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'THE EXCLUSION MACHINE'

USB Professor Blacklisted From Entering U.S.

by Joe DiStefano

The McCarthy Era is dead and buried and the Cold War is all but thawed as far as most Americans can tell. However, vestiges of the repressive McCarthy Era linger and have had an adverse effect upon the lives of aliens living in the United States.

One such individual is USB Social Psychology Professor Choichiro Yatani. As of press time Yatani awaits a response from the State Department and the result of the Federal Court case that began last January. At issue is Yatani's removal from the "lookout list" of the State Department and Immigration and Naturalization Service (INS). These lists are essentially blacklists used to deny visas to aliens and bar their entry into the United States on ideological and political grounds.

According to Yatani's attorney, Arthur C. Helton of the New York based Lawyer's Committee for Human Rights, "...the list contains names of people who are a threat to national security or opposed to foreign policy." Helton added, "There are several thousand who are listed for no action of their own."

Yatani himself referred to "the lookout list" as an "exclusion machine," as there exists potential for further abuse with the list. A 1990 report by the Lawyer's Committee revealed that the names listed tripled during the Reagan years.

Since 1977 Yatani has lived in the United States with his wife and two children. However, he remained unaware of his blacklisting until 1986, the year he was sponsored by University President John Marburger to travel to Amsterdam for an international peace conference.

Upon his return to the United States Yatani was apprehended by custom officials because his name was on the blacklist. Yatani was incarcerated for 44 days and faced deportation which was later waived because of the lawsuit. During his imprisonment he received support from the USB Administration as well as New York legislators.

Although he was released Yatani remained on the list. Yatani believes that the blacklisting may stem from a 1968 arrest during a Vietnam protest which took place while he was student body President of Japan's Doshisha University. He submitted three Freedom of Information Act (FOIA) requests in order to find out why he was on the list. Certain documents were held and the FOIA actions were referred to U.S. Magistrate David F. Jordan.

Jordan called the government's non-cooperation disturbing. He stated that a document, which he read, did not "provide a reasonable basis" for Yatani's treatment.

State Department Official Cornelius D. Scully took issue with Jordan's 1987 decision. He stated, "There is in that file classified

information which would have warranted the alien's exclusion regardless of what the judge may have thought or said."

Diogenes P. Kekatos, Assistant U.S. Attorney in charge of the case, said that Yatani's constitutional claim is, "...utterly devoid of merit and borders on the frivolous."

In contrast, Helton believes the case is groundbreaking. "The lawsuit seeks to remedy a dangerous legacy of the Cold War Era...over three hundred thousand people are subject to exclusion and abuse as long as their names remain on the list," he said.

The lists were established under the auspices of the 1952 McCarran-Walter Act which allows aliens to be denied entrance to the U.S. on the basis of communist party membership.

Yatani has repeatedly denied that he was a member of the communist party in the 1960s or at any other time. Helton says that "the government has never revealed the basis," for Yatani's blacklisting.

Since Yatani discovered he was listed in 1988, progress has been made in eliminating the "lookout list." In 1988 Congress passed the Foreign Relations Authorization Act. According to Helton, section 901 of the statute implied the repealing of the McCarran - Walter Act.



Choichiro Yatani at his home in East Setauket

Helton stated, "When the lookout system continued and names continued to be listed," Congress passed a 1990 Immigration Act. Section 601 of the law removes barring aliens entry into the U.S.

because of, "past, current, or expected beliefs, statements, or associations, if such beliefs, statements, or associations would be lawful in the United States." Section 601 also provides means

for aliens to request removal of their names from the "lookout list."

Congress recently proposed another statute concerning "lookout list" (see *New York Times*, 6/14/91). Under the proposal the State Department would be required to purge the list with the exception of those whose presence on the list proved compelling for national security reasons.

"Congress is growing increasingly frustrated with the Executive's seeming unwillingness to dis-establish these obsolescent look mechanisms," stated Helton.

Yatani told *The Press*, "Regardless of the new law or the old law it was unjust to list me under the blacklist in the first place." According to Yatani the proposed purging, which entails examining each individual's record, might take as long as three years to complete; three years that he is not prepared to wait.

Helton states that "if his name [Yatani] is removed that will end his controversy with the U.S. government."

Yatani hopes to travel to Japan in July for the publication of his book which details his experience and examines U.S. foreign policy in light of the lifting of the Iron Curtain.



Professor John Milnor

by Jean Rousseau

A symposium in honor of John Milnor's sixtieth birthday about topological methods in modern mathematics ended last Friday. Milnor's name may not ring a bell for most of us, but for mathematicians, his work represents a seminal contribution to the advancement of mathematics in our century.

Milnor is a Professor in the Department of Mathematics at Stony Brook and is a member of the Institute for Mathematical Sciences. His wife, Dusa McDuff, was already a faculty member before he moved in, and will be the next Chair of the Department of Mathematics. Her presence has contributed to his decision to relocate here three years ago. He was then doing research at the Institute for Advanced Studies, located near Princeton.

Symposium Honors Mathematician

The Undergraduate Years

A.W. Tucker, former Chairman of the Department of Mathematics at Princeton from 1953 to 1963 and now 85 years old, remembers John Milnor as an undergraduate student. Tucker was freshman advisor to Milnor (by a random but lucky assignment).

"At the beginning of the fall term, a new student by the name of Milnor asked me about the classes he should take. From what he told me, I recommended him to register for an advanced calculus class. During the term, the man who was teaching the class came to see me, and told me that there was a young man who was wasting his time. It was Milnor. I told Milnor that he should take the final exam in that course and that he should not bother to attend the rest of the classes. Instead he should read about real variables.

In the Spring term, I was teaching differential geometry. I covered the material of curvature of curve in space and at some point, I had five or ten minutes left, and I did not want to start the topic of surfaces. I decided to talk about a conjecture of the Polish mathematician Borsuk, that mathematicians have been trying to solve. As a bad joke, I said it was an assignment. Three days later, Milnor came to my office with a solution and asked me what was wrong with it, because it could not

be right. I looked at it and it needed to be refined, but I could not find anything wrong. I gave it to a colleague, a specialist in the field and he agreed with me that it was a solution. I then asked Milnor to write a paper about it. Instead he came at the end of the term with a complete theory of knotted curves, of which the resolution of Borsuk's conjecture was only a part.

"At the end of his freshman year, he took a national math exam called the Putnam exam, and he ranked among the top five. Harvard offered him a scholarship for graduate studies. Milnor came to see me and asked what he should do. I asked him: 'Are you happy here?' He said yes and he stayed at Princeton for four years. Remember, it was the Korean war and there was a draft going on.

"In their senior year, our undergraduate students have to go through a thirty minute oral exam. It is usually a formality. We asked him if he would rather take the three-hour oral exam that doctoral candidates must pass. He accepted. The exam consisted of four topics: real and complex variables, algebra and two topics of his choice that were differential geometry and topology. Emil Artin, a member of the committee, told me that it was the best examination he has ever witnessed in the United States or Germany."

The Fields Medal

In 1962, Milnor received the Fields Medal. It is the most prestigious award in mathematics, and is given every four years to three or four mathematicians at most. The Fields medal is the equivalent of the Nobel Prize for mathematics. There is an apocryphal story often heard in mathematics departments that could not be verified. It seems that Alfred Nobel did not want to create a prize for mathematics because his wife was having an affair with a mathematician at the time.

Usually a good mathematician will contribute to one field of mathematics, but Milnor did significant work that is still influential in four different fields of mathematics: geometry, analysis, algebra and a fourth field he practically invented: differential topology. That field consists of studying the topological properties of spaces in many dimensions, i.e., properties that are preserved like in the case of a rubber balloon that can be stretched but which contain more organized structures. It is also described as the study of shapes with concepts from calculus. As a student pointed out, if for each field different individuals had made these contributions, they all would be famous. He also wrote books that are among the most read by mathematicians when it comes to

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The Reality of Asbestos

by Lara Jacobson

It's in the plaster, it covers the pipes and the boilers, it's in the ceilings and the floors of many of USB's corridors that nearly 20,000 community members stroll down each day. Teams are at work here nearly every day removing the hazardous substance, and an exploration into the nooks and crannies of the campus would produce hundreds of warning signs and closed-off areas.

Myths about the reality of asbestos can easily cause knee-jerk reactions and an unwarranted sense of panic. There is reason for concern, however, and the subject should be treated seriously.

Asbestos is a generic name referring to a group of naturally occurring hydrated mineral silicates that are characterized by fibers or bundles of fine single crystal fibrils. In plain English, asbestos is crystalline microscopic fibers that are fragments of certain types of rock. There are different mineral varieties of asbestos, the most commercially used has been chrysotile.

Between 1900 and 1980, nearly 30 million tons of asbestos were utilized in the U.S., nearly all of which was imported from Canada. Stony Brook was built from the late 1960s into the early 1970s (and is continually being expanded), a time when the use of asbestos in construction for its exceptional insulating properties was widespread. The asbestos on campus is derived of mostly chrysotile, and some from amosite, and is both friable and non-friable, more the latter than the former. Friable means that the asbestos can crumble very easily, and, since the fibers tend to break into microscopic dust, this is the health-threatening kind as these fibers can remain suspended in the air for long periods of time and can easily

that workers that had been excessively exposed to the substance in the 1930s (on ships, in mines, and in construction) were developing related illnesses. Actually, asbestos was mentioned as early as 430 B.C. as being used for oil lamp wicks. The Greek (the word itself is derived from the Greek word meaning incombustible) geographer Strabo wrote of disease in slave's lungs whose task was weaving asbestos into clothing.

Asbestos was rediscovered in the 1940s when asbestos was established as health-threatening. It was used extensively in buildings, cars, clothing, food, drugs and cosmetics. Untold thousands of lives were saved by the fire-proof qualities of asbestos. During World War II it was an essential component of shipboard fire protection.

It wasn't until 1973 and again in 1978 that the Environmental Protection Agency prohibited the use of asbestos because overexposed individuals were developing cancer.

Exposure may be caused by air currents, wind and water erosion from naturally-occurring deposits as well as through the mining, manufacture and use of asbestos-containing products. People are exposed constantly to it - the water system contains natural asbestos mineral deposits. Illness is not usually caused by this everyday occurrence, but through repeated exposure. Numerous studies of occupational exposure proves that asbestos can cause asbestosis; a fibrotic lung disease, lung cancer, and mesothelioma, a rare cancer of the lining of the lungs or colon. However, it has also been shown that smoking cigarettes poses a much more dangerous risk of developing lung cancer than prolonged exposure to asbestos. In fact, smoking will aggravate an

asbestos was declared prohibited. Disease caused by asbestos takes 20-40 years to detect. Throughout the 1970s and 1980s restrictions were gradually extended. Currently, there are five major agencies that regulate asbestos: The Occupational Safety and Health Administration (OSHA), The Food and Drug Administration (FDA), The Consumer Product Safety Commission (CPSC), The Mine Safety and Health Administration (MSHA) and the EPA.

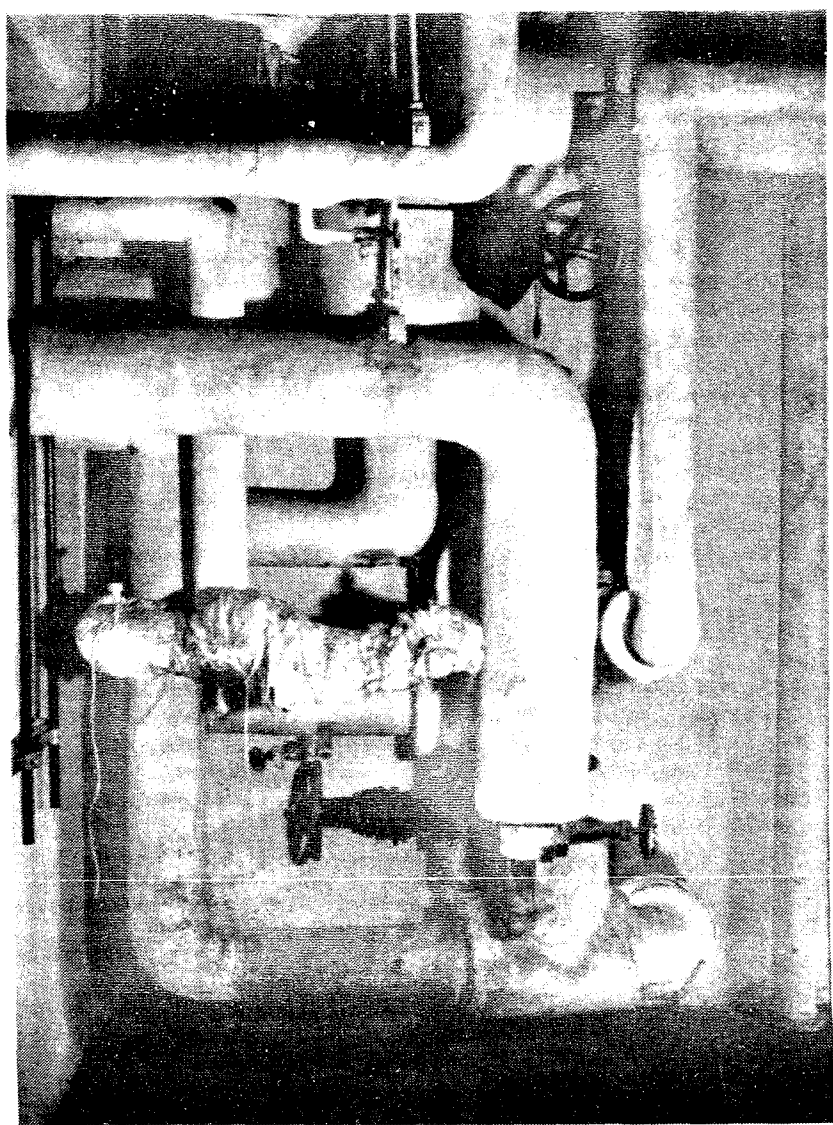
Part of what makes asbestos so frightening is that it does take so long to discover diseases after exposure. It is not yet known what the effect of the massive use of asbestos in construction, etc. in the past 40 years has had, as only in the past 20 years have the results of the World War II era been produced.

The results of strict regulations have a number of implications. First, that removal of asbestos is often more dangerous than leaving it in place. Secondly, that asbestos is extremely expensive to sample, identify and remove, and since the OSHA and the EPA have just begun to differentiate between friable and non-friable asbestos and all asbestos must be removed there are often unnecessary, costly extractions. Thirdly, people tend to panic due to minimal education about asbestos and may overreact or even attempt to remove asbestos themselves due to a sense of urgency.

The roofs of Roth Quad and Roosevelt Quad have been or are currently being re-worked this Summer, which includes the participation of Breathe-Easy, a certified asbestos removal company. Companies like these are called onto campus when larger renovations take place. The smaller tasks, such as removing a pipe fitting or repairing wet wall plaster are done by campus Environmental Health and Safety workers, who often have to remove the substance before the repair can take place. The asbestos is currently being

removed under a priority plan devised by Health and Safety which up until this point has been re-prioritized continually due to a shortage of funds and workers, and because it would cost literally millions to remove it. The substance has therefore been removed mostly as renovations take place, and less under re-vamped priority plans.

"Physical Plant used to have



Damaged asbestos on campus

GREG FORTE

several certified workers but for some reason they did not want to do asbestos abatement," said Leo Dubobes, Assistant Director of Environmental Health and Safety. However, as of last Monday, Health and safety received two new bodies for asbestos removal, which will aid in the abatement process.

The roofs of Roth Quad are 20-25 years old and have been repaired. They have a six-inch seam around the rims. The glue that attaches the seam to the roof contains one percent asbestos. The asbestos is embossed in the glue and is "not dangerous whatsoever," states Dave Blodgett, a Dorm Authority project engineer. "We have to cover the entire top floor with plastic while we chip off the glue. We used to have to cover the entire building, on the outside." It is because of the non-differentiation between friable and non-friable fibers that these measures are necessary. "The difference is just now lessening the restrictions," he says.

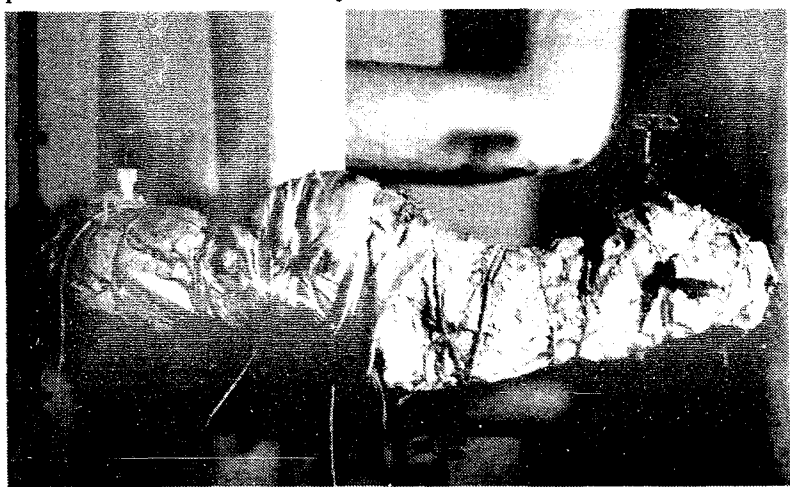
In the first or second week of June Gershwin College was set to go through this process, however, due to a mishap the building was not yet empty. A student living in the building telephoned the NY State Department of Labor

complaining that there was asbestos in his room. This is an example of the panic previously mentioned, as one can in no way sense asbestos. As a result the project was closed down and air samples were taken of his room. No asbestos was found, but as a result the project was shut down for days at a cost of thousands of dollars.

Blodgett said that "at any road stop you will be exposed to more asbestos than you will at school." He suggests that the restrictions were "going a little overboard." Roth Quad was finished this month. Breathe-Easy is now at Roosevelt Quad removing asbestos from the roofs and the buildings.

The removal of asbestos requires protective gear, air pumps, masks, and electron microscope sampling at \$350 a sample, as well as

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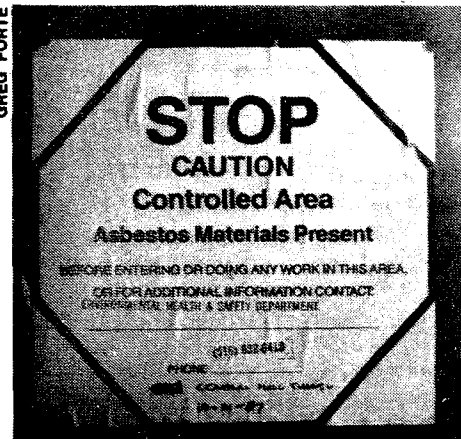
GREG FORTE

penetrate body tissues when inhaled. The same reason asbestos has been utilized as an insulator is one reason why it is so dangerous to human life; because of its durability it can remain in the body for years. Non-friable asbestos can become friable with age and prolonged exposure to heat.

The use of asbestos has declined considerably because in the 1960s it began to be conclusively proven

asbestos-related illness or the combined effect may cause illness. It is not known how much exposure will cause illness - this factor seems to vary depending on individual body chemistries, smoking, etc. Even when illness is discovered it can be difficult to conclusively link it to asbestos.

It took a long time after the obvious link between disease and asbestos was made apparent that



GREG FORTE

Tenure Lawsuit To Begin -

University officials may be held liable

by Robyn Gilheany

State University of New York and its officials may be financially liable in the Dube lawsuit. The Supreme Court refused to hear arguments by SUNY officials claiming "qualified immunity" for actions taken in performance of their jobs as state officials. This decision sets the stage for the lawsuit brought by former Stony Brook professor Ernest (Fred) Dube, charging the university with violating his first amendment rights of free speech and violating his academic freedom. Dube is seeking \$600,000 in damages.

SUNY officials are personally liable in the Dube suit. Dube charged the University and SUNY with violating his constitutional rights of freedom of speech and due process. The Supreme Court refused to hear the appeal of SUNY officials in theirto receive exemption from liability. Their argument is that they have "qualified immunity" because as state officials they feel that they were just doing their jobs.

Dube filed a suit in 1987 after being denied tenure by President Marburger and then Chancellor Wharton after being approved for tenure by four academic committees.

The Dube controversy was a major case that has bestirred this campus over the past several years. Dube was director of the Africana Studies Department and taught courses in African politics and history - something he was particularly suited for. Dube's uncle was a founding member of the African National Congress. Dube himself is a member of the ANC and spent four years in the infamous Robbins Island prison.

In teaching a course called, "The Politics of Race" in 1983 he allegedly compared political Zionism to racism. A visiting Israeli professor registered a complaint. A political pressure campaign was mounted to deny Dube tenure that included a slanderous remark by Cuomo who equated Dube with the nazis' "final solution." The University Senate voted that Dube was within the bounds of academic freedom.

Marburger overrode two academic committees, denying him tenure citing his limited published research. The case was appealed to SUNY Central and Chancellor Wharton denied him tenure after two additional committees recommended tenure.

Dube teaches now at Evergreen College in Olympia, Washington.

Reality

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removal and clean-up. These restrictions are checked and double-checked by several teams. The costliness of such a process is apparent. Environmental Health and Safety has certified asbestos workers that apparently uphold the regulations. Most of the asbestos on campus is in the basements and mechanical rooms, however, it also insulates pipes and air ducts, is in wall plaster, and is in many vinyl floor tiles. In 1987 an investigation of where the asbestos was located was taken by an independent company, Hall-Kimbrell, and consists of a 4 volume list of where the asbestos is located. In 1988 SUNY conducted its own investigation at Stony Brook and uncovered asbestos not found in the previous investigation. "It shouldn't exist anywhere where people are living," states Leo Dubobes.

"There are places where asbestos-containing materials are damaged," he says. There are many damaged areas, most of which are accompanied by warning signs if not closed off. If one comes across ripped sheathing around a pipe in one of the basements, for example, one should not disturb it. According to Dubobes, "...people just need to realize that the simple presence of asbestos doesn't automatically constitute an immediate health hazard. A good example might be the vinyl floor tiles that contains asbestos. We aren't immediately fearful while walking across the tiles, but we wouldn't want to take a sledgehammer and start breaking them up..."

When asked if he'd ever experienced people panicking about the asbestos on campus, he responded yes, that "there was a group of workers and ground employees who were very concerned, so they ended up going to Occupational Medicine. However, the latency period for asbestos related illnesses is

so long..."

Some of the highest level samples taken were from the Penthouse Mechanical Room in the Humanities Building and the Old Physics Penthouse Mechanical Room. These buildings are currently priority one for Health and Safety as well as certain rooms in G and H Quad.

Unfortunately, it is not known for certain that the asbestos on campus poses no danger to the community. We know that most asbestos-related disease is caused by prolonged exposure to large amounts of the substance and that sleeping and going to school here may not constitute prolonged exposure, however, the health-hazard element is still questionable. The best one can do is not disturb damaged asbestos and keep an eye on those who are supposed to.

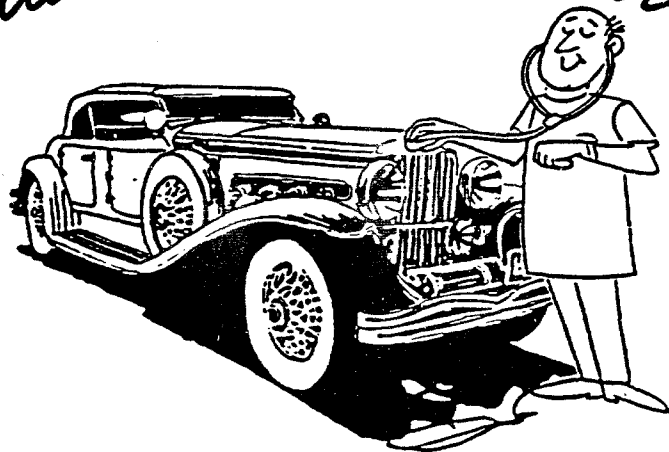
Milnor

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to advanced topics, such as *Morse Theory*, *Characteristic Class*, and *Topology from Differential Viewpoint*.

John Milnor is considered one of the greatest living mathematicians. Many graduate students in the Department of Mathematics see him as a superstar. In fact, the star system in mathematics is a reality that many students have to cope with. The reputation of a mathematician is based on achievements, but for those who are starting and have to prove their value, it can be frustrating. One student described the scale of fame for active mathematicians in the following way. At the top there are the superstars that can invent a theory. Beside Milnor, some graduate students named people like Weil, Novikov, Atiyah, Serre, and Gromov (he has taught at Stony Brook). Below the superstars, we can find the leaders

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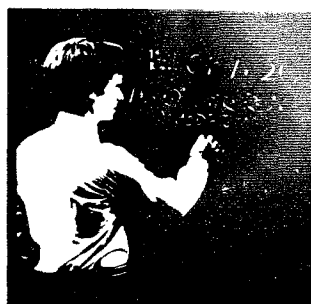
who innovate in a field. Following them, we meet the honest mathematicians who try to follow the leaders and the superstars.

Invited to describe Milnor, every person attending the symposium about topology would talk very highly of him. Among some of Milnor gifts are his originality and the fact that he is modest, even shy when it comes to talking about himself. He also has amazing computational skills, and he is very generous with his ideas - a quality that his colleague at the Institute for Mathematical Sciences at Stony Brook enjoy.

Symposium

"The symposium in the honor of Milnor is an important event" declared Scott Sutherland of the Institute, because "people usually attend conferences related only to their own field, but the fact that a huge number of people in all areas of mathematics were present encourage us to see what was happening elsewhere." Many students from Harvard and Princeton were also present.

The Department of Mathematics at Stony Brook is among the best in the world in differential geometry. The presence of Milnor will heighten the departmental status to the extent that it will also become a world center in dynamics, another of Milnor's interests.



Recognition



The staff of
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Jacobson on
receiving The
Press Club of
Long Island's
College
Journalist of
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Award

Supercomputing at Stony Brook

USB Designated As Army Research Center in Mathematics

by Jean Rousseau

The diffusion of pollutants in groundwater, the evolution of a kidney disease and the energy relaxation of an excited molecule in a liquid do not seem to have much in common. In fact, they do. They represent scientific problems with many unknowns that cannot be solved with accuracy unless an extremely fast computer tackles the calculations.

It will now be possible to perform these calculations on campus since the department of Applied Mathematics and Statistics, the department of Computer Science, and Brookhaven National Laboratory just purchased a supercomputer manufactured by the Intel Corporation. It is known as Intel hypercube, and is among one the fastest computers available. The super-computer will be installed at the Institute for Mathematical Modeling, on the 1st level of the Math Tower. The dedication ceremony for the new computer is planned for July 2nd, and will take place at the Institute.

The guest of honor was shipped to Stony Brook June 25th and should be operational very soon. The price tag for the iPSC/860 is \$1 million and the funding was provided by Intel, the National Science Foundation, the U.S. Army Research Office, the U.S. Department of Energy, and the State University of New York.

The Department of Applied Mathematics and Statistics will also receive an infusion of \$400,000 per year for the next five years as the lead institution of a new center for excellence in mathematics research. The money will be provided by the U.S. Army Research Office and will be shared with Cornell University, Los Alamos National Laboratory, and York College (part of the City University of New York system). Out of the \$400,000, \$50,000 will be used to finance the purchase of the supercomputer. That will allow the members of the Center to have access to this resource. The Stony Brook center is one of three national mathematical institutes funded by the Army; the other two are a center established three years ago at Cornell and a new mathematics center at Carnegie-Mellon University.

Professor James Glimm

"James Glimm really struck a deal here" declares Frank Webster, Assistant Professor in the Chemistry Department, and a potential user of the Stony Brook iPSC/860. In fact, the successful venture in acquiring the super-computer, and the designation of Stony Brook as a center for excellence is a tribute to Professor James Glimm's fame and reputation in the field of applied mathematics. Modestly, Glimm

denies such distinction, and would rather share the credit with his colleagues. Glimm is the Chairman of the Department of Applied Mathematics and Statistics, and Director of the Institute for Mathematical Modeling. The Institute is an umbrella for many members from different departments that are involved in computer simulations.

Professor Alan Tucker, associate chairperson of the department of Applied Mathematics and Statistics, describes Professor Glimm as a visionary. Professor Tucker declares that "Glimm did world-famous work in pure mathematics. While he was at Rockefeller University, he switched to mathematical physics and made important contributions. Later on at New York University, he concentrated on applied mathe-

National Priorities In Science

The funding for the supercomputer and for the center is an effort by NSF and the U.S. Army Research office to enhance the strength of the U.S. research infrastructure. High-performance computing, software, computer simulation and modelling are among 22 defense and civilian technologies deemed critical to the U.S. The assessment of important technologies was determined by a National Critical Technologies Panel, appointed by the White House Office of Science & Technology Policy. Their report was published in April.

Funding by the army cannot be used to finance secret research. Following protest against the Vietnam war, the Board of Trustees of SUNY enacted in the mid 1960s

computing power of iPSC/860 is similar to the parallel computer CRAY Y-MP/8 (see Table 1), but costs less.

Computer scientists talk of the iPSC/860 as being a massively parallel computer, while the CRAY is simply parallel. The distinction arises from the memory system, and the transfer of information between nodes. The iPSC/860 uses distributed memory. Each processor has access to its own memory. It is harder to account for in the programming but it is easier for handling data transfer. In the case of the CRAY, we have a shared memory system between all processors. The multiple exchanges of information between nodes are executed in iPSC/860 through a network instead of a bus. In a bus one instruction at a time can travel, while a network will be able to

Parallel Research

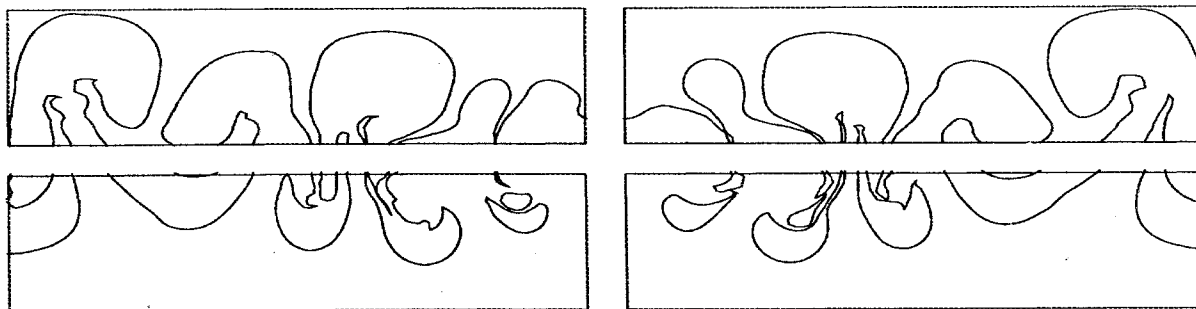
The incentive to do parallel research is to improve the response time to solve a problem, and also increase the total amount of work done in a given time. It is also the only cost-effective way to address large scale problems such as grand challenge (turbulence, fluid dynamics).

Brookhaven National Laboratory and the department of Computer Science are important participants in the research that will be carried on the Stony Brook iPSC/860. For example, the department of Computer Science is interested in 3-D real-time visualization, the development of massive parallel programming tool and parallel combinatorial search. The study of pollutant's diffusion in groundwater is a problem that interests particularly Glimm and his research group. Glimm has developed an original approach called front tracking that consists of following the interface between the water and the pollutants as a front. It represents a discontinuity or a quick change of state.

Some faculty members from other departments are also interested in gaining access to the new computer facility. Professor Webster in Chemistry wants to do computer experiments. He desires to study the

relaxation process of an excited molecule, a quantum process, in a dense environment such as a liquid, where the motion of the molecules obey classical mechanics.

The increase in speed of single processors is reaching a limit. Fast processors will get cheaper. The future will consist in putting many processors together. The challenge will then reside in the development of software that will take advantage of this capacity. At the 21st century looms on the horizon, parallel architecture will become more common. Each department at Stony Brook may have its own supercomputer.



One case study by Glimm, Deng et al. An interface separating two media (such as water and oil) obtained from four processors of the iPSC/860 at NASA-Ames in California. Each rectangle represents the result of calculations performed on one processor. The preliminary timing shows a 60% of parallel efficiency, i.e., the processors are busy 60% of the time. From this result, we can project that the Stony Brook iPSC/860's power is equal to 100 SUN SPAC-1 workstations.

matics and computations. Wherever there is a frontier, he will be there."

Hired three years ago as Chairman, Glimm was offered many advantages, like the possibility of hiring the members of his research group located at New York University. Most of them moved to Stony Brook. He has now a group of 5 or 6 faculty members and 4 post-doctoral fellows. Glimm is a member of the National Academy of Sciences, and also serves on many federal agency boards.

Center For Mathematics

A mission of the new center will be to attract traditionally under-represented students to mathematics. It was a requirement of the Army for the funding of the center. Stony Brook will be affiliated with York College, whose students are mostly from minority groups. York will receive money from the center to increase the use of computers. There will also be an effort at Stony Brook to interest these students. "Everyone will profit from this involvement" affirms Glimm "because we will have to improve our teaching techniques and the way we present mathematics." Professors Tucker and Ferguson of the Department of Applied Mathematics will be responsible for this program.

that investigators within SUNY are prohibited from doing any classified research or work that cannot be published.

iPSC/860

Intel is not a name generally associated with supercomputer giants like Thinking Machine, or CRAY, but rather with personal computer makers. Its 80286, 80386, and 80486 processors, are installed in IBM personal computers, Compaq computers and a horde of PC clones. CPUs or processors are the brain of any computers. CPU performs all additions and comparisons and determines where data is to be read from, stored or sent. A PC or a workstation contain one processor, while the Stony Brook iPSC/860 is equipped with 32 (it is already planned to upgrade it to 64). The processors are the Intel 40 Mhz i860 and may eventually end up in desktop computers.

The newly acquired iPSC/860 is a parallel computer. As opposed to a serial computer like a PC that can perform one operation after another, a parallel computer can execute many operations simultaneously by having many processors working at the same time. A processor in the iPSC/860 is connected to four others to form a node. In computer architecture, such a node is described as hypercube, i.e., a cube where each corner is connected to four other corners instead of three. The

handle a large number simultaneously.

Another major difference consists in the diversity of instructions that can be handled at the same time. On a CRAY, each processor will be given the same instruction. This approach is called SIMD (single instruction, multiple data stream) and is similar to a platoon walking in steps. All soldiers or processors do the same thing. For the Intel, each processor has its own set of instructions for their own data; it is referred as MIMD (multiple instruction). We can visualize this approach as a baseball team working towards the same goal, but each player or processor has a specific duty to fulfill.

Machines	Moderate Problems	Grand Challenge Problems
TFlop Machine	2 seconds	10 hours
CM-2 64K	30 minutes	1 year
CRAY Y-MP/8	4 hours	10 years
Alliant FX/80	5 days	250 years
SUN 4/60	1 month	1.5K years
VAX 11/780	9 months	14K years
IBM PC/8087	9 years	170K years
Apple Mac	23 years	450K years

Table 1: Typical times for solving moderate problems such as the calculation of air flow around a car and the problem of turbulence flow for various computers. The iPSC/860 performance is similar to the CRAY Y-MP/8 (Y. Deng, J. Glimm & D.H. Sharp, SUNYSB-AMS-90-13).

Colonization And Revolution

A Brief History of the Three Village Area



The Thompson House

by Daniel Glasner

Stony Brook is part of a sector unofficially known as The Three Village Area which includes the incorporated villages of Old Field and Poquott and the unincorporated communities of Setauket, East Setauket, South Setauket and Stony Brook. The Three Village area is located in the Northwesternmost corner of Brookhaven, the largest town in Suffolk county covering 326 square miles and containing 7 population areas.

The first humans to occupy Long Island came here during the Ice Age - 10,000 years ago. Theoretically they followed the Woolly Mammoth from Asia across the Bering Strait, an iced-over bridge of land, then across what is now the Northeastern U.S. Eventually some tribes made it to the Island where they settled as the ice thawed. In the 1600s there were 13 groups of native Americans. Although they had no means of flight or accurate tools for surveying they clearly knew that the island was shaped like a fish, with its mouth to the west and split tail to the east. They called it Paumanok, literally "fish shape."

The Indians who lived in the Three Village area were called Setalcotts which means "The land on the mouth of the creek." In 1655 a group of 6 men purchased the land now known as Setauket. The price they paid was recorded as "10 coats, 12 hatchets, 50 muxes (or mucksucks, small awls used to perforate sea shells in making wampum), 100 needles, 6 Kettles, 10 Fadom of Wampom, 7 chests of powder, 1 pare of child stockings, 10 pounds of Lead, 1 dozen Knives."

The colonizing of Setauket was a result of European wars between England, Holland, Spain and France. These nations had been competing over the domination of the new world.

In 1628 a rebellion was underway against King Charles I by the Presbyterian Scots and Puritans. King Charles had tried to impose the Church of England on them and their resistance developed into violence. In 1639 the king opened hostilities at which time Oliver Cromwell rose to lead the rebels. In 1649 Charles I was beheaded by a small band of fanatics. Episcopacy was defeated and Puritanism triumphed for a while. The ideas of the rebels were represented by the poet John Milton who wrote "The power of Kings and magistrates is nothing else but what is only derivative, transformed and committed

to them in trust from the people to the common good of them all, in whom the power yet remains fundamentally." The settling English shared these ideals and highly valued the liberty and right of freeborn

against nature. The village provided all the necessities for communal living; A house for meetings and worship, a school, a common grazing land, and places for the poor.

During this period most of the Native Americans, who had not developed an immunity to the diseases that the English had grown accustomed to, died off from plague that was a result of being given smallpox-infested blankets in trading with colonists.

In 1672 a law was passed permitting slavery. It wasn't, however, a wide-spread phenomena. In the 1700's Setauket, as well as other communities in that area were growing in size. The main occupations of the people were farming, fishing, and whaling (which they learned from the Indians).

During the Revolutionary War, the British beat General Washington in the battle of Brooklyn, guaranteeing control over Long Island.

The British increased their troops on the

remained in power until 1783.

The first census of the U.S. was taken in 1790. Brookhaven's census listed a total population of 2,600 of which 10% were classified as "other free persons" meaning bonded servants and other non-whites - probably Indians and some freed slaves.

Among the biggest slave owners on Long Island was William Floyd, a signer of the Declaration of independence. He had 14 slaves.

Slavery was practically abolished by 1799 Under the Act of Manumission that provided a formula for the gradual freeing of slave families by 1827.

In the mid 1800s the population of the Three Village area grew with the increase of ship building. In the 1900s tourists were attracted to the area from large cities. Poor means of transportation and lack of enough water saved the Three Village Area from the Industrial Revolution, in effect keeping the area rural.

SOME PLACES TO SEE IN THE THREE VILLAGE AREA

Frank Melville Memorial Park

The park is located at the original site of the first Setauket settlement. Most of the historical sites are located around it; including the Setauket Grist Mill.

The Setauket Neighborhood House

This building was constructed in the early 1700s and was moved to the Setauket Mill Pond area in 1820 with the of its owner Dr. John Elderkin.

Upon his death, his son, John and his wife, Renelcha Hallock, turned the house into an inn.

During the 1860s the hotel also served as a stage stop and post office. In 1918 the Old Field industrialist Everley Childs purchased the house and together with an endowment, presented it to the community. It is administered by the Setauket Neighborhood Association and has since served as a meeting house and polling center for the citizens.

Patriots Rock

Two historical events happened on the boulder: Setauket's first minister, the Puritan Reverend Nathaniel Brewster is said to have preached his first sermon atop the 25 foot square 10 foot high boulder due to a lack of a large enough building for such a purpose.

The second event happened during the

continued on page 16



The Stony Brook Green

men. Cromwell has enacted great reform in England including religious tolerance to non-English Church sects.

Cromwell's death in 1658 left English society deeply divided and it was with some sense of relief that the nation welcomed to the throne King Charles II and the restoration of the monarchy.

Colonization was stepped up during Charles II. The Dutch claimed Long Island although England continued to settle here. Although two of the first settlers wanted to be the Island leaders, King Charles annexed the Island to New York which was under the leadership of his brother the Duke of York. In 1666 The name of the town changed from Setauket to Brookhaven. The form of self-government that the settlers had, changed to the Duke's Anglican Law. The Puritan settlers had resented the domination of the Anglican Duke. A resentment that never disappeared and burst into full conflict in the Revolutionary War. In 1668, there were 35 homes were in Setauket, that number only grew to 55 by 1701. Their lives at that time were consumed in survival and in struggling

Island and resistance was dangerous, but Suffolk County and Brookhaven Town were the most anti-British. The famous Setauket spy ring caused pain to the British but they



The Stony Brook Post Office

BARAKA:

Beatnik, Black, Bourgeoisie Basher

AMIRI BARAKA

The LeRoi Jones/Amiri Baraka Reader

Edited by William J. Harris

498 pp. New York

Thunder's Mouth Press. \$14.95

by Fletcher Johnson

A reader must expect a broad variety of styles and methodologies from a writer who has changed his name more often than some change their underwear in a week. Baraka - dramatist, poet, essayist, orator, and fiction writer - has gone through a series of stages from fighting the squares as a beatnik, to fighting whiteness as a black nationalist to his present incarnation as a Marxist whose themes have influenced such contemporary artists as film maker Spike Lee.

The controversial author does more than push a pencil as demonstrated by his arrest for illegal possession of a weapon and resisting arrest during the Newark riots in 1967. His rough and tumble dispute with his wife the year Baraka began teaching at Stony Brook landed him a year of weekends of community service.

Born Leroy Jones, he changed his name to LeRoi before flunking out of Howard University. After being discharged "undesirably" from the military, Jones went to Greenwich Village where he joined the ranks of avant-garde writers of the post-war era including Allen Ginsberg. Throughout his career Jones employed the techniques of the bohemians such as free verse and eccentric typography and always utilized revolutionary themes.

Fame came to Jones with his winning an Obie for his play *The Dutchman*. In the play a young, assimilated black man fights for his ethnic identity and masculinity in opposition to a white woman representing the taunting white state. *Blues People* is Jones's highly acclaimed history of black music in America which the New York Times has called a classic. For Jones, music is associated with political action.

After the assassination of Malcolm X, he moved to Harlem and changed his name to the Bantuized Muslim appellation Imamu ("spiritual leader," later dropped) Ameer (later Amiri, "prince") Baraka ("blessed"). This period of black nationalism is characterized by a hatred of whites. He writes in a poem: "I got the extermination blues, jewboys." He later denounced the work as anti-Semitic.

In 1974 he observed the limitations of nationalism calling it "a sickness or criminality, in fact, a form of fascism." The mainstream literary establishment has criticized the Marxist work as "intellectually determined" as opposed to the emotive pieces from Baraka's black nationalist period.

The Reader contains much previously unpublished work including an essay containing Baraka's radical reflections on Jesse Jackson and the 1988 Democratic Convention in Atlanta. Baraka says that Jesse replaced many of the leaders of his campaign structure with people that represented the opposite of what Jesse was saying earlier. He cites campaign manager Gerald Austin as personally fouling up a rally that was put together at Stony Brook. I remember waiting with thousands of other students at Staller Plaza only to receive word of Jesse's cancellation. Baraka claims that Austin lied about Jesse being ill as he had spoken at several stops on Long Island before the cancellation at the Brook and a few stops afterwards.

The book provides a unique opportunity to study a moving body of literature written from an evolving viewpoint which always retains a common thread of struggle.



"My change is based on seeing the whole nationalist thing turn into its opposite. People were talking about liberation, then actually being in charge of the exploitation. The majority of black people still don't have change ... it became clear that skin color was not determinant of political content."

Preface to a Twenty Volume Suicide Note

Lately, I've become accustomed to the way
The ground opens up and envelopes me
Each time I go out to walk the dog.
Or the broad edged silly music the wind
Makes when I run for a bus ...

Things have come to that.

And now, each night I count the stars,
And each night I get the same number.
And when they will not come to be counted,
I count the holes they leave.

Nobody sings anymore.

And then last night, I tiptoed up
To my daughter's room and heard her
Talking to someone, and when I opened
The door, there was no one there ...
Only she on her knees, peeking into

Her own clasped hands.



Soul Train

LULA: I know you like the palm of my hand.

CLAY: The one you eat the apples with?

LULA: Yeh. And the one I open doors late Saturday evening with. That's my door. Up at the top of the stairs. Five flights. Above a lot of Italians and lying Americans. And scrape carrots with. Also ... [looks at him] the same hand I unbutton my dress with, or let my skirt fall down. Same hand. Lover.

CLAY: Are you angry about anything? Did I say something wrong?

LULA: Everything you say is wrong. [Mock smile] That's what makes you so attractive. Ha. In that funnybook jacket with all the buttons. [More animate, taking hold of his jacket] What've you got that jacket and tie on in all this heat for? And why're you wearing a jacket and tie like that? Did your people ever burn witches or start revolutions over the price of tea? Boy, those narrow-shoulder clothes come from a tradition you ought to feel oppressed by. A three-button suit. What right do you have to be wearing a three-button suit and striped tie? Your grandfather was a slave, he didn't go to Harvard.

CLAY: My grandfather was a night watchman.

LULA: And you went to a colored college where everybody thought they were Averell Harriman.

CLAY: All except me.

LULA: And who did you think you were? Who do you think you are now?

CLAY: [Laughs as if to make light of the whole trend of the conversation] Well, in college I thought I was Baudelaire. But I've slowed down since.

LULA: I bet you never once thought you were a black nigger.

Excerpted from *The Dutchman*

T.T. Jackson sings

I fucked your
mother
on top of a house
when I got through
she thought she was
Mickey Mouse.

I fucked your
mother
under a tree
when it was over
she couldn't even pee

I fucked your mother
and she hollered OOOO
she thought I was
fu man chu

I fucked your mother
and she started to grin
then she found out
it wasn't even in.

NEXT ISSUE:

Dave Suarez reviews

Richard Nixon's *In The Arena*.

Cultural Interdependence

The State Board of Educators, teachers, and scholars recently drew up a blueprint that urged curriculum changes for high school courses in history and social studies. The new approach emphasizes cultural diversity, racial sensitivity, and critical thinking.

Thomas Sobol, the State Education Commissioner, set up the panel to create a curriculum that recognizes non-white peoples' contributions to American society. Old textbooks are criticized for being insensitive to non-whites by excluding their histories, such as the role of African Americans in the American Revolution and Civil War.

Columbus will no longer be falsely proclaimed the discoverer of America, but as

a traveller who came to an already inhabited land. The ramifications of his journey and the consequences for the native inhabitants will be discussed by students.

Social history will be highlighted. The role of women in production in the Puritan American family and their role in the Abolitionist movement and how it was related to the ideology of the Victorian nineteenth century American family will be emphasized. This path of study will eventually lead to the suffrage movement and the progressive era.

The inhumanity of slavery is brought out by using the term "enslaved person": the point being that the slaves were real people who were brutally exploited. Hopefully the new textbooks will show

that slaves resisted on many occasions - sometimes in open revolts; sometimes in less obvious subversion.

These student discussions and the reliance on revamped maps and historical artifacts will develop more critical thinking abilities of the students and at the same time raise the consciousness of young people in a way that will help fight the social disease of racism.

Multicultural education should not be confused with the oftentimes restricting standards of the "politically correct" of the left. The term "politically correct" in itself denotes objective truth and a demand for correctness, while multicultural education demands only more space for expression.

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LETTERS

Sex In The '90s

This is in response to Suzanne Bojdak's letter in the May 10th issue of *The Press*. I would like to thank her for addressing the problems caused by pornography. Though I believe in free speech and the right of people to publish whatever they want, it is only with an informed, intelligent and educated society that there will be no need for such material. However, I am also writing in response to her statement that she "does not exist to get fucked by men." It is the primary function of any creature to propagate its species. I am afraid you are wrong on this count, Ms. Bojdak.

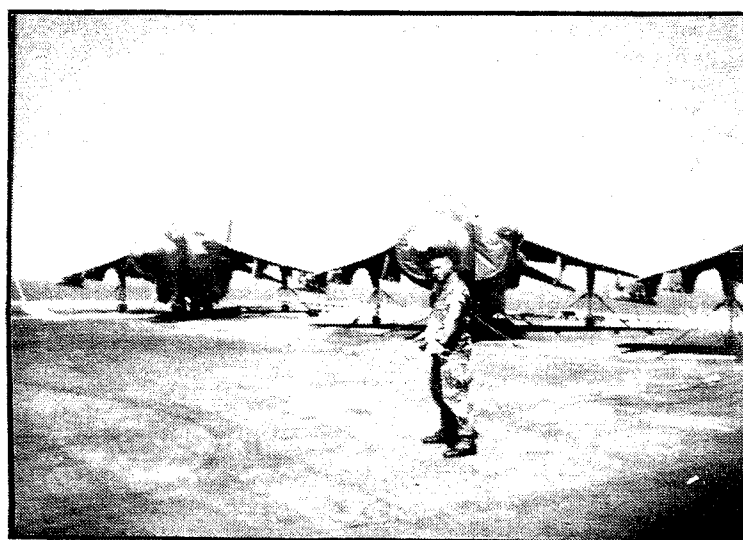
Ron Owens
U.S.B. Junior

EYE OF THE STORM

Dear John,

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

Everyday we pray for God to give our
The Stony Brook Press page 8



Ryan aboard the U.S.S. Tarawa

Admirals and Generals the insight and the heart to send us home. John, each day here is more boring than the previous. There have been many fights.

John, my life is at a standstill right now and I don't like it.

Your brother,
Ryan

7 May P.S. I should be home around June 15th.

18 May

Dear John,

The world has come to witness the other side of the Marine; the humane peace-loving half. The Mighty Eagle of

the Sea, the USS Tarawa, has one again brought me and my fellow Marines to a region in turmoil.

We had recently exited the Straits of Hormuz on our way to the Philippines en route home. We entered the Arabian

Sea steaming along at 16 knots when I heard the first rumors on the Mess Decks. It was one not worth repeating. The following days' rumors caught my attention, the ones most likely to be true. Everyone on the ship had heard the news but surely it had nothing to do with us. "Our mission in the Persian Gulf was complete. We are going home." Those thoughts were short lived, the following afternoon the Captain told us the true scoop. We were tasked with providing aid to the people of Bangladesh.

It will take us 11 days to get there. Once there we will set anchor in the Bay of Bengal. Operation Productive Effort was unfolding. Once again me and my fellow Marines will do our very best to help the weak.

I really hope this operation is a short

one for us. I have a family that needs my help and love. I already have another operation scheduled for that- it's called Operation Big Daddy.

Semper Fi,
Ryan

Editor's Note: The above are letters from Ryan Sealy to his brother John. Ryan is a U.S. Marine that was stationed in the Persian Gulf during "Operation Desert Storm."



our exec editor

THE GATES OF HELL

By Fred Mayer

"I see nothing in the present situation that is either menacing or warrants pessimism."

-Secretary of the Treasury
Andrew W. Mellon
January 1, 1930

Only twelve months into the Great Depression of 1990, and signs of crisis are everywhere. Here at Stony Brook University, a \$500 tuition increase has been finalized, and massive cuts in graduate student lines are in the works. In our backyard, we see that Suffolk County has forced its employees to "temporarily" accept 20% cuts in pay. But hey, that's not so bad after all, because they get Fridays off. Looking west, we see that New York City's budget deadline moves ever closer, with only 7 days left (as of this writing) for the idiots and criminals at City Hall to come to an agreement with the biggest idiot-criminal of them all, David Dinkins. "A Sense of Fiscal Doom" describes the mood of a city which so very recently crowed over its "biggest ever" ticker-tape parade, celebrating the slaughter of 200,000 distant Arabs. Todd Purdum of the *Times* notes that "around City Hall, there is a growing sense that even if the combatants make peace at Armageddon, it would only be to return to the apocalypse within a few months or by next spring at the latest" (*New York Times*, June 23). But let's not get carried away. After all, the \$3.5 billion budget gap which New York City must fill this week is a drop in the bucket when compared to what's happening at the national level.

Two presently unfolding disasters will dictate the course of events over the next year. First and foremost is the Savings and Loan (S&L) debacle, which we were again reminded of when Congress last week received a visit from William Siedman, chairman of the Resolution Trust Corporation, or RTC. He calmly told the country that an additional \$80 billion of federal cash is presently required in order to maintain the RTC's bailout operation. Those who have predicted that the ultimate cost of the S&L bailout will total more than \$500 billion are rapidly gaining credibility. This news didn't upset the Eastern Establishment (represented by, for example, the *Times*) because Siedman has already approached Congress - hat in hand - so many times by now, that it's boring. More interesting is the newest aspect of the banking crisis, namely,

the impending insolvency of the Federal Deposit Insurance Corporation (F.D.I.C.). The lighter side of the problem here is that the F.D.I.C. itself has predicted that 440 commercial banks (which we all rely on) will fail in 1991 and 1992. Testimony before Congress has revealed that F.D.I.C. losses could exceed \$60 billion, and this is only an initial estimate. Most ominous is the state of affairs among the gigantic money center banks (e.g., Citibank, Chase Manhattan, Manufacturers Hanover, and Chemical, among others). These banks have dangerously low levels of assets relative to deposits, and large amounts of mostly unrecoverable foreign debt. The status of one of these large banks, Citibank, is so precarious that Henry Gonzalez, chairman of the House Banking Committee, has proposed a prompt shutdown, in order to avoid what could be stunning losses. (See "The Next Bank Robbery," by William Greider in the op-ed pages of *The New York Times*, May 28).

The second problem is latent, and much more dangerous than a mere collapse in the banking industry. As I have previously pointed out (see "Budget Mania," *Stony Brook Press*, Oct. 16, 1990, and "U.S. to Enter Economic Black Hole," *Statesman*, Nov. 9, 1989) our country doesn't control its future with respect to the global economy, because of the astronomical quantities of debt (rapidly approaching the psychologically significant level of \$1000 billion) which we have accrued during the last 15 years. Foreign capitalists are the ones who support our illusory standard of living by buying our I.O.U.'s, thereby closing the federal and state budget deficits which our corrupt leaders generate year after year. The only incentive which foreign lenders have in this regard are the current interest rates which they collect from U.S. taxpayers. Foreign lenders are not altruists, they lend money to us for one and only one reason: to make a profit. The unavoidable implication of this observation is that declining interest rates will result in decreased incentives for foreigners to buy our debt. Furthermore, global institutions will have a decreased incentive to hold dollars. Therefore, waiting in the wings is a substantial decline in the value of the dollar against foreign currencies, which will have devastating consequences for all U.S. markets.

Watch the markets, and you can see this dynamic at work. Historically, we see that one of the primary triggers which resulted in

the 508 point collapse in the New York Stock Exchange on October 19, 1987 was (then) West Germany's refusal to lower their interest rates. Similarly, the 50+ point decline which we saw on Monday, June 24, was sparked in part by a refusal on the part of the Japanese to lower their interest rates. Currently, our interest rates are near the bottom of the list among industrialized nations. The old saw which states that our interest rates are tied to domestic rates of inflation is rapidly losing its cutting power. Anyone who can move his or her assets out of this country (e.g., by buying Japanese or German bonds) should do so right away.

Money, however, is a tool of the devil. What are the human costs of the capitalist contradictions that are currently unfolding? Women and children are suffering the most because of budget cuts are affecting immunization programs, daycare, drug treatment centers, regulatory agencies, public hospitals, and housing programs for the homeless, to name just a few cases. The only area of public spending that is not being cut is dedicated to the agents of governmental violence, namely, police. For example, Dinkins is adding thousands of cops to the army already deployed in New York City (without providing increased resources for courts and, more importantly, prisons). This is what makes it possible for the city to spend more than half a million dollars per day to have Tomkins Square Park (already surrounded by a 12 foot high fence) guarded around the clock by dozens of cops, in order to "defend" it against the homeless.

Our leaders know that as the unemployment rate moves ever higher, the chances that the dispossessed will rise up and attempt to smash the forces of oppression move higher as well. History supports this fear. In 1929 the U.S. unemployment rate was around 3 percent. By 1933 the rate had risen to over 25 percent. As the unemployment rate rose during those years, increasing levels of violence were experienced. In March of 1930 things began to get quite hot, as was documented by William Klingaman in his book, *1929: The Year of the Great Crash* (1989, New York: Harper & Row, highly recommended).

"Already the jobless were turning to violence. In Washington, police employed tear gas and blackjacks to disperse a demonstration of unemployed workers in front of the White House. Cleveland police charged a jeering crowd of nearly ten thousand demonstrators

and left one hundred people injured. Mounted police' [some things never change!] 'confronted an unemployment rally in Detroit, sending thirty-one people to jail and fourteen more to the hospital. Four-hundred idle workers gathered outside a union hall in Newark, New Jersey, to hear orators denounce Hoover as 'the lackey of Wall Street' and 'J.P. Morgan's office boy'; police ordered the crowd to disperse and arrested those who refused. A mob of several thousand unemployed men and woman battled police in Los Angeles, trapping hundreds of innocent spectators in the melee...New York suffered its worst riot in years. Thirty-five thousand protesters jammed into Union Square on a chilly March morning to hear Communist speakers denounce the capitalists who had taken away their jobs...[later,] several thousand demonstrators headed down Broadway. There they were met by hundreds of policeman who fell on the parade with nightsticks and blackjacks and bare fists, swinging indiscriminately at anyone or anything within reach. 'From all parts of the scene of battle came the screams of women and cries of men, with bloody heads and faces,' reported the *Times*" (page 326).

These historical events will look like child's play compared to what will be seen in the '90's, because now many of the dispossessed are armed with automatic weapons. Already, many urban areas are virtual free-fire zones which police enter only as a last resort. Last week, when Dinkins was speaking about controlling guns [!] in a Brooklyn housing project, a gunfight broke out a few hundred feet away. News of the event was greeted with active disinterest by most news institutions such as the *New York Times*. Welcome to the '90's!

Chances are that a period of relative stability may be maintained by capitalists until the end of the election scheduled for next year, but it is not clear that this will be possible. Picture what it will be like when the Democratic National Convention is held in New York City! At least it won't be boring. If the forces of liberation can gather together in a coherent way, it may be possible to totally trash the convention, and thereby break some of the chains which bind the exploited masses to their suffering. The Gates of Hell are upon us, but perhaps a bit of Hell will help to push the system closer to the Revolution which is so badly required. Until then, those who think will be preparing for the intensification of our economic storm

VIEWPOINT

A Time To Listen

by Joan Coffey

The greats of American Literature-Stephen Crane, Mark Twain, Walt Whitman, Emily Dickinson, Robert Frost, and others call war bestial and ask why great nations require their sons and daughters to mature quickly "cringing and sobbing and begging and hoping not to die," require them to be maimed in body, spirit and mind, to kill and be killed in any cause but the most serious threat to our essential liberties. They have told the truth about war. Do we imagine they admired war because they glorified those who experienced it?

While it would be hard to find an American who does not appreciate and support those who stand ready to defend our nations' ideals and harder yet to find a person anywhere who does not love a parade, it is not likely these authors would stand cheering at any glorification of war. It is easier to envision

them posing the hard mind challenges serious writers do, asking these questions:

Of the People: Is it just the parade you love, or do you deep-down want to be a warlike nation? Do you value your nation in every dimension, or more in military might? What are you teaching your children?

Of the President and other declared and undeclared political aspirants: Are these parades early Inaugurals? If so, shouldn't they be paid for from campaign funds rather than from the people's tax dollars?

Of the President: Are you sincere? You claim these parades are staged to honor our heroes? If they are, why have you not brought forth from the military hospitals those who went from "flopping around on the earth" in bloody combat directly to the wards, there to languish for the remainders of their lives.

Why is not the hardware displayed their Purple Hearts, their Silver stars, their Distinguished Medal of Honor? Though small in size, these medals are the only hardware that counts when we honor heroes. Why are the machines of war here? They simply encourage the decision for war by insuring ever swifter and more sanitized destruction, by removing some of the warriors from the face-to-face confrontation with foe and conscience. They signify nothing of value here.

Again, of the People: Are you sincere? Would you not thank our heroes better by volunteering at VA hospitals - by changing dressings and clothing and bedsheets and colostomy bags, by feeding and soothing those who honored you and their nation by going directly from the vibrancy of youth to a state of perpetual helplessness - many of them in a war that could not be won? Does

only winning in a war that could not be lost count to you?

The *New York Times* finds strong justification for these parades in "the need, finally, to make up for the surly silence and scorn Vietnam veterans found on their return." Tim O'Brien is a Vietnam veteran. He does not ask for praise for his service. If I do not read the man wrong, I believe he would be frustrated that his work had not yet had the power to end parades that serve political and emotional purposes while they distract us from reality. He might be outraged that his words were used in association with an event that could extend the fervor for war. Listening carefully to his poignant prose, I hear a charge of blasphemy made against a nation that holds Life to be a fundamental right of every American, but in continual and

continued on page 18

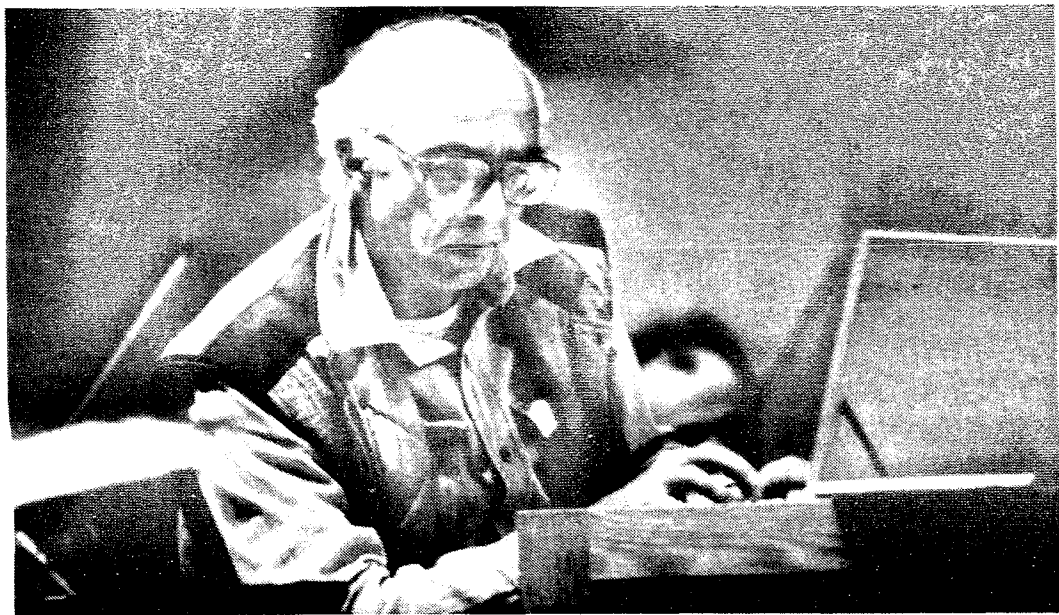
BACHANALIA

Bach Aria Group Celebrates 11th Season

by Fletcher Johnson

Every June Stony Brook resounds with Baroque refrains. Since 1980 the Bach Aria Group has conducted an Institute in Bach performance and a festival of concerts that run along with it.

The Bach Aria Group is the longest running chamber music organization in the United States. Aware of the gaps in the public image of Bach's music, in 1946 William Schiede, a musicologist and philanthropist created a nine-member ensemble of vocalists and instrumentalists to to perform cantata music, specifically the aria literature - a variety of chamber music that combines ensembles and vocalists - music that did not fit the repertory of symphony orchestras and opera companies. The group has toured in the U.S., Europe, South America, and the Near East, and has a devoted audience nation-



Keyboard artist Yehudi Wyner

wide which is served annually through concerts.

Currently the Group's programming presents and contrasts the varied aria repertory with complete cantatas and instrumental chamber music. By placing the arias in context with Bach's instrumental and choral pieces the various elements play off each other delightfully. The aria music challenges soloist and ensemble skill with a combination of tones that has the effect of a glass of warm spiced wine.

The Group has been under the direction of Samuel Baron since 1980. Baron is one of the first performing artists to join the music department at Stony Brook. In 1980 Baron established the institute of Bach performance which combines performance study and lectures bringing together over 40 of the most talented

young instrumentalists and vocalists in the country. The classes are taught by some of the greatest virtuosi in our time including oboist Ronald Roseman and soprano D'Anna Fortunato, both of whom have appeared with the New York Philharmonic. The institute included a broad range of lectures. A demonstration of baroque improvisation was delivered by organist William Porter. Mr. Porter is a leader amongst keyboardist known for taking a historical approach to musical performance and for his role in leading the current revival of improvisation among American organists. A panel of musicologists and Stony Brook philosophy professors discussed the sensuous and the rational in eighteenth century aesthetics. Finally, Bach authority Teri Towe explored how Vivaldi, Bach, Mozart, and Stravinsky influenced one another.

The accompanying festival of ten concerts included six concerts by the Bach Aria Group and the Festival orchestra and chorus; a concert geared for younger audiences; and two recitals by the Artists-Fellows of the Institute at the Staller Center. The show went on the road to perform at the Kaufmann Concert Hall in New York City and a full day of concerts at the Chelsea Mansion in Nassau County.

The June 15 concert featured guest organist William Porter who demonstrated his command of the

massive organ in the recital hall in performing *Several Canonic Variations on the Christmas Song, Von Himmel hoch da komm ich her*. A Canon (rule or law) is a vocal or instrumental piece in which several voices can be performed from a single one. In this piece, a chorale tune is introduced around which the other voices revolve, in the fifth variation the chorale tune itself participates in the rotating patterns resulting in a kaleidoscope of sound.

The Group of Arias included Cantata 95/4, an aria for tenor and orchestra. A beautiful work of contrast in which a never ending ticking clock, represented by the violin part, is embraced by a comfortable flowing melody sustained by the oboes. The tenor was stunning in his rendition of the text, in which a man, his life completed, bids goodnight to the sinful world.

The concert concluded with a rare performance of Stravinsky's transcription of a Bach organ composition transformed by the twentieth century master into a shimmering work for chorus, wind and brass orchestra, and harp. Sitting in the front row with my feet on the stage itself I could read the music on the stands. A violinist later told me that the singers were afraid of spitting on those in the extremely close front rows. She also said that this was the first time the singers performed the piece with a straight face. She said that in rehearsals, the singers were fooling around, "... because the piece is so dreary." Keyboardist Yehudi Wyner added surprise to the evening with his interpretations with a sense of humor.

The June 22 concert began with the Sinfonias from Cantata 18 and 106. Normally Bach would begin a cantata with a chorale movement which would provide a plot, however, he believed that instruments can express the sense of texts as well as voices. The Sinfonia from Cantata 18 is a tone painting of softly falling rain and snow- an allegory for God's word.

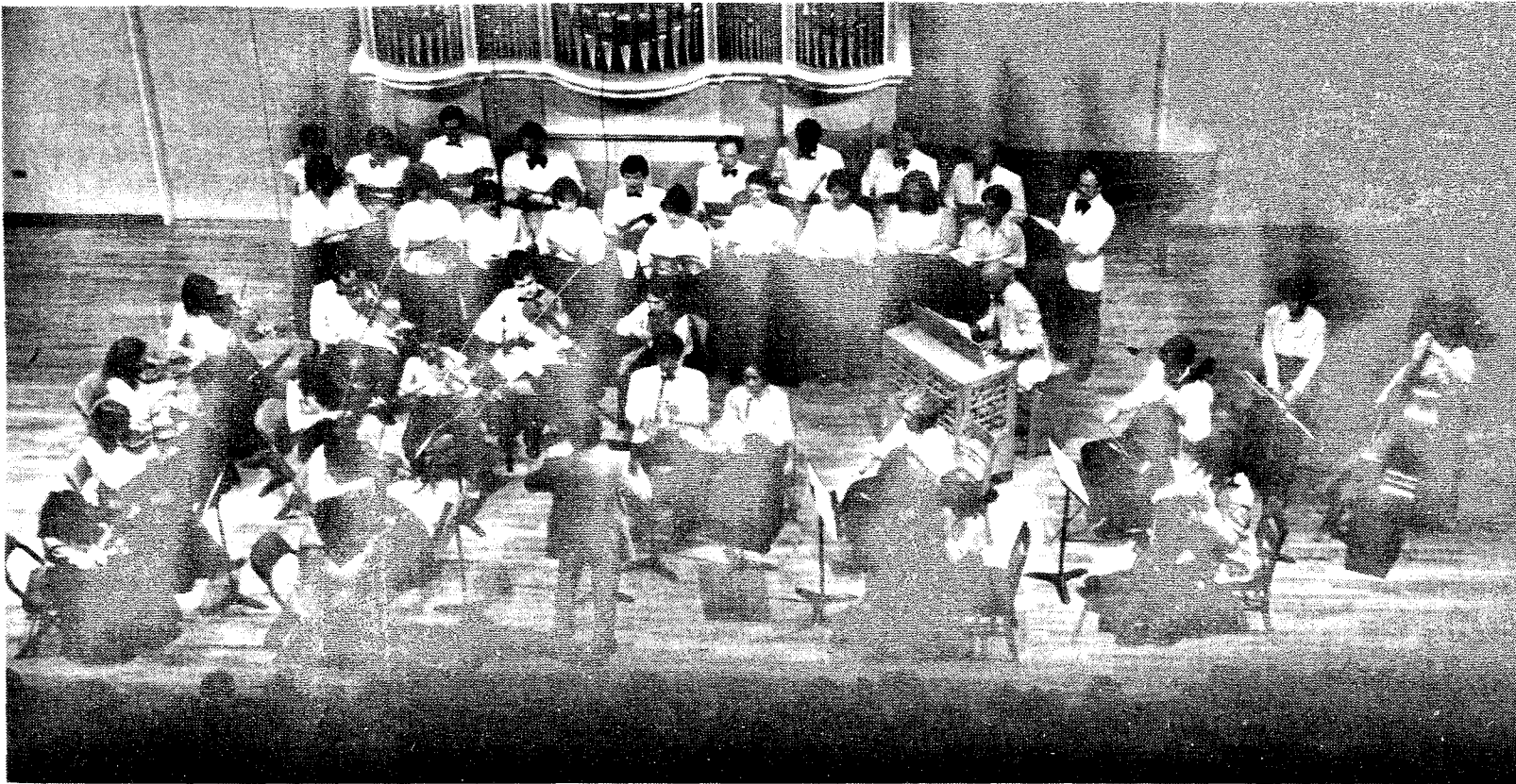
The Group of Aria was marked by Cantata 139 in which a long held note by the singer is pressed down by the weight of the "heavy grip" which suddenly is transformed via a tempo change and soaring oboes. Cantata 202 was an example of tone painting. The image of sweeping clouds is suspended by the fleeting strings.

The concert concluded with the "Trauerode," one of Bach's most moving secular works. A highlight of the piece is the use of bells as a realistic representation of the bells which rang to announce deaths in the northern German towns and the extremely powerful opening and closing choruses.

The Festival and Institute was a true success. If you missed the action look for the 1985 documentary, "In Search of Bach," (don't confuse this with the Star Trek motion picture) and "Music from the Bach Aria Festival," a digital recording of Bach's arias issued in 1988 on the Musical Heritage Society label.

Porter then proceeded to show how improvisation can be part of a fugue. Sitting at the organ, he played a simple theme with one hand, then played a second part with the other hand, using the same theme on a lower key. He then modified the part for the second hand by adding few notes. As the exercise evolved, Porter explained how to create new motifs and rhythms. Later, he used the organ's pedals and his little finger on his right hand to create two more parts. At the end he led us to a total improvisation on a theme he selected. It was beautiful.

Bach was an excellent improviser. In 1747, Bach was visiting Potsdam. It was the city where Frederick the Great, King of Prussia, had his court. When he heard that Bach just arrived, he summoned him. Frederick was himself a flutist and an admirer of Bach. Bach did not even have the time to change from his travelling clothes and was conducted to the King. Frederick requested that he play some compositions. Bach interpreted



The Bach Aria Group

many of them, and then asked the King to give him the subject of a fugue. Bach played it immediately. The King was pleased, and probably to see how far such virtuosity could be carried, he expressed the wish to hear an improvised fugue with six voices. This is a feat that very few musicians can achieve. Bach choose the subject himself, and to the astonishment of everybody, improvised a fugue with six parts.

After leaving Potsdam, Bach composed the subject he had received from the King and wrote the Musical Offering. It consists of

one three-part fugue, one six-part fugue, ten canons, and a trio sonata. According to scholars, the six-part fugue is one of Bach's most complex creations. Its theme is the Royal Theme composed by Frederick the Great and is reproduced here. Hofstadter, in his book Godel, Escher and Bach described the Royal Theme. "That theme is a very complex one, rhythmically irregular and highly chromatic (that is, filled with tones that do not belong to the key it is in). To write a decent fugue or even two voices based on it would not be easy for the average musician!"

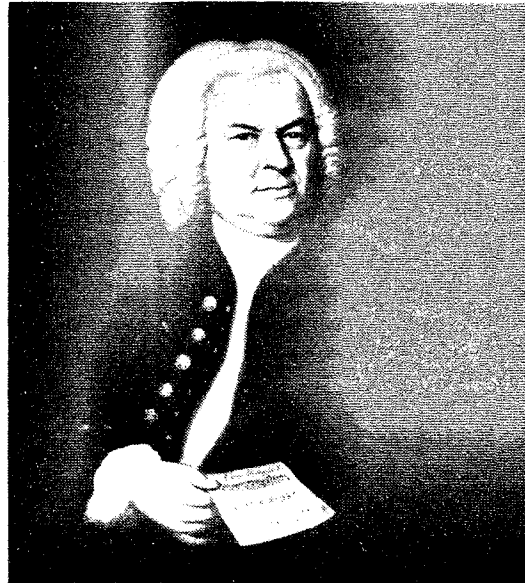
Between two rehearsals, Samuel Baron, flutist, music director of the Bach Aria group, declared that "Improvisation exists as a common language. In the Baroque period an understanding existed between composers, performers, and the listeners." Musical writings were more or less structured. The accompaniment was not that detailed, but there is structure to that music and improvisation has to account for it. As in Blues,

there is a deep structure of harmony. The public will recognize a Blues theme even if a musician improvises because he or she is building a pattern on an accepted structure. In Bach's music, the performer will improvise from a structured language and build an ornamentation that respects some of the conventions of this language.



The Royal Theme

J.S. Bach



Monsters the rational and the sensuous

Baroque composer Johann Sebastian Bach (1685 - 1750) was considered old fashioned in his lifetime and in the years following his death but in the 19th century he was recognized as one of the greatest composers of the western world. He wrote a large bodysacred choral music including more than 200 cantatas and the regal *Mass in B Minor*. His secular works include *The Well-Tempered Clavier* and the *Brandenburg Concertos*.

Bach was able to bring together different styles, forms, and national traditions and enrich them through a masterful synthesis. He was influenced by contemporary Italian opera and by Italian concerto composer Antonio Vivaldi. Many of his cantatas, chorales, arias and concertos reflect the Italian use of refrains - in which wholesale repetition of entire sections of a piece permitted him to create musical forms with much larger dimensions than he'd previously been able.

Although considered conservative he was an innovator as well. Bach was one of the very first composer of concertos for keyboard instrument and orchestra. He was also one of the first to use the harpsichordist's right hand as a true melodic part in chamber music.

The Baroque Period

The Baroque composer had to be a traditionalist. The Baroque style grew out of Renaissance tone-painting and musical representation of poetic imagery and concepts. The music used rationalistic formulas and representational melodies rather than the sensuous direct emotional expression used in Classical and Romantic music.

The techniques employed were classical rhetoric (the art of moving an audience) which is closely related to pictorial symbolism in which the composer may use a rising scale to match words that speak of rising from the dead or composing a descending chromatic scale to accompany a mournful text. An interpretation of Descartes' theory of emotional states also was a basis of the style. He described how music could depict emotional states and thereby stir the inner feelings and intellect of the listener-which is considered the aim of Baroque music.

The generally rationalistic outlook of the time did not rely on "inspiration" in composition. The basis of compositional theory is found in the historical background and its philosophical context. Bach composed at the peak of the Rationalist Age-an intellectual response to what philosophy professor Robert Crease terms "a crisis of order." Thinkers after the Renaissance saw order dissolve politically (the decline of the Holy Roman Empire), ecclesiastically (the many schisms of the Church), and intellectually (the decline of Aristotelianism and Scholasticism). In the golden age of reason when mathematics was to be utilized to project predictable consequences. Everything was brought under this umbrella of reason to the extent that music, too was considered a science.

Aristotle did not separate the senses from the intellect or feeling from reason, he combined them into what we might call "mind" today. The deductivism of the Pythagoreans resulted in reason becoming computational and defining feeling as only physiological. Prof. Victor Tejera says this abstraction wrought "harmful spiritual consequences" and makes contemporary philosopher Santayana wish to "reunite the monsters" of the rational with the sensual.

A specialist in literature from the Renaissance says that it is wit or genius which mediates between that which is rational (contained, ideals for the benefit of society) and that which is sensual (personal, subversive, primordial).

Bach's music was one of the first to be re-examined and it is still used today as the 17th and 18th century discipline of musical rhetoric is being rediscovered and the renewed interest in contemporary improvisation.

- F.J.

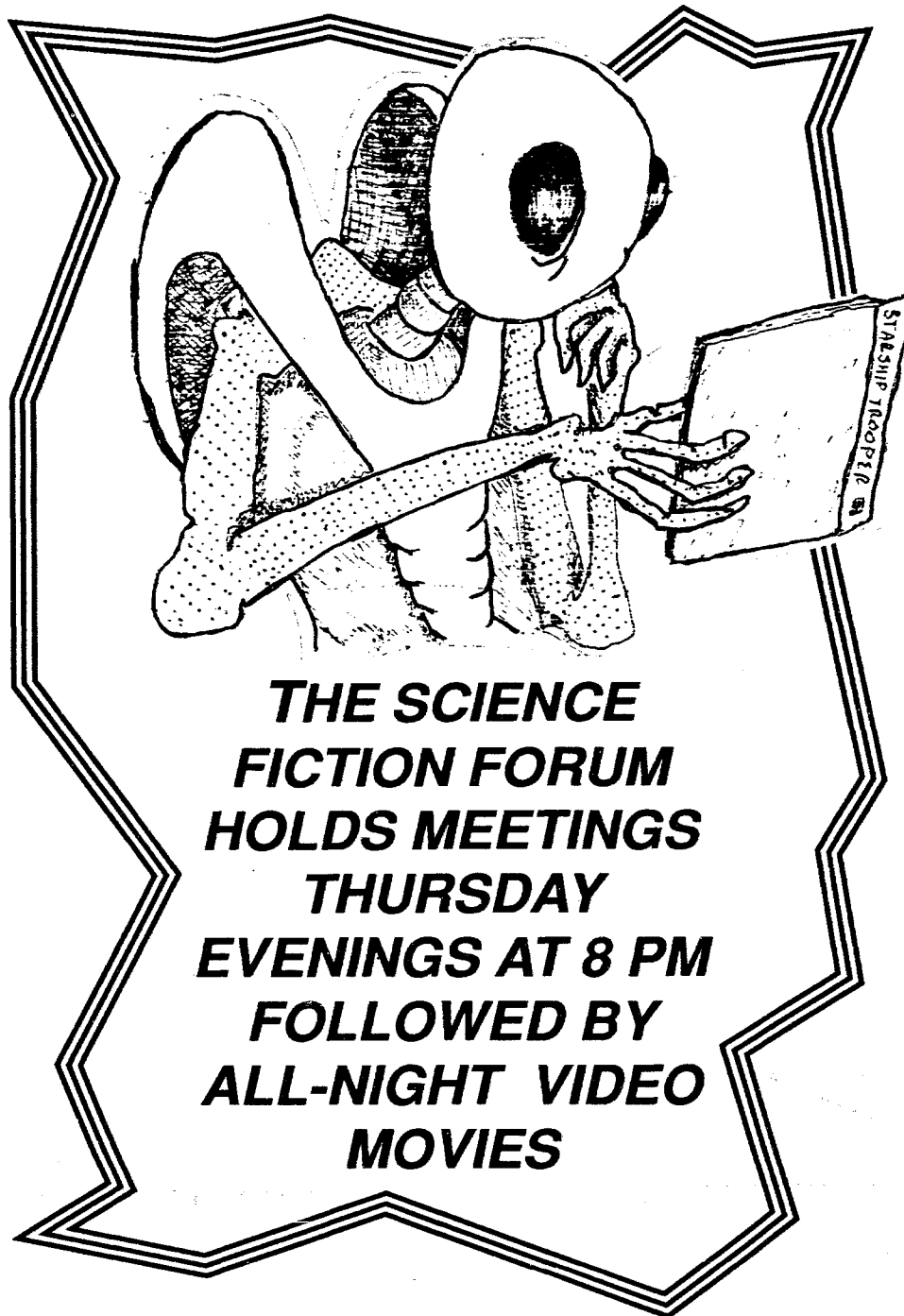
The Art of Baroque Improvisation

by Jean Rousseau

Jazz is often associated with the art of improvisation. But in classical music it seems an anathema to even consider the idea of improvisation. William Porter, organist and harpsichordist, Professor of organ at the New England Conservatory in Boston, delighted his audience through shattering the myth in a lecture preceding the June 15 concert held during the Bach Aria Festival.

The presentation took place in the Recital hall of the Staller Center. If you have ever been in that room, you may have wondered about the decorative presence of a huge organ on stage. Porter introduced us to this instrument. It is a copy of a Silbermann organ, a famous organ at the time of Johann Sebastian Bach, which was made by Bozeman. Either standing in front of the crowd or sitting at the organ, Porter reminisced

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THE WORLD ON STAGE

International Theatre Festival Returns To Staller Center

True, Harsh And Funny Warld

by Jean Rousseau

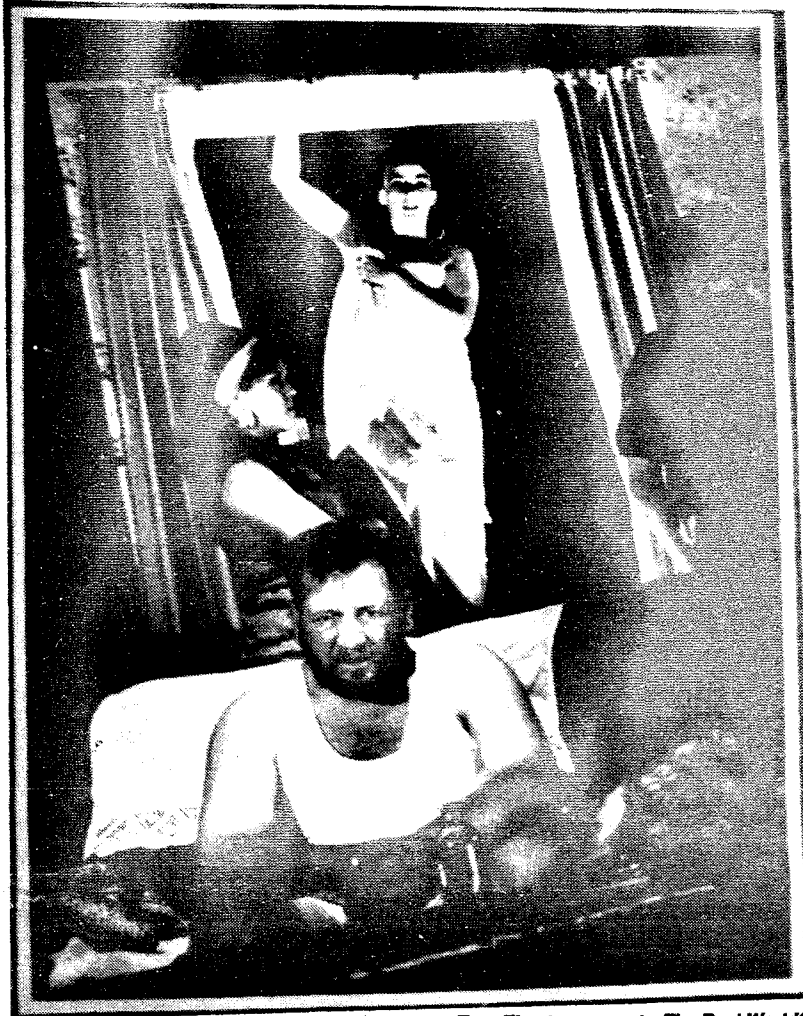
Last week, the Tron Theatre Company from Scotland played *The Real World?* by the Quebecois Michel Tremblay. It was the second Tremblay presented in less than two months at Stony Brook. But it cannot be compared to the clownish production of *The Beautiful Sisters*, staged by the department of Theatre. The Tron Theatre was inspired; the audience was moved. Some spectators were even shocked and left before the end.

The Real World? was staged for the first time in Montreal in 1987. The version offered at Stony Brook was in a single act, and shorter. The text did not suffer. The actors spoke with a thick Scottish accent. It was hard to understand at moments, but it did not matter. The realism and the intensity of emotions were saying a lot.

In this play, Tremblay becomes a composer. Like in a fugue, he offers a contrapuntal vision of a family. Two stories in one to describe the suffering of Claude, a young man living with his parents. Claude is tired of all lies. In one story, it is the daily reality of Claude trying to talk to his family. It is funny and sad. The other story shows a family where sincerity explodes. It is dangerous.

More than anything else, Claude wants to reach his father. his attempts to talk to his father are turned in derision. Claude writes a play about his family and wishes that they will read it and understands what he wants. The first theme is laid out, the second starts. The characters in Claude's play become alive. Suddenly there are two mothers, two sisters and two fathers on stage, but they don't see each other. It is a dream, a ballet that Claude imagines. He is the only one to see all of them. What they are, and what he wishes they were.

At one point, his mother reads his play. She is shocked. She felt tricked. How did he dare to use her and make her say these things? The son replies that she does not talk, and as a fictional character in his play he wants her to say something.



Tron Theatre presents *The Real World?*

The reply by the mother is fantastic. She talks about her silence and all the anger and suffering it expresses. Through her silence she can think anything without hurting anybody. She accuses her son of not understanding her, of betraying her. "I brought up a spy" she screams, and accuses him to find a truth that suits him.

Claude cannot stand that his father once hit his mother, that he cheated her and that he caresses his sister with insistence when she was younger. The dreamed sister and mother challenge the father and husband. They criticize him and refuse to let him abuse them anymore.

At one point, the sister starts a striptease, that's her living. She tells him that when she was naïve, she was happy. She realised there was something wrong. As she takes off her clothes, she yells at her father. How can he come with his friends and joke at her, touch her when she undresses in a bar? Shouldn't a father respect his daughter more than that?

The father in Claude's imagination was always away, non caring. He never kept his promises. He likes to laugh and cannot be serious one minute. At the beginning, he arrives home, take off his clothes, and just wants to have a beer and watch tv. He doesn't know why his son he's so upset, but he sees that his son knows him well. The father offers to read the play, he looks at it, and burns it. Claude has shown courage, but he asks too much. His family does not want to deal with reality.

After the representation, people gathered in the lobby of the Staller Center. Few personalities were there, among them, the cultural attache at the British embassy in Washington. I asked a member of the Tron Theatre if he was pleased by that presence. "Fucking Brits! But they pay for us to be here." The Tron Theatre is not nationalistic in the political sense, but culturally nationalistic. Scottish language is regaining popularity among young people. By using Scottish, the Tron Theatre has reached a large public at home. A previous production of Tremblay, *The Guid Sisters* (*Les Belles-Soeurs*) was a success in Glasgow. It seems

that Tremblay's realism appeals to people in quest of identity. It may be why he is so successful in Quebec and Scotland. Tremblay's beautiful text and Tron Theatre frankness created a fascinating evening at Stony Brook.

A Techno-Gypsy Circus

The Flying Karamozov Brothers

The Sixth Annual International Theatre Festival at Stony Brook kicked off into high gear on Sunday, June 16th with the *The Flying Karamazov Brothers* "Theatre of the Air" extravaganza. No, they're not brothers, nor are they Nineteenth Century Dostoevsky characters. In fact, Ivan (Howard Jay Patterson), Dmitri (Paul David Magid), Smerdyakov (Sam Williams), and Fyodor (Timothy Furst) bore more resemblance to the Marx Brothers or a band of hippies than anything else. In fact, during the show the brothers dropped a few not so discreet drug references. At one point, they formed themselves into a circle and said, "Okay, let's space out!" Each member proceeded to do just that: staring into space and bobbing and weaving.

Before the curtain in the nearly sold-out Staller Center Main Stage went up, I wondered how it was that four jugglers would sufficiently entertain the audience for two hours. This querie soon evaporated as the *Brothers* took the stage, introducing themselves and then translating their intro into halting textbook French. Flash cameras as well as firearms were declared prohibited. This ban on dangerous objects was limited only to firearms as the four would later amaze the audience by juggling both hazardous and cumbersome objects - among them - traditional Russian farming sickles. The troupe said that bona fide Russkys who saw them juggle sickles thought the *Brothers* to be maligning Mother Russia.

The self-proclaimed jugglologists fused superior juggling skills with musical and comedic improvisation. In fact one of



continued on page 18

by Scott Warmuth

The tribute album, a collection featuring bands covering songs by a single artist, has been in vogue in the past year or two. Compilations of Kiss, the Sonics, Roky Erikson and others have been unleashed on the public. The covers comp with the highest profile has been the recently released *Deadicated*, an album of Grateful Dead songs done by the likes of Jane's Addiction, the Indigo Girls, Black Uhuru, and others. I'd review it for you but I couldn't bear to listen to that many Dead songs in a row. The most well conceived and executed covers comp that I have ever seen is the new *A Tribute To Billy Joel* on Skylad records. I detest Billy Joel and living on Long Island makes it damn near impossible to go anywhere that has a jukebox without hearing "Piano Man" or any of his other horrible hits. It seems that the folks at Skylad share my sentiments. This record, Skylad's 100th release, contains NO music, not a note. The record, pressed on clear wax, is blank. Etched on the runout groove is "Get a sense of humor, OK!?" The record has very funny comic cover art of a bug eyed skinhead holding some daisies. It lists for \$6.66 and is a limited edition of 666 copies. Bravo! Another release on Skylad is the first album from New York's Iron Prostate. Their *Loud, Fast, and Aging Rapidly* is one of the best records that I have heard in a long time. This is punk rock in a style similar to the Dead Boys and the Ramones. A couple of the songs deal with greying hair, balding heads and the impending old age of the band's members. In "Hell Toupee" singer Scot Weiss tells a story of selling his soul for a quality hairpiece. One verse goes, "Eternal pain and suffering is what awaits for me in Hell/ But I'm getting laid a lot and it suits me well/ When I'm bored I take off my hairpiece for kicks/ And the label says 'Inspected by number 666'" The track is driven by a chugging riff similar to Tom Petty's "Running Down A Dream" but with more balls. "Rock 'N Roll Nursing Home," about laxatives, Geritol, and black leather wheel chairs, is a fitting successor to the Ramones tune that inspired it. Other great tunes are a heavy metal rave up of "Danny Boy" and "Gilligan," which is about the Skipper's little buddy plotting the deaths of the other

castaways (interesting note: the night of Iron Prostate's record release party actress Natalie Schaefer, who portrayed Mrs. Howell, died in Los Angeles, reportedly at the exact same time that the band played the tune). Iron

Billy Joel after hearing his *Tribute* album

Prostate includes former members of False Prophets, Ed Gein's Car and one Charles M. Young, a former Associate Editor at Rolling Stone. According to Young's wry liner notes guitarist George Tabb asked him to join Iron Prostate

more for his ability to get the band a good review in *Musician* than for his prowess of the bass guitar (not a bad idea but it could open the doors for a supergroup featuring Dave Marsh, Robert Christgau, Kurt Loder, Legs McNeil and the corpse of Lester Bangs thrown in for credibility armed with a press kit the size of the Manhattan White Pages). Godzilla, King of the Monsters, makes a guest vocal appearance on a track called, "Disaster Movie," which is sort of a tribute to Irwin Allen. The big, green, fire breathing guy also turns up on a single by Accidental Potatochip, "Madonna Vs. Godzilla," on the Vital Music label. The 'Chips are the brainchild of Letch Patrol's Harris Pankin. Harris enlisted drummer Race Age (Dogbowl, Hexus Plex, Jennifer Blowdryer) and got Vital Music Records guru Jim Fourniadis to play bass and recorded this tale of Madonna and Godzilla networking Hollywood style. Harris uses what has been referred to as the "breakthrough technique" of CD manipulation. Fourniadis also produced Iron Prostate's album and in a phone call earlier this week he revealed that is is the same digital sample of Toho studios big boy on both releases. *We Have A Dilemma Here*, a cassette only release from Long Island's Floating Earth has not one, but two tracks that use Godzilla's roar. "Godzilla Vs. The Sea Monster" is an instrumental that sounds like the Ventures meet the Dickies in outerspace on a helium rush. "Houzilla" is built on a snappy drum track sampled from a hip hop record onto which were added a funky bass groove and a number of samples from a Godzilla flick. The other tracks feature solid pop songwriting. "It's Over," with Mike Maccarrone's breathy vocal and lyrical references to T-Rex is a strong cut. For more info call (516) 424-7527 ... If you act quickly you still may be able to secure a copy of the Vacant Lot's first single "She's Gotta Leave" b/w "All Kinds Of Girls." These guys play infectious, high energy rock 'n roll with sharp vocal harmonies. The B side is a cover of the Real Kids classic. The single is pressed on green wax and they only made 1,000 of them. Write to Baylor Records, 48 Monitor St., Brooklyn, N.Y. 11222 if you're interested. The Vacant Lot will have a new single featuring their show stopper "Cyclone," about the world's greatest roller coaster, out on Chaos Records later this month.



White Light From The Mouth Of Infinity Swans (Young God Records)

Michael Gira and company paint a bleak picture with this one. This double length

is an especially haunting cut with subtle power. Listening to it is like slowly sinking in a sea of molasses with no hope of a life preserver being tossed. The days when Swans inflicted their songs on the world with smashing, crashing guitars are apparently gone forever. The music features lots of atmospheric keyboards and acoustic guitars. Some of it reminds me of early '70s Tangerine Dream. On *White Light From The*

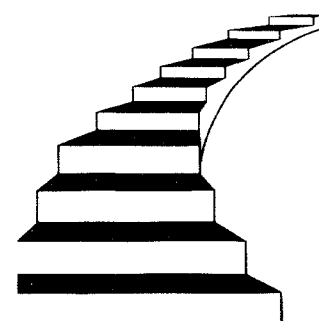
release comes close to the majesty of their stunning 1987 work, *Children Of God*. Imagine staring out at a broad, cold horizon at dawn with all of your fears naked and exposed like raw nerves. This record is that chilling. "Failure"

Mouth Of Infinity Swans are augmented by drummer Anton Fier, known for his work with Golden Palominos, and Jim "Foetus" Thirlwell who coproduced the album with Gira.

Land Falls Springhouse (Caroline)

Springhouse are stylistically rooted in British post-punk but they, thankfully, have none of the blatant, gloomy, nihilistic, self-absorption that runs rampant in the genre. What's left? Plenty. *Land Falls* is full of crafty songs with catchy melodies and the occasional quirky harmony to tweak the listener's ear. Guitarist Mitch Friedland plays an electrified nylon-string guitar that has a timbre that complements his playing. He reaches into the upper registers with no effort. Drummer Jack Rabid, publisher of the fanzine "The Big Takeover," contributes the majority of the lyrics and there are a couple of gems. "Eskimo" deals with the issue of homelessness in an ingenuous way that is not patronizing - much better than Anthrax's "Who Cares Wins" but not on the same level of the Old Skull masterpiece, "Homeless." With its refreshing pop sensibilities *Land Falls* is worth a listen.

-S.W.



Incision Venus Beads (Roadrunner)

When I first got this disc to review I was very excited. I thought this was a band that I had seen one night last year in New York. They combined the best aspects of "Smoky Robinson/ Marvin Gaye Motown soul and Chic/Lipps Inc. '70s disco with a great fashion sense. No such luck. It turns out that that band is called Venus Beat. The Venus Beads are nowhere near as talented or inspired. They bring the standard two guitar/ bass/ drums rock band to a new low of banality. There is not a memorable tune n' the lot. Singer Rob Jones sounds as if he would rather be sleeping. The guitar players use a few odd textures and harmonies but it sounds as if it were recorded underwater on a boom box by a deaf person and the sum isn't much.

-S.W.



What Have We Done To Junior?

By Mitchell Weissberg



Stony Brook Theater Department performs *Baby With the Bathwater*

To question the validity of the nature of ourselves, of the meaning of our lives, and the circumstances in part responsible for the conditions in our immediate relationships is fine, if only it is not at the expense of the values that are for some the essence of what life is - the family. In the two-part play *Baby With The Bathwater* there is the scenario, the appeal to the audience for recognition of the plight of the modern American home, The Dingleberrys. However there is an immediate departure from the norm, for the Dingleberrys are a pair of obvious mixed sorts, immediately departing from one's conception of normal, so to speak. Helen and John are the flustered parents who in the first scene are in a struggle over the ideas of the mind, the social economy of life, the equation of love, work, marriage, and of course, 'Baby.'

The matters of the Dingleberrys are no less confused when Nanny takes center stage, with a host of demands, including fair wages as well as work restrictions and all the other requirements so reminiscent of that one late night rerun with which we are all so familiar.

To no one's surprise, the household becomes Helen, John, Nanny and Daisy. As the first act continues there are the unnoticed charades, the lines not delivered, the appeal to the senses, the calamity, so trite in actual comparison to the injustice if it were to be taken seriously.

Act Two commences with the thought in mind that this is cast as a comedy after all, despite a few casual, even restrained, guffaws. The afternoon in the park did not draw much attention, for after all afternoons in the park, are if nothing more, a genre not to be underestimated. However, suddenly, Daisy makes his entrance with the wonder of one bemused. Daisy as we learn has been attempting to finish his first sentence on Gulliver's Travels for eight years, as he wallows through his college education, prolonged for reasons not clearly articulated.

To add insult to injury, Daisy undergoes a brief number of therapy sessions, demeaning, though helpful, for it just so happens that this is a production, a play, for in real life such things are for some reason quite another story. The shrink was voiced over by Matthew Smith not present, no doubtably on leave, for he hopes to someday appear in person if his backstage work ever coincides with his performance abilities I presume. Matt is still working on the interval, the music, as a supposition.

Low and behold Daisy, mind cluttered with innuendo, has to bear the consequences of a red dye No. 2, lead, and asbestos-filled nurturing of parents objectively not suited for one another. To the dismay so predictable is the elusive bathwater, the light, camera, action, four color coordinated dip into the non-realistic, the crude attempt at homeostasis, denied in the fractured innocence of a rose of another name.

All in all the question remains for those not fully versed in theater at the Brook; is it a representation of what is deemed normal, or was it an off-night for someone? Can that perplexing thing known as theater be hidden from most being at times even dissociated from itself?

Stony Brook Theatre is beginning its twenty-seventh season. *Baby With The Bathwater* will be performed again July 6, 10, 21 and 22 at 8 p.m. *The Dining Room*, a play by A.R. Gurney and directed by Loyce Arthur will be presented June 26-29 and July 5, 11 & 13.

**The Cast of
BABY WITH THE BATHWATER**
by Christopher Durang; directed by John Lutterbie; set design by Richard Dunham; lighting design by Richard Dunham/Steve Martin; costume design by Christine Pascual; sound design by Eff Henriquez. Produced by Dramatists Play Service, Inc. at Theatre One/Staller Center For The Arts.

Helen	Nance Daniels
John	Thomas Greer
Nanny/Kate/Miss Pringle.....	Fiona Bayly
Cynthia/Angie/Principle/Susan.....	Lucinda Frers
Psychiatrist's voice.....	Matthew Smith
Daisy.....	Maurice Bryan

filled with fruit, cheese and crackers were available, as well as a bar with several tuxedoed bartenders. There was live 'new age' music performed by a duo called Symmetry. I grabbed a few crackers and got myself a gin and tonic and proceeded to open my eyes to the strange three dimensional world of holograms.

As you walked into the door of the museum the first thing you see is *Internal Views*, the exhibition of American Medical holography.

"My interest is to develop holography as a teaching tool. I believe that holograms will prove to be better than conventional two dimensional images, the added dimension makes it easier to understand complex structures and their greater impact will lead to better memory retention," said Dr. Les Folio, whose Non-Invasive Holographic Magnetic Angiograph of the vasculature of a living child's brain was notable because medical students and doctors have always relied on photographs, models, exploratory surgery, or cadavers in order to get information regarding the delicate structures of the brain. But with holograms the students get a stable, accurate representation similar to an X-Ray, that shows three dimensions.

One spectacular hologram, "Hologram of a Visible Woman", showed a life-size, three-dimensional view of an adult woman. As the viewer of the hologram changed his or her angle of vision they would see a different sub-structure of the anatomy. Dr. Ko, a neurologist at Long Island's Mount Sinai hospital had several beautiful and quite sensitive holograms of the human brain and a patient with a brain tumor. "Beyond medicine, holograms are my way of communicating to the general public the wonder that I feel at the still unresolved nature of the brain. Those who otherwise may not have had the opportunity to view the human brain may pause for a moment to reflect on it's mastery," eloquently observes Dr. Ko, whose research has broke considerable ground in the field of medical holography.

As artistic as the Medical Holography was, it couldn't surpass the work of the *IV Holographers From the UK*. Matt Andrews, Paul Newman, Caroline Palmer, and Duncan Young, countrymen of Dennis Gabor, the British scientist who invented the holographic process, attained an interplay of light and space that would have made Gabor proud.

Most notable was Paul Newman's "Light Forms". These were abstract sculptures of light. In conventional mediums the art form is confined to a space, such as a canvas, and remains fixed in that space. With Newman's work, the art form lies somewhere outside the glass panels which sculpt the light and hurl it toward the viewer. The three-dimensional image glimmers and hangs in empty space, where it's rainbow colors shift and animate when the viewer changes the angle.

Matt Andrews, who was the only artist at the reception, had some clever and meaningful works. His "Identical Portraits" showed two identical portraits side by side, but because they were identical "you never see the same two images at the same time." His self-portrait, "Nude," showed the subject lying behind wooden slats, an obscure and receding image of mottled blue tones, which gave the work a serene, almost underwater effect. "Roses" was my favorite; it's composition is a startling dichotomy of amber and blue, the shadows of the roses proceed and recede in an interplay of dimension and color.

Caroline Palmer's work was also fascinating. "Lingam" was a definite success, with the most subtle, yet effective use of three-dimensions at the show. "Diamonds and Stripes" and "Sakti Cluster" were less successful but had more of a holographic effect and the geometric patterns were mesmerizing.

Admission to the Museum is \$2.50 for students and Senior Citizens, \$3.50 for all others, and is open Monday thru Saturday 11-4 pm and 11-8 pm on Wednesdays. The Summer exhibitions will be shown until September 15th, so if you need a break from Summer classes and you're thinking of spending a day in the city drop by 11 Mercer Street, in the middle of Soho and see some colorful three-dimensional art.

ART

'INTERNAL VIEWS'

NYC Museum of Holography Hosts Summer Exhibitions

by MJXII

Along, long time ago, and in a galaxy far, far away, there was the holographic motion picture. As R2-D2, a cute little extra-terrestrial android beeped and whirled and projected a holographic image of a beautiful Princess Leia, audiences all over the world were exposed to one of the earliest examples of holography in the motion picture *Star Wars*.

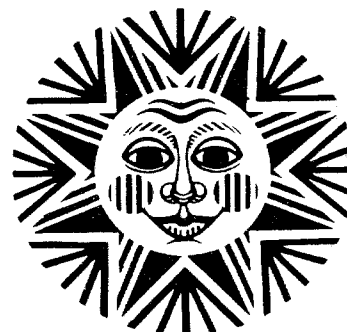
The technology for producing an actual motion picture hologram is still somewhere in another galaxy, and the hologram in *Star Wars* was simply a clever special effect. But holographic technology has come a long way. Holograms are seen every day when the average American consumer pays for something with his or her credit card, where a small hologram is embossed as a security precaution. The same

laser technology that produces holograms is also responsible for the scanners at the checkout counter.

Over 60,000 people each year are treated to yet another aspect of this technology, holographic art. Housed in a landmark cast-iron building in New York City's Soho art district, The Museum of Holography has the world's largest collection of holograms and holographic material. The museum has been a proponent and a patron of this relatively new art form since 1976, and it's traveling exhibitions have attracted almost a half-million people from three continents.

On May 22nd the museum held a reception for the opening of it's Summer Exhibitions, *Pulsed Reductions*, presented by Fringe Research Holographics, *Internal Views*, a collection of American Medical Holography, and *IV Holographers From the UK*, as well as an exhibition by Polaroid on corporate and advertising applications for holograms.

The museum held a gracious reception. Two large tables



Revolution

continued from page 6

The second event happened during the Revolutionary War. The rock was used to mount a 6 pound brass cannon for the short battle of Setauket. This was the only overt battle in Setauket. The battle ended with the retreat of the rebels to their whaleboats on the Sound.

The Emma S. Clark Library

A free public library which has over 170,000 books. The building was built in 1892 by the Emma S. Clark Library Association formed by Thomas G. Hedginkins a local philanthropist and uncle of Emma Clark.

The Village Green

A triangular plot of ground smaller than the original ground laid out by the settlers over 300 years ago. It is the site of 2 historical churches and is still a place of gathering for the community.

Bethel African Methodist Episcopal Church (A.M.E.)

The church was founded by a former slave. the A.M.E. church appealed to many blacks even though early Methodist, Presbyterian, Congregational and Dutch Reformed churches were racially integrated. By 1845 there were over 8,000 blacks on L.I. - about 940 of them were members of A.M.E. The Bethel church served as a religious and social hub of activity for the Three Village black citizens. The church was also the center for education. The children were taught in the Sunday School. Without what was taught at

Sunday School education was nil since it was costly and dressing for school was likewise expensive. But even when a child could go to school, the demand for work at home often prevented attendance.

Thompson House

This important complex of structures includes an herb garden, well, and well sweep, and the Thompson family cemetery on the hill behind it. Adjacent to the Thompson House is the headquarters building of L.I. Antiquities built in the early 1800s. The Thompson House is open mid-May through the third Sunday in October from 1-5pm Friday, Saturday and Sunday.

The Thompson House is a good example of the English medieval building tradition carried on by housewrights in New England and L.I. well into 19th century. The Thompson House contains one of the finest collections of L.I. furniture. Other items of interest in the Thompson House includes a large collection of household and farm utensils. With few exceptions everything was raised on the place, the food the family ate, the flax and wool for their clothes, many of their dyes and medications, and most of the wood with which they cooked and built their houses. For more information call 941-9444.



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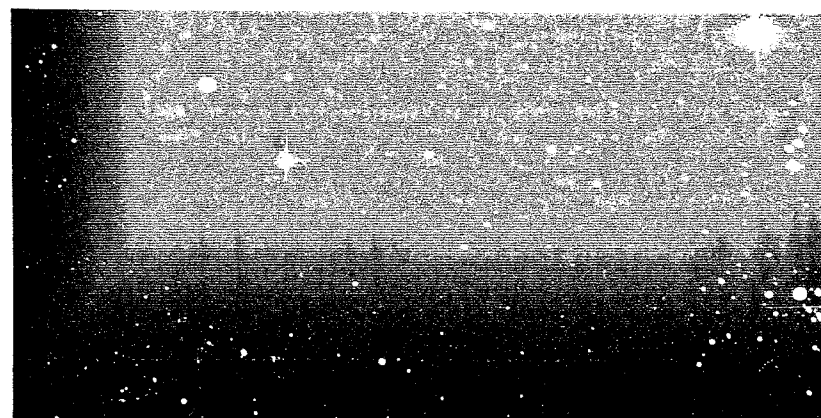
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BLOODSHOT

by Tania Heather Cannibulati

The danger in illegalizing marijuana is that you make criminals out of the most intelligent, sensitive people...

-Allen Ginsberg

Call me when the hysteria has died down.

Call me when the terror is evaporated in a puff of smoke and crackpots stop using *crack* and *pot* in the samebreath.

Call me loud and clear, yodel if you have to - and I'll pull up my shades and emerge from the haze and exhale a bong hit of relief.

It is a lot easier to externalize the enemy rather than look within oneself an figure out *just what the fuck is bugging you*. Whether it be an evil dictator on the other side of the earth or a diabolical pagan god or martians or *the killer weed* or whatever - it's all the same to me. Don't tell me how evil has invaded my body, mind, and spirit and my bad karma increases with every joint I smoke because *I don't buy it*. You tell me what the fuck is really bugging you and if it's me then say it but don't blame your anxieties on a *frigging plant*.

And that's all it is, really. Just like broccoli - except it turns degenerates like me on and *you can't stand it*. Us potheads are having to much fun, to much pleasure, to much *hedonism* for your damned holy sensibilities to tolerate.

You can't tolerate what I do with myself. You want to control and restrict what *everybody who is having much more fun than you* does. So you blame your truly evil, meddling mind on me. And then you take away from me, *through brute force*, what belongs to both of us. You do it then call it law - legalized crime - and with the sanctimonious mendaciousness that is so typical of real criminals like you.

You do it with priestly religious fervor and call it good and just to rape and pillage - a crusade. You've joined the righteous cause of the moment and since it prevents you from facing exactly what you are and where you came from you'll crucify me and anyone else who may offend your priggish nostrils.

I shouldn't have to argue what marijuana is and how it isn't

physically addictive (only psychologically - and one can be psychologically addicted to a *portrait of Norman Schwartzkopf*, for crying out loud). I shouldn't have to cite England's Opium wars (on drugs) and Prohibition and explain now making drugs illegal *causes crime*. I shouldn't



even have to explain why it's my right to smoke it if I want to but because of criminals like you who would like to see everyone *miserable* and *petty* and *suffering* like you are as you seethe from within the prison walls of your own *peevishly calculating minds* I am forced to educate those that actually buy the line of fascist crap that *terrifying monsters*

such as yourself are feeding them.

So boys and girls, lesson number one: don't listen those that would tell you how to think, eat, speak and whatever else they might think of to impose upon your bodily space (believe me, they will come up with a very long list of demands on how *you should be existing*). This is also known as mind-fuck, or more simply, *rape*.

Number two: If someone tells you not to eat broccoli because you will become decadent or evil or you will never wake up again, don't worry. That broccoli belongs to you if you might want to sample a little for your well-being.

Anything in excess is harmful - even broccoli. But the question is not whether you *should* or *should not* - leave that up to the priests. *That* question doesn't even exist - but you do. If there is only one thing that you enter the world with it is you. And if it were a long time ago the only thing you would've found when you got here is broccoli. Pretend like it's the old days and no one is around to dictate the meaning of and the rights and the wrongs and the ins and outs of the way things are and should be and how you should live accordingly (which was never, but this is make-believe, boys and girls). *What would you do?*

Well, again, providing that no one was there to hit you over the head and take it from you, you might eat some broc...then again, if you're not hungry, you might make a cool pipe and smoke a bowl.

The point is that when push comes to shove, *shove back*.. Nowadays we don't have to fight to the death for what belongs to us, we don't have to worry about someone stealing our possessions through force, we have law for that, we have police for that, there is no need for struggle in a civilized society such as this...or is *there*? Think about it. You have a right to every possession except the only one you really have - and that belongs to the lawmakers. And *priests*.

If you smoke but are afraid to speak up, you are not alone. The war on drugs is created to either keep you in the dark about the realities of marijuana and other mind-altering substances or to create a need for it so all the governmental cash that is invested in smuggling keeps circulating. Smoke up, enjoy, keep it low for now and do what you can to **LEGALIZE IT!** (or grow your own)

SOUP

Area Kitchens Can Mean Home Away From Home

If you're long on hunger and short on cash check out the soup kitchens that are in the local community. You walk in famished and walk out well-fed, full of good cheer, a few stories from new acquaintances and may be a doggy bag to boot.

There are several kitchens in the area that fill an obvious human need. Programs in Port Jefferson and Port Jefferson are operated by the Welcome Inn, an affiliate of The Interfaith Nutrition Network. The services at St James in East Setauket and St Gerard in Port Jeff Station are privately operated.

The St James Roman Catholic Church is located on Route 25A across from the Post Office. This is a five star kitchen folks.

Volunteers pick you up at 4:30 pm every Sunday at the Student Union and Chapin Apartments. Father Twomey and the lovely Kathleen Viola host the dinner which is preceded by musical entertainment. Randy Berliant, "The man who loves to sing," has belted out Al Jolson numbers, a guitarist and singer has covered the Greatful Dead, and last week there was a choir of Salvadorean refugees. When I was there dinner consisted of an excellent shepherd's pie, salad, and assorted desserts. And if you need it, a care package can be obtained to take on the road.



Monday and Wednesday you can get some grub from 6-7 pm at the Greek Orthodox Church on Sheep Pasture Road in Port Jefferson Station. I found the crowd here to contain a lot of families with children and the food a bit more coarse.

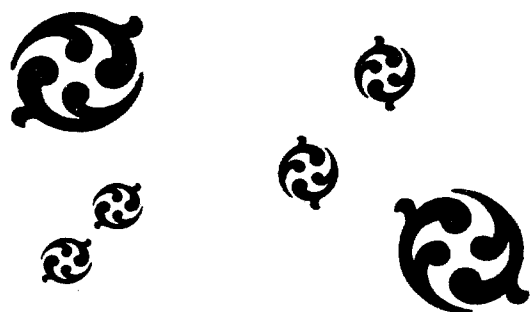
Chuck and Carolyn Bennet organized the Welcome Inn and work with the coordinators of the individual churches with which they are affiliated.

On Tuesday food can be found at the First Baptist Church located on East Main Street in Port Jeff. Welcome Inn also serves dinner at the First Presbyterian church on Main Street. All meals are served promptly at 6 pm.

If you can get to Terryville Road in Port Jeff Station, visit St Gerard Mafella R.C. church. An older crowd fills the place which has tables covered with bright blue tarpaulins. The variety of food is extraordinary. When I was there the menu consisted of fried tortelline, stuffed cabbage, and a slew of cakes and pastries.

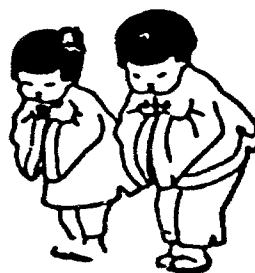
Although some of the people are at the kitchens simply for food, many are there for the fellowship. Warm feelings fill the cavernous rooms just at the odors of the food.

If you need some food, bring your appetite, if you have the means donate some food or spend some time on the other side of the serving table.



Walking for A Dine

THE LITTLE MANDARINS



The Little Mandarins was opened up in 1969 and has been on 744 Route 25A ever since. Chung-Na Cheng, the owner, is from Shanghai and expresses distaste for mainland Chinese folk. They probably wouldn't care too much for him, either, or I should say, his food, as although it is the best in the area that isn't saying much. A NYC Chinatown buff myself, I found the service at Little Mandarins questionable, the entrees less flavorful than one could hope for, and I had to pay for the tea. The ambience looks like it had been there since 1969, the decor: red, with atypical red-and-gold dragons adorning the entryway.

Besides all that, they don't deliver. However, if you are on campus and feel like taking a little walk, Mandarins could serve as a variable break from the neighboring delivery Chinese such as Lan Wo or King Wah, and considering the relative quality of these places it might be worth the added expense (Mandarins indeed costs more).

Mr. Cheng favorites are the Ginger Shrimp and the Orange Chicken - I tried the chicken and it's edible. He says that his prawns are the biggest shrimp anywhere but these are 10-15\$ meals here and that may be beyond the average collegiate budget. Try the combination lunch specials. At 5 or 6\$ you get the egg roll or soup, entree (anywhere from good old chop suey to shrimp with lobster sauce), and the tea is free. Oh, and don't worry - you'll still be hungry an hour later.



Strawberry Fields - When Eric Koslow and Scott Koppelman rejected the name of "The Food Dudes" from a list of hundreds and chose the legendary Lennon's "Strawberry Fields" when they opened up a gourmet deli in 1990, they chose a winner. Located on 25A directly next door to 7/11 across from the railroad tracks, Strawberry Fields is a great little place to stop for a sandwich (it's also a novelty!). The owners are also the chefs and they are good. They have a very unique gourmet sandwich board - try "The University," fresh water mozzarella, sun-dried tomatoes and basil vinaigrette; also "The Strawberry Fields" - turkey breast, brie, lettuce, sun-drieds and honey mustard - they give a 10% discount to students (they also hire a lot of students - currently they have a full staff of 12). At 4-5\$ a sandwich it's more than a bargain. Sound good? It gets better.

Strawberry Fields *does* deliver - at a 15\$ minimum. It's worth it once you taste the food and it's certainly better than Mandarins. They have a full breakfast menu and are in bright and early 6:30 every am. They have frozen yogurt and iced

cappuccino (along with dozens of gourmet coffees, including exotics such as Kahlua Kona style and Hawaii Coconut). Fields has gourmet salad dressings, chips, soda, pastries et cetera...even baskets - naked or adorned with gourmet goodies.

If you're there for a meal, I recommend the grilled chicken salad with pomeray mustard, a delicious hit selling at 30 pounds per week. The Penn Dutch potato

salad is my creamy and satisfying favorite. The vegetables and the herbs used in all the dishes are fresh out of the earth, the Asparagus With Roasted Peppers and the Oriental Broccoli Snowpea Salad With Sesame Oil attest to the fact. Also fresh and abundant is "Eric's famous ratatouille," in which one can sense and enjoy every zucchini, yellow squash, italian plum tomatoe, and eggplant bit in it - not to forget the fresh garlic and other herbs.

The service is prompt and efficient...my highest suggestion before you leave is to try the absolutely holy Bread Pudding with Whisky Sauce - really unbelievable! I wouldn't steer you wrong, try Strawberry Fields if you can - the proof of it's excellence is apparant when you first walk in and the only problem in the establishment is that you may have to wait on a pretty long line.

Chaya King Japanese is another one that is lacking in service a little - don't be surprised if you go and the Chinese waitress doesn't understand the Japanese menu - however, it's the only sushi for miles and it's within walking distance from campus. Right down the road from Little Mandarins at 700 Rt. 25A, it has decent sushi, teryaki and tempura - but be prepared to spend a little. I suggest the tekka maki (tuna roll) and the shrimp tempura, which is a little greasier than necessary but serves it's purpose. Remember, if your hungry a Japanese restaurant is not exactly the best place to go because sushi never fills you up - so if you must go while hungry be prepared to spend a lot.



...Listen

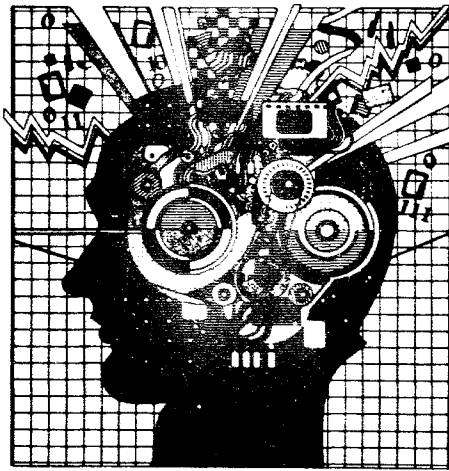
continued from page 9

increasing military readiness and activity almost insures that war - with it's inevitable death - will be a rite of passage and test of patriotism for our badly educated, and job-hungry young people - of whatever color.

I cannot imagine O'Brien standing and cheering at such a spectacle. It is easy to see him standing with the great young writers who draw on their Vietnam experiences, most notably the poet W.D. Erhart. Erhart made a statement as compelling as O'Brien's ... about the unremitting evolution of our nation to a military state when he wrote in 'The Invasion of Granada' - *I didn't want a monument, not even one as sober as that vast black wall of broken lives. I didn't want a postage stamp. I didn't want a road beside the Delaware River with a sign proclaiming: 'Vietnam Veteran Memorial Highway.'* / *What I wanted was a simple recognition of the limits of our power as a nation to inflict our will on others. What I wanted was an understanding that the world is neither black-and-white nor ours. What I wanted was an end to monuments.*

...Military drafts - for all their deficiencies - do place sensitive human beings on the battlefields, artists who later convert their experiences into statements for humanity. Without their dissent, arguments for use of our most primitive instincts prevail over those for the use of reason and diplomacy in the affairs of state.

It is time for the incumbent and intended politicians and appointees, for The New York Times, and for all of the people ... to listen - carefully - to those who tell us the dismal truth about war.



**Did the CIA
kill JFK?**
Find out by
tuning in
**WUSB -90.1
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at 10am July 22.

Brothers

continued from page 13

them declared that, "Juggling is music." A valid statement, as the Karamozov juggler must coordinate use of rhythms and patterns with timing. Their musical numbers ranged from jazz improvisation to playing the "Ode to Joy" from Beethoven's Ninth Symphony to a funky earth-conscious tune, "The Whole World's Gotta Learn To Juggle." The latter was on the whole a good song, even though an unabashed plug for the troupe's new instructional videotape.

The *Brothers* were able to transform juggling into a synthesized string quartet and a jazz combo thanks to sensors placed upon their color-coordinated jump suits and helmets. As they juggled clubs the *Brothers* would strike their helmets and the sensors, thereby causing the synthesizer to play via remote control. They also played music directly, that is by actually juggling their instruments. One played a mean jazz xylophone, juggling the mallets while accompanied by snare drum and electronic drums. If they were garbed in Russian peasant clothing instead of tuxedos with tails they would have resembled techno-gypsies.

Not only did the *Brothers Karamazov* juggle with consummate skill, they juggled a variety of less than traditional objects, among the more cumbersome: the "Objects of Terror," which were brought out one at a time at various intervals. These were

a block of dry ice, a torch, a ukelele, a salt shaker, and a meat cleaver. The jugglers also performed, "The Gamble" - an ongoing family tradition. The audience is allowed to bring up a number of objects which can be no bigger than a bread box and must weigh more than an ounce. Ivan Karamazov then chooses three of these objects to attempt juggling. If in three tries he can juggle them for ten seconds he wins a standing ovation. If not, he gets a pie in the face. Among the objects presented which he did not choose was a pair of hedge clippers which were too dangerous. The three objects chosen were a slinky, bull horns mounted on a plaque, and a pair of bottles tied together. It appeared that Ivan was making progress, but ultimately he could not sustain a count of ten so he received a pie in the face.

At one point the brothers were embroiled in a heated argument: whether juggling is an art or a science. As I watched the show I concluded that it included aspects of both. In any event their juggling was scientific in that it fused technology with art through utilizing technical wizardry to transform juggling into music. Although some may have left the Staller Center pondering whether or not juggling is somewhat art or somewhat science, *The Flying Karamozov Brothers* proved their juggling to be pure fun.



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*Next meeting Monday, July 1 at
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wear old sneakers.*

the Adventures of:

GLUELESS GLYDE

James .91
Blonde

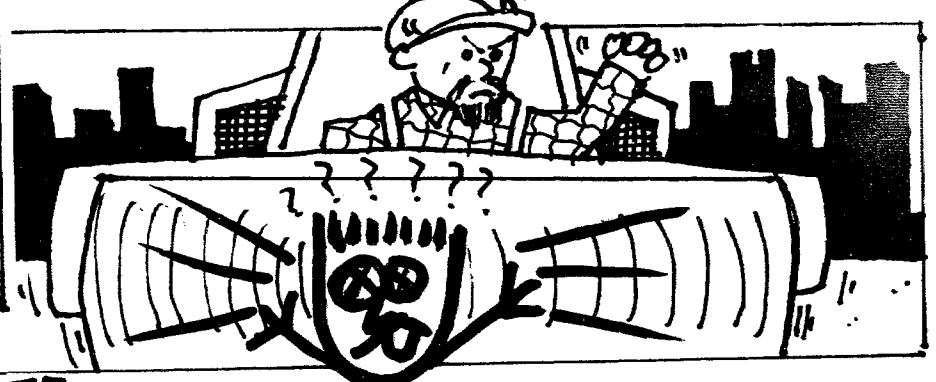
Glyde goes to College
Like Most of the
other Students
Clyde doesn't have
much of a clue.



Glyde works Part-time
at the Pet store. Like
Most of the Animals
Clyde doesn't have much
of a clue.

Glyde's GIRLFRIEND IS
A SLUT, But Clyde
doesn't have a clue.

One day Clyde was
walking and didn't see
a danger sign.



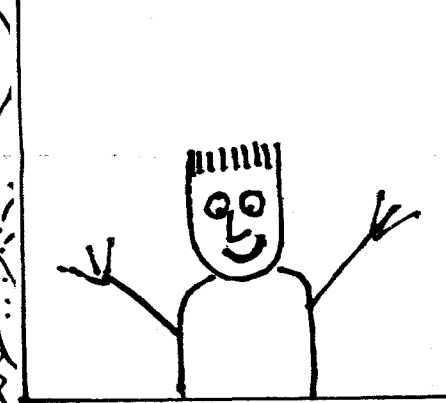
Glyde has two Sisters, A
mother and a father,
Like Clyde, they
don't have much of a
clue.



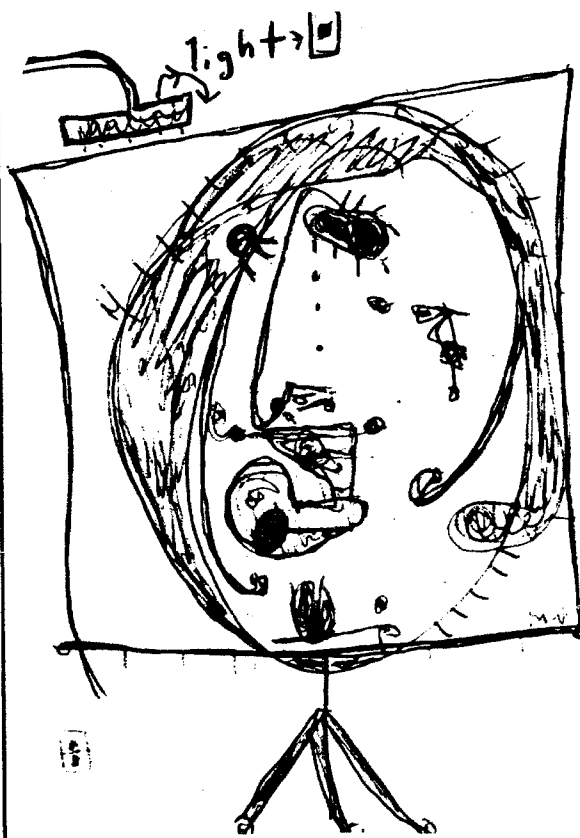
ALAS, EVEN SNAKE the
family dog, doesn't have
a clue



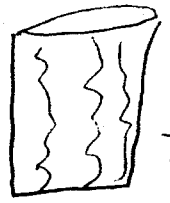
Miraculously, Clyde
Survived, IN fact it
Knocked some sense
INTO him



However Clyde had a New
Problem, He was flatter
than a Pancake.
Someone slid him under
his door, But his family
didn't have a clue



ahhhggg
SOCIAL
Pressure

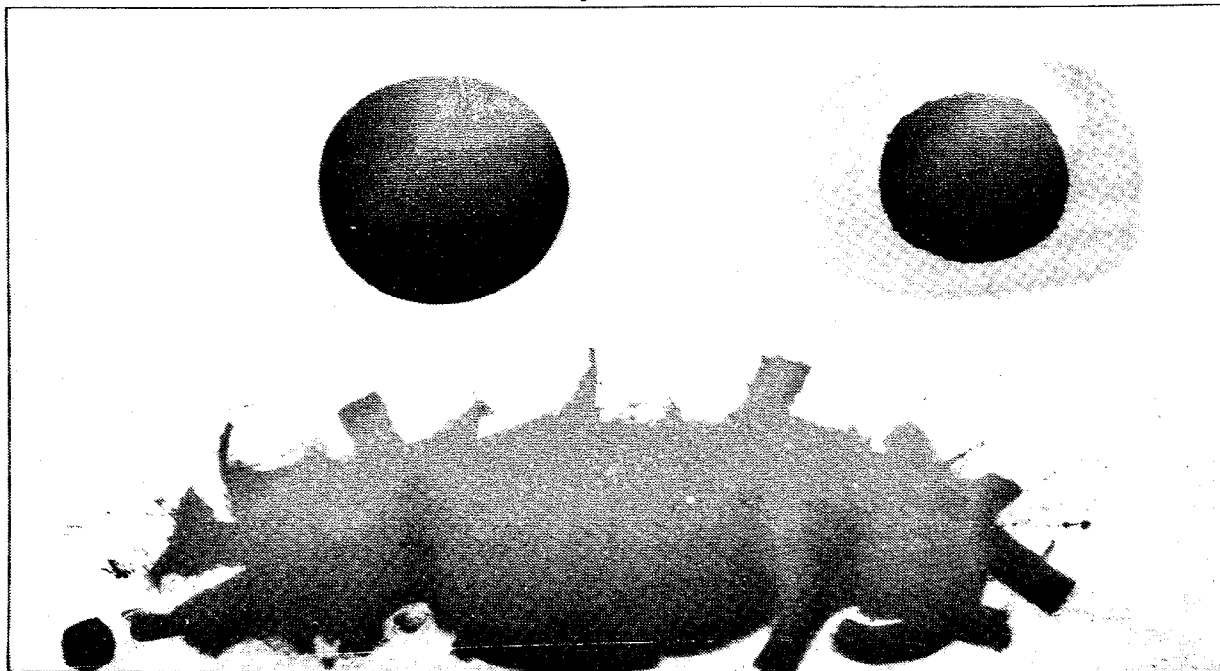


Stony Brook
is my favorite
hunting ground!



Post-War Abstractions

Paintings and Monotypes from Adolph Gottlieb

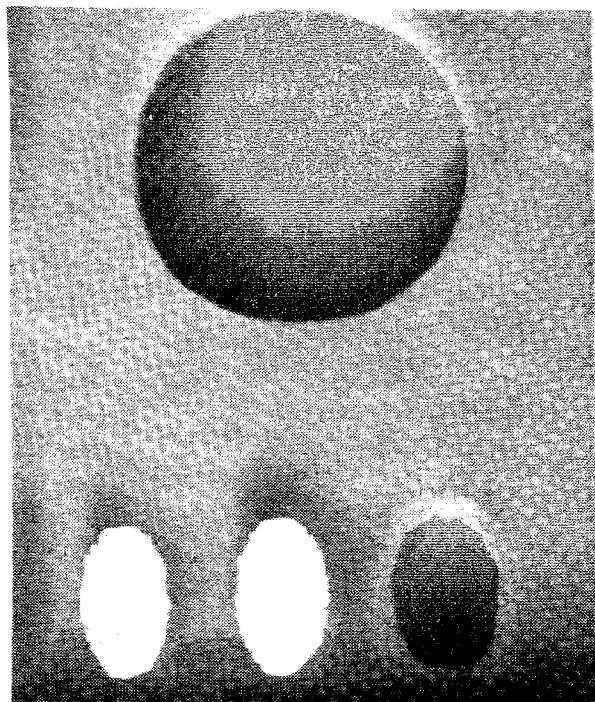


Ochre and Black, 1962
Oil on canvas, 78 X 132"

by Rick Teng

Epic Art

Curated by Stephen Polcari,
New York director of the Smithsonian Institution's
Archives of American Art.



One, Two, Three, 1964
Oil on canvas, 132 X 78"

Childlike innocence, I thought to myself as I viewed the works of Abstract Expressionist Adolph Gottlieb. It was exciting to see actual works from a famous artist of the 20th Century at the University's Art Gallery.

Adolph Gottlieb was one of New York's Abstract Expressionists. This group of American artists, formed during the second world war, sought to express their vision of a world engulfed by wars and depression. Their brush techniques and their philosophy, like Europe's Cubists and Dadaists, were used as vehicles for their journalistic reporting. Glimpses of the disasters of wars and depression were expressed through the use of the brushes and the colors they carried. Fear, anger, protest, hope, etc. have made their way

onto the palettes (and buckets) of these artists. The wedlock of painting techniques and colors served well the method of Abstract Expressionism in ways more vibrant than the styles of its European relatives. The spontaneity of style and a compositional manner full of exploding energy were known as "drip paintings." Abstract Expressionism is certainly monumental, and epic art. Gottlieb's works, however, are minimal in effect.

The first painting of the *Epic Art* series of the two-part show is called *Aftermath*, done in 1959. It is oil on canvas and resembles an enormous watercolor composition. His "Imaginary Landscape" series came into mind. The loosely painted misty gray space and a single orange circle on the top center of the canvas effortlessly instilled an apocalyptic air. Gottlieb examined the human condition in the "aftermath" of disaster. The smokiness of the gray space echoes the silence of an empty battlefield. Desolation shapes this impressionistic forecast expressed with an insistence to see through the eyes of a child.

The next *Epic* painting is *Ochre and Black*, finished in 1962. It is oil on canvas. But instead of depicting a landscape, it is rather a self-portrait as if it was drawn by a child for a psychology experiment. The vanilla color skin, the round black eyes (both eyes have black pupils within them; the one on the right is tan and slightly larger) and the dilated pupils reminded me of Bill the Cat. The mouth is composed of thick brushstrokes, which finally completes a face of a kid who has just finished chocolate ice cream, or a person with a bloody mouth. The large scale of the work creates an effect of individual forms, transforming the blotted eyes and mouth into basic forms.

One, Two, Three, made in 1964, is oil on canvas. This piece is from his *Bursts* series, which he began in 1957. Four balls are ordered in space. The minimal effect moves this painting away from earlier works of entrapment and violence that were common in most Abstract Expressionists. Now a sense of peace gives way, a sense of construction and hope retailed beneath a healing sun. The ever-presence of enormous Rorschach-like images catapult the viewer into a different frame, as if he is standing amidst the room of a giant post-war child filled with the child's ink drawings.

Labyrinth #3, done in 1954, is oil on canvas. It is a terrific blend of yellow orange strings and black steel girders intertwined, resembling somewhat a crazy highway system as seen from above. This work "expands the basic structure of Gottlieb's *Pictographs* - criss-crossing horizontal and vertical compartments representing an archetypal pictorial form...into dynamic moving space. Human experience...had constituted Gottlieb's contribution to the theme of imprisonment and entrapment pervasive among the Abstract Expressionists.." (Adolph Gottlieb, *Epic Art*, Stephen Polcari).

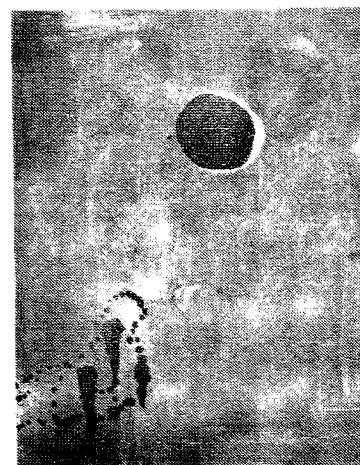
Triptych, done in 1971, is acrylic on canvas, and is a three-panel work reminiscent of the earlier *Bursts* series. Gottlieb manipulated colors and forms and produced a revealing blueprint of his mind. The tan background pours out into its surroundings with warmth and pleasantness as dark gray patches on the lower right side of the triptych "evokes another

constant pervasive image of Gottlieb's era - footsteps. Footsteps were signs of the past...that set the course for today." (AGEA, Polcari)

Open Above, done in 1973, is a fun mixture of study and play on forms and colors. On a watery but smooth gray surface, three bars of yellow, orange and red on the bottom of the painting slowly turn up the heat of emotion up while tic-tac-toe figures above are crowded together like disassembled stick-figures.

The Monotypes of Adolph Gottlieb

Organized by Sanford Hirsch,
director of the Adolph and Esther Gottlieb Foundation.



Untitled, 1973

study of forms and colors. Why were they shrunk? Gottlieb had a misfortune in 1970 when he was paralyzed in one arm from a stroke. His goal to paint even larger scale paintings dimmed when he was unable to produce large works as he was confined to a wheelchair. But this did not stop him from trying. Gottlieb had his assistants prepare the canvas, paints and positioning of the area to paint so he can move as little as possible. Gottlieb's mastery of color manipulations remains undiminished. The interplay of colors on forms and space wheels around in great psychological motion as objects become symbols (with characteristics of their own) and space becomes a cerebral landscape. On the other hand, each work looks like a self-portrait, a face, whether of a human, or a cyclop.

But all this changed when art dealer Brooke Alexander brought a press to Gottlieb's East Hampton studio in the Spring of 1973 so Gottlieb could make small scale works on selected quality papers. This was the beginning of the *Monotypes* series. Gottlieb was satisfied that he was able to do the work himself, and he continued to do so until his death in March of 1974.

In the *Monotypes*, like his *Pictograph* etching series of the 1940's, "line merges with and transforms itself into and out of images. Transformation and a parallel concept - the nature of actuality versus interpretation..." (*Monotypes of Adolph Gottlieb*, Sanford Hirsch) The personas of the circle, once again dominant in this series, seem to affect their environment, or vice versa, and "...became an icon many viewers interpreted as the sun, while others saw it as a reference to the Buddhist concept of yin and yang; still others saw a symbolic earth poised as a counterpoint to the blast of nuclear Armageddon, or a manifestation of sexual tension and release." (MAG, Hirsch) It is zen-goo-goo, so to speak. The "Imaginary Landscapes" came back into mind as the circle and space become sun and sky.

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