassign the case to another jurisdiction, and not to Mishlar, a close colleague of the admittedly biased Wexler.





# “Take Care of Your Music”

## Jemeel Moondoc Talks Jazz

**A**lto saxophonist, composer, and bandleader Jemeel Moondoc is one of the best kept secrets in the world of New York jazz.

Born in Chicago in 1951 and based on Manhattan's Lower East Side since 1972, Moondoc possesses a singular, compelling voice as a composer and alto soloist. Along with other important figures of his generation, such as David Murray and Henry Threadgill, Moondoc has been busy renewing jazz in the 1980's as a potent mixture of the wooly expressionism of the 1960's free jazz and the hard, swinging, syncopated blues that is the legacy of the all-time jazz greats.

The New York club and recording scene, dominated by established big names, is resistant to many of the exciting new developments in the music. Moondoc remains, shamefully, in obscurity. He leads both a big band (The Jus Grew Orchestra) and small ensembles of various sizes. He is bringing a quartet to the Stony Brook Union Auditorium on Saturday, September 24, at 9pm.



Jemeel Moondoc and Hat

### Interview by Robert Franza

What was your first musical experience?

I guess the first musical experience that I really can remember is in the basement of the Tuvin Baptist Church in Chicago. My grandmother, who used to take care of me when I was a little kid, she was a very religious person. She used to drag me to church all the time, and in the basement there was piano down there.

So I used to actually get bored of the activities going on in the church so I used to just disappear in the basement and play on this piano. I can remember spending hours down there. I just played the piano, as out of tune as it was.

What do you remember playing?

At that time I figured out some things that were very consistent. When you spend a couple of hours on a piano, like three or four, even if you're only a kid you start to make some kind of sense out of what you're doing, even though you don't know if that was a C or a D or an F# you start to hear certain things.

What instruments did you study as a child?

I wanted to play a clarinet when I was about eight and my father said, “You really don't want to play that.” But I persisted and he finally said, “Well, okay, but you got to get this clarinet yourself.” So I got the clarinet myself. I think I started playing the clarinet around nine years old. I hated it. I don't know why I wanted to play it. I played the clarinet for some three years but I really didn't like it that much.

In junior high school they had a marching band and I got introduced to the saxophone, the alto saxophone, and I loved it. Ever since I started playing the alto I stopped playing the clarinet. When I got to high school we had a concert band where we

played classical charts, we played classical music.

Is that where you learned how to read music?

That's where I learned how to read, or listen, you know? One of the things I found out about myself is that I actually heard a lot more stuff than I could read. I'd actually be looking at these charts and hearing the music more so than reading it. I don't think that I really read that well until I was actually a professional musician, after I had graduated from high school. When I was a kid I was hearing a lot more music than I was reading.

How did you get drawn to jazz?

Probably that was always with me. My parents listened, and I was listening too: Billie Holiday, Duke Ellington and Count Basie ever since I can remember. Then I

magazine used to do concerts in the park. This is a long time ago. I saw John Coltrane and Archie Shepp there. In the meantime I was playing the alto. I was messing around with these students of the AACM (Association for the Advancement of Creative Musicians—a highly influential Chicago-based musicians cooperative that spawned the Art Ensemble of Chicago, Anthony Braxton, etc.). But by the time I got out of high school, the AACM leaders like Roscoe Mitchell and all those guys were already in Paris. I used to mess around with Kalaparusha. This is when I was just getting started.

I guess you were absorbing a lot of influences.

Well, yeah, that's something that happens when you're living in Chicago and you're musically inclined and you want to play. I'll tell you the first real, real jazz big band that I've heard live that really made an

impression on me. It was a big band led by this guy Phil Cochran (an A.A.C.M. founder). They played at some junior college. I had been hearing Duke Ellington and others on records for years. But when you see it live, when you see things live on stage it's amazing how it can influence you.

Is there something there live that you can't get from records?

I think so. I've seen things live that have stuck with me much more so than just listening to records. But, I'll tell you, I

remember the first time I heard a record by Cecil Taylor. That was something that really stuck with me. You know what it was, I think it was *Unit Structures*. That's one recording that really knocked me out. I said, “What is this? I must be able to contact this person and study with this person, play with this person, learn something from this person.” And, eventually I did. I got to know Cecil, and play with him and study his music. I studied with him for a few months in 1969 or '70 at the University of Wisconsin and then again at Antioch College in 1971. In between I went to Boston and played rock and roll and the blues, and studied at the New England Conservatory of Music with Ran Blake. That's where I basically got all my music theory together.

Is that theory an essential ingredient in becoming a musician who really gets to find his or her own voice?

Yeah, I guess eventually you've got to have some of that stuff under your belt, I mean, for just to move around on the saxophone, to go from one place to another. It's nice to know these things.

Based on your most recent album and on some of the things you've said here tonight, an influence on your music that comes to mind is that of Charles Mingus. You've said you feel the music as much as you deal with it intellectually. That's something that Mingus was always talking about when describing how he worked with his bands. He'd tell his musicians what he wanted from them rather than show them a chart or some sheet music.

This is left over from Africa, where the culture is basically a spoken culture. You can, of course, write elaborate charts, but it's one thing to put a sheet of music in front of a person and another thing to explain to that person, for instance, why I gave the particular title to the piece of music they are about to play. This gives the musician a whole other insight into the notes on the page. It gives the musician another way to approach that piece of music. Though they eventually will see it written out on the music paper, they already know a lot about it and can approach it more spiritually, more personally. I think that's a good way of working. It comes from the oral tradition of Africa where things are passed through the generations by the spoken word.

Tell us about one of your current projects, your big band, The Jus Grew Orchestra.

An orchestra is something I always wanted, ever since I came out of playing with Cecil Taylor. It's just the feeling and the tremendous thunder, and the tremendous rhythm and the tremendous urge to jump and dance and shout. A large group of musicians doing the same thing together has always excited me to the utmost.

I think it was about four years ago when I finally put it into action and wrote some pieces for orchestra and tried them out and liked it. We started out here on the Lower East Side at a club called Neither/Nor. We played every Thursday night for two years. There was just so much to understand and to know in terms of writing for the band. It took a long time for me to develop a total

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### “It comes from the oral tradition of Africa where things are passed through the generations by the spoken word.”

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was introduced to Miles Davis' music, Eric Dolphy, John Coltrane, Cannonball.

I remember I saw Cannonball. Jesse Jackson had just started Operation Breadbasket in Chicago and for one of the big events he gave he brought in Julian “Cannonball” Adderly; it was the band with Joe Zawinul.

I heard Miles Davis at the Plugged Nickel. That was when Miles was with Wayne Shorter, Tony Williams, Herbie Hancock, and Ron Carter. I saw that band, you dig? We were kids. We used to sneak in these joints with funny I.D. cards. Downbeat

impression on me. It was a big band led by this guy Phil Cochran (an A.A.C.M. founder). They played at some junior college. I had been hearing Duke Ellington and others on records for years. But when you see it live, when you see things live on stage it's amazing how it can influence you.