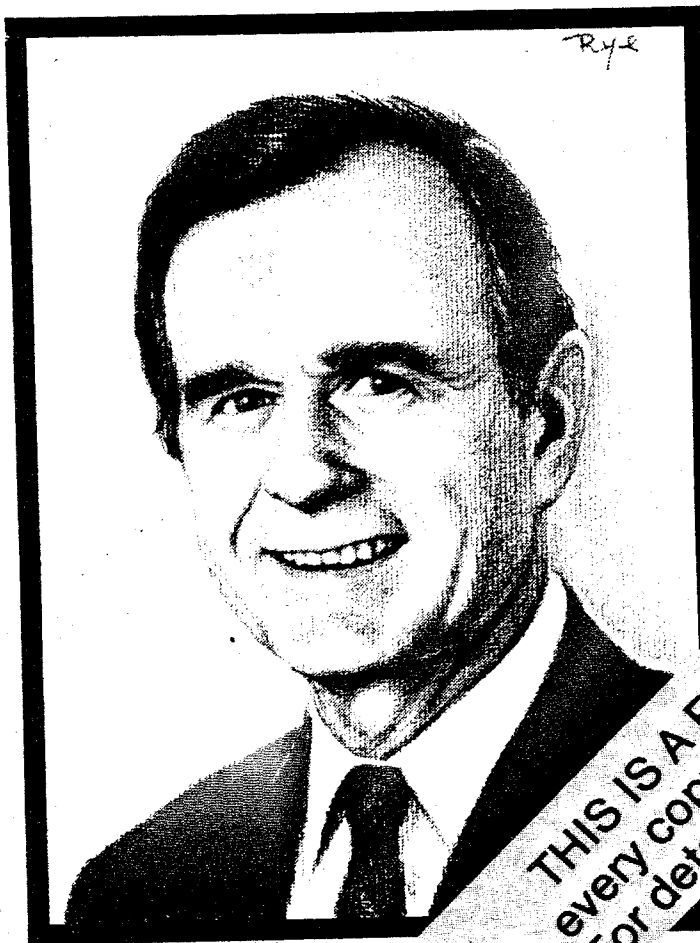


THE
STONY
BROOK

PRESS

Vol. 10, No. 5a • University Community's Feature Paper • Nov. 14, 1988

**SORRY,
YOU ARE NOT A WINNER
TRY AGAIN.**



THIS IS A REPRINT of last Thursday's
Press, every copy of which mysteriously disappeared.
For details see A Fearful Few on page 2.

REALITY PICTURES

"Erotic Bananas"? It had to be the product of someone so seriously undersexed, someone with a horrible distaste for love-making and a demonic affinity for ultimately unsatisfying voyeurism. What's even sadder is that many of those who witnessed the mock fellatio of the "Erotic Bananas" contests were probably not even turned on. More likely they thought it was *funny*. Ha ha, peel us one.

If the college legislatures who approved funding for prizes awarded to the "Best Banana Eater" felt that such an event was worth spending activity fee money on, why not just hire hookers and gigolos for residents who can't find their own thrills? It seems painfully obvious that Polity's—therefore *our*—money should not be used for group titillation. But it was, and is. Besides the "Erotic Bananas", Polity funded G-Fest strip-teasing last year, and the Chippendale meat market, which will be on display tomorrow night.

Worse yet, the event that brought the red light district of Stony Brook to the surface was the administration's recent attempts at the future censure of the *Specula* yearbook. The brand new, recently unveiled yearbook contains, on two steamy pages, black and white glossies of a stripper in garters and g-string, and men and women performing oral sex on simulated male protruberances (herein referred to simply as "bananas"). Both the Office of Student Affairs and the Provost's Office are putting pressure on the current yearbook staff to never run such pictures again.

Vice-president for Student Affairs Fred Preston and Vice Provost Aldona Jonaitis are—understandably—perturbed that such sexually degrading photos exist, and that the photos of the alleged men and women of Stony Brook will pass through the hands of not just students, but faculty, administrators, and heaven help us, alumni and parents. But it would seem that these offices, in their attempt to pass judgment on what *Specula* may or may not print, miss the point.

True, as both Jonaitis and Preston have pointed out, the photos depict morally bankrupt acts, and that the depictions of men and women as mere sexual objects sets us back a notch or two as a community. But the problem is not, however, that such photo-

graphs appear in the yearbook. The problem is the general approval of these events by the campus population and the organizations that fund them.

While all these events may seem humorous and fun at the age of twenty-one, they are just the opposite. Free sexual expression is something that should never be hindered (God Bless America, where oral sex is still illegal in some states), but condoning and paying for the denigration of a human being into a *thing* is no less than vomiting on yourself, hating your own humanity. "Your sperm's in the gutter; your love's in the sink" as the song goes.

The people who sought election to Polity offices, the people who told you that they knew better, short-changed those who voted for them by allowing such events to take place. The purpose of a government funding events, is that thought be given to what is funded, that an intelligent, responsible *decision* has been made that the event is worth the students' money. Just signing off on the dotted line because the idea of a strip teaser—male or female—sounds like "fun" is not good enough.

Now although *Specula* is not wholly responsible for the debauchery of last year, and although the staff was trying to accurately portray what life at Stony Brook is like, the staff shirked their editorial responsibility by just printing the pictures because the event happened. Printing the pictures "as is," without comment or explanation, is as powerful a statement as lambasting the organizers of the event. It is saying, effectively, that "Well, this is an alright thing, it doesn't warrant any discussion, just put it in, it's all part of 'Student Life'."

But such images are important; it is the emphasis on *image* that is sucking the vitality out of man these days. The image of sex replaces the reality of love-making, the image of an image replaces thoughtful commentary. Dahling, you *look* mahvelous. Forget the fact that you may be dying inside.

Now about the election. *Aha!* you say, *What does the election have to do with the yearbook photos?* Everything. This election, culminating in the soon-to-be presidency of George Bush, has seen the total, complete, and perhaps irreversible objectification of human beings. Candidates into dry lifeless symbols, voters into polling percentages.

What people voted for in the election were not *men*, but *images*. The image of a decisive candidate, the image of a bleeding heart democrat, the image of prisoners' furloughs. The election was shocking. Bush's campaign commercials have set racial equality back ten years (black equals crime equals poor). Dukakis was no better. While Bush began the *image* building early, calling the Duke a liberal, Dukakis played the same game, whining that he wasn't a liberal *as defined by Bush*. Now maybe Dukakis is a bleeding heart democrat (something that no-one in his right mind can stomach), but a liberal is something else altogether: a person who is open-minded and progressive. That means that a liberal is a person who tries to take action, instead of merely reacting, who tries to move forward, instead of maintaining the status quo (which never satisfies anybody). There are republicans and democrats alike who could correctly be called liberal, just as there are democrats and republicans alike who could be called reactionary. It seems sensible enough that anybody would be proud to be called open-minded and progressive.

But what has happened is that the images have taken over: the image of liberal tendencies, the image of East-West struggle, the image of happiness, the image of a "kinder and gentler America". All these things are "Full of sound and fury, signifying nothing." What these images *really* represent is no longer of concern. Bush and Dukakis prostituted themselves, as did the banana eaters and the strippers and the voyeurs. They delivered their humanity into "thingland", a place that only the inhuman and lifeless inhabit. Stagnation and decay have been traded for direction and growth. And nobody seems to care.

A FEARFUL FEW

You are holding in your hands a reprint of the November 10th *Press*. Some gutless swine, lacking the strength of conviction to air their gripes in public, removed every copy of the *Press* from campus last Thursday night.

Readers are free to send us letters and viewpoints on any subject, and we *always* print them, unedited. Unlike our faceless censors, these readers have enough courage in their beliefs to bring them into the public sphere. To do otherwise is both cowardly and immature. Open and lively debate is the cornerstone of any university, and it is this spirit which the *Press* has always sought to embrace.

Obviously, these self-appointed arbiters of information found last week's issue so dangerous that they claimed for themselves the power to prevent every individual on campus from reading the *Press*. Such paternalistic and oppressive behavior, enacted under the cover of darkness, is in direct contradiction to the free flow of information and ideas that is the basis of American society.

Last Thursday night a small-minded minority, afraid to speak out in the light of day, decided that the *Press* was not to be read—by *anyone*. You have the right not to read the *Press*, to throw it away if you want to, but no one else has the right to make that decision for you. Somebody out there believes that you are not intelligent enough to evaluate the contents of a student newspaper, that you are not capable of thinking for yourself.

The *Press*, however, believes just the opposite.

The Graduate Student Organization is offering a \$100 reward for information leading to the identification of the person or persons responsible for the confiscation of last week's *Press*. Call the *Press* at 632-6451 or the GSO at 632-6492.

page 2 The Stony Brook Press

Letters Small Minds, Big Stink

To a real editor:

"Cheap Liquor?" Wild Turkey? Obviously Craig Goldsmith is either completely ignorant or out of his mind. Such libel should never have been allowed to appear in print and should be retracted immediately. He should also resign as editor and give up writing, before he starts referring to Jack Daniel's as "bourbon."

Brian Stevenson
Gradual [sic] Student,
Biochemistry

To the Editor:

I was more than a little disturbed by the review of Blind from Wild Turkey in your Oct. 27 issue. Even after conceding the facts that Craig Goldsmith is probably a friend of the band, and that he probably hates Camper Van Beethoven, I found it hard to justify his miserably partisan four paragraphs masquerading as a "review." Everyone who

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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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Cheesecake with Bananas

Photos of "Lewd Events" Draw Fire

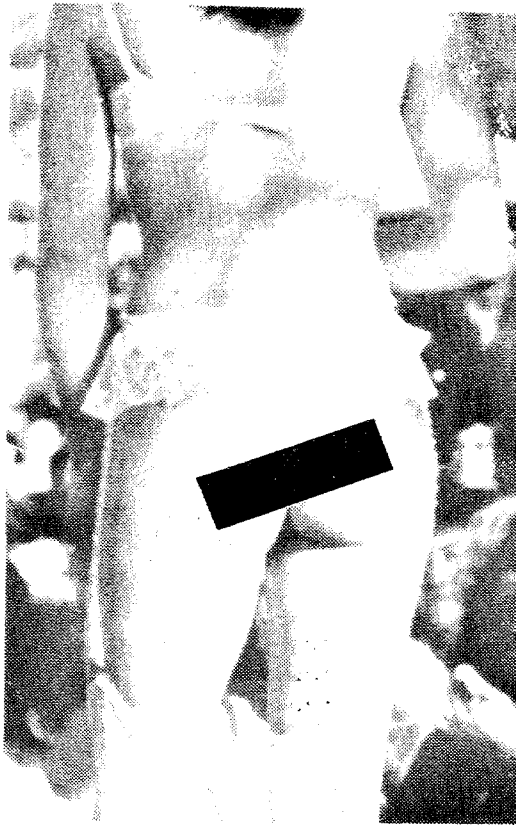
by Paula Tishin

Four days after the 1988 *Specula* yearbook was uncrated the week before Halloween, Vice Provost for Undergraduate Studies Aldona Jonaitis sent a letter to the yearbook complaining of "offensive photographs" that appeared on page 93. The photographs were of a female strip-teaser who performed at last year's G-Fest.

Jonaitis' letter explains that she and "several young women" in her office were "disturbed" by the pictures, which she described as "both disrespectful to women and reveals a most unappealing side of a male student." The letter asked the yearbook's current editor, Gerard Brandenstein, to give his "assurance that such offensive photographs will not be published in the 1989 edition of *Specula*."

Four days later Vice-president for Student Affairs Fred Preston sent a letter to Brandenstein, voicing similar complaints about the stripteaser on page 93 and photographs of "Erotic Bananas" contests that were held last year in several residence halls. Although Preston complimented the *Specula* staff on the quality of the yearbook, he agreed with Jonaitis that the "sexist depiction of women" in the yearbook was "insensitive/disrespectful to women and increasingly many males on our campus and in our society. It serves to perpetuate and support a form of oppression we should all be disgusted with. Stony Brook as an educational institution is committed to fostering values and behavior which seek to eliminate human oppression..." Preston asked Brandenstein for his "support and vigilance toward maintaining this commitment."

Brandenstein, however, in a letter to Jonaitis dated November 4th, noted that the events were "officially sponsored" by



Last year's G-Fest

the university, in the form of Polity funding. Although Brandenstein said the photographs were "not in my opinion tasteful" he said that the "yearbook should be an accurate reflection of student life at a university."

Brandenstein says that part of the responsibility lies with *Specula*'s former editor, Andrew Chan, who was in charge of the 1988 yearbook. "Any editor has the right to include anything and everything. Andy made that choice. He felt it was something that happened on campus and that it



Erotic Bananas

should go in," Brandenstein said. The photographs appear in the "Student Life" section of the yearbook.

Brandenstein also pointed out that the "Erotic Bananas" photos on page 64 show both men and women performing simulated fellatio, and that Tokyo Joe's, a popular Polity-funded dance club, is hosting the Chippendale male strippers tomorrow night in the ballroom. Brandenstein feels that the problem is not just female sexism, but the active support of such activity by university organizations. In his letter to Jonaitis, Brand-

enstein insists that "it may be time...to take a long hard look at the policy, if there is any, on sponsoring such and similar lewd events."

"I think that everyone should be pissed off that it happened and that we should all work towards raising peoples' consciousness so that these things don't happen in the future...if we're such a technologically advanced society, why are we so morally backwards?" Brandenstein said yesterday. Ms. Jonaitis and Mr. Preston were unavailable for comment.

Tight Security

by Quinn Kaufman

"Access to campus, residence halls, and campus events" are three areas the Ad-Hoc Safety Committee is investigating, according to Gary Mis, Associate Dean of Students. Mis said the committee was formed to prevent another incident like the Tabler Quad shooting which occurred last month.

The ad-hoc committee, consisting of student, Public Safety and administrative representatives, will have its last of eight meetings today, November 10th. According to Robert Shapiro, Senior Representative, the committee's new safety proposals include Public Safety verifying guests at the main entrance via newly installed phones prior to allowing them admittance, closing the gates at North and South Entrances at 10:30pm instead of midnight on weekends, making sure all dorm keys and doors are working to cut down on door proppings and entrance of undesirables, blue-light emergency phones at rear and front of residence buildings, better training of Residence front-desk security, ensuring campus events do not sell tickets over

capacity (door tickets will only be sold to students with Stony Brook IDs), and prohibiting outside advertising to campus events. The proposals will be submitted to Fred Preston, Vice President for Student Affairs.

Sophomore student Robert Harvey suggested his own proposals. He said, "I think the University should provide funds so that Stony Brook will be able to hire real Suffolk County Police, with guns. They should be here at all times to increase the force. Then and only then," Harvey said, "will all this nonsense stop."

Optimistically, Shapiro explained, "We have a lot of proposals and I hope Preston feels the ad-hoc committee was legitimate enough to come up with ideas that he should seriously consider. It's a shame that the ad-hoc committee will not have final say, since we're more representative of students than Preston."

"After all," Shapiro concluded, "we don't want to make Stony Brook campus a fortress like from *Escape From New York*. We just have to tighten things up, protect

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Bomb Scares

by John Dunn

On Wednesday night, the Stony Brook Union received its latest in an ongoing series of bomb scares. According to Mike Ring, Union Building Manager, a man called the Union Deli at approximately 8:20pm and informed them that there was a bomb in the deli itself. The deli, in turn, notified Ring.

Following what has become a routine procedure, the Union was evacuated without the use of fire alarms. Ring went around to groups in the building telling them of the threat and asked them to leave. Some people treated it as a joke at first but Ring forcefully maintained that the situation was serious and not a joke.

The 500 people evacuated were allowed to re-enter the Union after 30 minutes—per standard procedure. This scare was the latest in a series of threats over the past few weeks. Ring said that there had been eight to ten threats in that time, although he would have to look at the records to give an exact number. This was the first threat on a Wednesday; most of the previous calls came on Mondays or Thursdays.

"It seems to be more than one person that has been making the calls," explained Ring. "Calls have come from on and off campus to WUSB and other places in the Union as well as to Public Safety and Suffolk County Police." Ring described the threats as a "'long distance' way of pulling the fire alarm without having to be in the building." Ring would like to see the culprit or culprits caught and punished. If caught, he said, "The person will go to jail. Either that or a mental institution."

Although the threats have been idle so far, they have caused great inconvenience to both students as well as organizations and businesses in the Union. During previous threats, WUSB has been forced to flee to its transmitter in order to continue broadcasting, and students haven't responded well to the inconvenience of the threats either. One senior said, "I was asked to leave the game room—nicely, and then not so nicely. I just wanted to finish my pinball game."

Due to the nature of the calls, it is difficult to identify the perpetrators.

All Student Polity Clubs and organizations must register with the Office of Student Union and Activities in order to reserve any facility space on campus.

★ Effective Immediately★
Registration forms can be picked up in Union Rm. 266

All further Questions can be addressed to Shari or Mark. Office hours posted at the Polity Suite.



Committee on Cinematic Arts
★presents★
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in

D.O.A.

on

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at

7:00, 9:30 and 12 midnite in Javits 100

Tickets—\$1 w/SBID, \$1.50 w/o SBID

★Buy Tickets in advance at
Union Box Office, or at the door★

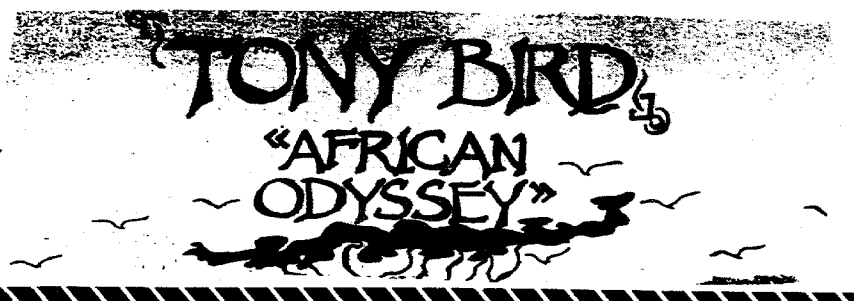
African Singer Tony Bird

"Africa...has become the mechanism by which he has been able to express himself, singing about the world through his African experience."

—Charlie Backfish

Saturday, Nov. 12, at 8pm
in the Union Auditorium

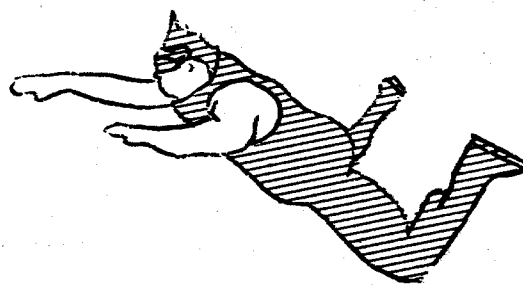
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Minority Enrollment Up at SB

by Quinn Kaufman

A recent institutional study shows that Stony Brook's minority enrollment increased from 9.7% in 1976 to 27% in 1988. According to the statistics, Stony Brook now consists of 27% Black, Hispanic, Asian/Pacific Islander, American Indians and Alaskan students.

The increase in minorities is due to the fact that Stony Brook is a "diverse school that seeks and encourages diversity. There are also more opportunities for minorities to attend universities and colleges in general," said Michael McHale, Associate Director for Undergraduate Studies.

All SUNY schools have independent admissions criteria. At Stony Brook a new Minority Outreach Program and rolling admissions policy (no application deadline) are two admission changes instituted in fall 1988. According to Theresa La Rocca-Meyers, Dean of Enrollment Planning and Director of Admissions, "we're implementing significant outreach not just to minorities, not just to Hispanics and Blacks, but to Asians too. We have two counselors going to high schools. These counselors are not," she stressed, "going to the high schools to scout for students who are academically disadvantaged. We are

looking for students who meet Stony Brook's admitting criteria but are financially in need."

Currently, according to institutional studies, the successful high school applicant average for the past twelve years has been wavering at 89%. SAT scores have declined 3.5% since 1977. The average SAT score is now 1030—461 in the verbal and 552 in the math. The average transfer GPA is 3.01.

McHale said, if 4,000 mixed students applied, "we would only take the best." Out of the 8,289 students who applied for the fall semester, 5,570 were rejected.

La Rocca-Meyers said that besides meeting these admission criteria, Undergraduate Admissions also likes to see letters of recommendation.

Some students, though, do not have to meet these criteria. For example, in the Education Opportunity Program (EOP)—frequently identified as AIM—a student can get into Stony Brook only if financially poor, and has grades that do not meet the criteria. According to the University's Undergraduate Bulletin, "To be admitted to the University through the AIM program, the applicant's high school academic performance must have been below the level

normally used to determine admission to the University."

McHale said, "Yes, it's true. These students have special standards. However, before being admitted, these students must prove they are economically disadvantaged and that their school has put them at an academic disadvantage." McHale added that the program is not aimed just at minorities.

One AIM student, David Nieves, a senior Liberal Arts major with a 2.9 GPA said, "I think I got into the AIM program because I was more economically disadvantaged rather than academically disadvantaged." He explained, "Brooklyn Technology, my high school is an above average school. I graduated with an 82 average, which was rather high for my school, yet too low, I suppose, to get me into Stony Brook."

As an AIM student, Nieves receives \$800 per semester in stipends which is credited directly toward his University bill, he said.

According to studies, as of fall 1988, there are 145 AIM freshmen and 22 AIM transfers. Being at an academic disadvantage, these students usually take special AIM courses designed to prepare them for Stony Brook's challenging curriculum.

Most AIM students do not drop out.

La Rocca-Meyers said that if Stony Brook's admissions standards were lowered for everyone, "we would not have a quality student body. As a result of such an occurrence, Stony Brook would have to implement remedial and special services to accommodate the less qualified student."

A projection of the minority increase would bring Stony Brook's minority enrollment up to 50% during the next ten years.

Security

continued from page 3

students and their rights without going overboard."

Mis said Preston's feedback on the ad-hoc committee's proposals will be received in the near future.

Meanwhile, Phi Beta Sigma, the fraternity which held the event sparking the shooting incident, is under investigation from the Department of Student Union and Activities. According to Shapiro, "they are being investigated for a number of reasons, one of which is allowing in more guests than they had the capacity to do."

Footnotes

ON CAMPUS

Writer Reads

New York State's 1988 laureate in fiction, Grace Paley, will read from her works (which include *Enormous Changes at the Last Minute*, and *Little Disturbances of Man*) on Friday, November 11 at 2:30 in the Staller Center's Recital Hall.

A Guy Who Wrote to Groucho

Louis Simpson, Stony Brook English professor and Pulitzer Prize winner for poetry will be giving a free lecture celebrating T.S. Eliot's (1888-1965) hundredth birthday on November 15 at 4:30pm in the Poetry Center. Simpson intends to discuss how Eliot's work affected him personally and how Eliot influenced the world. Simpson's new book, *Collected Poems*, will be reviewed in the *New York Times Book Review* this Sunday.

A Man and His Delay

Douglas Baldwin, techno-guitar wizard extraordinaire, brings his one-man show of digital delay doodling back to the GSL on Wednesday, Nov. 30 at 9pm. Baldwin, a subscriber to the Frippertronics school of guitar technique (he has, in fact, studied under Robert Fripp himself) is the perfect aesthetic complement to a big pitcher of beer. Get trashed and zone out to the cosmic tones, dude.

Writer Reads II

On Wednesday November 16 Ghanian author and poetess Ama Ata Aidoo will read from her works at 8pm in the Poetry Center located in Humanities Room 239. Aidoo has written two prose works, *No Sweetness Here* and *Our Sister Killjoy*, and a volume of poetry, *Someone Talking to Sometime*. In 1987 she took the Nelson Mandela Award for Poetry. Ms. Aidoo is this month's writer-in-residence for the English Department's Creative Writing Program.



Grace Paley

What's Yer Major?

What do you suppose Stony Brook's most popular undergraduate major is? Liberal Arts? Noooo. Political Science? Noooo. And it's not Economics or Biology either. It's Psychology. The Psychology program has 507 students enrolled, mostly female. Liberal Arts takes second place with 492 students (also mostly female), and Electrical Engineering has 461 primarily male participants. The next few most popular are: Biology (417), Economics (363), English (298), and Political Science (260). Comparative Literature and Religious Studies stand out from the crowd with only a single student apiece. A whopping 4,262 students, however, have not even declared themselves under a major program, and of that number, 108 are seniors (Somebody should tell these waifs that students are required to decide on a major by their junior year).

The Sleep of Reason

Persons with family and friends over 50 who are afflicted with Alzheimer's disease, memory loss, night wandering or insomnia, may obtain for these people free evaluation of their condition. University Hospital's Sleep Disorders Center is seeking participants to volunteer for research on the dementia associated with these dysfunctions. The Center also evaluates patients in order to diagnose various disorders such as sleep apnea, narcolepsy, and insomnia. Call the Center at 444-2916 Monday through Friday between 8:30 and 3pm.

OFF CAMPUS

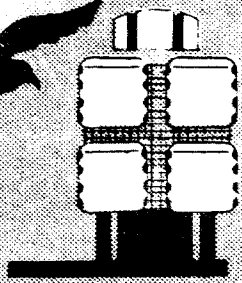
Casting Calls

Port Jeff's Theatre Three is on the lookout for experienced actors and actresses to appear in three of its upcoming productions. Auditions for Sam Shepard's *Seduced*, due to open on April 9 for a four week run, will be held at 3pm on November 13. On November 29 at 7pm, auditions for two plays will be held: Larry Shue's *The Nerd*, opening on January 6 for six weeks, and Charles Marowitz's *Sherlock's Last Case*, due to open February 18 and play for six weeks. All applying thespians must provide photo, resume, and be prepared to demonstrate their dramatic prowess in a one minute monologue. Theatre Three is located at 412 Main Street, Port Jefferson. Phone: 928-9202.

Expanded Opportunities

Academic masochists and other interested parties can learn about the realities of applying to graduate school at the CUNY Graduate School's Minority Student Open House to be held on November 18 from 11am to 7pm. The program is sponsored by the school's Office of Expanded Educational Opportunity. Currently enrolled minority students and Admission bigwigs from twenty of the nation's grad. schools will be on hand to meet with students. The event will be held at the CUNY Graduate Center, 33 West 42nd Street off fab 5th Ave. For info dial (212) 642-2848.

STATE
UNIVERSITY
AT...



Stony Brook PRESS

A Tradition of Journalistic Irreverence Since 1979

Letters

continued from page 2

has read your "Write for the Press" ads knows that you are hurting for journalistic talent, but that is no excuse.

From the opening paragraph, one is led to wonder just exactly *what* show Craig saw. He writes that BFWT "easily and completely out-distanced... Camper Van Beethoven." How he arrived at this conclusion remains a mystery to those in attendance, as BFWT's set was received with deafening indifference. As they left the stage to the wild applause of both of the people dancing, many people noticed that they could suddenly hear their con-

versations better. The only part of their show which elicited a response from the audience was lead singer Kurt's question at the end of the set: "Do you wanna hear one more, or two?" BFWT punished the audience for shouting "ONE!" by mangling "Purple Haze."

I have nothing against BFWT. But compared to the polished set of Camper Van, their set made them look like what they are: guys who hang out at the Union. They loitered. They turned their backs to the audience and sang and played to and for each other. Worse, not only was the audience made to feel like unwanted guests in a neighbor's

garage, but the masters whose songs were covered were ill-served. With all due respect to "the nerve and energy that white boys always seem to have when they play the blues," BFWT did what all young, white bands do: turned the blues into heavy metal, thus robbing the music of the power and feeling that it contained. The audience did not even realize that they were playing "Who Do You Love?" until halfway through the song. Bo Diddly (NOT Ronnie Hawkins) could sue for defamation.

I hope in the future that the Press is able to hire a reviewer that goes to a show, reports what

happens, and gives his/her considered opinion on the results, rather than friends of the band. That would be even more refreshing in these "days of plastic and palm-olive." Blind from Wild Turkey only made me wish I were.

Todd C. Rae
Dept. of Anthropology

Craig Goldsmith is both ignorant and out of his mind, and is not above performing blasphemous acts of moral perversity in return for back stage passes to rock n' roll concerts.

Careers in Education and Human Services

OPEN HOUSE

Wednesday, November 16, 1988 · 5:30 to 7:30 PM

The faculty of Hofstra University School of Education invite you to meet with us to discuss our programs, admissions, financial aid and N.Y. State certification requirements.

The Open House will be held at the Student Center, Multipurpose Room, North Campus.

Free admission. Refreshments will be served.

For Information: 516-560-5745.

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by Shelly Anderson, George Bidermann,
Chris Murphy, and Chris Vestuto

The free exchange of ideas is central to the mission of a university. Any policy concerning restrictions on free expression at the university can have profound effects on the way that ideas are exchanged, and the climate under which this exchange takes place. We believe such a policy should be subject to a full review and approval by all of the governing bodies within the university, including the Graduate Student Organization, Student Polity, and the University Senate.

We recognize it is a valid administrative function to ensure safety and security on campus, and we know that there is a pre-existing policy regarding demonstrations at Stony Brook. It is imperative that changes in this policy should be considered carefully—that an open dialogue take place involving all segments of the university community—and that the various steps in the decision-making process be made public.

To this end we distributed the draft policy on Free Expression at the October University Senate meeting and the October GSO Senate meeting. We hope that useful discussions will occur at the November meetings of these bodies, and that as a result of these discussions governance can formulate its positions on the draft policy and submit them to its constituencies for ratification.

We urge that the discourse of all involved parties—students, faculty, staff and administrators—center on the policy as written, not on dubious predictions about how it will (or won't) be applied. In other words, if the policy directly implies that a student commits a violation by standing in the Union handing out leaflets critical of President Reagan (as the draft policy does), then such an act must be expected to be treated as a violation.

The university community should not have to rely purely on the personal good will of the University President to exempt obviously innocuous behavior from punishment when that behavior technically constitutes a violation. In the first place, any policy so dependent on interpretation is an invitation to bias. In addition, even if the present administration interprets the policy fairly and with respect for individual rights, a future administration may not be so benevolent. Finally, allowing that the policy will always be interpreted benevolently, it will nevertheless have a chilling effect on the exercise of first amendment rights if many commonplace acts technically violate the policy.

After all, how many people will be willing to engage in actions that under the policy might "subject the Sponsors/Organizers and/or participants to disciplinary and possibly legal action"? We believe that students will interpret this language as a euphemistic threat to expel them from school if they participate in a protest.

(the writers are the Executive Committee of the GSO)

Free Expression

So here for your perusal is Marburger's draft of the policy on Free Expression. Learn it, know it, live it. It could keep you from being expelled (or worse).

General Policies

Free speech and peaceful assembly are fundamental to the University as a center for open inquiry in the search for knowledge and insight. The University is strongly committed to the protection of these rights for all members of the campus community. These rights, however, bring with them a concurrent obligation to maintain a campus atmosphere conducive to scholarly pursuits and respect for the rights of all individuals. Assemblies, demonstrations, distribution of leaflets and similar expressions of First Amendment rights (referred to generically as "demonstrations" from this point forward) are permitted on the campus unless, or until, they infringe on the rights of others or disrupt regular and essential operations of the University.



Image: Joe Sterinbach

Specific Guidelines

To ensure the safety of participants and the protection of the rights of all members of the campus community, the University makes reasonable provision for the exercise of free expression on campus property. Demonstrations requiring no special accommodation for location, safety, crowd control, sound equipment, site preparation or cleanup and/or other University services may occur in any of the paved areas on the Academic Mall or in the Fine Arts Center Plaza without any prior notification by the sponsors and/or organizers. Conformity with specific campus regulations, as noted below, however, is required.

Demonstrations for which special accommodations may be necessary require the submission of a written notification by the Sponsors/Organizers to the Department of

Public Safety within at least 72 hours of the planned event. Examples of such accommodations include use of outdoor locations other than the Academic Mall or Fine Arts Center Plaza, crowd control, audio amplification equipment, site preparation/cleanup, and any other facilities or services (appropriate fees and charges will be billed to the sponsors to reimburse the campus for related costs). Approval or disapproval will be communicated by the President, or his designee, within 48 hours of receipt of the written notification. No reasonable request will be denied. Sponsors/Organizers are required, however, to conform to campus regulations.

Campus Regulations

Assemblies, demonstrations, distribution of leaflets, and similar expressions of First Amendment rights may not be conducted in a manner that:

1. Violates the provisions of the Trustees' Rules for Maintenance of Public Order, and/or any other applicable Federal, State or local laws and regulations.
2. Prevents the orderly conduct of a University function or activity, such as lectures, meetings, interviews, ceremonies, and other public events.
3. Blocks the legitimate actions of any person on the campus, or in any University building or facility.
4. Jeopardizes the safety and security of demonstrators, and/or spectators.
5. Utilizes locations other than those provided for such purposes, or specifically approved by the Campus President (no demonstrations will be permitted within campus buildings).
6. Results in the construction of any temporary structures or camping on University grounds.
7. Utilizes sound amplification equipment in a manner or to a degree that conflicts with normal University operations or is deemed injurious to health and safety.
8. Damages any University property (Sponsors/Organizers will be held responsible for the cost of any extraordinary repairs or cleanup).
9. Results in any materials, signs, staging and similar symbols remaining continuously on site for more than 72 hours. All such manifestations of a demonstration must be removed for at least a 12-hour period before being replaced.

Violations of any of these specific regulations may subject the Sponsors/Organizers and/or participants to disciplinary and possible legal action.

The Second Estate: Polity Viewpoint

Faculty-Student Retreat Sheds Light

by John Cucci

I expected only a weekend of boring meetings with the same people I meet with on any issue that comes up during the week. And I thought I'd already seen a bunch of phony smiles and weak handshakes.

The bus to the Conference Center was crowded and very loud with everybody talking but myself and the man next to me. I was kind of sour-faced because I figured that we—faculty and students—on the retreat would talk heavily about the issues that plague us, or perhaps even come up with a few solutions, but when we got back to school all that we would have talked about would have been forgotten (or at least buried in the bureaucracy we've all become accustomed to).

I looked to my left and said "Don't I know you from somewhere?" And this man looked at me kind of quizzically. Then I asked what his name was. He replied, "Taxi." I knew I recognized him because we had once talked about the idea of having a TV station on campus. Taxi is very involved with the Theatre Department and ECC. I started telling him about how I found out how to get the money to start the TV project [the University plans to borrow \$400,000 from outside banks—Ed.], and he said very calmly, "I think the money could be used in a better way."

He explained that we live in slums that need to be fixed; we should spend money on repairs instead of using it for TV. I must admit I felt kind of stupid. While I thought I was doing something good for students I may have been doing the very thing I preach against: spending money on one thing while neglecting what really needs to be done.

After we talked for a while I found out that Taxi lived in Stimson, probably the worst residence hall on campus: plagued with leaks all over, holes in the roof, no showers on some floors, as well as many other problems. According to Taxi, for once, an RHD was trying to help his residents, something that I was surprised to hear. This is obviously not enough, though.

From hearing all that Taxi had to say about how he had complained—as did his RHD—numerous times to no avail, I started to get upset. The problems in the residence halls are not new to any of us, yet I haven't seen any real improvements in the four years I have been here. We've all complained at one time or another but now it is time for us to get something done. For once we will get something done.

Monday I brought this problem up with the Polity Council and we decided to start a task force on the quality of Residence Life, with each Council member heading the investigating team for a specific quad. I will be doing

Roosevelt. The Task Force Resolution was brought up before the Polity Senate last night in order to get more support from building senators. The senators will bring it up at their legs. to gain even more support from as many residents as possible. How much help we get will be determined by how many residents really care about where they live.

Polity will accept all complaints until Monday, November 21 (residents, commuters, and any other students with legitimate gripes) and then take the complaints to Residence Life directly. If we can't get results we will go further than that, which I'm sure we'll have to.

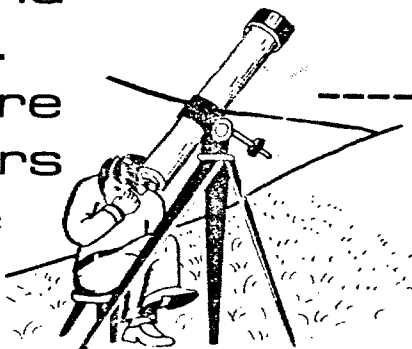
One thing we plan on doing—that we would rather not do—is to go outside the University for help, and recognition of the conditions here on campus. *Newsday*, the *New York Times*, and the *Village Voice* are already interested. It's time for us students to come together for one cause. We did it to vote, now let's do it for a better place to live. There is a lot we can accomplish as long as we don't let up on what we know is fair.

Incredibly, for those of you who think this will simply blow over, I just received a response from a letter I wrote to Gov. Cuomo asking him to visit our "home" as soon as a date is finalized. Many more eyes will see the slums we live in.

(John Cucci is the Student Polity President)

THE STONY BROOK
**ASTRONOMY
CLUB**

presents a lecture by Michel
Gauquelin titled
"From Anti-Astrology to
Neo-Astrology"
a discussion of thirty years
of statistical research into
astrological claims.
Wednesday, Nov. 16 @ 8pm
in room 450 of the Earth and
Space Sciences building.
Weather permitting, there
will be a chance to view Mars
and Jupiter through the
University's telescopes
after the lecture.



Explore the Ski Club

First Meeting:
Nov. 3

Come Every
Thursday

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Student Union

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Sponsored by PSC



Important Notice!! for All Polity Line Budget or PSC Clubs (and all those who wish to apply for a budget)

1989-90 Line Budget Request Forms
are available as of TODAY—they can be picked up in
the Polity office (Student Union Room 258) from the
Executive Secretary.

They **MUST** be signed **OUT**—they are due Tuesday,
Nov. 29 when they will be signed **IN**.

There will be a meeting Nov. 17 at 7:30pm in the Polity
Suite for all those interested at which time the budget
process will be explained.

P.L.S.

Press Literary Supplement

/pres/ n 1. act or process of printing 2. University's only feature newspaper

/lit-ə-rer-ē/ adj 1. of, relating to, or having the characteristics of letters, humane learning, or literature 2. incisive, illuminating, legible

/səp-lə-ment/ n 1. something that completes or makes an addition 2. the best place to have your poems, stories, or artwork published

You heard right. All of you creative people who are itching to get published and recognized now have your chance. The Press will be publishing a Literary Supplement in the final issue of the semester, December 15th. Deadline for all submissions is Monday, November 28th at 8pm.

We'll print the best of what we get. That includes poems, short stories, essays, photographs, and artwork of any kind. Although we will be happy to make suggestions, any work that appears in the Supplement will remain completely and wholly untouched by our grubby fingers. What you write is what you get. All we ask is that all written material be typed, and that photos or drawings be in black and white (clean xeroxes of drawings are fine). Include your name, address, and phone number. No originals, please. Submit only copies of your work.

The Press Literary Supplement Look for it on December 15th

Tony Bird

continued from page 14

was there long before Simon, and had a real sense of legitimacy in his music: "getting right down into the sands of the Kalahari," in his view. But, as he notes, Simon "had the clout and the power and the name to do it." In fact, Bird even recommended his long-time friend and accompanist Morris Goldberg to Simon when the latter called during the formative days of the *Graceland* album, requesting some names of possible musicians to work on the project.

Though he still envisions his task as "trying to survive as Tony Bird in a commercial music world," the current picture is a more optimistic one. He was on the road with Ladysmith Black Mambazo for several shows last year, including a Boston appearance at Symphony Hall that brought Bird a standing ovation. He stresses the importance of his touring with the group for it represented the first time he "shared the stage with my black brothers," a situation rendered impossible by apartheid in South Africa. Bird is particularly pleased by this "joining the circle."

His music too, he is quick to assert, is far more focused around Africa and that region has become the mechanism by which he has been able to express himself, singing about

the world through his African experience.

With talk of a new record deal underway as the climate has become once again more favorable to singer-songwriters, with enthusiastic receptions in Boston and Canada, and with the recent interest in the music of Africa, Bird seems closer than ever to receiving the fair hearing that was denied him when he was half-heartedly introduced by the major labels over a decade ago.

His Stony Brook appearance in the Union Auditorium on Saturday, November 12th at 8pm, jointly presented by the Long Island Traditional Music Association and Stony Brook Concerts, gives us a chance to experience the music of a fascinating musician who deserves far more attention than he has received to date.

Vaudeville

continued from back page

drenched in sweat, to pour it on for his encore, then thanked the audience for their enthusiasm and left for good.

The Icebreakers were amazing, and Albert Collins is practically a folk-hero. If they ever bring their act to Stony Brook again, we strongly recommend that you go see them. They also play the Lone Star Cafe in NYC occasionally. They are the blues experience.

CLUB CALENDAR

Thursday, November 10

• Los Lobos
at Carnegie Hall

Joe Williams
at the Blue Note
—thru Nov. 13

Friday, November 11

• Stanley Jordan
at the Beacon

Saturday, November 12

• Mambo-X
Tirez Tirez
The Broadcasters
w/Lenny Kaye
at CBGBs

Mark Farner
Grand Funk Railroad
at Sundance

Jonathan Richman
at Irving Plaza

Sunday, November 13

• Paul Kelly and the
Messengers
at the Bottom Line

Monday, November 14

• Tito Puente
at the Village Gate

Tuesday, November 15

• Jorma Kaukonen
—and special guests
at the Lone Star Roadhouse

Wednesday, November 16

• Leonard Cohen
at the Beacon

Ian Hunter/Mick
Ronson Band
at the Ritz

Dream Syndicate
at the Bottom Line

Thursday, November 17

• Femme Fatale
Drive
at the Cat Club

Saturday, November 19

• Ladysmith Black Mambazo
Richie Havens
at the Beacon

The Butthole Surfers
at the Ritz

Humble Pie
at Sundance

Sunday, November 20

• DEVO
at the Ritz

Monday, November 21

• In Tua Nua
Luka Bloom
at the Bottom Line

Wednesday, November 23

• James Cotton
at the Lone Star Cafe—
—and Nov. 24

Friday, November 25

• The Feelies
at the Ritz

The Roches
at the Town Hall

John Scofield
at the Bottom Line
—and Nov. 26

Saturday, November 26

• The Primitives
at Irving Plaza

★HOME AID

Laurie Anderson
David Crosby &
Graham Nash
Mickey Hart
Baba Olatunji &
Mike Hinton
Sweet Honey in the Rock
Willem Dafoe
Allen Ginsberg
Susan Sarandon
at The Cathedral of
St. John the Divine
(212) 662-2133

Arlo Guthrie
at Carnegie Hall

Monday, November 28

• Taj Mahal
at the Bottom Line

Friday, December 9

• Warren Zevon (acoustic)
at the Town Hall

Information

□ Angry Squire (212) 242-9066

216 7th Ave

□ Automatic Slim's (212) 691-2272

151 Bank St.

□ Beacon Theatre (212) 496-7070

74th & Broadway

□ The Blue Note (212) 475-8592

181 W. 3rd Street

□ The Bottom Line (212) 228-7880

15 W. 4th & Mercer

□ Bradley's (212) 473-9700

70 University Pl.

□ Carnegie Hall (212) 247-7800

57 St. & 7th Ave.

□ Cat Club (212) 505-0090

76 E. 13th St.

□ CBGB's (212) 982-4052

315 Bowery & Bleeker

□ Eagle Tavern (212) 924-0275

355 W. 14th St.

□ Fat Tuesday's (212) 533-7902

190 3rd Ave.

□ Felt Forum (212) 563-8300

@ Penn Station

□ IMAC (516) 549-9666

370 New York Ave.

□ Irving Plaza (212) 279-1984

17 Irving Plaza @ E. 15th St.

□ Knitting Factory (212) 219-3055

47 E. Houston

□ Lone Star Cafe (212) 242-1664

5th Ave. & 13th St.

□ Lone Star Roadhouse (212) 245-2950

240 W. 52nd St.

□ The Palladium (212) 307-7171

□ The Ritz (212) 529-5295

11th St. between 3rd & 4th Ave.

□ Radio City Music Hall (212) 757-3100

□ Rock-n-Roll Cafe (212) 677-7630

149 Bleecker St.

□ Roseland (212) 247-0200

239 W. 52nd St.

□ S.O.B.'s (212) 243-4940

204 Varick St.

□ Sundance (516) 665-2121

217 E. Main St., Bayshore

□ Sweet Basil (212) 242-1785

88 7th Ave. South

□ Town Hall (212) 840-2824

217 E. Main St., Bayshore

□ Tramps (212) 777-5077

125 E. 15th St.

U.S. Blues (212) 777-5000

666 Broadway

□ Village Gate (212) 982-9292

Bleeker & Thompson

□ Village Vanguard (212) 349-8400

7th Ave. South

□ Westbury Music Fair (516) 333-0533

Brush Hollow Road, Westbury

West End (212) 666-9160

2911 Broadway

□ The World (212) 947-5850

254 E. 2nd Street

page 12 The Stony Brook Press

WU2B 90.1FM

TOP 35

1. Fishbone
2. Public Enemy
3. Stay Awake
4. Poi Dog Pondering
5. King Missile
6. KMFDM
7. Richard Thomson
8. They Might Be Giants
9. Cocteau Twins
10. Robert Hollis/Christopher Shwartz
11. Last Exit
12. Voice of the Beehive
13. Mission of Burma
14. Grant Hart
15. Living Colour
16. Katie Webster
17. REM
18. Jad Fair/Kramer
19. Feelies
20. Acid Trax Vol. 2
21. Big Country
22. Moex
23. Ministry
24. David Lindley
25. Human Music
26. Iowa Camp #2
27. Daniel Johnston
28. Billy Bragg
29. Sun Ra
30. Front 242
31. Clive Greysory/Christin Colleser
32. Gibson Brothers
33. Camper Van Beethoven
34. BALL
35. 7 Seconds

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New Music On Vinyl

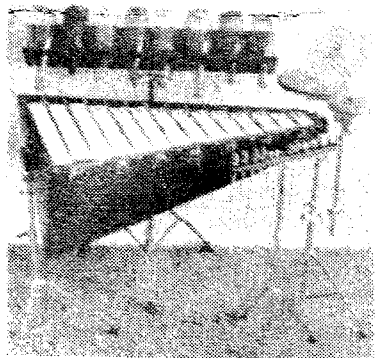


Syd Barret Still Laughing

This bootleg is a collection of unreleased Barret solo-cuts—similar in content to other pirated Barret discs, such as *Melkweg*. The songs capture Barret's usual mad genius—even more so than "legitimately released" cuts—classics like "Opel," "Milky Way," "The Word Song," "Two of a Kind," "Birdy Hop," and two versions of "Silas Lane."

What makes *Still Laughing* unique is that the sound quality is *amazing*, especially for a bootleg! It is a must-have for Syd Barret/Pink Floyd fiends who can afford to pop twenty bucks.

—Robert Rothenberg



Robert Hollis Christopher Swartz Music for Homebuilt Instruments

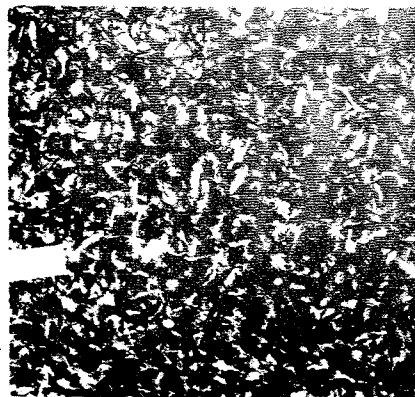
Perimeter Records

One listening proves that Hollis and Swartz are not relying on the mere novel concept of their unusual homebuilt instruments. They are craftsmen who have developed a truly visionary means of executing their music. Such instruments as a variable pitch bottle rack, tube vibes and two string guitar ("An acoustic instrument with handcarved maple neck and a section of plastic bleach bottle as resonator") are among more than fifteen homebuilt instruments used on this album. Each sound is just a little bit drenched with itself, not through post-modern or Frippian performance techniques, but through the organic nature of the instruments themselves. "Rituals and Superstition" features a fantastic rhythmic interlocking of various

percussive devices, accented with the simple use of a slide whistle. Taking a cue from primitive man, these innovative and self-sufficient musicians have recorded (in two days) a genuinely expressive collection.

Perimeter Records, PO Box 2882, Atlanta, GA 30358-0882. Also available through New Music Distribution Service, 500 Broadway, New York, NY 10012.

—Karin Falcone



King Missile (Dog Fly Religion) They

Shimmy Disc

A gun-toting bunny rabbit slaughters the rest of the farm, an uninspired writer stabs her head with a pen, an exploding head imagines/becomes an exploding planet, blood spurts in an arc across a restaurant dining room. Gruesome fantasies, yes, but to not laugh is to miss the point. Using a side two of *Abbey Road* mini-song format and a sixties acoustic folk protest sound, the men who brought you Bongwater and BALL team up with a guy named Dogbow and sing and strum their sickest head trips. And if that's not enough, this thoroughly retro parody begins with a song called "Now." "Now there are trees and CDs and disease..."

Shimmy Disc Records, JAF Box 1187, New York, NY 10116.

—K.F.



Sonic Youth Daydream Nation

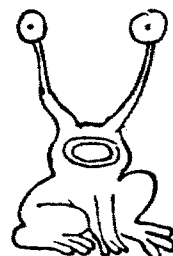
Blast First

Ack!—Daydream Nation is an extreme disappointment. One expects *much* better from Sonic Youth. No intense, trippy noise improvs, just a sappy, aurally-boring pair of discs. Certainly not worth the double-album price. Yuk!

Blast First Records, 196 Grand St., third floor, New York, NY 10013.

—R.R.

HI, HOW ARE YOU
THE UNFINISHED ALBUM



SEPT 83
DANIEL JOHNSON

Daniel Johnson Hi, How Are You

With a childlike, heartfelt, androgynous lisp, Daniel Johnson presents his ancient lost recordings from 1983—*Hi, How Are You*, some strange homage to "Joe Lewis and the heart of the fighter." With Texan sensibility, he's backed by a huge big band/blues ensemble, the Danksworth Orchestra. But they are totally overmodulated and washed out to achieve an incredibly genuine archaic effect. Still, in "Desperate Man Blues," when Johnson's fragile self sings "a big toke of what I was is gone and left me a desperate man," it is genuinely touching. A must for blues fans and manic depressives.

For information on Daniel Johnson, write Stress Worldwide Communications, 4716 Depew Ave., Austin, TX 78751. Album manufactured and distributed by Dutch East India Trading Co., P.O.B. 800, Rockville Centre, NY 11571-0800.

—K.F.



REM Green

Warner Brothers

Who ever thought the day would come when lyrics would be printed on the inner sleeve of an REM album? Who ever thought Michael Stipe would sound as resigned and flat when singing lyrics like "I'm very scared for this world, I'm very scared for me"? Where before he aloofly spat out something much greater, he now sounds too endearing. The first album on Warner Brothers is a disappointingly cozy identity crisis and another tear shed for the environment. Again, they save the best for last, leaving the listener with a grain of hope for next time, but things are getting progressively more hopeless. Kind of like the planet

they mourn. "Hairshirt" and "25795" are the cuts worth hearing.

—K.F.



Screaming Trees Invisible Lantern

SST Records

Invisible Lantern is just a "good" album, not nearly as good as the Tree's last *Even If and Especially When*. The Screaming Trees do groove on this one, though they could be a lot groovier. Nothing innovative here—just eighties contrived-semi-psychedelia.

Invisible Lantern's interest casually drifts into boredom by the B-side—there are few worthwhile tracks. (Not bad, just not great either.) "Grey Diamond Desert" is the best on the album—deep, moving and unique among the others—and the only one that makes it worth obtaining (at a cheap price, perhaps).

—R.R.



Jesus Chrysler This Year's Savior

Toxic Shock Records

"Three days and I rose again/I guess it could have been cocaine," ponder these irreverent boys from Tennessee in their self-titled song off of *This Year's Savior*. Lyrically rude and musically rudimentary, they prove themselves a classic small town garage foursome with cleverness. Vague social semi-awareness and redundancies plague this record, which was recorded during "the last three days of 1987," and probably wasn't going to be much more than a cassette in someone's garage rocking past before Toxic Shock sealed it into vinyl.

Jesus Chrysler, P.O. Box 784, Knoxville, TN 37901. Available from Toxic Shock, Box 43787, Tucson, AZ 85733.

—K.F.

Some Records Courtesy WUSB 90.1 FM

November 10, 1988 page 13

Fishbone Soup

Moshing and Slamming in the Union

by T. Bones

There was a Fishbone feast in the Union Ballroom on October 28. A cauldron of music and motion bubbling over to make for some well deserved after-midterm madness. For those who didn't partake, keep an eye out in the Voice. For those who got kicked out by the bouncers, I hope you made it home peacefully.

The opening band was the NY Citizens who had a bass, a guitar, polished horns, and black bowlers. They played ska music. They were a band and one could say they were professional.

Fishbone. Fast paced funk artists of the highest caliber. A shirtless lead man (Angelo Moore) wearing suspenders who had a few short dreadlocks sticking up mow-hawk fashion. A man who enjoys diving mike-first into a dense mixing of crazies. A man leading a ferocious act that succeeded in pummeling the crowd into sweaty submission.

Fishbone was hysterically fast. The drummer and bassist were pounding heat over the ballroom as three horns dropped a heaping of spice. But then they let the crowd have a drink of water between bowls of what I can only call Cajun Fishbone Soup.

Fishbone Soup is made with four cups of ska, two cups of funk and punk, and splashes of both reggae and heavy metal. All this mixed together and brought to a boil with the motion and energy Angelo Moore

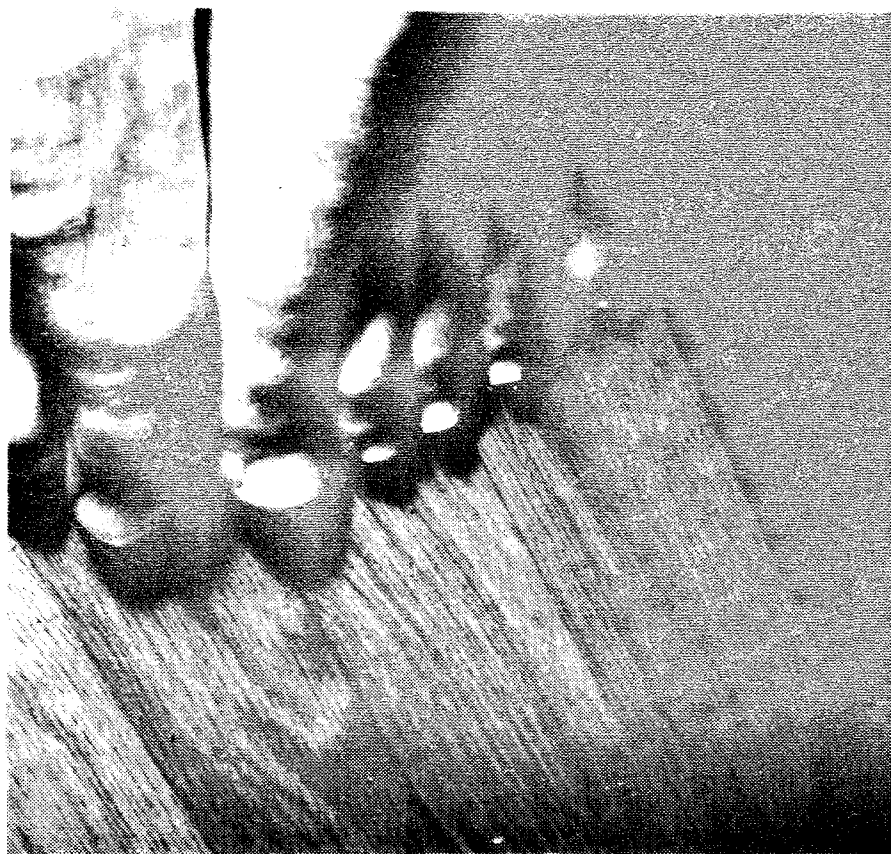


Image: Ed Bridges

generates. He encouraged stage diving, indulging himself several times (unhindered by bouncers) and let himself be passed

over the crowd several times.

Hearing Angelo Moore singing is great, but watching Angelo Moore performing

could easily induce cardiac arrest. In other words, Fishbone Soup is best eaten fresh.

It took two well orchestrated ballads to calm down the mad pin-balls in the pit. This diverse mixing of hard hitting dances was kept at bay through most of the show by some vicious stage dogs. Many "graceful" stage dives were aborted by a bouncer's sharp kick. Not kicks intended to assist a person off the stage but aimed at inflicting pain.

Anyway, a faster song designed for improvisation had a heavy metal guitar solo that seemed to awaken the darker parts of the audience. This was the only space the musicians were allowed to go off into. Mainly they showed their musical talent by manufacturing a coherent blending of styles.

It was a short but strong round of improv followed by a "boom shak a lak a boom shak a lak a boom..." singalong that sent far too few of the crowd into an unforgivingly bright cafeteria for a beer and intermission.

"We are on our way, to the land of fairy tales," and they weren't kidding. They served up another fine set of Fishbone soup. They brought it to a boil and then served it up quick and steamy. They even gave a little acoustic dessert, following the format of the first set.

Right before dessert they sang "You can't stop/Godzilla/He's coming/your way." Do I need to say I could have called it Godzilla soup? If we ever get into space, we'll be sure to take along tiny dehydrated marshmallows and Fishbone.

Spotlight

White South Africa

Singer Tony Bird to Play SB

by Charlie Backfish

On a fall night in 1977, while the nation was still somewhat enthusiastic about the Presidency of Jimmy Carter—then in its infancy—I sat at a table in Hofstra University's Rathskeller listening to two new artists recently signed to Columbia Records. The label had decided to "showcase" their new acquisitions—both singer-songwriters—before a college audience. Elliot Murphy had been around the New York music scene long enough to be touted as yet another "new Dylan" (a sure-fire ticket to anonymity) while Tony Bird was definitely a new face, whose self-titled debut album had intrigued me enough upon a few listenings to see what the man was like in concert.

Bird, a white born into a colonial family in Nyasaland (now Malawi), Africa in 1945, sang of his homeland and the repression of apartheid in a distinctive, nasal voice accompanied by an array of facial contortions. In both content and delivery, the guy was unique and Columbia had taken a daring step in signing Bird. I figured the record execs had some idea as to how to "package" him and find an audience.

It's a little over a decade since, and the current buzz in the singer-songwriter world is Tracy Chapman and Michelle Shocked. Meanwhile, Paul Simon latched onto African rhythms with tremendous critical and commercial success in *Graceland*, and

Ladysmith Black Mambazo and Miriam Makeba are seeing their recent recordings released by major labels.

And Tony Bird? Well, Columbia cut him from their roster of artists after two recordings: his 1976 debut and a 1978 follow-up *Tony Bird of Paradise* (both long since out-of-print). Bird claims the record big-wigs had no idea how to present him. He also had the misfortune to come on

London. A self-taught musician, Bird picked up a guitar in boarding school in Rhodesia, and responded to influences on his music ranging from country performers like Jim Reeves, rockers like Buddy Holly, Elvis Presley, and Cliff Richards, and the boer music of Africa. Developing a unique style, Bird began to sing about apartheid in South Africa in the early seventies, until things got a little too hot for him. His path ultimately

"Bird began to sing about apartheid in South Africa in the early '70s, until things got a little too hot for him."

the scene during the late seventies disco craze that sounded a death-knell for singer-songwriter types. The same axe that ended Bird's Columbia contract also terminated that of Elliot Murphy, who has since gone on to putting out his own records privately for a cult following.

Tony Bird's entry into the music business followed years of drifting from Africa to Scotland (to study forestry), shipping out for some time, experiencing the folk music scene in clubs in Africa and, eventually, in

led to London, where he cast his lot with the commercial recording world in the mid-seventies.

Bird is indeed wiser for his experience with Columbia Records. He wandered into this encounter with the big-time music business much too trusting, the result being that he only sees a few of the songs on his first album as truly representative of his work. Listening to "Rift Valley" today—a bouncy lilting celebration of the African environment he knew in his early years—

the craft of Bird's writing is immediately apparent. Yet the most riveting song of the album, "Athlone Incident," is one Bird has completely re-written in his performances these days. Calling it "one of [his] most important songs," it's based on an incident that saw Bird after curfew in a black zone near Capetown where taxis were forbidden to transport whites. It offers a chilling portrait of the sympathetic African white coming to grips with the rage generated by apartheid.

Bird is more enthusiastic about his second album, still available in Canada, where he enjoys a considerable following. More than any of his songs, "Zambezi Zimbabwe"—a celebration of independence from colonial rule using the metaphor of the Zambezi River snaking through the land—is a perfect blend of African-based rhythms with the message Bird wishes to convey: "brown Zambezi River bringing down/Free waters for Zimbabwe." "A potential hit single" is his present evaluation of this song from an album he still speaks of with great enthusiasm.

The eight years following the termination of his relationship with Columbia were difficult times for Bird. Though he continued to work the folk clubs, he suffered through a long period of paralysis of his arms and hands. And certainly, witnessing the attention devoted to Paul Simon's dabbling in African music must have been a frustrating experience for Bird, since he

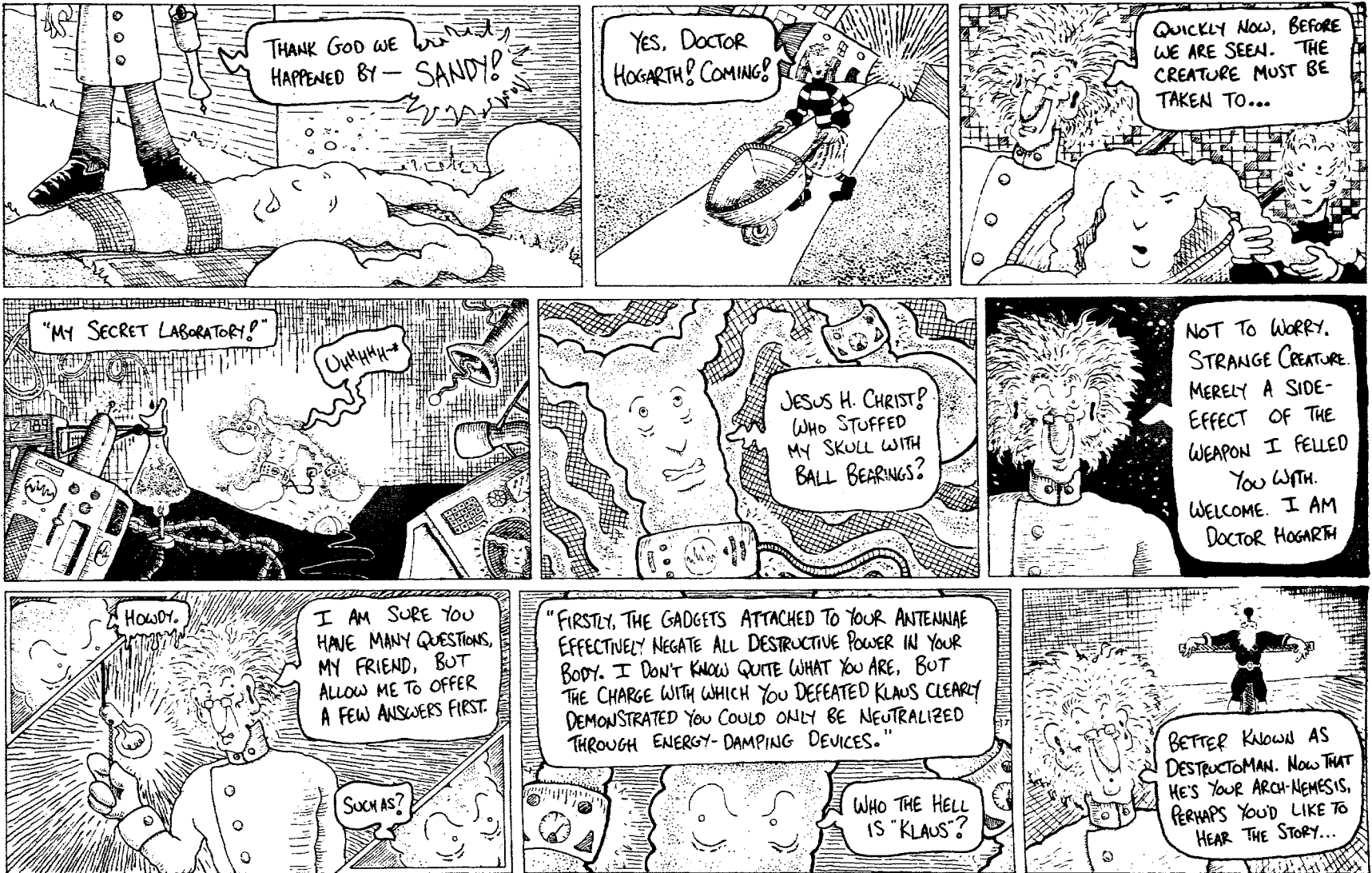
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THE SLUG AND THE VICIANT: A Scientific Romance

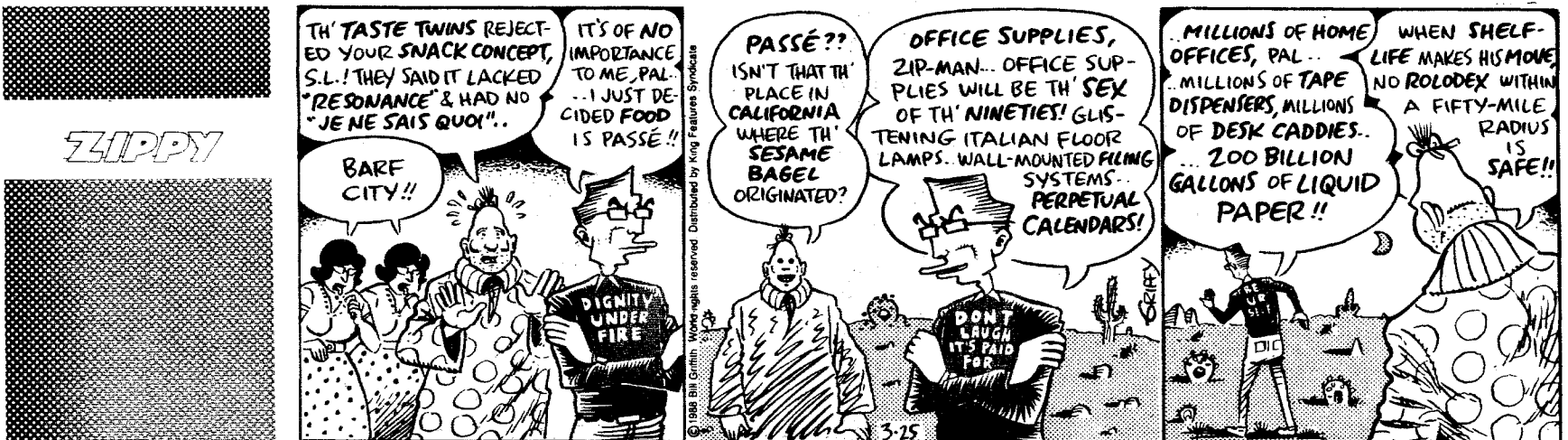
BY KYLE SILVER

"AFTER BATTLE SLEEP IS BEST. AFTER NOISE, TRANQUILITY."
— ROSEN BERKELEY WRIGHTSLEY HOGEL

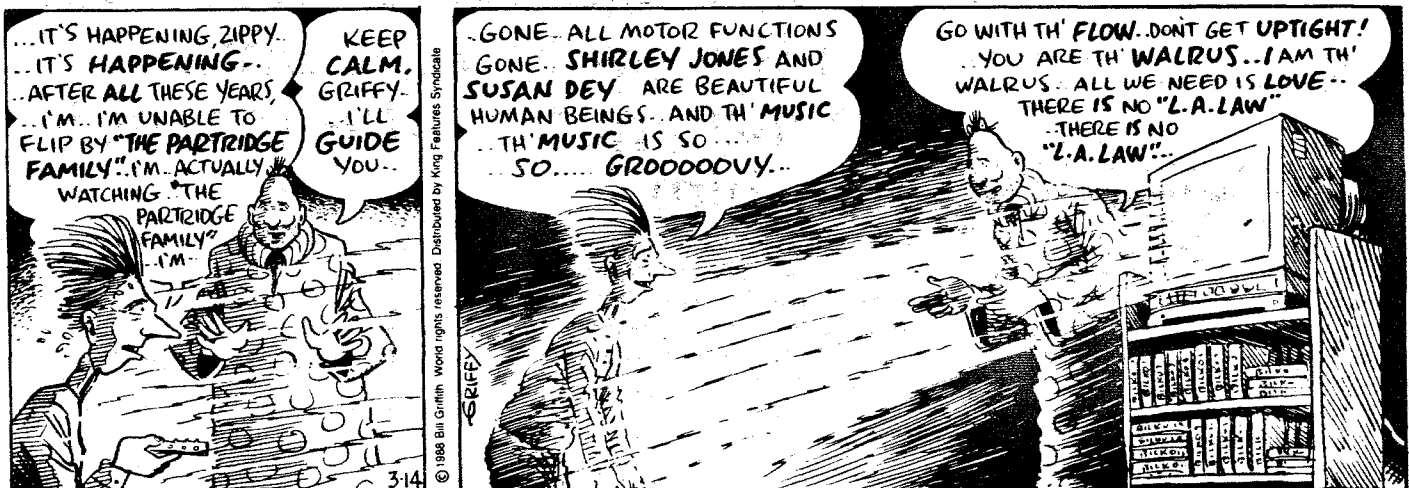
PART FIVE: IN THE LAB



"HE'S A SURVIVOR"



"FAR-R-R-R DU-U-U-U-T"



BILL GRIFFITH

Turn Up the A.C.

Albert Collins Cranks Out the Blues

by Lee Gundel and Joe DiStefano

This Monday the blues made a triumphant return to Stony Brook with the sweet and soulful music of Albert Collins and the Ice Breakers.

Opening for Collins and the Ice Breakers was Doug "Harmonica" McLean, an area musician. McLean and his band rocked their way through an extensive set of blues favorites, covering tunes by Muddy Waters, Junior Wells, and Jimmy Reed. McLean's harp playing, which provided the basis for most of the band's music, ranged from high-pitched runs to low, rich growls. The band's cover of "Kansas City" featured a particularly blistering solo.

By the time McLean's band ended their two hour set, which had begun at 9, the crowd was impatiently chanting "Wake up Albert!" and calling for air conditioning (Albert Collins). One of the Icebreakers, a sax man, chilled the hecklers, "No matter who you think you are, no matter what your attitude is, one thing's for certain: you cannot rush the blues."

Before Collins took the stage, the Icebreakers earned their namesake with four tunes that would have vaporized the coldest of glaciers. Debbie Davis played a mean guitar as well as belting out vocals on "I Wonder Why" and "Teeny Weeny Bit of Love".

Collins and the Icebreakers brutalized their instruments for their two hour set. One



Image: Ed Bridges

of the sax men brandished two horns that he played both singularly and simultaneously. Every Icebreaker was both an excellent musician and showman, and each had his moment of glory during the show—especially lady guitarist Debbie Davis from LA—but the show clearly belonged to Albert and everyone knew it. The other musicians played with great feel and a truckload of expertise, but Albert outclassed them. He was possessed of an intensity that set him apart.

Although it often exaggerates its source material, the blues are born out of life's everyday troubles, whether it be unemployment, an unfaithful lover, or an irksome mother-in-law. Blues old-timer Willie Dixon once said, "The blues is the facts of life." The spontaneous jams of Albert Collins and the Icebreakers covered these themes and proved the ability of blues music to joyously transcend its subject matter and catalyze the body's boogie hormone to ease the pain.

During his closing number, Albert Collins walked off the stage—trailed by his horn section—into an eagerly waiting audience that was glad to get a close look at him. A great many people clapped, danced, and shook his hand as he played the blues for them on a one-to-one basis. When Collins left the stage for the first time, the audience gave him a standing ovation, stomping and yelling "Albert!" in unison until he came back out for a curtain call. He returned,

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—Backdrop—

Variations on Vaudeville

Displacement at the Fannie Brice

by Miriam Kleinman

Displaced Persons—a "New Vaudeville" which played November 3rd, 4th, and 5th—was yet another of Fannie Brice Theatre's shockers. There were those few who had read about the avant garde theatrical movement enacted, to fully appreciate the performance. But for the average theatre-goer, (such as myself), though genuine laughs were often emitted, the essential meaning of the queer acting representation flew right by.

The show, using the theme "Variations on America," consisted of numerous short skits parodying stereotypical apple-pie simpletons found throughout the land. First appeared the periodically-recurring pseudo-sophisticate, Robin Leach-like

hostess Fiona, who interviewed Mr. Cornelius Cob (Corny for short) of Granite, Iowa. Corny recounts his latest Midwest

butts of outlandish satire.

Only two actors played these scenes—in tandem with occasional solos during major

most bizarre. Each gesture and sound was outrageously pronounced with distorted, oversized motions and exorbitant accents. The antithesis of expressive realism was exhibited—these eccentrics were lost in their burlesque time-war, unfathomable to the outside world.

The show was co-produced by Theatre Oblique, the creators/actors Ron and Ludvika Popenhagen. Their uninhibited caricatures reveal great talent, contorting their body movements and facial expressions far beyond human normality.

The key to enjoying this production was to take it as it flowed. Sit back and laugh at the oddity, or stare incredulously. And take it for granted that only the artsy-fartsy theatre majors grasp the *entire* concepts.



Images: Ed Bridges

trauma—he survived a tornado. But this was a particularly possessed whirlwind, which produced a Wizard of Oz-like fiasco that physically-displaced him from his home. He was then reborn, and told his story to the world. Other, more humorous skits were a Dutch-speaking chef who incomprehensibly taught the art of biscuit-making, and an ex-Budapest aristocrat, swept off her feet (literally) by Wally from Wyoming. They travelled throughout Europe while Wally wittily pantomimed favorite tourist attractions.

The Americans characterized were self-important, tacky moose-heads, the perfect

costume changes. The sets were minimal to non-existent. At times, bland props, such as chairs and tables starkly decorated the bare black studio/theatre.

Costumes were the intended expressors of situational moods and distinctive personalities. Sardonic grotesque masks were frequently worn by the players. Not only did these veils disturbingly mock the characters, but they also focussed the eye to the performers' exaggerated actions and speech. Characters dressed in brassy, bright, polyester garb, amplifying the gaudiness of their types.

The acting and wayward dialogue were

