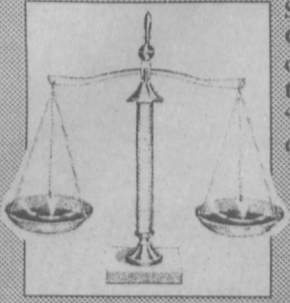


### COURT DECISION



State Appellate Court rules in favor of the university in the controversial "open meetings" case.

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### IT'S BACK!



International Theatre Festival will present shows from Argentina, Kenya, Scotland, the U.S.S.R., and more.

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### THE MIKADO



Gilbert and Sullivan fans, rejoice! Ko-Ko and Yum-Yum are coming to the Staller Center for the Arts, Saturday, May 11.

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# UNIVERSITY AT STONY BROOK • SUNY • CURRENTS

MAY 1991

VOLUME 9 NUMBER 4

## FOCUS: BOOKS AND AUTHORS



An actress performs in *Harish Chandra*, a play based on the Bhagavad Mela, the classical theatre form of the state of Madras.

## Indian Theatre: Traditions of Performance

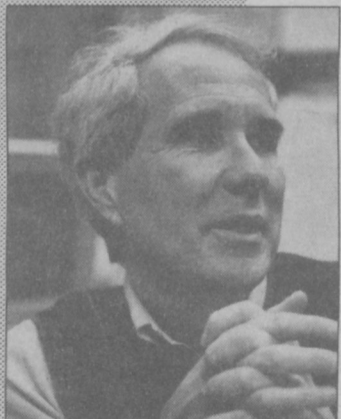
by Gila Reinstein

"When you first land in India, you're struck by the sun, by the color. Everything is so different from what you've seen elsewhere. My initial attraction was to the color, the vibrancy, the ambiguity of the culture. What got me started was—I couldn't help myself. India is a magnet that draws you," says Farley Richmond, chair of the Department of Theatre Arts. Richmond will leave for India in July, to spend six months studying village theatre at the Kalamandalam, a cultural center for the state of Kerala in southwestern India.

Sponsored by the American Institute for Indian Studies, Richmond will explore "how gesture is part of theatre performance and ritual. Is it a language or a part of dance?" Richmond asks. His study will investigate "gesture and language, the semiotics of the theatre. It has never been studied from that point of view before. In the past, all the studies were descriptive, never analytical."

Speaking of Kerala and the little village of Cheruthuruthy where he will stay, Richmond says, "it is a region of teak, tea and palm trees—semi-tropical and very beautiful." He takes out a map of India to show where Cheruthuruthy lies, but the village is not on it. Too small, too out of the way. A book of photos of the area shows lush landscape, a village set on waterways, boats plying the canals. In Kerala he will need to communicate in Malayali, which he is studying and says he reads better than he speaks.

Richmond's office at Stony Brook is crowded with books about  
*continued on page 10*



Farley Richmond  
MAXINE HICKS



Actors from New Delhi's National School of Drama present *Surya Ki*, a Sanskrit play.

*"My initial attraction was to the color, the vibrancy, the ambiguity of the culture.*

*What got me started was—I couldn't help myself.*

*India is a magnet that draws you."*



## FOCUS: BOOKS AND AUTHORS

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*Studying colleagues as writers for twenty years has convinced me that productive writers quietly solve some of life's toughest struggles. Perhaps because writing is mysterious, unstructured, and subject to procrastination, those who tame it show enviable strengths.*

— Robert Boice  
professor of psychology  
and director of the  
Faculty Instructional Support Office

## Convocation Address

The complete text of Provost Tilden G. Edelstein's Convocation Address, "Two Years Before the Mast, II," can be found on page 20.

## Coming Next Issue

## FOCUS: COMMENCEMENT



HBD PHOTOGRAPHY SERVICE

Commencement  
May 19, 1991

Scenes from the past... This year's commencement will be held in the new Indoor Sports Complex.



MAXINE HICKS



MAXINE HICKS

In June *Currents* will focus on the graduates, the honors and the ceremonies of the 31st commencement at Stony Brook.

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The University at Stony Brook is an affirmative action/equal opportunity educator and employer.



# SUNY Wins Appeal in Open Meetings Case

In a victory for scientific investigators, the Appellate Division of the state Supreme Court has ruled that the state Open Meetings Law does not apply to a research committee created by the State University of New York to ensure compliance with the Federal Animal Welfare Law.

In a unanimous decision, the Appellate Division, Second Department ruled that the Institutional Animal Care and Use Committee (IACUC) of the State University of New York at Stony Brook is advisory and

is not a "public body" under the Open Meetings Law. Therefore, its meetings need not be open to the public.

The court held that the IACUC does not perform a governmental function, observing that both public and private research facilities are required by federal law to create such committees to review applications for research involving animals.

It is "manifestly apparent" that Stony Brook's IACUC is not involved in "deliberations and decisions that go into the making of public policy," the court stated. Rather, "the public policy involved in this case already has been established by the United States Congress in enacting the Animal Welfare Law."

With respect to the review of applications, the judges observed that the IACUC functions as an advisory body for the institution's chief executive officer. "This

is not an exercise of the power of the sovereign and hence is not a governmental function."

The Appellate Division's ruling reverses a 1989 decision by Supreme Court Judge Robert W. Doyle in a proceeding initiated by the American Society for the Prevention of Cruelty to Animals and Bide-A-Wee Home Association.

In a related proceeding, the ASPCA and Bide-A-Wee Home Association are seeking access to the Stony Brook IACUC's records under the state Freedom of Information Law (FOIL). In that case — which is under appeal by Stony Brook — the Supreme Court of Suffolk County ruled that FOIL applies to all information except researchers' names and addresses in research applications submitted by investigators to the IACUC.

Stony Brook officials are pleased by the

Appellate Division's ruling.

"We appealed the Supreme Court's decision both because we felt it had no basis in law and because we feared that 'animal rights' activists would improperly use the access provided by the Open Meetings Law to impede a wide range of research activities that have enormous potential to save lives," said Stony Brook President John H. Marburger. "We are gratified that the Appellate Division has affirmed our argument that the state Open Meetings Law has no applicability to the Institutional Animal Care and Use Committee. It is an important victory not only for investigators at Stony Brook, but throughout the SUNY and CUNY systems."

The decision was written by Judge Thomas R. Sullivan, with Judges Joseph J. Kunzeman, William C. Thompson, and Albert M. Rosenblatt concurring.



Paul Adams, director of the Howard Hughes Medical Institute Research Laboratory and professor of neurobiology, has been elected a fellow of the Royal Society, the premier scientific society in England. A 1986 MacArthur Award winner, his research focuses on how nerve cells communicate.

## Leading Physicists Bring Search for Unified Field Theory Back to Stony Brook

Physicists are convinced that everything in the universe can be explained by four fundamental forces.

What they haven't found is a way to explain how these forces — gravity, electromagnetism and the "strong" and "weak" forces within the nucleus — fit together. The "unified field theory" remains a kind of Holy Grail.

For one week, May 20-25, 120 of the world's top theoretical physicists will bring their quest to Stony Brook. "Strings and Symmetries 1991," hosted May 20 to 25 by Stony Brook's Institute for Theoretical Physics and Department of Physics, will explore such abstractions as conformal field theory, W-gravity, harmonic superspace, matrix models and topological gravity.

Underlying all of the discussion will be string theory, which came into prominence in the mid-1980s. Developed by, among others, John Schwarz of the California Institute of Technology and Michael Green of Queen Mary College in London, string theory suggests that particles in the nucleus behave more like a vibrating string than mere points. It enabled physicists to unify the two pillars of their field — the general theory of relativity (1917) and the theory of quantum mechanics (1927) — into a workable theory of "quantum gravity."

It was a major breakthrough, but "we are still like Mr. Magoo stumbling around in the dark," notes Peter Van Nieuwenhuizen, co-director of the conference with Warren Seigel, professor in the Institute of Theoretical Physics. "We know the basic facts and we feel that we are in the presence of something awesome, but we haven't been able to get our fingers around it."

Van Nieuwenhuizen, leading professor of physics at Stony Brook, himself made a major contribution to the field in 1976 with the theory of "supergravity," an extension of general relativity he proposed along with colleagues Daniel Freedman, formerly at Stony Brook and now at Massachusetts Institute of Technology, and Sergio Ferrara, with CERN in Geneva. The same idea was proposed shortly afterwards by Stanley Dever of Brandeis University and Bruno Zumino, now with the University of California, Berkeley.

Schwarz, Van Nieuwenhuizen, Siegel, Ferrara, Freedman and Zummno are among those delivering papers at the May conference. Also reporting on their work will be two prominent Russian theorists, Alexander Zamolodchikov and Alexander Polyakov, and several highly promising young physicists, including Eric Verlinde and Robert Dijkgraaf of Princeton, and Alexander Sevrin and Karel Schoutens of Stony Brook. Other prominent participants include C.N. Yang, Nobel laureate and director of Stony Brook's Institute for Theoretical Physics, Edward Witten, winner of the 1990 Fields Medal, and David Gross, winner of the Dirac Medal.

The group gathering next month held its first annual meeting at Stony Brook in 1979, shortly after publication of the "supergravity" paper.

## Bad Weather? No Problem

### May 19 Commencement to Be Held Indoors

For the first time in more than a decade, Stony Brook's commencement will be held indoors, a move that guarantees undergraduates will have a ceremony, rain or shine. Commencement will begin at 1 p.m., Sunday, May 19, in the Indoor Sports Complex.

The ability to schedule the event regardless of weather was made possible by completion of the Indoor Sports Complex last fall. The facility seats more than 5,000.

"I still remember the first graduation I ever ran," recalls Ann Forkin, director of the Office of Conferences and Special Events, which coordinates all phases of commencement. "The skies opened and it poured, which meant that everything outdoors had to be cancelled. The only commencement exercises that were held were for those getting their doctorates and they got their hoods in the gymnasium hall. The undergrads were left with only departmental ceremonies. Now that we have an indoor facility, that can't happen."

At a time of fiscal constraint, the indoor ceremony is also expected to reap savings in labor costs, since the Indoor Sports Complex has built-in bleacher seating. The outdoor ceremony requires workers to set up 10,000 rented chairs at a cost of more than \$8,000 plus labor.

Unlike past years, the indoor ceremony will require tickets — two per person for bleacher seats — in the Indoor Sports Complex main arena. Non-ticket holders will be able to watch the event on a large screen television to be set up in the old gymnasium, where an additional 1,700 seats will be available. Doors at both locations will open at noon. Seating in the gymnasium

will be on a first come, first served basis.

Parking for those with disabled identification will be in the Chemistry lot. All other vehicles will be directed to the South P Lot from which there will be continuous bus service to the Indoor Sports Complex. The main and north entrances will be closed to all vehicular traffic from 12:30 p.m. to 1:30 p.m. A special Information Line phone number (632-7787) will be in service on commencement day to provide general information.

AIDS researcher and educator Mathilde Krim and novelist Isabel Allende will be the honorary degree recipients at this year's ceremony. Krim will deliver the commencement address.

Krim became involved in AIDS research through her work with interferons, natural substances which proved effective in treating certain viral diseases and several forms of cancer, including Kaposi's sarcoma, a cancer common in patients with AIDS. Later, she also dedicated herself to increasing public awareness of AIDS.

Krim founded the AIDS Medical Foundation (AMF), the first private organization concerned with fostering and support-



Mathilde Krim



Isabel Allende

ing AIDS research. In 1985, AMF merged with a California-based group to form the American Foundation for AIDS Research (AmFAR), the only private, non-profit national organization devoted to AIDS research, education for AIDS prevention and the development of AIDS-related public policies.

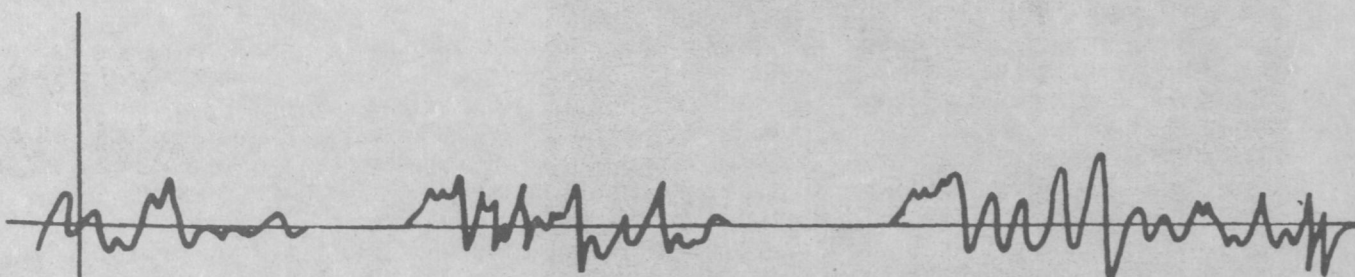
Allende is the author of several novels, including *The House of Spirits*, *Of Love and Shadows* and *Stories of Eva Luna*. She also has written several plays and stories for children. She is currently teaching creative writing at the University of California at Berkeley.

Allende is the niece of former Chilean President Salvador Allende, who was assassinated in 1973 as part of a military coup against his socialist government. Isabel Allende had been a noted journalist in Chile before she and her family fled to Venezuela. Her memories of her family and country became the genesis of *The House of Spirits*, her first novel, which received critical acclaim from *The New York Times* and *The Washington Post*. The book has been compared to Nobel Prize winner Gabriel Garcia Marquez's *One Hundred Years of Solitude*.





# THE AGE OF ELECTRONIC MESSAGES



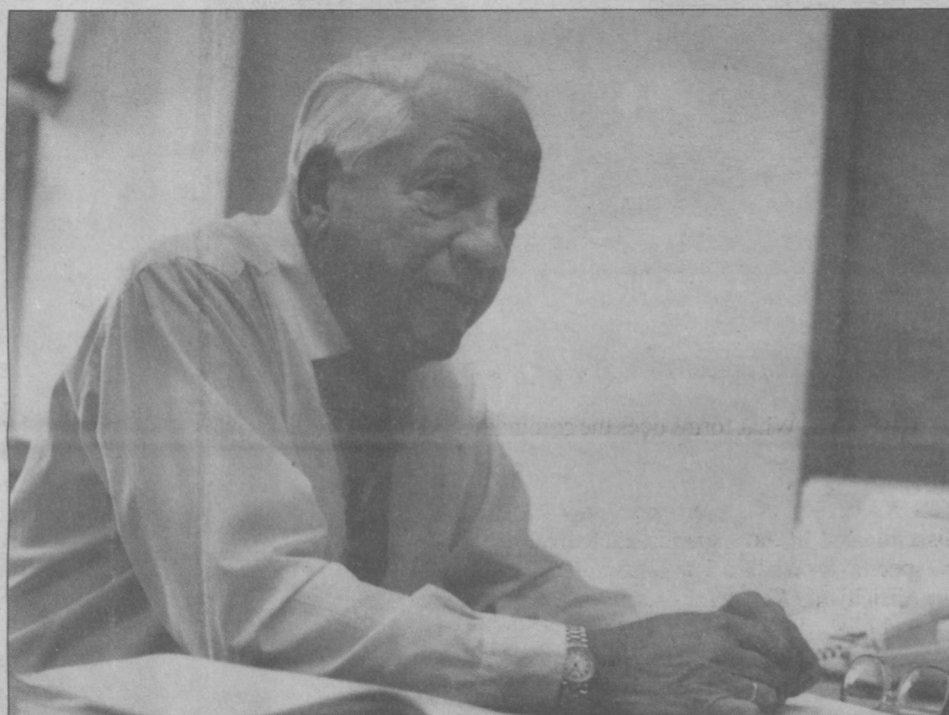
Graphic published by MIT Press, © 1990.

**J**ohn G. Truxal came to Stony Brook from the Polytechnic Institute of Brooklyn in 1972 to teach electrical engineering in the College of Engineering and Applied Sciences. His responsibilities soon broadened to include the development of a program to bring liberal arts students and technology together.

From a modest beginning in 1973, he and his colleagues have developed a program through the Department of Technology and Society, offering a range of courses that accomplish that mission. In a typical year, about 50 percent of the students graduating from Stony Brook have taken at least one course in this area.

Truxal's newest book, *The Age of Electronic Messages*, was published in 1990 by McGraw Hill as part of the New Liberal Arts (NLA) Series, funded by a grant from the Alfred P. Sloan Foundation. Truxal retired from teaching on January 1, 1991, but still works for the SUNY Research Foundation and is involved with the NLA program, along with colleague Marian (Mike) Visich, Jr.

Visich, associate dean of Engineering, is on sabbatical this semester. Visich came to Stony Brook in 1974, also from the Polytechnic Institute of Brooklyn, with a background in aeronautical engineering.



John Truxal

**CURRENTS:** What is the point of teaching liberal arts students about technology?

**TRUXAL:** We're trying to get students involved in creative, imaginative activities that expand the meaning of a liberal arts education. We find that students gain an understanding that learning about technology is possible and fun and enriches whatever you do in work and leisure. Most college freshmen are convinced that they don't like science and can't do it. We give them confidence and the ability to go out and learn on their own. Our goal is not to complete their education, but to give them the tools to continue learning after they graduate.

**CURRENTS:** How does the Department of Technology and Society achieve that goal for students at Stony Brook?

**VISICH:** The Department of Technology and Society is an interface between the College of Engineering and Applied Science and the College of Arts and Sciences. We offer a series of courses on technological literacy and quantitative methods for liberal arts students. We also offer a minor in technology and society for liberal arts and engineering students. Every year, about 25 students graduate with this minor. And about half the graduating seniors have taken at least one course [in this area].

**CURRENTS:** Who are the students you target?

**Visich:** We want to get non-engineering personnel to feel comfortable about technology. A lot of English majors or economics majors are afraid of technology. We want to

give them an experience that will help them feel comfortable with it. A lot of our students will end up in government and have to make decisions about technological matters.

**CURRENTS:** How did the program get started at Stony Brook?

**VISICH:** In 1973 we inaugurated the first course that bridged the gap between technology and the other academic disciplines: "Man, Technology and Society." The following year 250 students were enrolled in the course, and by the year after, 450 students had signed up. [Today over 1400 students a year enroll in 14 different courses that offer them academic exposure to modern technology.]

**TRUXAL:** In 1977 we were established as a department. Brown, Penn [University of Pennsylvania], Princeton and Stanford already had done this. We felt that a general education ought to include some understanding of technology. We also offer a master's degree, an M.S. in Technological Systems Management, for people who will go on in industrial management, computers and education, waste management systems.

**CURRENTS:** How did Stony Brook become involved with the Sloan Foundation's New Liberal Arts project?

**VISICH:** In the 70s we became involved with the Sloan Foundation, working on a project on minorities in engineering. We developed curriculum at the secondary school level in science, math and communication, to encourage minority students to study engineering. The project ended

in the late 70s, and Sloan was looking for a new program to support. These programs are on the order of 10 years, \$20 million investments. They asked John and me to run a workshop for liberal arts faculty and administrators, to talk about technological literacy for liberal arts students. A vice president at Sloan, Stephen White, wrote "The New Liberal Arts," a paper that was well accepted. Sloan made a commitment to the New Liberal Arts (NLA) program. They invited 30 of the most prestigious liberal arts colleges to submit proposals for incorporating technology into liberal arts programs. They used SAT scores as the basis for inviting colleges to join.

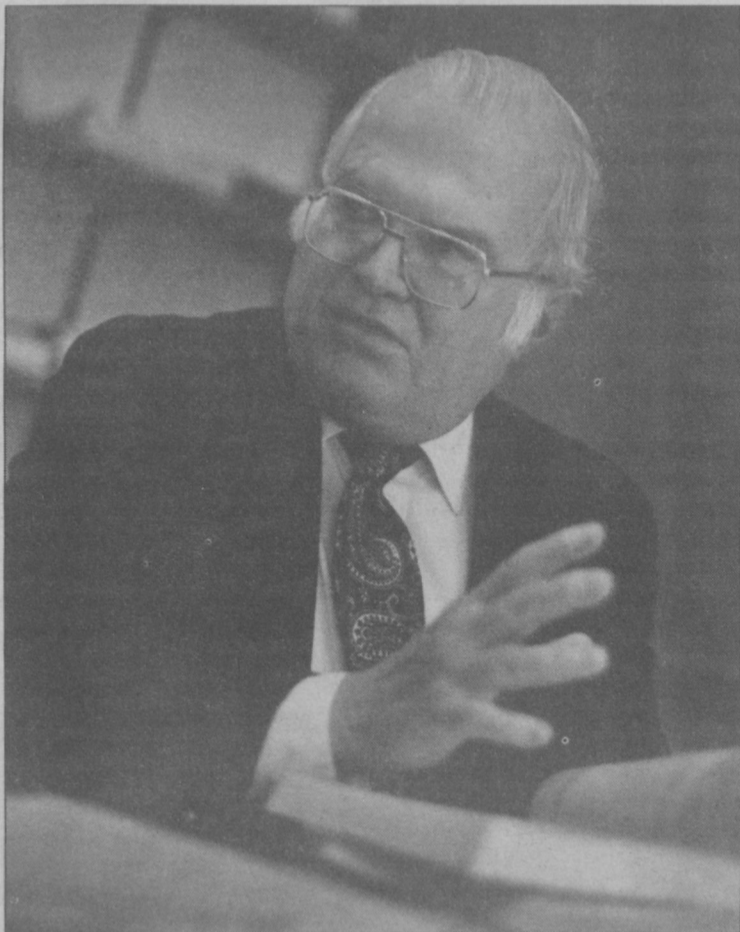
**CURRENTS:** What is Stony Brook's connection to the Sloan Foundation NLA project?

**VISICH:** We were funded as the university center to support the New Liberal Arts program. Our job is to coordinate and communicate among the universities and colleges involved. There are now 35 colleges, including 12 historically black colleges, and 15 universities in the program.

**CURRENTS:** How do you carry out this mission?

**TRUXAL:** Our job is not to tell anybody what to teach, but to make programs and ideas available to people at other colleges. People have developed fantastically exciting programs: for example, at Williams College there is a course in chemistry and crime. At Middlebury College, over half the students take a course that deals with modern applied physics. We solicit information, gather it, edit and





Marian Visich, Jr.

select, and then communicate it to other institutions.

**CURRENTS:** What forms does the communication take?

**TRUXAL:** The NLA program now has published and disseminated 14 monographs, each about 100 pages long, on specific topics like *Bar Codes and Their Applications* [by Visich] and *Feedback—Automation* [by Truxal]. We have published 13 extended syllabi, detailed descriptions of successful courses. And there is the monthly newsletter [NLA News, containing articles, conference announcements, notices of new journals and more]. The program has generated five textbooks.

**CURRENTS:** Tell us about your new book in the NAL series.

**TRUXAL:** The newest book, *The Age of Electronic Messages* [by Truxal] is the first in the series to come out of Stony Brook. It derives from a course that we've given here, now taught by department chair Tom Liao. The course, "Cybernetics," deals with communications technology.

**VISICH:** The beauty of the book is, if you open it up—and it's a very complicated topic—there are very few equations. Many students have math anxiety. This is presented from the point of view of trying to have students understand the technology without getting bogged down in the mathematics.

**CURRENTS:** What is the circulation of these NLA publications?

**TRUXAL:** We have distributed 11,000 of the monographs and 8,000 syllabi.

**CURRENTS:** Do you sometimes feel you are preaching the perfection of the world through technology?

**VISICH:** All this is not a whitewash of technology. We want students to be able to discuss the impact of the negative aspects of a technology like nuclear power, the possibility of a radiation accident and the impact of alternative technologies, like mining coal—the costs and risks. We want students to consider all aspects, all alternatives, when they make decisions.

—Reinstein

## Wrestling with Writing

By Robert Boice

Writers typically get bad press. Of course, they create much of their negative image by portraying themselves as recluses and curmudgeons. Could it be that they are hiding something?

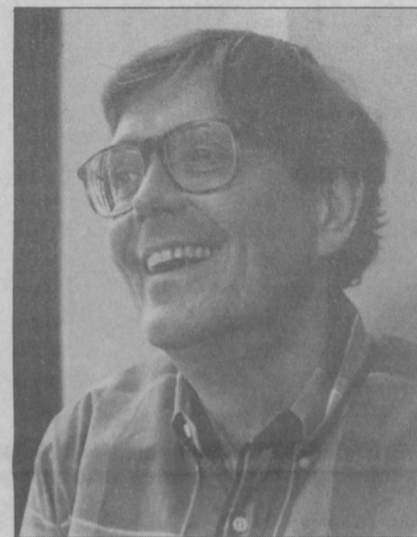
Twenty years of studying colleagues as writers have convinced me that productive writers quietly solve some of life's toughest struggles. Perhaps because writing is mysterious, unstructured, and subject to procrastination, those who tame it show enviable strengths.

One domain where productive writers shine is in the results-first approach to getting things done. They unhesitatingly plunge into writing tasks, expecting to discover what they have to say as they see what they write. To put it another way, they have learned to let motivation and solutions follow in the wake of involvement. They tell me that "If I had waited until I had enough time or until I felt in the mood, I might still be waiting."

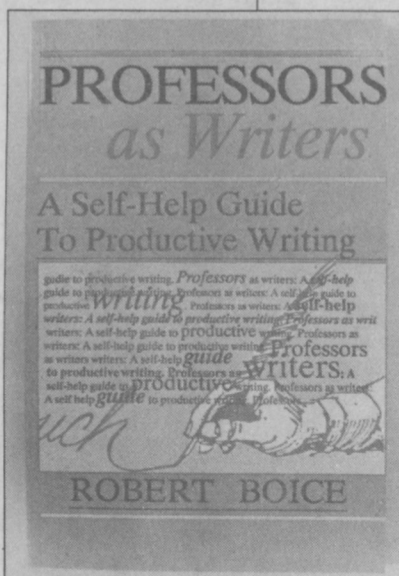
Another strength of productive writers is their sense of priorities. They have learned not to make writing an artificially high priority (our highest priorities including New Year's resolutions are unlikely to translate into action because we link too much urgency and perfectionism to them and, then, avoid them). Instead, productive writers simply devote brief segments of workdays to writing. While they stick to writing, they limit it to specific times so that it doesn't interfere with other important things like socializing, exercising, and teaching.

A third good quality of productive writers follows from the second. They, better than most people, balance time and energy spent on writing with other important daily activities, managing to do each of them during the busiest days. This means that they avoid writing in binges; by eluding binges, they escape the experience of writing done hurriedly, under deadlines, and with fatigue. And, because they don't binge, they dodge a surefire sign of unproductive people, busyness displays.

One more thing. These exemplary writers are not haughty about managing writing amid balanced and happy lives. Their habits are, they note, little more than simple necessities for writing while having much of a life beyond writing. In the process, they find that they actually make more time for other things; moderation in writing leads to moderation in other things. The rest of us, those of us trying to find time for writing, for taking up a hobby or exercising, might learn something by befriending a writer.



Bob Boice



PHOTOS BY MAXINE HICKS

Robert Boice is professor of psychology and director of the Faculty Instructional Support Office.





# Amiri Baraka — Back in Print

For over 30 years, Amiri Baraka has occupied a controversial role in American literature. He has spoken out on racism, poverty and socialism, jazz, education and the African American experience. His avant garde style and passionate views have intrigued and enraged readers. Since 1979 he has taught in the Africana Studies Program at Stony Brook, where he continues to excite and inspire students.

A major new anthology of Baraka's work is about to be published, edited by William J. Harris, associate professor of English at Stony Brook. The reader, available in June, will include poetry, drama, fiction, autobiography, speeches, essays and music criticism.

**Dutchman**, the 1964 play that is probably Baraka's best-known work, is included in the collection, and so are several previously unpublished pieces, including essays on James Baldwin and Jesse Jackson and an epic poem-in-progress, "Why's/Wise."

"This book shows the entire Baraka — poet, jazz critic, novelist, short story writer," says Harris. "The reader will realize his incredible dimensions. Baraka is a major 20th-century writer. This book gives you a sense of his entire career." Although about 500 pages long, it represents "only a small fragment of his work," Harris notes.

For Baraka, the most important aspect of the book is its range. He says, "presenting my work in this context will give people the opportunity to see the full spectrum."

Baraka's career has spanned several literary and political movements. He has produced 12 books of poetry, 26 plays, eight collections of essays and two works of fiction. Born Everett LeRoy Jones in Newark, New Jersey, in 1934, he attended Rutgers and Howard universities, served in the United States Air Force, and settled in Greenwich Village in the mid-50s, where he began writing Beat poetry under the name LeRoi Jones. Following the assassination of Malcolm X in 1965, Baraka dedicated his work to black cultural nationalism. Soon after, he changed his name to Amiri Baraka ("blessed prince").

In 1974, Baraka renounced black nationalism, calling it

*"I thought it would be  
an interesting idea to have  
one of my colleagues,  
familiar with my work,  
coedit the book.  
That kind of scholarship  
complements the creative work."*

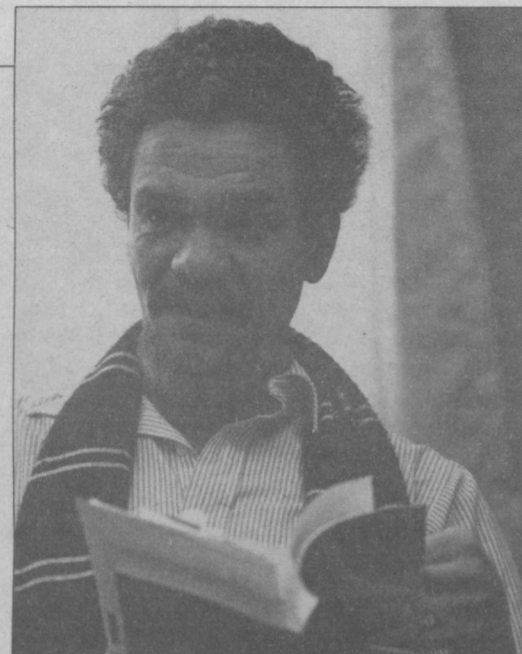
— Amiri Baraka

racist, and allied himself with international socialism. He considers himself a Marxist.

Baraka has been awarded Guggenheim, Rockefeller Foundation and National Endowment for the Arts fellowships, the American Book Awards' Lifetime Achievement Award and the Langston Hughes Award of the City College of New York.

In the preface to the *LeRoi Jones/Amiri Baraka Reader*, Baraka comments, "My writing reflects my own growth and expansion, and at the same time the society in which I have existed throughout this longish confrontation. Whether it is politics, music, literature, or the origins of language, there is a historical and time/place/condition reference that will always try to explain exactly why I was saying both how and for what."

Harris's interest in the writer goes back to his graduate school days at Stanford University, where he completed a



William Harris



doctoral dissertation in 1974 on Baraka. His critical study, *Poetry and Poetics of Amiri Baraka: The Jazz Aesthetic*, was published in 1985.

This new book grew out of a casual conversation between author and editor. Harris was teaching a

course on contemporary African American writers and having a hard time locating Baraka's books in print. According to Baraka, "ever since I became a Marxist, a lot of my books have gone out of print."

Harris expressed his interest in editing a reader, and Baraka urged him to contact Thunder's Mouth Press, where such a project was in the works.

Baraka calls Harris "a serious and imaginative scholar. I thought it would be an interesting idea to have one of my colleagues, familiar with my work, coedit the book. That kind of scholarship complements the creative work." Harris took charge last summer, organized the book chronologically, negotiated with Baraka about the contents, and the results will be available in bookstores soon.

Harris found Baraka "wonderful to work with. He's extraordinarily objective about his career. His public presence is dynamic, electrifying, but actually he is a quiet person and easy to work with."

What are his personal favorites in the collection? Harris says *Dutchman* is Baraka's "single greatest work," and finds it "profound, mythic. I always read it with joy." Besides that, his favorite sections are the autobiography and the essay on Jesse Jackson.

Baraka is "always a revolutionary artist at some level. He has always been pushing for the edge audience, but he speaks to anybody who wants to change the world. His is an original voice, a voice that comes out of jazz," says Harris. "He has a lyric gift and an interesting mind."

Floris Cash, chair of the Africana Studies Program, says of Baraka, "A lot of writers today give credit to Amiri Baraka. He influenced and he's still influencing young people." She adds, "So much that I read from African American or American history or ethnic studies of the 60s and 70s includes something by Baraka. I've overwhelmed by the fact that his work has been published in so many places across the board."

Harris, who has taught at Stony Brook for 13 years, is currently working on a book about the experimental fiction of Ishmael Reed and is editing the contemporary section of the McGraw Hill anthology of African American literature, to be published in 1994.

—Reinstein

## Evaluating Junk Bonds

Junk bonds, the high yield investments that came to stand for the greed of the 1980s, the ones that got financier Michael Milken into trouble and caused Drexel Burnham Lambert to tumble, get their day in court in Glenn Yago's new book, *Junk Bonds: How High Yield Securities Restructured Corporate America*.

Yago, director of the university's Economic Research Bureau, writes that contrary to popular opinion, junk bonds improved the productivity and competitiveness of corporate America.

"In the late 1970s the color of the biggest blue chip stocks began to fade as investment grade companies steadily lost jobs and American industry faced a competitive decline," writes Yago. "Meanwhile, companies that raised funds in the junk bond market created jobs four times faster than the economy as a whole, experienced one-third greater growth in productivity, 50 percent faster growth in sales and about three times faster growth in capital spending."

According to Yago, all this was unheard of before junk bonds made their controversial debut. In the past, only the top 800 corporations had a credit history that qualified for investment-grade financing. Junk bonds, he claims, helped the remaining 95 percent of the nation's firms, who were allowed to borrow money based on future performance.

To prove his point, Yago takes a look at a number of high yield companies, pre-buyout and post-buyout performances of a host of leveraged



Glenn Yago

buyouts (LBO), and case histories of a selection of LBO transactions. He also details findings of over 1,100 factories involved in more than 100 LBOs. "CNN, Holiday Inn and The Limited all grew up with junk bonds," says Yago.

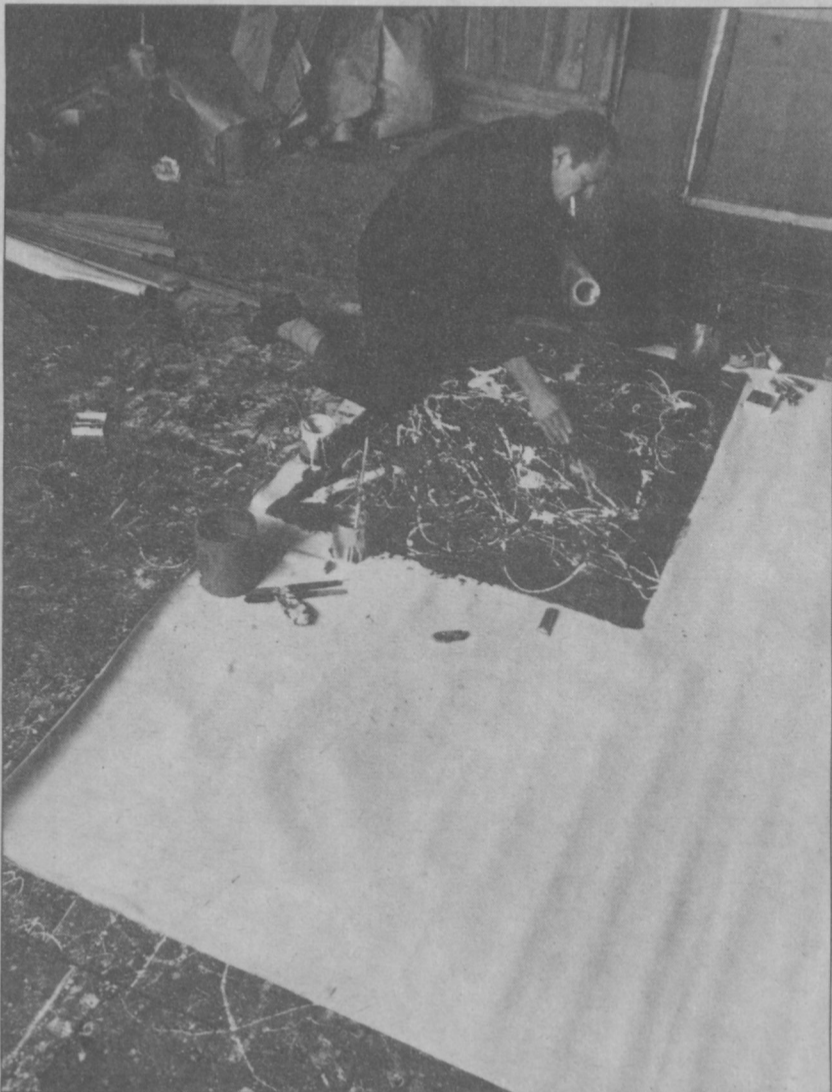
"Until now, no one has systematically studied the technologies used to finance corporate America in the 1980s," says Yago, whose book was submitted to U.S. District Court Judge Kimba M. Wood before she sentenced Milken to prison. Yago calls Milken's sentencing a "witchhunt."

According to Yago, the future of junk bonds is now uncertain, but he does issue a warning. "A country that finances on the basis of past performance," he says, "will never finance the future."

—Volkman



# Long Island as a Microcosm of America



Jackson Pollock, 1949.

ARNOLD NEWMAN



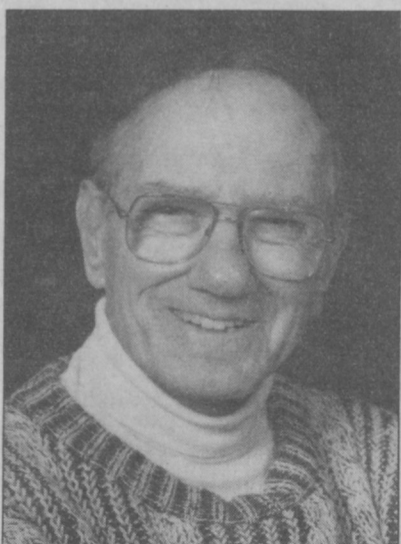
Fall 1990  
Volume 3 • Number 1

MAXINE HICKS

by Carole Volkman

Roger Wunderlich, editor of the *Long Island Historical Journal*, says the two historical figures he admires most are Lion Gardiner, settler of Gardiner's Island, and Josiah Warren, founder of Modern Times, a free-spirited utopian community located where Brentwood stands today.

Both Gardiner and Warren were rugged individualists. According to Wunderlich, Gardiner's ability to get along with the Native Americans prevented war between them and the early European settlers of eastern Long Island.



Roger Wunderlich

Wunderlich, a feisty 76-year-old scholar, is no stranger to breaking the rules of convention. "I'm an anarchist at heart," says Wunderlich. "I believe that each person is capable of directing himself." A former sales representative in the publishing industry, Wunderlich decided, well into his sixties, that it was time for a change. He quit his job, enrolled at Stony Brook and earned a master's degree in American history at 68 years of age. Three years later he received his Ph.D.

For Wunderlich, historical research has become the direction in his life. On the brink of a new career at an age when most people retire, Wunderlich recalls discussing his

future with history Professor Hugh Cleland. Cleland proposed a novel idea: Why not start a journal of history? At that time no such journal existed. One that had been published by the Long Island Historical Society, later renamed the Brooklyn Historical Society, was defunct.

"I thought it was a wonderful idea," says Wunderlich. With initial two-year funding from the Office of the Provost and an advisory board of scholars, he created the first issue of the biannual journal. Published in the fall of 1988,

the volume set the tone for subsequent issues. All contain lively, gracefully written and well-documented original articles on a variety of Long Island historical topics by experts in the field. The original cover featured a picture of William Sidney Mount's "Banjo Player" and a quote from poet Walt Whitman: "Starting from fish-shape Paumanok, where I was born..."

"The premise of the journal is that we study Long Island as America," says Wunderlich. "We consider Long Island as a microcosm and as significant in its way as New England, the Chesapeake, or the Mississippi Valley. It's history, no matter where you examine it."

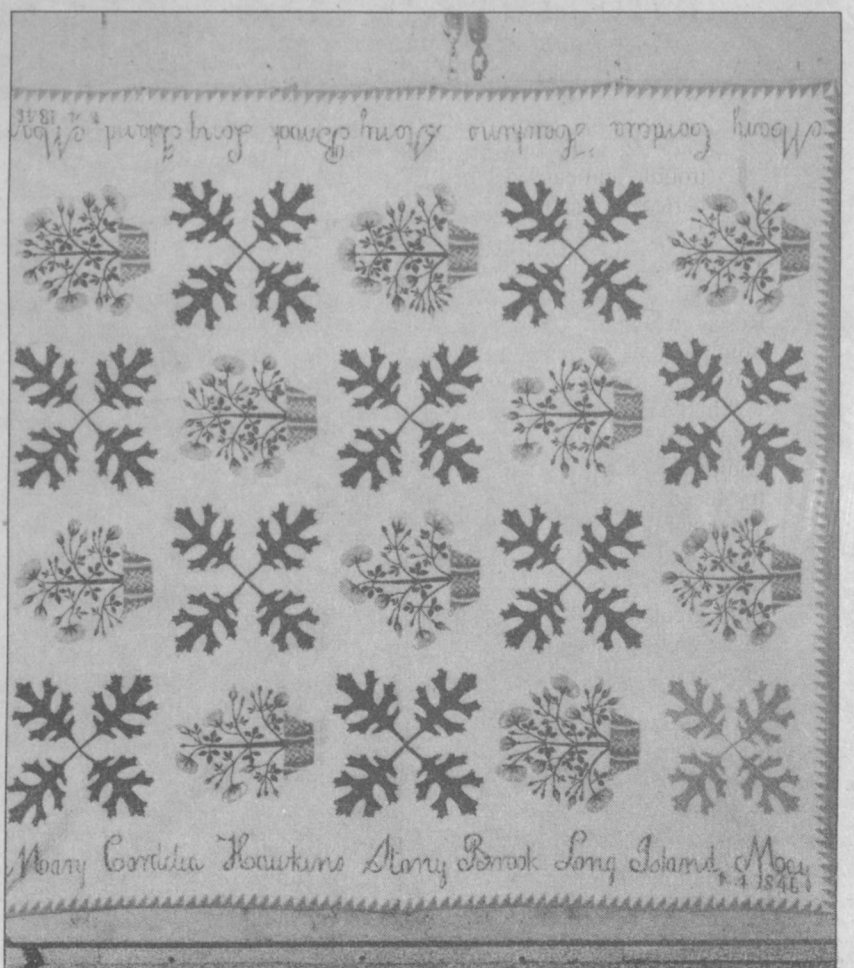
Whitman's quote appears in each issue of the journal, and Wunderlich's standards of scholarship, substance and style govern editorial decisions. Some articles arrive as unsolicited manuscripts, but most are from recognized experts, including Stony Brook faculty members: History Professor Wilbur Miller's "Moonshiners in Brooklyn," Center for Assessing Health Services Director Emily Thomas's "AIDS on Long Island," Assistant Professor of Anthropology Gaynell Stone's "Long Island As America," Africana Studies Director Floris Cash's "African American Whalers: Images and Reality," Waste Management Institute Director R. Lawrence Swanson's "Is Long Island an Island?" and Women's Stud-

ies Lecturer Connie Koppelman's "Back to Nature: The Tile Club in the Country." Wunderlich's work on Gardiner and Modern Times has also appeared.

Each issue also contains book reviews and a feature on the state of Long Island today. Long Island Association President James Larocca wrote about the region's economy for last spring's issue; Stony Brook's Center for Regional Policy Studies Director Lee Koppelman contributed an article about today's maglev technology for the Spring 1991 issue, to be published this month.

The Spring 1991 will feature an essay on Jackson Pollock by Helen A. Harrison, director of the Pollock-Krasner House and Study Center in East Hampton; the story of Quashawam, the daughter of Wyandanch; and the first of a three-part series on the history of Brookhaven National Laboratory by Philosophy Professor Robert P. Crease, the laboratory's historian. A new feature titled "Lost and Found" will take a look at obscure but significant books about Long Island.

The *Long Island Historical Journal* has over 400 subscribers; an additional 300 copies are sold in museums and bookstores across Long Island. Because the initial funding is now running out, Wunderlich would like to increase the number of subscribers. Subscriptions, at \$15 a year, can be obtained by calling Wunderlich at 632-7500, or by writing to *Long Island Historical Journal*, Department of History, SUNY Stony Brook, Stony Brook, NY 11794-4348.



THE MUSEUMS AT STONY BROOK

Appliqué quilt made by Mary Cordelia Hawkins, Stony Brook, 1846.





# Setting the Record Straight

*A Stony Brook alumna tells the painful saga of the Montauk tribe, in a forthcoming issue of Readings in Long Island Archaeology and Ethnohistory.*

When developers dig into the Long Island soil to build new houses, sometimes they disturb more than the worms. Members of the Montauk tribe fished and hunted on the South Fork many years before settlers came from Europe and England to displace them. Although their numbers have dwindled, Montauks still live among us today, and local historians and archeologists have begun to draw public attention to the heritage and plight of the Native Americans of Long Island.

Before *Readings in Long Island Archaeology and Ethnohistory* came into existence about a dozen years ago, there was precious little in print on the prehistory of Long Island and nothing scholarly at all on the Native Americans who lived here from earliest times.

The journal, edited by adjunct faculty member Gaynell Stone, is produced by the Suffolk County Archaeological Association. The association was founded by Stony Brook faculty members and graduate students of anthropology in the early 1970s to draw public attention to archaeological sites on Long Island that they felt were threatened by commercial development. Among the early founders were former anthropology department chair Philip Weigand, former faculty member Margaret Wheeler, Associate Professor of Anthropology Nancy Bonvillain and Stone.

Goals of the association include "the conservation of cultural resources sites for scientific study, excavation and preservation as places of historical significance," developing "a program of public education for a more responsible attitude toward cultural resources," providing "opportunity for interested individuals and groups to play a meaningful role in local scientific research," and "seeking the support of local agencies and governmental institutions to preserve our cultural remains before it is too late."

Stone has edited the journal since its inception. The next issue, due in June, will focus on "The History and Archaeology of the Montauk." In conjunction with the journal is an exhibition on the Montauk at Garvies Point Museum in Glen Cove, now through January 1992. After that, the Gallery Association of New York State will prepare the show to travel throughout the Northeast.

The exhibit, funded by the New York Council for the Humanities, the University Center for Excellence and Innovation in Education and other agencies, was mounted at Guild Hall in East Hampton during February and early March, 1991. It drew unprecedented crowds, according to Stone.

Why is there such a lively interest in the Native Americans of Eastern Long Island? Stone says, "We're getting more interested in learning about the varied heritage of this country. The story of the Montauks is the story of all Native Americans," she says.

"The Statue of Liberty faces East. We act as if all the homeless come from Europe. The statue's back is to the continent, the Native Americans, who have been made homeless by our society," Stone says.

Stone recounts the painful deception played on the Montauks, who did not understand the meaning of selling their land. Maps from the 1700s show an "Indian Town" or "Indian Plantation" stretching from East Hampton to the



Gaynell Stone



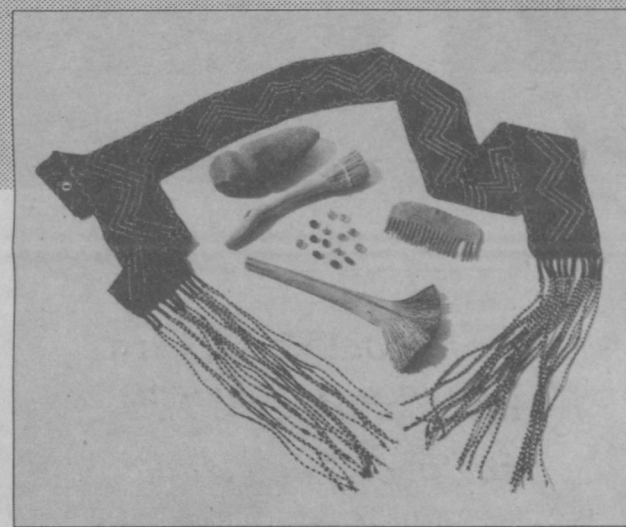
Horton House, Freetown, was home to a Montauk family.

tip of the peninsula in early Colonial days.

Colonists arrived, bought the land and pushed the natives eastward. Sixteen separate legal deeds document the successive purchases, beginning in 1648, and each increased the restrictions on the Montauks. Epidemics of European diseases decimated the population; food and supply sources decreased as colonists fenced their property, and the introduction of liquor weakened the Montauks even further.

The survivors were pushed onto a small portion of their former land. Some moved into enclaves on the East End; others worked for whaling entrepreneurs. At the time of the American Revolution a few left to join other displaced Native Americans in the Oneida Territory, away from the encroachment of the whites. They settled in Brothertown, New York, and, when overtaken by settlers, moved to the shores of Lake Winnebago, where they founded Brothertown, Wisconsin.

During the 19th century, some members of the tribe left the "Montauk Fields" reservation and were counted in the Federal census in Southampton, East Hampton, Sag Harbor, Southold, Greenport, and the towns of Brookhaven and Smithtown. Those who remained on the reservation continued to follow the traditional ways, trapping pelts,



Montauk prehistoric and historic artifacts

shooting fowl, harvesting oysters, fishing, and handcrafting bowls, brooms, scrubs and baskets, which they sold door to door in the white community. Some joined whaling crews, others served the growing tourist industry.

The tribe was officially declared nonexistent by Judge Abel Blackmar in 1917, who announced to more than 20 Montauk in his courtroom — and dozens more waiting outside — that they had lost all claim to their reservation. The land was later developed as a resort by Frank Benson and Austin Corbin of the Long Island Railroad.

But the Montauks still exist and their descendents remain on Long Island. They no longer have a reservation set aside for their use, but live among us as neighbors.

Much of their history can be learned from documents preserved from the past, including an extraordinary autobiography of Mariah Pharoah, recorded by her daughter Pocahontas sometime before Mariah's death at the age of 88 in 1936. Still more can be learned from the artifacts and objects that remain, the material culture.

Stone's interest in the Montauk stems, in part, from her fascination with the material culture — all things ancient. She wandered into archaeology after raising two sons and starting a number of preschool programs. A native Texan with frontiersmen ancestors, she studied Human Develop-



Below, members of the Montauk tribe, photographed in 1924. Standing, left to right, Charles Fowler, John Fowler, Pocahontas Pharaoh and Sam Pharaoh. Seated, Marguerite Fowler, George Fowler and Maria Pharaoh.



EAST HAMPTON FREE LIBRARY



SUFFOLK COUNTY ARCHAEOLOGICAL ASSOCIATION

Vincent and Harriet Joseph, Montauk natives of Shelter Island and East Hampton. Vincent was a whaler.

*The Montauks still exist  
and their descendents  
remain on Long Island.  
They no longer have a  
reservation set aside  
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ment for a bachelor of science degree at Texas Women's University when she was a young woman. Then, years later, she came to Stony Brook for a master of arts in Liberal Studies (1976), a master of arts in anthropology (1978), and a Ph.D. in anthropology in 1987.

Anthropology attracted her because she had made a personal study of Colonial gravestones, a subject that still challenges her. Her doctoral dissertation was on "Spatial and Material Images of Culture: Ethnicity and Ideology in Colonial Long Island Gravestones, 1670-1820," and last November she presented a paper on the subject at a conference held at the University of Maryland, to be published in the journal, *Material Culture*.

Of her involvement with the journal, she says she is "part terrier, part talent scout," seeking out articles, encouraging submissions and — sometimes — whipping them into shape for publication.

According to David Hicks, professor and acting chair of the Department of Anthropology, "Stone has made a real contribution to local historical studies here on Long Island, and brought a lot of good attention to the university. She fosters the kind of ties to the local community that we need to encourage." And, he adds with a chuckle, "I have great respect for her energy."

—Reinstein



KATHERINE ABBÉ

Montauk Pocahontas Pharaoh, in traditional dress, sits near her grandson, Robert Pharaoh, who is wearing a beaded feather headdress handed down in the family.





## Indian Theatre: Traditions of Performance



The National School of Drama of New Delhi presents *Aftab Faizabadi*, the Hindustani adaptation of a play by Moliere.

continued from page 10

Mudra (gesture), Kathak (Indian classical dance art), and drama in rural India. One section is devoted to Asian drama; another, to Western theatre. Books and journals are piled on just about every horizontal surface.

This past year he and two colleagues added to those books by completing a project they began in 1978, the publication of *Indian Theatre: Traditions of Performance*. The new book expands the boundaries of what is usually regarded as theatre in order to include the multiple dimensions of performance in India, from rural festivals to contemporary urban theatre, from dramatic rituals and devotional performances to dance-dramas and classical Sanskrit plays. Coauthors are Darius Swann of the Interdenominational Theological Center in Atlanta, and Phillip Zarrilli of the University of Wisconsin-Madison. *Indian Theatre: Traditions of Performance* is a scholarly reference source that also "makes a pretty good textbook," Richmond notes.

"This is a decidedly Western approach to the subject," Richmond says. The preface explains, "It is ... the first time that an introduction to Indian theatre has been written by Western scholars from their own perspective. Our primary aim has been to reach students of theatre and all those other readers who may have little or no knowledge of Indian theatre in its manifest variety."

The rich variety of the subject posed serious problems. According to Richmond, "No one person could write a book on Indian theatre. It's too big a task. Even this book didn't cover everything." The hardest part of writing the book was "deciding what not to include. We clearly had to select out and address the needs of Western students and readers." The authors made a conscious decision to use familiar terminology, whenever possible, to cut down on the number of times a reader would have to consult the glossary, which was one of Richmond's responsibilities.

Richmond served as overall editor for the book and wrote several sections, including the origins of Sanskrit drama and Kutiyattam, a form of Hindu ritual theatre. He coauthored the portion on Chau (ritual dramatic dance) and wrote the chapter on modern theatre. "In some ways, my contributions are best in the modern chapter. A lot of material in there is quite new, never published before," and based on on-site research in Calcutta, Bombay, Madras and Kerala.

Richmond has been to India many times. His first trip was in 1964 as a graduate student at Michigan State. Under the guidance of his dissertation advisor James Brandon, he applied for and won a Fulbright grant. That first trip was made by luxury liner, the Leonardo Da Vinci, which took 23 days to cross the Atlantic Ocean, the Mediterranean Sea, through the Suez Canal and the Red Sea, to Pakistan and finally to his destination. During that first year, he studied in New Delhi's National School of Drama, concentrating on English language theatre in India.

"That was the beginning of my interest in Asian theatre," he recalls. He returned to India on a J.D. Rockefeller III Fund grant in 1969-70 to continue his studies. Then, in 1974-75, he spent his sabbatical from Michigan State in India, and every year thereafter he has managed to spend from one to three months in India. The upcoming six-month stay will be the longest in a while, and Richmond is eager to immerse himself in the experience.

This past semester at Stony Brook has been an especially busy one. In addition to chairing the Department of Theatre Arts, Richmond is teaching three courses: an undergraduate course in non-Western theatre and drama and two graduate courses, one on Asian theatre history and the other on Asian dramatic literature. He also directed the Stony Brook Theatre's production of Joe Orton's *What the Butler Saw*, a British farce that was performed in March.

The forthcoming trip to India will be no vacation for Richmond, but still a welcome change.



*Jasma Odan*, a Gujarati village folk play, is performed by actors from India's National School of Drama.

### Indian Theatre: Traditions of Performance

From Chapter Three

Kutiyattam is one of the oldest continuously performed theatre forms in India, and it may well be the oldest surviving art form of the ancient world. Although the precise links between it and the ancient Sanskrit theatre have not yet been determined, kutiyattam is probably a regional derivation of the pan-Indian classical tradition, a bridge between the past and the present. No one knows exactly when kutiyattam came into being. Records of the tenth century A.D., attributed to King Kulasekhara Varman, indicate that it was already at an advanced stage of its development by this date. Other evidence suggests it may be far older.

Kutiyattam is found exclusively in Kerala, a narrow stretch of land running along the Arabian seacoast in southwestern India. In the early years of its existence it may have been performed in areas of what is now the state of Tamil Nadu. Kutiyattam is complex in structure and execution. It is performed by actors and musicians in theatres constructed in the compounds of less than half a dozen Hindu temples. Until this century it was confined to the temples, particularly in the north and central regions of the state.

As a result of its close association with temple life and rituals kutiyattam first serves a religious function as a visual sacrifice to the temple deity. Its acting style is conventional, composed of an elaborate blend of symbolic gesture, stylized physical movements, and chanted dialogue and verses. Like its acting style, the costumes and makeup are also conventional. Its repertory consists of plays written and acted in Sanskrit and Prakrit. Malayalam, the regional language, is also used, particularly in improvised passages spoken by humorous characters.

Richmond, Farley, Darius Swann and Phillip Zarrilli. *Indian Theatre: Traditions of Performance*. Reprinted with permission from University of Hawaii Press. © 1990.

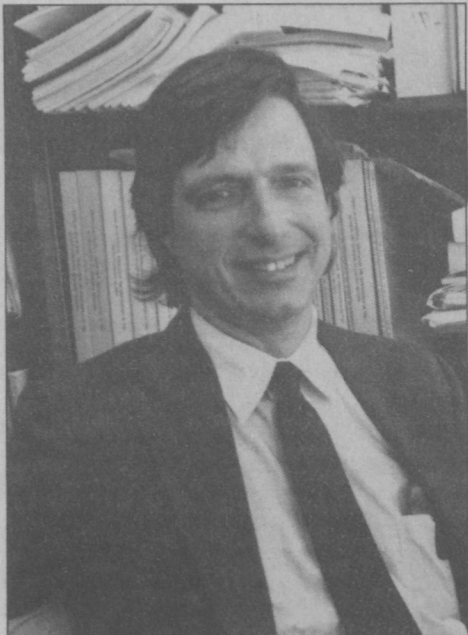


# Tracing the Aftermath of Foster Care

By Sue Risoli

Predicting an individual's future is a tricky venture, but sometimes a study comes along that makes it possible to see in advance where a person's life is heading.

Stephen J. Finch, associate professor of applied mathematics and statistics, has completed a three-year statistical study of the long-term effects of foster care on the children involved.



Stephen J. Finch

PHOTOS BY MAXINE HICKS

The results have been published in *Foster Children in a Life Course Perspective*, by Columbia University Press.

With Columbia University social work professor David Fanshel and Columbia computer analyst John Grundy, Finch tracked the lives of children who had been placed in foster homes by an agency known as the Casey Family Program. Through 585 case files and 107 in-person interviews conducted with adult alumni of the program, the researchers tested their hypothesis that pre-Casey life experiences influenced the course of adjustment to foster care and, later on, to adult life.

The study was unusual, says Finch, "because there's little precedent for this consideration of how a person's

experience in the foster care system is shaped by previous life experience, or previous foster placements." He says the results were particularly valuable to the Casey Program, which funded the research, because it serves especially troubled children who passed through a number of foster homes before being placed by Casey.

Finch and his colleagues assigned adjectives, such as "well-adjusted" or "poorly-adjusted," to the information from case files and interviews, obtained by students from Columbia's School of Social Work. The adjectives were ranked, and translated into numbers entered into a data base developed by Grundy. Finch's task was to oversee statistical analysis of the data, interpreting how Fanshel's social work theories could be tested quantitatively.

The results proved their original hypothesis. "There is a continuity of development," Finch says. "Anger, if not treated, will continue into adulthood. But adjustment, if nurtured, will continue also." Children who were stable while in foster care generally maintained their stability, Finch found. In contrast, children who were "physically abused and exposed to a disturbing sexual event in their youths were more mentally disturbed as adults and were even more extensively involved in serious crime."

Finch was "personally surprised by just how clearly some of the life histories followed the statistical evidence. There was a very strong correlation...an almost predictive sequence."

Finch was also encouraged by inspiring testimonials from former foster care kids who overcame their difficult circumstances. "I was struck," he recalls, "by the extent to which some of these young people could put it together, after experiencing extreme conditions."

## Foster Children in a Life Course Perspective

From "Former Foster Children Speak Out for Themselves"

*For myself, all the things I complained about, and didn't approve of, I would gladly take them if I could only have found some satisfaction, some solace, and some understanding of the problems I was having in school with other kids and the social structure of adolescence....*

*Whoever reads this study, and however the results are compiled, the most important aspect of foster care is to safeguard its failure. What happens when a child is rejected? Remember that a child has a difficult time learning and adjusting to the problems of living in a society. It becomes almost impossible to do so without having to suffer through all the mistakes that one will make without learned guidance. Our society is failing today because our parents are not interested or educated enough to educate their children in social behavior. If a child leaves home to try living on his own, if he fails—he has home to fall back on and also possibly he will be able to learn from his parents why he failed. In a foster family, when a child leaves a home he must sink or swim because the foster parents have a choice whether to keep the child afterwards or not.*

Fanshel, David, Peter Finch and John Grundy. *Foster Children in a Life Course Perspective*. Reprinted with permission from Columbia University Press, © 1990.

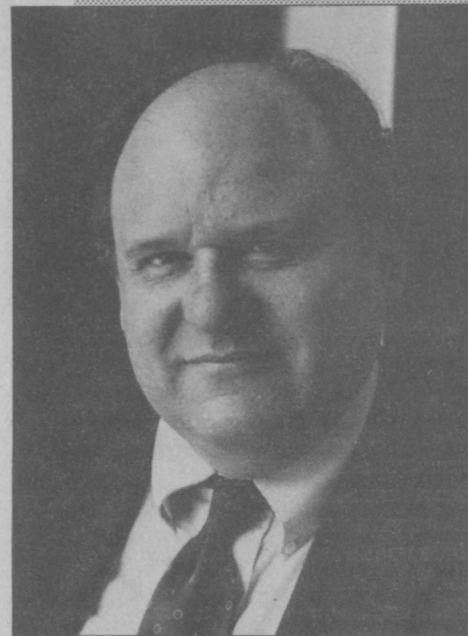
# People Behind the Prizes

## Nobel Laureates in Medicine or Physiology

From the Preface:

*The biographies...can be read as a modern history of medicine. Readers will note, for example, that most of the early prizes were awarded for work bearing on infectious diseases or on surgical intervention. Later on in the century, the emphasis of medical scientists, and hence of the committee awarding the prize, shifted to chronic degenerative diseases. Bacteriology gradually gave way to molecular biology as the basic science most important to the advance of medical knowledge. But the story is more complicated: the prizes, taken as a whole, signal the enormous diversity of medical science in this century. They represent as well a human story of struggle, heroism, triumph and defeat; of generosity, arrogance and bitter controversy; of individual determination to solve problems and to alleviate suffering.*

Fox, Daniel, Marcia Meldrum and Ira Rezak, *Nobel Laureates in Medicine or Physiology*. Reprinted with permission from Garland Press, © 1990.



Ira Rezak

By Wendy Alpine

What makes a Nobel Prize winner?

There is no one thing, according to Marcia Meldrum, co-editor of the book, *Nobel Laureates in Medicine or Physiology*, and graduate history student at Stony Brook.

"There has to be an overall *gestalt* in your favor," she says. "If in the year you were being considered there was particular interest [in your field] and support among others in the scientific community, then you were more likely to win a Nobel Prize. Basically, you had to be in the correct historical place at the right time."

For instance, some notables never received the prize in medicine or physiology, even though nominated for it, such as Sigmund Freud, the book notes. Others received it for seriously flawed work or very modest contributions to other people's scientific achievements. Still others re-

ceived it belatedly after other scientists developed the potential of a research finding.

The book is a biographical reference work about the recipients of Nobel Prizes in Medicine or Physiology from 1901 to 1989. Each article is written by an accomplished historian of medicine or science. The articles combine

personal and scientific biography, and each has an extensive bibliography to guide further reading and research.

"What distinguishes this compilation of biographies is that it follows the development of the scientific thought processes [of the researchers]," says Ira Rezak, co-editor and clinical professor of medicine at Stony Brook.

Among those mentioned in the book is Felix Rapaport, chairman of surgery and director of the Transplantation Service at Stony Brook. Dr. Rapaport is noted for his collaborative work with 1980 Nobel winner Jean Dausset in the role of antigens in transplantation. The two furnished statistical evidence of the importance of tissue compatibility and helped establish the immunogenetic law of human transplantation, the book notes.

Dr. Rezak and Daniel Fox, the third co-editor, have long been interested in the history of medicine. They have led a history of medicine group at Stony Brook for 11 years, which meets quarterly and invites national figures to discuss the history of medical science, medical trends and diagnosis.

Fox, president of the Milbank Memorial Fund in Manhattan, the oldest endowed health philanthropy, is on leave from Stony Brook as professor of social sciences and humanities in medicine. Meldrum, who is working on her dissertation on the history of clinical drug trials, was Fox's research assistant from 1988-89. Meldrum notes that another Stony Brook graduate history student, Steve Wasay, contributed the index to the book.





At the April 18 reception in their honor, faculty authors and editors gather to celebrate.



MAXINE HICKS

# 1990-91 Stony Brook Authors and Editors

**Baer, Paul N.**

Professor, Periodontics  
Co-editor: *Periodontal Case Reports*  
Publisher: MSP International, Inc.

**Baker, David A.**

Associate Professor, Obstetrics & Gynecology  
Editor: *Clinical Obstetrics and Gynecology, Vol. 33*  
Publisher: J. B. Lippincott Company  
Editor: *Acyclovir Therapy for Herpesvirus Infection*  
Publisher: Marcel Dekker, Inc.

**Barbieri, Robert**

Professor, Obstetrics & Gynecology  
Editor: *Gonadotropin Releasing Hormone Analogs*  
Publisher: Elsevier  
Co-editor: *Fertility and Sterility*  
Publisher: American Fertility Society  
Editor: *Current Problems in Obstetrics, Gynecology and Fertility*  
Publisher: Mosby Year Book  
Co-editor: *Kistner's Gynecology*  
Publisher: Medical Year Book Publishers, Inc.

**Baskin, Alex**

Assistant Professor, School of Continuing Education  
Author: *John Reed: The Early Years in Greenwich Village*  
Publisher: Archives of Social History

**Benhabib, Seyla**

Associate Professor, Philosophy  
Co-editor: *The Communicative Ethics Controversy*  
Publisher: MIT Press  
Co-editor: *Teoria Feminista y Teoria Critica*  
Publisher: Edicions Alfons EL Magnanim

**Blum, Carol**

Professor, French & Italian  
Editor: *Eighteenth-Century Studies*  
Publisher: American Society for Eighteenth-Century Studies  
Co-editor: *Studies in Eighteenth-Century Culture*  
Publisher: Colleagues Press

**Boice, Robert**

Professor, FISO/Psychology  
Author: *Professors as Writers*  
Publisher: New Forums Press

**Bowman, Malcolm J.**

Professor, Marine Sciences Research Center  
Editor: *Oceanography of a Large Scale Estuarine System—The St. Lawrence*  
Publisher: Springer-Verlag

**Brown, Russell E. Brown**

Professor, Department of German and Slavic  
Author: *Intimacy and Intimidation*  
Publisher: Franz Steiner Verlag

**Carlson, Albert**

Professor, Neurobiology & Behavior  
Co-editor: *The Quarterly Review of Biology*  
Publisher: The Stony Brook Foundation

**Carpenter, Edward J.**

Professor, Marine Sciences Research Center  
Editor: *Biological Oceanography*  
Publisher: Taylor & Francis/Hemisphere

**Charnon-Deutsch, Lou**

Associate Professor, Hispanic Languages and Literature  
Author: *Gender and Representation*  
Publisher: John Benjamins Publishing Company

**Chiang, Fu-Pen**

Leading Professor, Mechanical Engineering  
Co-editor: *Optics and Lasers in Engineering*  
Publisher: Elsevier Applied Science

**Chu, Benjamin**

Leading Professor, Chemistry  
Editor: *Selected Papers on Quasielastic Light Scattering by Macromolecular, Supramolecular, and Fluid Systems*  
Publisher: SPIE Optical Engineering Press

**Erk, Frank C.**

Professor, Biochemistry & Cell Biology  
Co-editor: *The Quarterly Review of Biology*  
Publisher: The Stony Brook Foundation

**Finch, Stephen J.**

Associate Professor, Applied Mathematics & Statistics  
Co-author: *Foster Children In a Life Course Perspective*  
Publisher: Columbia University Press

**Fleagle, John**

Professor, Anatomical Sciences  
Co-editor: *The Platyrrhine Fossil Record*  
Publisher: Academic Press

**Fox, Daniel**

Professor of Social Sciences & Humanities in Medicine  
Co-editor: *Nobel Laureates in Medicine or Physiology*  
Publisher: Garland Publishing

**Froom, Jack**

Professor, Family Medicine  
Editor: *Clinics in Geriatric Medicine*  
Publisher: W. B. Saunders Company  
Editor: *Functional Status Measurement in Primary Care*  
Publisher: Springer-Verlag

**Futuyma, Douglas J.**

Professor, Ecology & Evolution  
Co-editor: *Oxford Surveys in Evolutionary Biology, Vol. 7*  
Publisher: Oxford University Press

**Garber, Elizabeth**

Associate Professor, History  
Editor: *Beyond History of Science: Essays in Honor of Robert E. Schofield*  
Publisher: Lehigh University Press

**Gardner, Pierce**

Professor, Medicine  
Co-author: *Guide For Adult Immunization*  
Publisher: American College of Physicians

**Geller, Daryl**

Associate Professor, Mathematics  
Author: *Analytic Pseudodifferential Operators for the Helsenberg Group and Local Solvability*  
Publisher: Princeton University Press

**Gilmore, David D.**

Professor, Anthropology  
Author: *Manhood in the Making: Cultural Concepts of Masculinity*  
Publisher: Yale University Press

**Glass, Bentley**

Professor Emeritus, Biology  
Editor Emeritus: *The Quarterly Review of Biology*  
Publisher: The Stony Brook Foundation

**Golub, Avrum H.**

Assistant Professor  
Co-editor: *Infectious Diseases: The Search for a Safe Blood Supply*  
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Publisher: Futura Publishing Company

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Publisher: IEEE Computer Society Press  
Editor: *The Visual Computer*  
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Publisher: Wydawnictwo Literackie  
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Publisher: Svetlost  
Author: *The Memory of the Body* (German translation)  
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Publisher: Alpha Publishing Company  
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Professor, Physiology & Biophysics  
Author: *Fructose-2, 6-Bisphosphate*  
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Professor, Psychiatry and Behavioral Sciences  
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Publisher: Human Science Press
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Author: *Upon the Dark Places*  
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Publisher: Baywood Publishing Co.
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Professor, Restorative Dentistry  
Editor: *QDT 1990/1991*  
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Co-editor: *Nobel Laureates in Medicine or Physiology*  
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Publisher: Museum of Zoology, University of Michigan  
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Publisher: Medieval Institute, Western Michigan University
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- Sobel, Matthew J.**  
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Publisher: North-Holland; Elsevier Science Publishers B.V.
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Co-Editor: *Cross-currents: Recent Trends in Humanities Research*  
Publisher: Verso/NLB
- Sridhar, S. N.**  
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Publisher: Routledge
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Publisher: The American Association of Physics Teachers
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Author: *After Divestiture: The Political Economy of State Telecommunications Regulation*  
Publisher: State University of New York Press
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Publisher: Cornell University Western Societies Program
- Weinstein, Fred**  
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Publisher: Raven Press
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Publisher: International Jewish Peace Union





# SELECTED EXCERPTS

## Stony Brook Authors and Editors

*The Olde Daunce:  
Love, Friendship, Sex And  
Marriage In The Medieval World*  
Robert R. Edwards, Stephen Spector, eds.

Love as a social value in domestic and moral life does not remain invariable; it is not an abstract notion simply enacted in history and unambiguously represented in literature. Rather, it functions as part of a diversified cultural discourse...

It makes sense... to speak of love as much more than an theory to be examined for its internal consistency and historical application. The fact that medieval culture could imagine legitimized forms of love and erotic

reciprocity is clear enough from the historical and literary records. The interpretive question is, what function did they serve?...

Over fifty years ago, C.S. Lewis presented in *The Allegory Of Love* a highly influential view of the nature of love in the Middle

Ages. Lewis stressed that one of the main qualities of such love was that it existed outside of marriage...

Although he was principally concerned with love as a poetic convention, Lewis suggested that it reflected and derived from actual belief and practice. In medieval life, Lewis argued, passion was often denounced as wicked, and in feudal society, marriage had nothing to do with love. From this cleavage between the Church and the court, and between love and marriage, he concluded, emerged the tradition of courtly love, characterized by humility, courtesy and the religion of love, and adultery... Later scholarship has challenged such formulations, both in general and in the particulars.

Edwards, Robert R. and Stephen Spector, eds. *The Olde Daunce: Love, Friendship, Sex And Marriage In The Medieval World*. © 1991, State University Press, State University of New York, Albany, NY. Reprinted by permission of the publisher.

*Philosophy Of Science And  
The Occult*

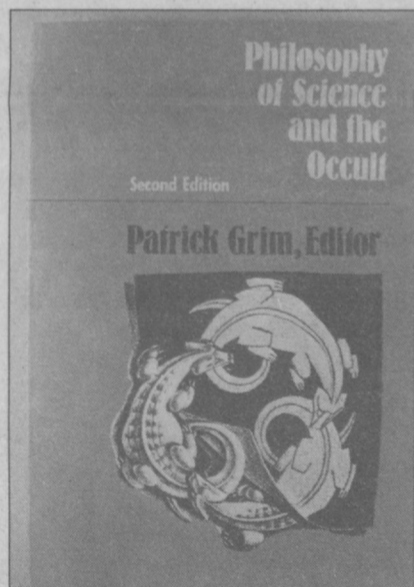
Second Edition, Patrick Grim, ed.

Philosophy of science is a paradigm of contemporary intellectual rigor. It offers a challenge of clarification, a promise of systematic understanding, and an invitation to innovative conceptual exploration. Such is its appeal.

The occult traditions are steeped in antiquity. They reach us with an atmosphere of mystery, a whisper of wisdom, and a hint of the beckoning unknown. Such is their appeal...

Much that is best in current philosophy — and in philosophy for the past fifty years — falls within the loose but useful category of philosophy of science. With the benefits of increasingly sophisticated and rigorous work, however, have come unfortunate pedagogical costs. Philosophy of science is rarely seen, by

students or by others as yet uninitiated into its mysteries, for the exciting ongoing exploration it truly is. As usually presented, the standard conundrums of confirmation and enigmas of explanation too often fail to jar intellectual inertia or disturb dogmatic



slumbers as they should...

Topics such as astrology, parapsychology, and quantum mysticism are likely to be as threatening to the calm order of polite conversation as politics and religion were once reputed to be. Some of us have blood that boils at the insufferable dogmatism of those who deny such areas of investigation their genuine integrity and their proper due. Others of us have blood that boils at the mere thought of the empty-headed gullibility of those impressed by such twaddle...

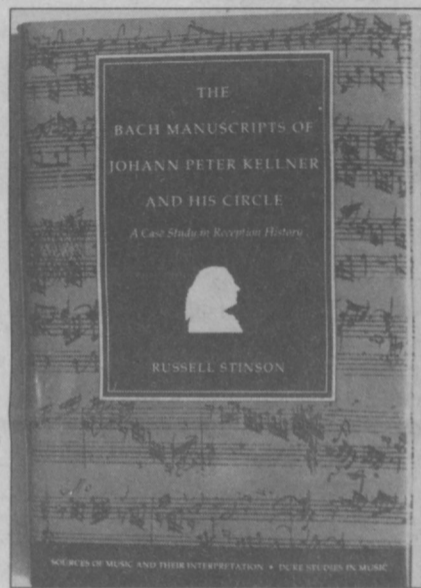
What is at issue is not a simple stand-off but an intricate web of challenge and response, evidence offered and disputed, argument and counter-argument... Astrology, parapsychology and quantum mysticism raise significantly different issues and call for quite different handling whether in critique or defense. Within each topic, moreover, there are alternative lines of defense and critique and counter-critique, different types of appeal to different types of evidence and various ways of applying various general principles at issue. To the impatient, anxious for a glib vindication or refutation, the labyrinthian twists of this complex argumentation may prove annoying. But it is precisely the intricacy and subtlety of such argument that marks a genuinely serious consideration of these topics.

Grim, Patrick, ed. *Philosophy of Science and the Occult*. © 1990, State University Press, State University of New York, Albany, NY. Reprinted by permission of the publisher.

*The Bach Manuscripts of  
Johann Peter Kellner and His Circle  
A Case Study in Reception History*  
Russell Stinson

Manuscript copies of Bach's music are manuscripts in the hand of someone other than Bach or, to put it another way, manuscripts in the hand of a copyist instead of the composer. Mattheson's hypothetical Bach source would most likely have been a manuscript rather than a printed copy, simply because printed music of any type was a

rarity in eighteenth-century Germany. The printing process was costly by today's standards — which in itself was an impediment to publication — and even when composers were lucky enough to have their music published, relatively few copies were



ever issued. If a musician wanted to add a composition to his library he usually had little choice but to copy it out by hand...

One such copyist was the Grafenroda cantor, Johann Peter Kellner, unquestionably one of the most important copyists in the sources for Bach's instrumental works, particularly the keyboard music. Besides being personally acquainted with Bach, he was a prolific copyist of Bach's music. His Bach copies that have survived total forty-six manuscripts and it appears that several others have disappeared. Due to the dearth of autograph material, in many instances a Kellner copy is the earliest extant source for a Bach work and in a few cases the only source. Similar statements could be made about the Bach copies made by Kellner's students and copyists.

The importance of the Kellner circle in the dissemination of Bach's music has been acknowledged for years and it may therefore come as a surprise that these manuscripts have never been singled out for a large or even small-scale study. Why no such study has been undertaken is hard to say but most likely two fundamental obstacles are to blame: Kellner's students and copyists mimicked his handwriting, making it difficult to distinguish their copies from his; and very few of the sources are dated, which means, of course, that proposing a chronology is problematic. At any rate, these two stumbling blocks are clearly the reason why the little information that has been published on these sources is largely contradictory and incomplete. This study aims to rectify the misinformation, to fill in the lacunae. It purports not only to make a contribution to Bach reception history but also to shed light on the chronology, compositional history, and authenticity of the music itself.

Stinson, Russell. *The Bach Manuscripts of Johann Peter Kellner and His Circle: A Case Study in Reception History*. © 1990, Duke University Press, Durham, NC. Reprinted by permission of the publisher.



*El Greco to Murillo*  
 Spanish Painting in  
 the Golden Age 1556-1700  
 Nina Mallory

Spanish art, like many other aspects of Spanish culture, is considerably less familiar to the English-speaking world than the art of Holland, Italy, or France. That is not to say that the ranking



painters of the Spanish school—El Greco, Ribera, Zurbarán, Velázquez, or Murillo—have not been well studied; the scholarly literature in English devoted to them, especially in recent years, is substantial in every sense. Nonetheless, a great

deal of Spanish art of the hundred and forty years in which these artists flourished, a period that can justly be called the Golden Age of Spanish painting, still remains little known outside of Spain. With one exception, even the acquaintance with the major figures of this period, and the appreciation of their art, is a phenomenon of fairly recent vintage, going back only to the mid-nineteenth century. The exception is the Sevillian painter Murillo (1617-1682), whose pictures were bought and valued outside of Spain in his own time, and whose fame climbed to ever greater heights throughout the eighteenth century; his works were taken abroad in such large numbers—particularly by English and French collectors—that a royal decree had to be passed in 1779 to put a stop to further exports. Until well into the nineteenth century, Murillo remained the best known and most admired seventeenth-century Spanish artist....

The Romantic image of Spanish culture and its special national traits, forged primarily in France and England in the mid-nineteenth century, has colored the view of Spanish painting for generations of art lovers. This Romantic view focused on those features of Spanish art that appeared most foreign, and ignored those it shared with the art of Italy or Flanders; austerity, uncompromising realism, and religious intensity were taken as the principal measure of what was “authentic” Spanish art. This image of Spain consigned artists of extraordinary quality—and Spanish painting of the second half of the seventeenth century altogether—to a well populated limbo of uncharacteristic Spanish art. Murillo’s continued fame from his own day through half of the nineteenth century kept him from suffering the same neglect as his contemporaries, but after the mid-century it was primarily the pictures of his ragged street urchins that validated his identity as a Spanish artist....

The survey of Spanish painting presented here focuses on the most significant artists of the Golden Age who worked in its two principal artistic centers—the court in Madrid and the great commercial metropolis of Seville—within an overall framework that traces in a chronological sequence the development of this art during that hundred-and-forty-year period. The presentation of each artist attempts to bring out the singularity of his artistic expression, the relationship of his work to the painting of other schools, and the ways in which his art responded to the specific cultural, religious, and political medium of Spain.

Mallory, Nina. *El Greco to Murillo: Spanish Painting in the Golden Age 1556-1700*. © 1990, HarperCollins Publishers, New York, NY. Reprinted with permission of the publisher.

## Capturing the Musical Moment

“For a performer, life is performances and performances disappear. After a concert, sometimes I come back on stage to pick up my music. The house lights are off, the hall is empty. There are no vibrations,” says flutist and Professor of Music Samuel Baron wistfully. “Of course you leave traces in people’s minds.”

The impermanence of a performance is one driving force that motivates musicians to make recordings.

“When you’ve performed a piece a lot and then record it, it’s like a final statement, a document,” Baron says.

Then he recalls, “A long time ago I had a conversation with Jean Pierre Rampal. He’s a great hero in our world—he created the flute soloist career. He told me he used his recordings as promotional material [to encourage concert bookings]. I said that for me, a recording is an important document, a final statement. His response was, ‘If I felt that way, I’m not sure I could record. For me, the recording is the best I could possibly do on that day in that studio.’”

Right now, Baron is involved with two major recording projects. At age 65 he feels he is playing at his best, and “that’s why I want to get these recordings done.”

Both are Bach projects, although about half his discography over the years has been 20th century music. The projects derive from Bach Institute performances, which Baron finds particularly satisfying, since he is music director of the annual June event, now entering its eleventh year. The Bach Aria Group was founded in 1946 and consisted of four singers and five instrumentalists who toured the country, performing the music of J.S. Bach. From that core of performers, the Bach Festival and Institute came into existence in 1980. Since then, it has been based at Stony Brook. Baron has been flutist with the Bach Aria Group for about 20 years.

The first project is a complete recording of the *Art of the Fugue*, Bach’s last work, unfinished at his death. “Some people balk at the idea of recording it—it’s two hours long, and ultimately a fragment,” Baron says. The cycle includes 20 fugues, all based on the same musical subject, and all different. “As you progress through the fugues, the subject itself begins to evolve and spawn countersubjects that take on a life of their own.”

Bach wrote the *Art of the Fugue* “probably with very private objectives: to show mastery of the art of counterpoint. At the end of his life, musical styles had changed. His own sons wrote in the new forms,” using one main musical line and subsidiary lines. The fugue is “the compositional form most closely associated with counterpoint.”

By the time Bach wrote the *Art of the Fugue*, he was blind and sensed that his death was near. He dictated the work to his son-in-law, Altnikol. When the final day came, instead of completing the last fugue, he dictated a short choral prelude, one that he had written some time earlier. The words to the prelude begin, “Before Thy Throne I Stand.” Baron says, “It’s clear he knew he wasn’t going to finish.”

When Baron records the *Art of the Fugue* with fellow members of the New York Woodwind Quintet and the Orion String Quartet next fall, they will play it as they have performed it a half dozen times this past year: “After the horrible moment when the fugue breaks off, we play the choral prelude. It is remarkably

serene and tranquil.”

Another enigma about the *Art of the Fugue* is that Bach didn’t indicate for what instruments the work was written. Instead of writing it on double musical staves, keyboard style, he wrote it on sets of four staves. “Bach had no public audience in his mind. It was written for students of music,” Baron says. It has been played on four solo instruments and on keyboard instruments, but Baron translated it into a chamber music piece about 30 years ago.

Combining the string quartet and woodwind quintet, “the individual voices work together and provide a variety of color.”

Baron’s second project, slated to begin this month, is a recording of five of Bach’s sonatas for flute and harpsichord. “I recorded all the flute sonatas in 1970, but my ideas have evolved since then, and I think I’m playing them better now.” For this recording, Baron will perform with harpsichordist Gerald Ranck. Stony Brook music professor Timothy Eddy will provide the cello continuo part.

One of the sonatas, the A-major, exists in only one manuscript source, and that manuscript surfaced after World War II with several missing measures. Baron did his own restoration of the piece, and that is the version he will record.

Baron has been on the Stony Brook faculty since 1966, at first part time and, since 1972, full time. He received his musical education at the Henry Street Settlement House Music School, Brooklyn College and the Juilliard School, where he studied both flute and conducting. Before joining the faculty at Stony Brook he taught at the Yale School of Music.

He initially came to Stony Brook as a contemporary music specialist and maintains his interest in modern music as well as in Baroque. Speaking of the university, Baron says, “I love it here. I’m very happy at Stony Brook. I have wonderful students and the faculty is very collegial.”

—Reinstein



Samuel Baron



# Looking Forward to the Summer Theatre Season

**T**he International Theatre Festival enters its sixth season next month, with seven shows by seven different companies. For Alan Inkles, festival director for the past four summers, 1991 promises to be especially exciting.

"This year we are presenting companies that I've been looking at for a long time. These are companies I've grown to admire."

According to Inkles, "We're on the cutting edge. This year we open big, with the Flying Karamazov Brothers, and we close big, with Cheek By Jowl's production of *As You Like It*."

New this year is a student internship program that will involve eight to ten theatre arts students from Stony Brook and other campuses across the country. Applications have come from California, Missouri and Massachusetts, as well as closer to home, and selection will be competitive. The interns will help build sets, assist backstage, work the front of the house and staff the box office, Inkles says.

He is also particularly pleased that corporate sponsorship has been sufficient to defray most costs, including performers' fees, international travel, local housing for the artists, advertising, posters and more. State funding was cut to about 20 percent of last year's budget.

Each show is something special, Inkles says, and he chose each carefully after viewing videotapes, visiting theatre festivals and attending individual plays that were under consideration.

The Flying Karamazov Brothers open the season with their special blend of spectacle, juggling and comedy — a show that will appeal to all ages. They performed last October at the Staller Center to rave reviews and a capacity audience. Now they return with new routines to please their followers, and a dazzling, funny show for first-timers. The Flying Karamazov Brothers will perform Thursday through Sunday, June 14, 15, 16 at 8:00 p.m. and Saturday, June 15 at 2:00 p.m.

*The Real World?* by Michel Tremblay makes its North American debut at the International Theatre Festival Wednesday through Sunday, June 19-23. This drama by the Tron Theatre Company of Glasgow, Scotland, contains a play-within-a-play that forces one family to face its hidden truths. "It's topical and timely and worldly," says Inkles.

*Tverboul*, by T.A.M. of Moscow, is a powerful, "very visual play that presents the tension beneath the surface of the Soviet Union's new freedoms," according to Inkles. The show, probably this season's most avant garde, is a collage of striking scenes and songs, accompanied by folk-contemporary Russian music for guitar, synthesizer, saxophone and drums. *Tverboul* plays from Wednesday through Sunday, June 26-June 30.

The *Mapapa Acrobats and Mandingo Band* from Kenya



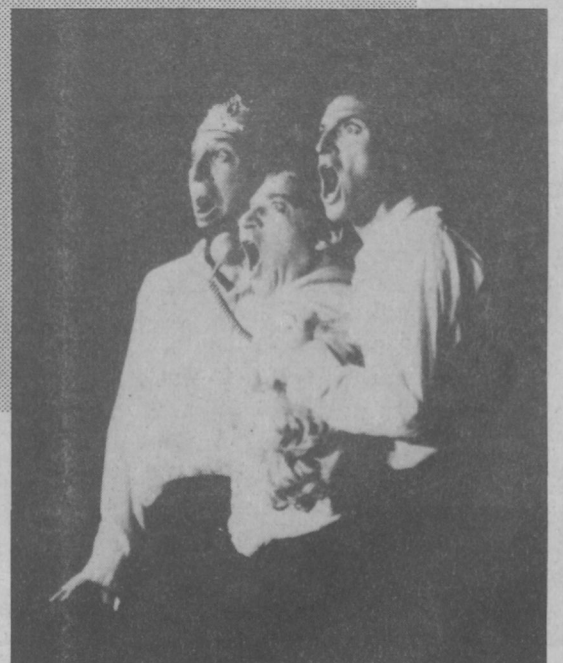
will perform feats of balance and tumbling to an energetic Benga beat. Wednesday through Sunday, July 3-7. A special light show will be presented on the Fourth of July at 10 p.m. on the Staller Center Plaza by High Tech Lasers of Huntington.

Dublin's Rough Magic Theatre Company will present *Can't Get Started*, a comic detective thriller based on the relationship between "hard boiled" mystery writer Dashiell Hammett and playwright Lillian Hellman. Wednesday through Sunday, July 10-14.

*The Provocation of Shakespeare* by the Short Circuit Company of Argentina is so outrageous that Shakespeare himself telephones several times to object during the show. The performance, a send-up of Hamlet, is presented by three actors who have been likened to the Marx Brothers and the Monty Python crew. Wednesday through Sunday, July 17-21.

The season closes with *As You Like It*, performed by the Cheek by Jowl Company of London, directed by Declan Donnellan, two-time winner of the Laurence Olivier Award (England's Tony). The show will be faithful to the original text, but modernized. This production will be a world premiere, and the show travels around the world afterward. Wednesday through Sunday, July 24-28.

For tickets, call the Staller Center Box Office at 632-7230. Tickets may also be ordered through TicketMaster at (516) 888-9000 or (212) 307-7171.





## The Mikado

The New York Gilbert and Sullivan Players will present the 19th century English operetta, *The Mikado*, at the Staller Center for the Arts on Saturday, May 11 at 8 p.m.

Called "... exquisitely inventive...as traditional as it was effervescent" by *The New York Times*, *The Mikado* features favorite Gilbert and Sullivan characters Yum-Yum, Nanki-Poo and Ko-Ko, the Lord High Executioner with his "little list" of offenders, the fearsome Katisha and the emperor himself, with his own list of punishments to fit the crime.

A humorous, often sarcastic look at ancient Japan, 19th century England and modern America, *The Mikado*, or *the town of Titipu* was originally born of the mania with the Orient that swept Great Britain in the late 1800s. First performed at the Savoy

Theatre in London in 1885, *The Mikado* ran longer than any other Gilbert and Sullivan opera when it first opened and has continued to be a favorite. It has been filmed twice and performed in every possible style, including jazz, swing and ballet.

The New York Gilbert and Sullivan Players' production is in the traditional mold, combining modern playfulness with a respect for the creators' intent. Gilbert's timeless wit receives full attention. The orchestra, conducted by Albert Bergeret, a Gilbert and Sullivan specialist, gives "a tight, energetic accompaniment and more than once skillfully matched its pace to the variations of a soloist with practiced ease," notes *The Charleston Gazette*.

Tickets are \$22.50, \$20.50 and \$18.50. Tickets may be purchased at the Staller Center Box Office at 632-7230.



LEE SNIDER/PHOTO IMAGES

## Bach Festival Salutes Vivaldi and Mozart



says Carol Baron, executive director of the festival and the first concert will feature Vivaldi's concerto, *Il Gardellino*, for flute, violin, oboe and continuo.

Mozart, in turn, was influenced by Bach, and the concert will include a work that expresses his debt: Mozart's strikingly beautiful Adagio and Fugue in C minor for strings. This year marks the 200th anniversary of Mozart's death.

Special to the two-week Bach Aria Festival for 1991 will be concerts that convey "20th-century compositional reflections on Bach's music," says Baron. The Saturday, June 15, concert will present Bach's *Canonic Variations on the Christmas Song*, *Von Himmel Hoch*, as well as Igor Stravinsky's unusually colorful reworking of the same material for chorus, wind orchestra and harp. That concert, titled "The Rational Baroque and 20th-Century Reflections," will also include the Bach Suite No. 1 and a group of arias.

The Bach Aria Festival and Institute at the University at Stony Brook will open its 11th season on Wednesday, June 12 at 8:30 p.m., with a performance of Bach's Cantata 147 — the source of "Jesu, Joy of Man's Desiring" — and an homage to Vivaldi and Mozart, two composers closely associated with J.S. Bach. The concert will be held in the Recital Hall of the Staller Center for the Arts.

Vivaldi, whose 250th anniversary is celebrated this year, was a major influence on Bach, particularly in the concerto form,

## Acknowledging Musical Debts

The Stony Brook Symphony Orchestra, will feature works by three composers who looked to music of the past for inspiration, in their season finale on Saturday, May 4, at 8:00 p.m. on the Main Stage of the Staller Center for the Arts.

On the program will be Igor Stravinsky's *Symphony in Three Movements*, a work that uses classical forms and modern harmonies. Conductor Bradley Lubman calls it a "neo-classic, quasi-tonal, rhythmically ultra-Stravinskian symphonic masterpiece." This will be a musical tribute to the memory of Stravinsky, who died 20 years ago.

The orchestra will also perform Maurice Ravel's *Le Tombeau de Couperin* — a musical tribute to the Baroque composer, Francois Couperin — and Johannes Brahms' Piano Concerto No. 1 in D minor, with graduate music student Dena Levine, piano soloist.

The May 4 concert marks the conclu-



Bradley Lubman

sion of Lubman's first season as conductor of the graduate student orchestra. The year has been a remarkably successful one, with ticket sales and attendance at the

concerts doubled over previous years. Maestro Lubman will give a preconcert talk at 7:00 p.m. in the Recital Hall of the Staller Center.

Tickets are \$7 (\$5 for students and senior citizens), and may be purchased at the Staller Center Box Office, 516-632-7230.

The concert on Saturday, June 22 at 8:30 p.m., will feature Heitor Villa Lobos's *Bachianas Brasileiras No. 7* for soprano and eight cellos, a 20th century piece inspired by an aria from Bach's *Wedding Cantata*, which is also on the program. That concert, titled "The Sensuous Bach," features a group of arias united by themes of love and joy.

Both Saturday evening performances will have pre-concert presentations. On June 15 at 7 p.m., organist William Porter will give a lecture-demonstration on "The Art of Baroque Improvisation," complete with audience participation. On June 22, a panel of faculty members will discuss "Sensuous and Rational in Eighteenth-Century Aesthetics," beginning at 7 p.m.

Other events in the season will include recitals by artist-fellows, a young people's concert, open rehearsals, and the grand "Bachanalia" — a day-long event held Chelsea Mansion, East Norwich/Muttontown in Nassau County on Sunday, June 23.

For tickets, call the Staller Center Box Office at 516-632-7230.

## Theatre Department Season Finale: Comedy and Greenstamps

To close this year's season, the Department of Theatre Arts will present Michel Tremblay's *Les Belles Soeurs*, a lively comedy about 15 women and one million "greenstamps." The show opens Thursday,

May 2 at 8:00 p.m.

The central character is Geraldine Louis, played by sophomore Bethany Sandor of South Carolina, who wins one million trading stamps that must be pasted into little books in order to be exchanged for premiums. To help her with the job, she invites 14 women, both friends and relatives, who come to gossip and share opinions on friendship, love and the trials of daily life.

*Les Belles Soeurs*, directed by Teri Kent, assistant professor of theatre arts, was originally set in French Canada. The Stony Brook Theatre adaptation is set in Anytown, United States.

Tickets for the play are \$8; \$6 for students. Group rates are available. *Les Belles Soeurs* opens in Theatre One of the Staller Center for the Arts on Thursday, May 2, at 8 p.m. Additional performances will be Friday, May 3, and Saturday, May 4, at 8 p.m. and Sunday, May 5, at 2 p.m. The play will also be presented Thursday, May 9, Friday, May 10, and Saturday, May 11, at 8 p.m., and Sunday, May 12, at 2 p.m.

For tickets, call the Staller Center Box Office at 632-7230.

## Early Music Featured in May 5 Choral Concert

The Department of Music will present a choral concert in the Recital Hall of the Staller Center for the Arts on Sunday, May 5, 1991 at 7 p.m.

The Collegium Musicum will join the Stony Brook Chamber Singers in an early music program featuring works by Byrd, Pachelbel and Haydn, as well as a neo-Renaissance piece by Morten Lauridsen.

The singers will be accompanied by Stony Brook's collection of period instrument replicas, including a fortepiano and the famous Bozeman Baroque organ.

Tickets are \$5; \$3 for senior citizens and students, available at the Staller Center Box Office at 516-632-7230.

## Senior Art Majors to Present Juried Exhibition

The annual Senior Art Show, an exhibition of works by art majors, will be held at the University Art Gallery in the Staller Center for the Arts from Thursday, May 2 through Wednesday, May 16.

Comprising the best paintings, sculptures, ceramics, photographs and works on paper created by this year's graduating class, the works included in the juried were chosen by faculty members of the Department of Art at Stony Brook.

The exhibition is open to the public.

University Art Gallery hours are Tuesdays through Saturdays, noon to 5 p.m. Admission is free.



# CALENDAR

WEDNESDAY

MAY 1

**School of Medicine Pediatric Grand Rounds, "Pediatric Cataracts,"** Maury Marmor, clinical instructor of ophthalmology. 8:00 a.m. Level 3, Lecture Hall 6, Health Sciences Center. Call 444-2094.

**Advance registration for fall semester,** through May 3. 10:00 a.m. - 4:00 p.m. Call 632-6885.

**Center for Science, Mathematics and Technology Education Short Course for Secondary School Science Teachers, "Field Trip to the Amphibolite-Grade Paleozoic Schists and Gneisses near Bridgeport, CT."** Gilbert N. Hanson, professor and chair earth and space science. 9:00 a.m. - 3:00 p.m. Free. Old Chemistry, Peace Center. Call 632-7075.

**Catholic Campus Ministry Mass,** Noon, Level 5, Chapel, Health Sciences Center. Every Wednesday. Call 632-6562.

**Department of Music Wednesday Noontime Concert Series.** Graduate students perform a varied program. Recital Hall, Staller Center for the Arts. Call 632-7330.

**SB Campus Committee of N.O.W. meeting,** Noon. S216 Ward Melville Social and Behavioral Sciences. Call 632-8066.

**Department of Mechanical Engineering Seminar, "Mechanics of Thin Films,"** K. S. Kim, Brown University. 3:30 p.m. 301 Engineering. Call 632-8310.

**Women's Softball vs. Montclair State.** Doubleheader. 3:00 p.m. Call 632-7287.

**Mentor Program "End of Year Celebration."** Recognition of Academic Excellence. 3:30 - 5:00 p.m. University Club. For further details, call 632-7090.

**Department of Music Undergraduate Student Recital.** 4:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**Defensive Driving Class.** Second session. 5:30 - 8:30 p.m. 226 Stony Brook Union. \$40. Call Cynthia Pedersen at 632-6136.

**School of Continuing Education Management, Trade, and Technical Seminar, "Customer Service: Techniques for Increasing Sales and Productivity."** Jacques Weisel, coauthor of *The Magnificent Motivator*. (Also May 8), 6:00 - 9:00 p.m. \$95, preregistration required. Call 632-7071.

**Staller Center Chamber Series,** Gilbert Kalish and Martin Canin: Duo Piano. Program includes Igor Stravinsky's *Concerto for Two Pianos*. \$17.50; USB student tickets half price. 8:00 p.m., Main Stage, Staller Center for the Arts. Call 632-7230.

THURSDAY

MAY 2

**Flea Market.** Bargains Galore! This Faculty Student Association sponsored market is open every Monday and Thursday unless other special events are scheduled in the bi-level. 8:30 a.m. - 4:00 p.m., SB Union Bi-level. Call Michelle Liebowitz to confirm, 632-6826.

**National Science Foundation, CSMTE, and CEIE Chautauqua Short Course for College Teachers, "Teaching Introductory Physics - Current Situation and Modern Perspectives,"** Clifford E. Swartz, professor and acting codirector of physics. \$175. Three consecutive full-day sessions. 9:00 a.m. - 4:30 p.m. Peace Center, Old Chemistry. Registration required. Call 632-7075.

**Campus Ministries Interfaith Prayer Service.** Noon. Level 5, Chapel, Health Sciences Center. Every Thursday. Call 632-6562.

**University Hospital and the American Cancer Society, "Look Good, Feel Better Program,"** for women undergoing cancer treatment. 1:00 - 3:00 p.m. Level 15, North Tower Conference Room, Health Sciences Center. Call 444-2880.

**Biophysics Seminar Series, "The Roles of Insulin Side Chains, Main Chains and Conformational Adjustments in Insulin Receptor Interactions,"** Howard Tager, University of Chicago. 4:00 p.m. Level T-5, 140 Basic Health Sciences. Call 444-2287.

**Student Union & Activities Department, Opening Week Activities (Fall, 1991) Planning Committee Meeting.** All are welcome. (Through May 23.) 4:00 - 5:00 p.m. 231A Stony Brook Union. Call 632-6828.

**School of Continuing Education Professional, Management & HRD Programs Training, "Recognition and Reporting of Child Abuse."** Two-hour course. Advance registration. Also May 20, June 4 & 17. \$25. 6:00 - 8:00 p.m. N121, Ward Melville Social and Behavioral Sciences. Call 632-7071.

**Department of Theatre Arts Production, *Les Belles Soeurs*.** A sparkling modern story by Michel Tremblay. \$8; \$6 USB students & senior citizens. 8:00 p.m. Friday & Saturday, 2:00 p.m. matinee Sundays. Theatre I, Staller Center for the Arts. Call 632-7230.

**Department of Music Graduate Student Spring Chamber Music Series.** A lively series of concerts under the direction of Julius Levine. 8:00 p.m. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

FRIDAY

MAY 3

**Last day for advance registration for fall semester.** 10:00 a.m. - 4:00 p.m. Call 632-6885.

**Department of Music Graduate Student Recital.** Laura Barron, flute. Noon. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

**Catholic Campus Ministry Mass.** Noon. Level 5, Chapel, Health Sciences Center. Every Friday. Call 632-6562.

**Department of Music Graduate Student Recital.** Jeff Scott, French horn. 4:00 p.m. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

**School of Continuing Education Management, Trade and Technical Seminar, "Designing and Delivering Training Programs II: A Hands-on Workshop,"** Harold Mendelsohn, manager of employee training and development. 6:00 - 9:00 p.m. \$95, pre-registration required. Call 632-7071.

**"Non-Instructional Figure Drawing."** Practice from a live model. \$4. 7:30-9:30 p.m., Union Crafts Center. Every Friday. Call 632-6822.

**Department of Music Graduate Student Recital.** Marka Young, violin. 8:00 p.m. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

**Department of Theatre Arts Production, *Les Belles Soeurs*.** \$8; \$6 USB students and senior citizens. 8:00 p.m. tonight & Saturday, 2:00 p.m. matinee Sundays, Theatre I, Staller Center for the Arts. Call 632-7230.

**Stony Brook Fencing Club.** Meets 8:00-10:00 p.m. Indoor Sports Complex (old gym dance studio). Every Friday. Call 585-8006.

SATURDAY

MAY 4

**School of Continuing Education Real Estate Education Program Module, "Real Estate Financing."** 9:00 a.m. - 5:30 p.m. (Meets May 4 & 11.) \$99, preregistration required. Call 632-7071.

**Faculty Student Association, "Defensive Driving Course."** 9:30 a.m. - 4:00 p.m. N-101 Ward Melville Social & Behavioral Sciences. \$40. For registration, call 632-6510.

**School of Continuing Education Real Estate Seminar, "Investing in Real Estate Foreclosures."** \$49, preregistration required. 10:00 a.m. - Noon. Call 632-7071.

**Stony Brook Symphony Orchestra Concert,** Bradley Lubman, conductor. Program includes Stravinsky's *Symphony in Three Movements*. \$7, \$5 (seniors & SB students). Pre-concert talk in the Recital Hall, 7:00 p.m. Concert at 8:00 p.m. Main Stage, Staller Center for the Arts. Call 632-7330.

SUNDAY

MAY 5

**Sacrament of Reconciliation.** 10:15 a.m. and 4:45 p.m. Also by appointment (call 941-4141 or 632-6562). Peace Studies Center, Old Chemistry. Every Sunday. Call 632-6562.

**Catholic Campus Ministry Masses:** 10:30 a.m. and 5:00 p.m. Peace Studies Center, Old Chemistry; 9:00 a.m. Level 5, Chapel, Health Sciences Center. Every Sunday. Call 632-6562.

**Center for Italian Studies Reception, "Salute to Italian Americans,"** honors Italian-Americans who immigrated through Ellis Island. 3:30 - 6:00 p.m. Main Lobby, Staller Center for the Arts. Donations start at \$25/ person, which includes a membership in the Center. Honorees free. Call 632-7444.

**Department of Music. Choral concert.** The Collegium Musicum and the Chamber Singers perform early music. 7:00 p.m. Recital Hall, Staller Center for the Arts. \$5, \$3 for senior citizens and students. Call 632-7230.

MONDAY

MAY 6

**Flea Market.** 8:30 a.m. - 4:00 p.m., SB Union Bi-level. Call 632-6826.

**National Science Foundation, CSMTE, and CEIE Chautauqua Short Course for College Teachers, "Xenobiosis: Foods, Drugs and Poisons. The Behavior of Foreign Substances in the Body,"** Francis Johnson, professor and acting chair of pharmacological sciences. \$175. Three consecutive sessions. 9:00 a.m. - 4:30 p.m. Peace Center, Old Chemistry. Registration required. 632-7075.

**Department of Music Graduate Student Recital.** Douw Fonda, cello. Noon. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

**Astrophysics Journal Club** meets. Noon. 450 Earth and Space Sciences. Every Monday. Call 632-8221.

**Catholic Campus Ministry Mass.** Noon. Level 5, Chapel, Health Sciences Center. Every Monday. Call 632-6562.

**Summer Session Class Registration.** 10:00 a.m. - 4:00 p.m., Registrar's Office, 2nd floor, Administration Building. Evening

registration, 5:00 - 7:00 p.m., May 7, 14, & 28. Day and evening classes; undergraduate and graduate courses. Classes begin Monday, June 3. For further information, call 632-7070.

**University Hospital and the American Cancer Society, Cancer Support Group for Patients' Family and Friends.** 7:00 - 8:30 p.m. South Tower Conference Room 104, Level 14, Health Sciences Center. Call 444-1550.

**Contemporary Chamber Players.** 8:00 p.m. Recital Hall, Staller Center for the Arts. Free. Call 632-7230.

TUESDAY

MAY 7

**School of Continuing Education Management, Trade, and Technical Seminar, "Increasing Supervisory Effectiveness I,"** Alan Rosenfeld, consultant. 9:00 a.m. - 4:30 p.m. \$95, preregistration required. Call 632-7071.

**School of Continuing Education PC Training Series, "WordPerfect: Differences between 5.0 and 5.1,"** 9:00 a.m. - 4:30 p.m. Preregistration required. Call 632-7071.

**Catholic Campus Ministry Mass.** Noon. Level 5, Chapel, Health Sciences Center. Every Tuesday. Call 632-6562.

**Department of Music Graduate Student Recital.** Liana Lam, piano. Noon. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

**Department of Music Graduate Student Recital.** Stephen Feldman, cello. 4:00 p.m. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

**School of Continuing Education PC Training Series, "Introduction to WordPerfect,"** 5 sessions. 5:45 - 8:45 p.m. Preregistration required. Call 632-7071.

**University Hospital and the American Cancer Society, "Care and Share Support Group for Women Who Have Had Breast Cancer."** 6:00 - 8:30 p.m. Hand Clinic Waiting Room, Level 5, Health Sciences Center. Call 444-1270.

**Bioorganic Literature Meeting CH694, "A Report on the Experimental NMR Conference and on the Structure and Dynamics of Drug-DNA Complexes by Solid-State NMR,"** George Bradford Crull, NMR coordinator and Gerard Harbison, assistant professor of chemistry. 7:30 - 9:30 p.m. 603 Chemistry. Call 632-7880.

**Polity Concert. "Bob Dylan."** 8:00 p.m. West Wing Arena, Indoor Sports Complex. \$22.50; \$17 SB students. Call 632-6460.

**Department of Music Graduate Student Recital.** Ruth Price, piano. 8:00 p.m. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

**Stony Brook Fencing Club.** Meets 8:00 - 10:00 p.m. Indoor Sports Complex (old gym dance studio). Every Tuesday. Call 585-8006.

WEDNESDAY

MAY 8

**School of Medicine Pediatric Grand Rounds, "Coagulopathies and Hemophilia,"** Robert Parker, National Institutes of Health. 8:00 a.m. Level 3, Lecture Hall 6, Health Sciences Center. Call 444-2094.

**Department of Mechanical Engineering Seminar, "Education Research for the 21st Century,"** W. Aung, National Science Foundation. 10:30 a.m. 301 Engineering. Call 632-8310.



**Department of Music Noontime Concert Series.** Graduate students perform a varied program. Recital Hall, Staller Center for the Arts. Call 632-7235.

**Department of Music Graduate Student Recital.** Evelyn Luest, piano. 4:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**Stony Brook Wind Ensemble, "Pops Concert."** Rosa Santoro, lyric soprano, and Salvatore Santoro, dramatic tenor. Program includes Jerome Kern's *Old Man River*; Milhaud's *Percussion Concerto*, Kenneth Piascik, soloist. 8:00 p.m. Main Stage, Staller Center for the Arts. Free. Call 632-7230.

**Department of Music Graduate Student Spring Chamber Music Series.** Lively series of concerts under the direction of Julius Levine. 8:00 p.m. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

## T H U R S D A Y M A Y 9

**Center for Science, Mathematics and Technology Education Short Course for Secondary School Science Teachers,** "Electrons, Quarks, and Fundamental Forces," George F. Sterman, professor ITP. 9:00 a.m. - 3:00 p.m. Free. Old Chemistry, Peace Center. Call 632-7075.

**Department of Music Graduate Student Recital.** Efrat Schechter, flute. Noon. Recital Hall, Staller Center for the Arts. Call 632-7330.

**Physical Chemistry Seminar, "Deinking of Waste Paper for Recycling,"** Craig Pawlisch, Union Camp Corporation. Noon. 412 Chemistry. Call 632-7880.

**Department of Music Graduate Student Recital.** Wang Rui Tong, violin. 4:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**School of Continuing Education PC Training Series, "Lotus 3.0,"** 5 successive Thursdays, 5:45 - 9:00 p.m. Preregistration required. Call 632-7071.

**Department of Music Graduate Student Spring Chamber Music Series,** under the direction of Julius Levine. 8:00 p.m. Recital Hall, Staller Center for the Arts. Free. Call 632-7330.

**Department of Theatre Arts Production, *Les Belles Soeurs.*** A sparkling modern story by Michel Tremblay. \$8; \$6 students and senior citizens. 8:00 p.m. tonight, Friday & Saturday; 2:00 p.m. matinee Sunday, Theatre I, Staller Center for the Arts. Call 632-7230.

## F R I D A Y M A Y 10

**Last day of classes.** Last day to withdraw from the university and last day for graduate students to submit theses and dissertations to Graduate School for December graduation. Call 632-6885.

**Center for Science, Mathematics and Technology Education Short Course for Secondary School Science Teachers, "Long Island Ecology,"** Steven Englebright, curator Earth and Space Sciences/Museums of Long Island Natural Sciences. 9:00 a.m. - 3:00 p.m. Free. Old Chemistry, Peace Center. Call 632-7075.

**Department of Music Graduate Student Recital.** Mary Papoulis, violin. 4:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**C.O.C.A. Film, *Awakenings.*** 7:00, 9:30 p.m. and midnight. \$1.50 or \$1 W/SBU I.D. Javits Center. Call 632-6472 or 632-6460.

**Department of Music Graduate Student Recital.** Melinda Newman, oboe. 8:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**Department of Theatre Arts Production, *Les Belles Soeurs.*** A sparkling modern story by Michel Tremblay. \$8; \$6 USB students, senior citizens. 8:00 p.m. tonight and Saturday; 2:00 p.m. matinee Sunday, Theatre I, Staller Center for the Arts. Call 632-7230.

## S A T U R D A Y M A Y 11

**Department of Music Graduate Student Recital.** Mi-Jung Im, piano. Noon. Recital Hall, Staller Center. Call 632-7330.

**Department of Music Graduate Student Recital.** Johannes M. Bogner, harpsichord. 4:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**C.O.C.A. Film, *Awakenings.*** 7:00, 9:30 p.m. and midnight. \$1.50 or \$1 W/SBU I.D. Javits Center. Call 632-6472 or 632-6460.

**Staller Center Drama Series, New York Gilbert & Sullivan Players, *The Mikado.*** \$22.50, \$20.50, \$18.50; USB students half price. 8:00 p.m. Main Stage, Staller Center for the Arts. Call 632-7230.

## S U N D A Y M A Y 12

**Department of Music Graduate Student Recital.** Evan Spritzer, clarinet. 3:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**Department of Music Graduate Student Recital.** David Saunders, horn. 7:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**C.O.C.A. Film, *Awakenings.*** 7:00 and 9:30 p.m. \$1.50 or \$1 W/SBU I.D. Javits Center. Call 632-6472 or 632-6460.

## M O N D A Y M A Y 13

**Final Examinations,** through May 17.

**School of Continuing Education PC Training Series, "Introduction to Page-Maker,"** 6 sessions: Mon., Tues., Wed., 5:45 - 7:45 p.m. Preregistration required. 632-7071.

**Department of Music Graduate Student Recital.** Stefanie Taylor, viola. 8:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

## T U E S D A Y M A Y 14

**School of Continuing Education PC Training Series, "Intensive Introduction to PC's,"** two days (May 21), 9:00 a.m. - 4:30 p.m. Preregistration required. Call 632-7071.

**Department of Physiology and Biophysics Seminar, "Developmental Aspects of the Renin-Angiotensin System,"** Ariel Gomez, University of Virginia. 4:00 p.m. T-5, 140 Basic Health Sciences. Call 444-3036.

**Department of Music Graduate Student Recital.** Carl Donakowski, cello. 8:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

## W E D N E S D A Y M A Y 15

**School of Medicine Pediatric Grand Rounds, "Hypertension of Renal Origin in Childhood,"** Ariel Gomez, University of Virginia. 8:00 a.m. Level 3, Lecture Hall 10, Health Sciences Center. Call 444-2094.

**SB Campus Committee of N.O.W. meeting,** Lunch. Noon. S216 Ward Melville Social and Behavioral Sciences. 632-8066.

**School of Continuing Education Management, Trade, and Technical Seminar, "Increasing Supervisory Effectiveness I,"** Alan Rosenfeld, consultant. \$95, preregistration required. (Also May 22.) 6:00 - 9:00 p.m. Call 632-7071.

**Department of Music Graduate Student Recital.** Jonathan Chenoweth, cello. 8:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

## T H U R S D A Y M A Y 16

**National Science Foundation, CSMTE, and CEIE Chautauqua Short Course for College Teachers, "Conservation, Ecology and the Environment: The Emergence of Environmental Attitudes in American Science, Culture and Politics,"** Everett Mendelsohn. \$175. Three sessions. 9:00 a.m. - 4:30 p.m. Peace Center, Old Chemistry. Registration required. Call 632-7075.

**Department of Music Graduate Student Recital.** Richard Titone, trumpet. 8:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

## F R I D A Y M A Y 17

**Department of Music Graduate Student Recital.** Cindy Wang, soprano. 4:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**Department of Music Graduate Student Recital.** Hyeonju Kim, violin. 8:00 p.m. Recital Hall, Staller Center for the Arts. Call 632-7330.

**Residence Halls close at 8:00 p.m.**

## S A T U R D A Y M A Y 18

**Employee Relations Council Spring Trips,** Lincoln Center/Tour of Metropolitan Opera. For details, call 632-6965.

## S U N D A Y M A Y 19

**31st Commencement Ceremonies.** 11:00 a.m. Call 632-6320.

## M O N D A Y M A Y 20

**Institute for Theoretical Physics International Conference, "Strings and Symmetries 1991."** 5 full-day sessions, 9:00 a.m. - 5:00 p.m. Preregistration required. Call 632-7969.

**Department of Physiology and Biophysics Seminar, "Ion Channels in Occular Epithelia,"** James L. Rae, Mayo Foundation. 4:00 p.m. T-5, 140 Health Sciences. 444-3036.

**Special Organic Chemistry Seminar, "Glycosidase Mechanisms: New Probes Support the Oldest Mechanism,"** Steve Withers, University of British Columbia. 4:00 p.m. 412 Chemistry. Call 632-7880.

**University Hospital and the American Cancer Society, Cancer Support Group for Patients' Family and Friends.** 7:00 - 8:30 p.m. South Tower Conference Room 104, Level 14, Health Sciences Center. 444-1550.

## T U E S D A Y M A Y 21

**School of Continuing Education Management, Trade, and Technical Seminar, "Increasing Supervisory Effectiveness II: Team Building,"** Alan Rosenfeld, consultant. \$95, preregistration required. 9:00 a.m. - 4:30 p.m. Call 632-7071.

**University Hospital and the American Cancer Society, "Care and Share Support Group for Women Who Have Had Breast Cancer."** 6:00 - 8:30 p.m. Hand Clinic Waiting Room, level 5, Health Sciences Center. Call 444-1270.

## W E D N E S D A Y M A Y 22

**School of Medicine Pediatric Grand Rounds, "CPC: A Most Interesting Case Presentation,"** Mallika Iyer, chief resident, pediatrics. 8:00 a.m. Level 3, Lecture Hall 6, Health Sciences Center. Call 444-2094.

**Summer Session Class Registration Summer Hours.** 9:00 a.m. - 3:00 p.m., Registrar's Office, 2nd floor, Administration. Evening registration, 5:00 - 7:00 p.m., May 28, June 4, July 2, 9 and 16. Call 632-7070.

## T H U R S D A Y M A Y 23

**Biophysics Seminar Series, "Molecular Genetics of Sodium Pumps and Proton Pumps: Evolution for the Common Good,"** Robert Levenson, Yale University. 4:00 p.m. Level T-5, 140 Basic Health Sciences. Call 444-2287.

**Organic Chemistry Seminar, "Hidden Face of the Meisenheimer and Reissert Reactions,"** J. Nasielski, University Libre de Bruxelles. 4:00 p.m. 412 Chemistry. Call 632-7880.

## W E D N E S D A Y M A Y 29

**School of Medicine Pediatric Grand Rounds, "Biliary Atresia and Liver Transplantation,"** George Noble, assistant professor, pediatric surgery. 8:00 a.m. Level 3, Lecture Hall 6, Health Sciences Center. Call 444-2094.

## E X H I B I T S

**Through May 10:** Department of Student Union and Activities, "Paintings," an exhibition of works by students of Mel Pekar, professor of art. Noon - 5:00 p.m. 2nd floor, Union Art Gallery. Call 632-6822.

**May 2-16:** "Senior Show '91." An annual exhibition includes paintings, sculptures, ceramics, photographs and works on paper by graduating seniors in the Department of Art. University Art Gallery, Staller Center for the Arts. Call 632-7240.

**Through May 17:** "Authors and Editors." A display of books written and edited by Stony Brook faculty and staff. Library Galleria, Melville Library. Call 632-6320.



# Two Years Before the Mast, II

Provost Tilden G. Edelstein expressed his commitment to maintaining Stony Brook as a major research university, in his first Convocation Address, presented April 16, 1991. He also spoke about the challenge of providing excellence in a time of tightening budgets.

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*I cannot emphasize too strongly that undergraduate education at Stony Brook must be linked to the primary fact that we are a public research university and that the acquisition and dissemination of knowledge through research, and graduate and undergraduate teaching are central to our mission.*

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by Tilden G. Edelstein

I have chosen "Two Years Before the Mast, II" the title of today's talk, from an autobiographical account published in 1840. Richard Henry Dana, a Harvard student, left the college for two years to experience life on the high seas aboard a merchant ship. It has been close to two years since I arrived at Stony Brook and which indisputably borders on a large body of water, and given the State's budget saga, has its share of metaphoric squalls, thunderstorms and abundant rough seas. Happily, historians like myself have learned to be skeptical about the use of historical analogies — even the ones that we create. And deep skepticism is appropriate, of course, if I really intend to equate myself and my adventures at Stony Brook as analogous to those Richard Henry Dana experienced in 1835. Additionally, and most obviously, unlike Dana, I neither have come from a Brahman background nor am as young as he was when he left Harvard to venture onto a ship. In fact, I have come from a neighboring public research university with many of the same aspirations and problems facing us at Stony Brook. But it *has* been close to two years since I have been here and we *are* amidst stormy times.

I want to assert at the outset of this, my first convocation address, that I am deeply committed to strengthening our identity as a public research university. As you have heard many times and must know by now, we already are a leading public research university — one of only seventy or so research universities in the country with comparable complexity and quality. It is essential, however, that I also reemphasize, because of its significance in identifying ourselves, that Stony Brook is among the top twenty-five universities receiving National Science Foundation funding. We are an institution that has some truly nationally and internationally recognized faculty and some extremely strong departments across the entire university — departments that are acknowledged for their outstanding quality. Additionally, we have other quality departments that have the opportunity with proper funding and focus to achieve national and international visibility. While already a leading public research university, we aspire to become among the very best public research universities. That cur-

rent reality and that vision of the future must govern our actions. To reassert our identity in an era of continuing and even worsening budget support, it is essential that we accept the truism that at a time of crisis it is *especially* important to know who you are, which in turn depends upon knowing where you came from and where you want to go. I particularly need to be explicit about who we are and where we want to go because I have been only two years before the mast at Stony Brook and there always are concerns about whether any senior administrator, especially a new chief academic officer, has a compass and knows how to use it. To help me fathom our academic location needs the guidelines of some of our wisest and successful faculty. I have established an Academic Standards Council which has begun to

supervise departmental external reviews to enable us to compare our departments with those at other universities, and to compare our departments with each other. Admittedly, much of my rhetoric and action in dealing with current Stony Brook issues have focussed upon undergraduate matters like admission, access, teaching, advising undergraduates and strengthening the Honors College. But I want to emphasize today that I do so in the context of current realities of being a leading research university and wanting to become one of the best ones. The needs of our library and the indisputable quality of our graduate students, for example, stand as crucial issues.

What about the past and the present?

While Stony Brook today, less like its earlier days, includes students representing a wide variety of economic, religious and ethnic groups, it still is the university whose undergraduate students are overwhelmingly from homes whose parents have not attended college. This public research university remains for undergraduates one of the least mythical avenues for acquiring knowledge leading to new economic and social opportunities. Our country has long used the rhetoric of Horatio Alger's fiction where it is alleged that Americans simply move from "rags to riches." In reality, for much of our people it has been more of a "rags to rags" story. Universities, however, especially since the second World War, have become places where individuals of varying religious, ethnic and economic groups can move — if not all the way up the proverbial social and economic ladder — to a significantly higher rung than ones' parents. This remains an economic and social desire shared by Americans, and the millions of immigrants who come to our shores — as well as shared by the universities which are providing massive public higher education well beyond the efforts of most countries. Responding to a distinguished private college president who decried the widespread access to higher education that America was providing, a public research university president noted: "Knowledge, unlike peanut butter, does not diminish by being shared." I share this assumption that public universities have made — and that *this* university has revitalized through the establishment of its

Diversified Educational Curriculum: knowledge indeed is enriched by being shared. The exemplary growth of our School of Continuing Education offers educational access to working adults. Our ability to attract to this campus some of the most promising minority undergraduate students, is an extraordinary achievement that needs full recognition. Even more important is our success in enabling these students and others to learn at Stony Brook and graduate because of their efforts, and our teaching and advising. We deserve to be proud of this fact, to publicize our accomplishments, and to do even better. We also must markedly improve our affirmative action initiatives in recruiting faculty and staff from underrepresented groups.

Access, of course, is not our only mission. We seek to enroll more of the highest achieving secondary school students to this university. We now are only in our second year of operating an Honors College, while other public research universities, for many years, have been attracting high achieving high school students to their campuses. Potential for developing our Honors College has only begun to be realized. The results of my office's and the Stony Brook Foundation's actions to increase the availability of merit scholarships to attract honor students will start to be realized next year and grow in the years to come. I am confident that the allocation of money to honors scholarships to provide a growing number of full tuition, four-year funding is an innovation at Stony Brook that is long overdue. It will bring many positive results beyond the attraction of a great many more high achieving secondary school students. Given the size of our faculty and the linkage of state funding to enrollments, we can increase overall enrollments while also increasing the number of high achieving secondary school students but not decrease the number of other students admitted here.

It undoubtedly is true that during my initial years at Stony Brook, I have given most attention, beyond the almost daily response to budget crises, to undergraduate education issues. This is far different from my administrative focus at Rutgers where concentrated on building and strengthening graduate programs at a university which, in spite of being called a research university, had been most clearly a group of undergraduate colleges for by far the greatest part of its two hundred year history. At Stony Brook, the impact of serious national concerns about the relationships between a research university and undergraduate education, and the decline in undergraduate enrollments — especially freshmen — among other related problems, dictated that undergraduate academic matters required my involvement. I have sought, for example, to strengthen demonstrably the office of Vice Provost for Undergraduate Studies through the appointment of committed senior faculty with strong academic and administrative credentials as well as to increase the number of faculty participating part-time in that office.

A notable expansion in undergraduate advising by faculty and the increased concentration on interdisciplinary opportunities will continue. I cannot emphasize too strongly, however, that undergraduate education at Stony Brook must be linked to the primary fact that we are a public research university and that the acquisition and dissemination of knowledge through research, and graduate and undergraduate teaching are central to our mission. We clearly are

not and cannot become one of those four-year liberal arts undergraduate colleges relatively isolated from the obligations of research. But we must meet our teaching obligations. Encouraged thus far by the Stony Brook community's initial response to my activism regarding teaching, I am eager to witness, for example, the growing teaching contributions of faculty in the Health Sciences as we seek to strengthen the linkages between professional graduate education and undergraduate education. Having a Health Sciences Center with excellent faculty can do much for enhancing the quality of both undergraduate and graduate education at Stony Brook. I am delighted, therefore, by the several fine faculty appointments that the Dean of Medicine has made during the past year to enhance teaching and research. I look forward to working with him and the Vice President for Health Sciences to provide more linkages of scientists in the Medical School and in the other health sciences with scientists in the Arts and Sciences as we improve research, teaching and the delivery of quality health care to Long Island and the State.

One of the several things that attracted me to come to Stony Brook was the extremely high quality of its new appointments especially in mathematics, applied mathematics and cell biology. With funding considerably tighter during my first two years here than previously, I have been able to authorize far fewer senior appointments. But I believe that we have made some noteworthy progress despite tightening budget conditions, and I will continue to approve a very limited number of opportunistic appointments despite the continuing budget difficulties. Among the extensive evidence available to indicate Stony Brook's ongoing research accomplishments include recent major national and international recognition of outstanding faculty researchers as well as the growing number of prestigious research funding received by our faculty. During the past year, the establishment, for example, of a Science and Technology Center at Stony Brook supported by the National Science Foundation, will enable us in conjunction with two other strong research universities to expand in the developing area of high pressure research. Additionally, the very recent funding of a Computational Center for Applied Mathematics will bring a further linkage with the work of our faculty and those at other research universities. Continuing at the Medical School is a major NIH grant for research on tumor viral host interaction. Substantial cost sharing from my office was required for these initiatives, and it is money well spent. The appointment in the very near future of an especially energetic Vice Provost for Research, will provide us with an even greater ability to capture large block grants, as well as enhance campus research management.

The funding and administrative problems of research management, as many of you know, surely are not peculiar to this research university. I await, therefore, the implementation of our plan for an exterior management review of campus operations providing research administration support services. It will occur in the first week of May. A team of scientific and research administrators from other institutions have agreed to conduct an onsite review of our operations. This external review group will be assessing institutional support for the research enterprise at Stony Brook and the organizational and policy structure that defines the research climate. David Cohen of Northwestern University, a member of Stony Brook's faculty for many years, has agreed to be a member of the review team. Additionally, a campuswide faculty committee has been organized for prioritizing and recommending allocations of the universities resources for cost sharing for sponsored programs, including indirect costs, along with state funds for academic



## VIP Hall of Fame Inducts First Honorees

equipment replacement.

The extraordinary and laudable growth in sponsored research attracted to this campus should be put in the context of sponsored research around the country. While the mass media indicate problems regarding the use of government funds at so called private universities, these events also should remind us that *private university* is largely a misnomer. Stony Brook as a state public research university is competing with what can be more aptly called quasi private universities which heavily depend upon the same sources of government funding that we seek when we apply for research dollars. And it is this designation of quasi private universities, that I want to see increasingly emphasized when Stony Brook seeks to increase its fund raising efforts from individuals and corporations. It is time to dispel the myth in the northeastern states that a state research university needs little private funding. In fact the very best state universities in the United States long have been successfully fundraising in this sector while state universities in our area of the country have only begun this effort. Private and corporate fundraising indeed can provide the so called "margin of excellence," especially at a time of diminished state funding and endangered federal support. Further progress in the humanities and in most of the social sciences where federally sponsored research money is scarce, require other funding sources.

Finally, it would be pollyanna for me to talk about where we are and what we want to become without some specific reference to the current budget situation. American educational institutions, including Stony Brook, are facing their most difficult budget times thirty years. Budget issues remain a daily concern everywhere. Richard Henry Dana's account, *Two Years Before the Mast*, has no scene describing the ship's treasure being lost. The need to confront the difficult budget challenge requires more than a tough senior administration — one that acknowledges the economic difficulties and maintains its understanding of who we are and where we want to go. Also required, as my predecessor, Jerry Schubel, noted in a convocation address several years ago: "tough decisions about priorities must be made by deans and chairs." And chairs must discuss and work with our faculty. In the last few weeks, I have been delivering that message to deans and chairs, division by division, as we seek to avoid retrenching whole departments because of the peril to the university's quality and reputation. Instead, we must jointly seek to provide selective excellence in departments and institutes by focussing on their strengths.

It is very likely that all American universities will have to do more with either less or no additional public funds. Quality must be maintained and achieved without seeking more funds; cost reductions will be required to move ahead. Innovation by reallocation will be the challenge we face. (During those heady funding years at Rutgers when a supportive education governor was in office and the state's economy was thriving, some wag reminded me that it is easiest to be a successful administrator in a bull market — he should have added that it is also easiest being a faculty or a staff member as well as a Dean, Vice President, Provost and President.) Our ability to deal intelligently and forcefully with difficult choices must be shaped by who we are and what we want to become. I must work with you on these fundamental issues. Once we expand, therefore, the discussions we have been having with the Provost, the Deans, the Chairs and the faculty, I will give to the Deans an expanded *Academic Plan* with concrete targets for divisions, departments and institutes.

Fortunately, the University at Stony Brook is still very much afloat and determined not to become becalmed as we work together beyond my "Two Years Before the Mast." I know that I have the confidence of President Marburger on our journey and I see the growing support of the members of the Central Administration. Without having to resort to what so repulsed Richard Henry Dana, the nineteenth century's inhumane practice of flogging, I seek the cooperation of Stony Brook's faculty and staff.

The Stony Brook Very Important Patriots (VIP) Club Hall of Fame inducted its first two members on Saturday, April 27. Rollie Massimino, men's basketball coach at the university from 1969-71, and Stuart Goldstein, '74, a standout performer on the squash team who was Stony Brook's first All-American, were inducted at a luncheon held at the Three Village Inn.

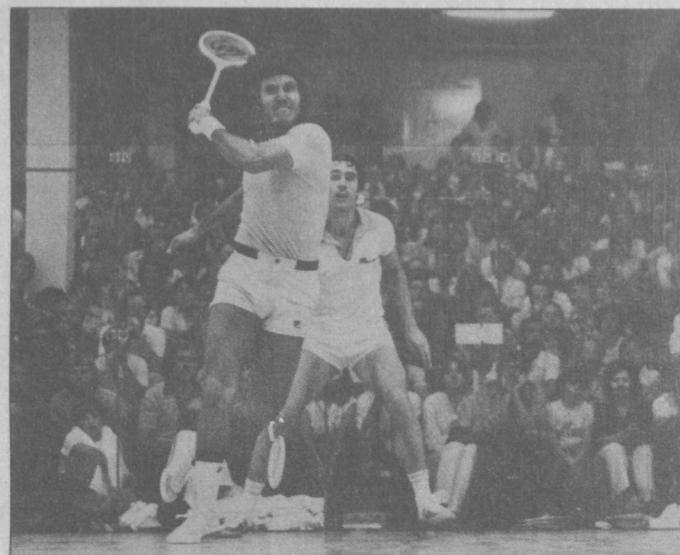
"The time has come to recognize the individuals who have made significant contributions to Stony Brook athletics," said Paul Dudzick, President of the Stony Brook VIP Club, Stony Brook's athletic booster association. "The University at Stony Brook is very fortunate to have former coaches and student athletes aspire to and reach the highest levels of success. Rollie Massimino and Stuart Goldstein are two such individuals and provide excellent examples for today's student athletes and coaches."

Rollie Massimino served as head men's basketball coach from 1969-71 and captured the Knickerbocker Conference title in his second season. "Rollie was the first Stony Brook coach to market the university's academic and athletic programs," said Dudzick. "He transformed recruitment of student-athletes at Stony Brook."

Massimino has distinguished himself as a collegiate coach at Villanova University where he guided the Wildcats to the NCAA Division I Men's Basketball Championship in 1985. He has compiled a .603 winning percentage at Villanova and has been named Coach of the Year for various leagues and conferences eight times during his career. "Since his departure, Rollie has brought attention to Stony Brook, the place he began his collegiate coaching career," added Dudzick. "His accomplishments at Stony Brook, Pennsylvania and Villanova have been a source of pride for this university."

Stuart Goldstein was a three year performer for the men's squash team at the university. After a very successful 1972-73 collegiate season he earned All-American honors, the first Stony Brook athlete to attain such. "Stuart Goldstein was the first All-American at Stony Brook and brought national recognition to a young, aspiring athletic program," said Dudzick.

Goldstein became the top-ranked player in the United



States in the late 1970s and the number two player in the world. "Stuart was a real source of pride for the university and the athletic department when he climbed the professional squash ranks," added Dudzick. "He has continued to distinguish himself in his professional business career."

Goldstein is currently the president and chief executive officer of SDG Properties, a Manhattan-based real estate business. He also received the university's Outstanding Alumnus Award in 1990.

Massimino and Goldstein were each given a plaque commemorating their achievements. Similar plaques will be permanently displayed in the Indoor Sports Complex.

The VIP Club Hall of Fame was founded in 1990 and provides a means by which to recognize the exceptional efforts and achievements of athletes, coaches, teams and other supporters of Stony Brook athletics who have helped establish a sense of history and a tradition of excellence.

## Hockey Team Winds Up Successful Year

by George M. Lasher '78

The Stony Brook Patriots ice hockey team recently concluded its sixteenth consecutive year in the Metropolitan Collegiate Hockey Conference with a 15 win 7 loss record. It was the Pats most successful season in the past five and included a trip to the post-season playoffs.

After finishing in third place of the Hudson Division of the Metropolitan Collegiate Hockey Conference with a record of 13 and 5, the Patriots faced an uphill struggle in the single elimination playoffs. But Coach Andy Kinnier liked the team's chances after seeing the opponents they drew in the first two rounds. "We face Pace University, the second place finisher in Division II" (the division above where the Patriots compete), said Kinnier before the first playoff game. "We beat them early in the year and lost a tough one 5-4 in January. They are definitely beatable. If we win tonight, we take on Kean College and they're within our reach also."

But now the Patriots won't be seeing Kean until next season. They lost a hard fought game to Pace by a score of 5-4. It was a game in which the Patriots started slow, roared back, but fell just short. It was a tough game for the graduating seniors to end their careers with, but they can be proud that they were part of one of the most successful teams in Patriot history.

Five seniors will be graduating from this year's team. Defense partners Rob Van Pelt and Jean Lambre played three years each for the Patriots. In addition the Pats will

graduate Keith MacCormack, Tom "Unlikely Source" Kelly and Mike Manno.

Van Pelt, the Patriots' captain for the past two seasons, set a new single season record for assists by a defenseman when he notched his 20th in the final game of the season. Van Pelt also holds the single season record for goals by a defenseman (11), a mark he set in 1989. He will graduate in May with a BS in economics, concluding a three year career with 22 goals, 31 assists for 53 points, good for 26th place in the Stony Brook record book.

Geoff Hulse, a sophomore pre-med major from Shoreham, led in scoring with 21 goals, 23 assists for 43 points. He also led the team with 6 power play goals while receiving only 2 minutes in penalties all year.

Adrian Jackson, a junior from Port Washington, led the Patriots in goal scoring for the second consecutive year. His 24-15-39 totals placed him second on the Patriots behind Hulse. In two seasons with the Patriots, Jackson has racked up 37 goals, 21 assists for 58 points. He also has five hat tricks and seven power play goals in that time span. He is the only current Patriot in the Top 20 lifetime in scoring.

The Patriots will return a very deep squad, which had 14 players in double figures in scoring, and two senior goaltenders. Recruiting, which has been going on all season, will hopefully replace some of the talent which is moving on. The Pats will have to wait until next fall, however, to see what the new year brings.



## Computer Center Offers New Exam Scoring System

Changes are taking place in the Computing Center's OpScan Office. With the phasing out of the Univac 1100/60, the university had to look for alternate methods of test scoring that did not sacrifice existing functionality. The result of the search was the purchase of Exam/Score software from National Computer Systems. This new software is PC driven and offers the user more flexibility than was previously available on the Univac.

During the current semester, the Computing Center is running both systems in parallel, allowing the center to work out the "bugs" and become familiar with the new system. It also allows the faculty to see firsthand the different forms of printouts and reports available with the new software. So far, the overall response from faculty has been very positive. The goal is to have all users on the new system for the Fall 91 semester.

Here are some of the highlights that this new software has to offer:

- Up to five answers can be accepted as correct to any question.
- Essay scores can be added into objective scores or can be posted separately on the roster.
- Points per question can vary.
- Raw scores can be obtained for each individual student.
- Up to four different versions of an exam can be entered.
- Forms no longer have to be separated into different envelopes for each version.
- Scores can be added to the database for students who take makeups.
- Class roster can be downloaded to a floppy disk for use with other software programs or computers.

Along with this new software, the university has also purchased the OpScan 5 Optical Mark Reading Scanner. This equipment can scan at the rate of 3000 sheets per hour and has advanced operational features such as an alpha-numeric operator display for easy operation and self-diagnostics to pinpoint problems. Instructions and samples of printouts are available at the OpScan Office, Room 100 of the Computing Center. Call 632-8032 for more information.

—Karen Klein

## TV Star To Appear on WUSB

Television and film actress Barbara Eden will make a guest appearance on WUSB's



Barbara Eden

"Mike Palmer's Entertainment," on Wednesday, May 15 at 2:00 p.m. Those listening to the broadcast will be eligible to win a pair of tickets to see Eden in the play, *Same Time, Next Year*, at Westbury Music Fair. WUSB is based at Stony Brook and located at 90.1 on the FM dial.

## Bach Aria Festival To Hold Progressive Dinner

The Bach Aria Group Association will hold a progressive dinner and musicale on Sunday, May 19, beginning at 4:30 p.m. Singles and couples are welcome. Tickets are \$35. For reservations, call Carol Baron at 632-7239 or 331-5357.

## Honoring Ellis Island Italian-American Immigrants

Long Island's Italian-Americans who immigrated through Ellis Island are invited to a reception in their honor hosted by Stony Brook's Center for Italian Studies, Sunday, May 5, 3:30 p.m. to 6 p.m., in the main lobby of the Staller Center for the Arts.

The reception is free to all honorees. The center has been seeking the names of Italian-American Ellis Island immigrants by contacting local Italian-American organizations and through the press. A ceremony will be held for the guests of honor, who will receive certificates commemorating the event.

The reception is a fundraising event for the center, which was established in 1985 to promote appreciation of Italian-American contributions to the United States. Activi-

ties during the year include trips, lectures and a summer program in Rome for college students. Located at the Frank Melville Jr. Memorial Library, the Center for Italian Studies also maintains a full collection of Italian operas and works of Italian literature and films.

Donations to the reception start at \$25 per person, which includes a family membership in the center. For reservations, and to provide the names of Italian-American immigrants for the event, call Monday through Friday, 9 a.m. to 3 p.m., 632-7444.

## Directory Update

If your office has a facsimile machine you want listed in the front section of the 1991-92 Campus Directory, now is the time to notify Graphic Support Services. The listing must include department name, building address, Fax number and, optionally, limitations of use. Address your listing to Mary Masciopinto, Graphic Support Services, 173 Administration Z=1751 or Fax it to 2-6252.

State employees will receive their annual Campus Directory listing confirmation and exclusion document with the May 8 paycheck. This card is the only time current state employees will be asked to confirm their name, current campus address and current campus phone extension for the 1991-92 Campus Directory. State employees may also confirm home address and phone listings, or delete home address and phone from the Directory.

Employees *must* confirm continued deletion of a home address and /or phone number, otherwise previously deleted information will be re-listed. After May 8, blank cards may be obtained by calling Human Resources at 632-6160.

Research employees will receive a similar card in early July.

## Volunteers Sought for Study

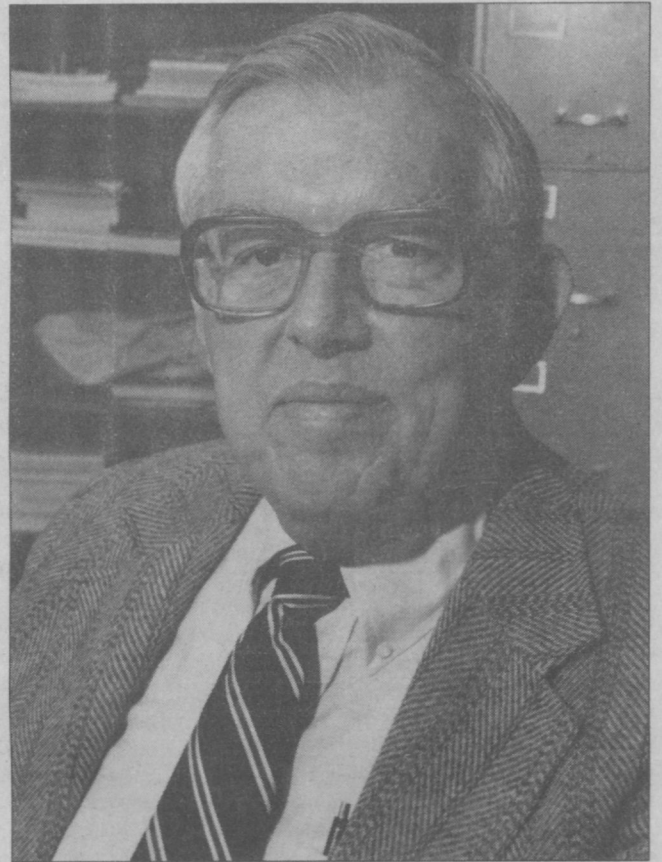
Volunteers are needed for a research study conducted by the Department of Psychiatry and Behavioral Sciences at University Hospital.

Barbara Sommer, assistant professor and director of Clinical Geropsychiatry, is looking for men and women over 60 with memory problems. The pilot project will last 10 weeks and is aimed at evaluating the effect of the vitamin, folic acid, on memory and mood.

For more information, or to volunteer, call Dr. Sommer at 444-1005.

## New Address for Veterans Home

The Long Island State Veterans Home can now be reached at a new address and telephone number. The address is 100 Patriots Road, Stony Brook, NY 11790-3300. The telephone number is (516) 444-8500. The FAX number is (516) 444-8575. When telephoning the home from on campus, please dial 9 first, and use an outside line.



MAXINE HICKS

## Physicist Appointed to SUNY Research Board

Professor of physics Linwood Lee has been named to the Board of Directors of the Research Foundation of the State University. He will serve on the 15-member board until 1993.

Lee is a researcher in the Department of Physics' Nuclear Structure Laboratory. He is a fellow of the American Association for the Advancement of Science and of the American Physical Society.

## Sunwood Beach and Gardens

The gates to Sunwood, Stony Brook's 27-acre waterfront estate in Old Field, will be open all summer to members of the university community who join the Sunwood Beach and Gardens Group and to university groups reserving the grounds for outdoor gatherings.

Invitations to join the Sunwood Beach and Gardens Group will be sent through campus mail this month. For further information or an application to join, call Laurie Theobalt at 632-7008.

## New Recycling Program Begins

The university has initiated a new paper recycling project called RITE — Recycle It for Today's Environment. Under the new program white paper, including computer, notebook and office paper, is to be separated from other kinds of paper, and the two are to be placed in marked containers for collection by the custodial staff. Labels and instructions will be distributed by the Recycling Department.

The RITE project has been organized by graduate student John Nolan of the Global Action Plan for the Earth, and is supported by the University Senate Committee for the Campus Environment, with assistance from Recycling Department Director Robert Haig and Janitorial Services. RITE was launched in April, during the Stony Brook celebration of Earth Day.

The previous paper recycling program has already saved the university tens of thousands of dollars in waste hauling, according to Nolan. In addition, it diverts 50 to 60 tons of paper from the Brookhaven landfill each month. The old plan did not require the separation of white paper from other kinds, such as newsprint, glossy magazine stock and corrugated cardboard.

The recycled white paper will be sold to commercial recyclers.



## They gave.

The most frequent donors to the Blood Bank during the past quarter of the year were University Hospital employees, pictured above, left to right: Lori Walsh, dental school; Thomas Walsh, information services; Pat Schiller, Blood Bank coordinator; Eric Hochstadt, materials management; and Susan Lehecka, materials management.



K U D O S

**Lory Bright-Long**, assistant professor of psychiatry, has been appointed to the editorial board of *Hot Flash*, the official publication of the National Action Forum for Midlife and Older Women, Inc. Dr. Bright-Long is also director of Stony Brook's Geriatric Evaluation Service and the Long Island Alzheimer's Disease Assistance Center, based at Stony Brook. Dr. Bright-Long has been a frequent contributor to *Hot Flash*, which has a world wide circulation.

**Ellen Broselow and Richard Larson**, associate professors in the Department of Linguistics, along with **Peter Ludlow**, assistant professor of philosophy, have been selected to teach at the prestigious 1991 Linguistic Institute this summer at the University of California at Santa Cruz.

The institute, an annual event established over 50 years ago, consists of courses, workshops and conferences conducted by faculty whose work is considered to be at the cutting edge of the discipline.

Of the universities represented at the conference, only three — Brandeis University, University of Massachusetts and the University at Stony Brook — will be represented by as many as three faculty members. The institute is sponsored by the Linguistic Society of America.

**Gerald E. Brown**, distinguished professor of physics, has returned to the university after a three-month leave during which he served as Visiting Fairchild Scholar at the California Institute of Technology. As visiting professor, Brown worked with Nobel laureate H.A. Bethe on the transition from normal matter to matter made of quarks and gluons.

**John P. Dervan**, assistant professor of medicine in the Division of Cardiology, was honored at an American Heart Association dinner in April.

**Richard Fine**, chair of the Department of Pediatrics, is quoted extensively in a new book, *In the Absence of Angels*, by Elizabeth Glaser, wife of Paul Michael Glaser of the TV show, *Stark and Hutch*. Dr. Fine was one of the physicians who treated Ariel Glaser, who died of AIDS. Dr. Fine's wife, Shawney, was also involved in the girl's care and her role is detailed in the book. Mrs. Fine is a nurse in Stony Brook's Pediatric AIDS Center.

**Patrick Heelan**, dean for Humanities and Fine Arts, visited Leningrad during April as a guest of the Leningrad Association of Scientists and the Leningrad City Council Soviet to discuss the philosophy of science with Russian scholars.

**E. Ann Kaplan**, director of the Humanities Institute at Stony Brook, co sponsored a one-day symposium, "Art, Technology and the Institution Part II, New Perspectives for a New Century," at the Whitney Museum of American Art in March.

**Gary Kaplan**, assistant professor of neurology, has been named the recipient of the Albert H. Douglas, M.D. Memorial Award for Excellence in Teaching, awarded by the Medical Society of the State of New York. The honor recognizes Dr. Kaplan's commitment to student interests in and out of the classroom and his contributions to the clinical teaching of neurology.

**Donald Kuspit**, professor of art, recently released a new book, *Alex Katz Night Paintings*, an analysis of the work of the acclaimed American artist whose works are in the collection of the Museum of

Modern Art and who is frequently exhibited at the Marlborough Gallery in New York City. Publisher for the book is Abrams.

**Hilary Metzger**, doctoral candidate in music, has been awarded an Institute of International Education Annette Kade Fellowship to study in France during 1991-92. She is a 1986 cum laude graduate of Yale University and earned a master's degree from Mannes College of Music in 1988. A cellist, she studies with Timothy Eddy, professor of music.

**Phyllis Migdal**, third-year student at the School of Medicine, participated in the Juvenile Diabetes Foundation's 10th Annual Medical Student Workshop during April in Bellevue, Washington. Novo Nordisk Pharmaceuticals Inc. sponsored the workshop for the top medical students in the United States and Canada.

**Janet Morgan**, doctoral candidate in music, has been awarded a Fulbright Grant to study at the Royal Conservatory at The Hague in the Netherlands. She received her bachelor of music degree from Northwestern University and her master's from the Juilliard School in 1988. She has been principal bassoon of the Nassau Symphony since 1989.

**Anita Moskowitz**, associate professor of art, will soon publish three essays. They are "On the Sources and Meaning of Nicola Pisano's Arca di San Domenico," in *Andrea del Verrocchio and Late Quattrocento Sculpture*; "Giovanni di Balduccio's Arca di San Pietro Martire: Form and Function," in *Arte Lombarda*; and "A Tale of Two Cities: Pavia, Milan, and the Arca di Sant'Agostino," in *Source Notes in the History of Art*.

**Howardena Pindell**, professor of art, had a one-person show of her paintings at the G.R. N'Namdi Gallery in Birmingham, Michigan, from March 1 to April 13. Included in the show were *African Buddha*, a mixed media work on sewn canvas, 51"x91", completed in 1986.

**Frederick R. Preston**, vice president for student affairs, gave the keynote address at a conference on "Blacks And Jews: The American Experience, 1654-1989" sponsored by the American Jewish Committee's Long Island Chapter at North Country Reform Temple, Glen Cove. Preston spoke on "Blacks And Jews: As Reflected In America Past and Present."



Marjorie Taylor

**Marjorie Taylor**, graduate student of social work in the School of Social Welfare, was recently awarded a Robert Mindlin

Journalism Foundation Scholarship. The award, presented by Queens Borough President Claire Shulman, is in memory of the former political editor for the Long Island Press and the Star Journal.

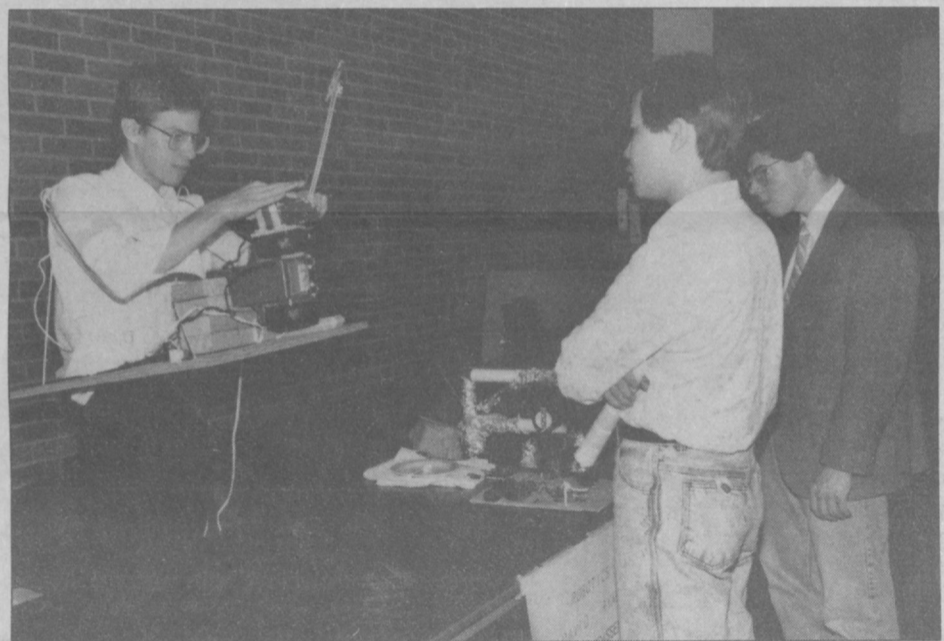
Best Building Award for February went to Harriman Hall, Van de Graaff Accelerator. Supervisor of that building is **Julius Pardo** and staff members are **Luisa Marmol, Ellen Williams, Millie Rivera, Magda Sanchez** and **Marina Marrero**. The award for March was given to the Computer Center, supervised by **Neil Seitz**. Staff members are **Caroline Chamberlain** and **Dorothy Nolan**.

The Guild Trio, **Janet Orenstein**, violin, **Patty Tao**, piano, and **Brooks Whitehouse**, cello, will present an in-house concert on Saturday, May 18, sponsored by the Greater Port Jefferson Arts Council. Orenstein and Tao are completing their doctoral degrees in the Department of Music and Whitehouse is an alumnus. The Guild Trio is in residence this year at the School of Medicine.

Four Stony Brook graduate students have been selected to receive doctoral research fellowships in Latin American studies from

the Social Science Research Council, a private organization that funds programs in social science studies. According to Associate Professor of History Barbara Weinstein, approximately 17 students from universities throughout the country will be receiving fellowships; for a university to receive four research grants, she says, is "an outstanding achievement." The students and their research are: **Maria Cecilia Cangiano** ("Radical Union Movements in Argentina in Early 1970s"); **Magdalena Chocano** ("Intellectual Life and Social Conflict in 17th Century Mexico"); **Ariel de la Fuente** ("Regional Revolts and State Formation in 19th Century Argentina") and **Cecilia Mendez** ("Royalist Peasants Rebellion in Post-Independence Peru").

Two Stony Brook students presented papers at the 5th National Conference on Undergraduate Research, held March 20-22 at the California Institute of Technology in Pasadena. The students, both presenting work in the field of physics, are seniors **Karen Lutzer** and **Glenn Soberman**. Both students participate in the URECA (Undergraduate Research and Creative Activities) program, which provides advisors, research and conference support for undergraduate students.



**Honoring Students' Research and Creativity**  
URECA, Undergraduate Research and Creative Activities, held its third annual symposium on April 6 in the lobby of the Staller Center for the Arts to showcase the work of the students. Pictured here is junior David Ryals with his robot.

O B I T U A R I E S

**Joseph Navarra**, 40, assistant dean of Budget and Administration for the School of Continuing Education, died on Apr. 1 following a long illness.

Before coming to the School of Continuing Education in 1987, Navarra had worked as assistant budget manager at University Hospital for five years. He earned his M.A. in Public Administration from San Diego State University and his B.A. from Hofstra University.

"Joseph Navarra was an extraordinary individual," says Paul Edelson, dean of the School of Continuing Education. "Although he was in a wheelchair, he refused to allow his disability to deter him from his work. He was a symbol of the fact that a person can have a handicap and still not be a handicapped person."

Navarra is survived by his parents, Dominick and Santa Navarra, brother Thomas, and sister Maria.

T R A N S I T I O N S

**Wanda Dole** has been named assistant director for collection management and development for the Frank Melville, Jr. Memorial Library. She will analyze and augment the library's current collections, and oversee the library's special collections and book preservation efforts. Before coming to Stony Brook, Dole was head

librarian at Pennsylvania State University's campus in Abington, Pennsylvania.

Correction

Due to an editing error, last month's *Currents* incorrectly attributed the composition of a work of music, *Shirat Sarah*. The correct composer of the piece is **Sheila Silver**, associate professor of music.

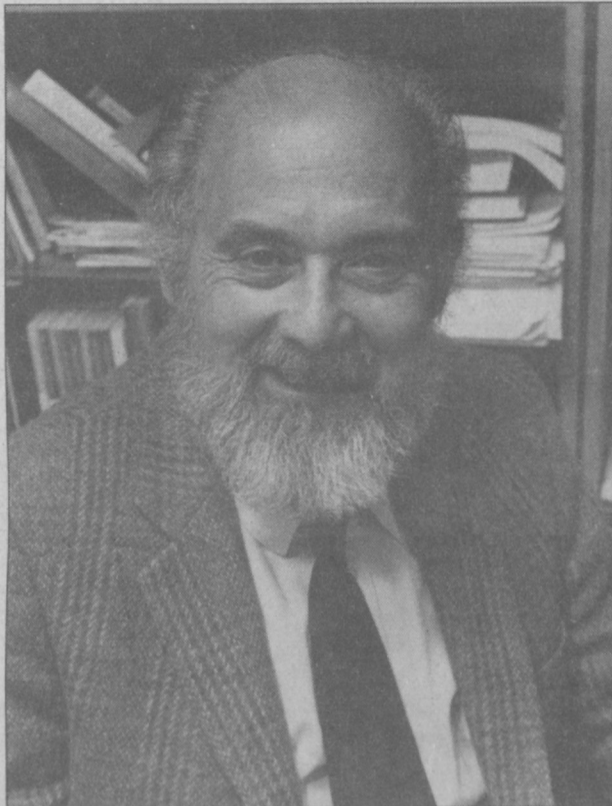


# Who Should Write History?

By Fred Weinstein

Historians and novelists are engaged in an intense public debate over who is better able to write history. Gore Vidal, E.L. Doctorow, Mary Lee Settle, and many other novelists argue that historical interpretations—the statements that give historical writing depth and significance—are invariably based on imaginative inferential leaps and not on data. Thus, they contend novelists ought to be writing history because they are intuitively better able to do it. Author and critic George Steiner writes, for example, that it is at the level of “the turbulence, the corrupting claims, the seductions of ideological and class conflicts,” or of the “imagining of motives and a depiction of personal tensions,” that fiction supersedes history. Saul Bellow claims that the novelist is “an imaginative historian who is able to get closer to the contemporary facts than social scientists possibly can.”

These novelists have further argued that historians need not have a primary role in the writing of history (in some versions historians need not have even an archival role). They contend that it is too difficult to distinguish history from fiction in the work of even the best historians and that people should therefore be looking for this kind of knowledge directly in fiction, the one place still uniquely able to provide it.



Fred Weinstein

## Assessing the ‘contenders’

Of course, novelists (and critics) are free to argue in any way they like, although the likelihood of such an argument as this one becomes all the greater as novelists struggle to connect with a wider audience, trying to compete for its attention against a variety of other claims. Novelists are also trying to recover from the effects of modernist fiction which, having degenerated into narrow, formalist experimentation, tended to undermine the novelist’s interpretive function, as V.S. Naipaul points out. There is little reason, then, for anyone to accept at face value what may be little more than self-serving belletristic wishfulness.

Why should anyone believe that novelists are any better able to cope with the complexity of events than historians? Does a talent for narrative language, and character depiction translate into a singular ability to understand historical relationships and conflicts? Is such a talent the source of an “imaginative truth which transcends what the historian can give you,” as William Styron puts it? In fact, there is no reason to believe that novelists, as distinct from other kinds of writers, have for some unspecified reason an immediate, unmediated access to reality, an unobstructed perception of the thoughts and feelings of historical subjects, and of the “inner significance” of historical events. On the contrary, it is a safe bet that novelists are as likely as anyone else to be getting it wrong.

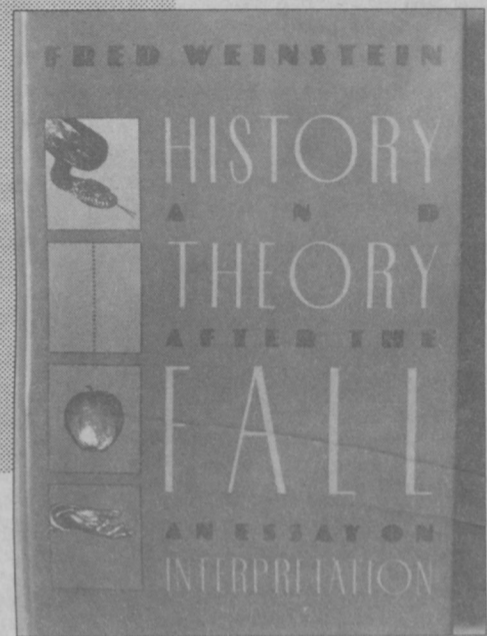
At the same time, the great regulative constructs of the founders of social theory, upon which historians’ interpretations of events have so heavily relied, have been relentlessly examined and challenged—the works of Karl Marx, Alexis de Tocqueville, Emile Durkheim, Max Weber, and Sigmund Freud among them. Also challenged are the main premises of the professional social sciences that emerged in the wake of the founders’ initial efforts. Literate or numerate, narrative or statistical, history and the social sciences are persistently declared even by friendly observers to be in the midst of a crisis or to be in the process of succumbing to one, even if those who

work in these disciplines are not yet entirely aware of it. There are a number of visible signs of this crisis, of which the novelists’ critique is but one. Perhaps the most interesting sign in this context is the decline in history and sociology Ph.D.s as reported by *The New York Times*: Ph.D.s in history have dwindled from a high of 1,215 in 1972 to 563 in 1986 and in sociology, from a high of 729 in 1975-76 to 451 in 1986-87.

## The search for unity

What happened? Broadly speaking, the basic strategy of social theory and the social sciences, the search for unity of motive (in terms of class, gender, religion, or age, for example), which is believed to underlie the confusing variety of events at the surface, has revealed so little of value over a long period of time that it seems to many critics hardly worth pursuing any longer. For historians, this has meant that the interpretive concepts upon which they so heavily relied to explain or account for complex events (national character, internalized morality, familial socialization, social class and the like) and which typically imply a guiding, controlling, monitoring, unifying center, have almost invariably been belied historically by the actions of people.

The various critiques of history and the social sciences—including those of the novelists as well as a currently fashionable radical relativism (i.e., as no interpretation of complex events can be confirmed or disconfirmed by reference to evidence, one interpretation of such events is as good as another)—may thus seem unavoidable and correct, except for one thing: People can make social organizations and social relationships work. When organizations and relationships fail to work, for whatever reason, in whatever social setting, people typically make concerted efforts to change them, and we ought to be able to understand and describe systematically how this happens. In other words, if we follow Rene Descartes in his radical reductionism, doubting and discarding everything not clearly self-evident to see whether anything certain



PHOTOS BY MAXINE HICKS

remains, we are left with the fact that historically for most people most of the time, societies organized around particular versions of social order and social change were perceived to be working, and when they were perceived not to be working, organized groups arose to challenge and replace these social orders.

We have recently been privileged to see this process occur and recur in Eastern Europe, and it bears repeating that it is one that we ought to be able to explain, taking into account people’s capacity to interpret events in terms of their own interests and perspectives: the “social locations” they inhabit—for example, class, gender, age, occupation, region, religion: and the problems that arise from the heterogeneous and discontinuous responses that follow their being so variously “located.”

## Posing a different question

No doubt, conventional explanations based on the strategic assumptions of the founders, particularly about the unifying features of class, socialization, or moral perspective have been irreparably undermined by the very events they were trying to account for. But it is worth considering the extent to which the different critiques of history and theory, especially that of the novelists, derive their force from having posed the right question—“How are social order and social change possible?”—in the wrong way. It is also worth asking whether we can get better results by posing the question differently, by taking seriously the surface heterogeneity, instead of inferring or inventing specious underlying unities, asking then how heterogeneous groups come to pursue common goals. I think that in these terms we can get better results than we have in the past.

There are some very powerful features of the current critiques of history and the social sciences, such as the one promoted by the novelists, that cannot be ignored. By the same token, history and social theory are still worth examining from the standpoint described here, and from perhaps still other novel standpoints, particularly because of the questions that continue to be raised in society—questions about how the materials interests and moral perspectives of competing groups can be reconciled: about the cultural role of ideology and authoritative leadership: about concepts of autonomy and claims for widening or narrowing spheres of autonomous activity: and about the processes that have historically facilitated or hindered the democratization of culture.

Fred Weinstein is chair of the Department of History at Stony Brook.