

### HOUSE OF THE FUTURE



A sneak preview of the next generation of homes benefits the Long Island State Veterans Home.

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### GO PATRIOTS!



Stony Brook's varsity teams kick-off another fall season.

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# UNIVERSITY AT STONY BROOK • SUNY • CURRENTS

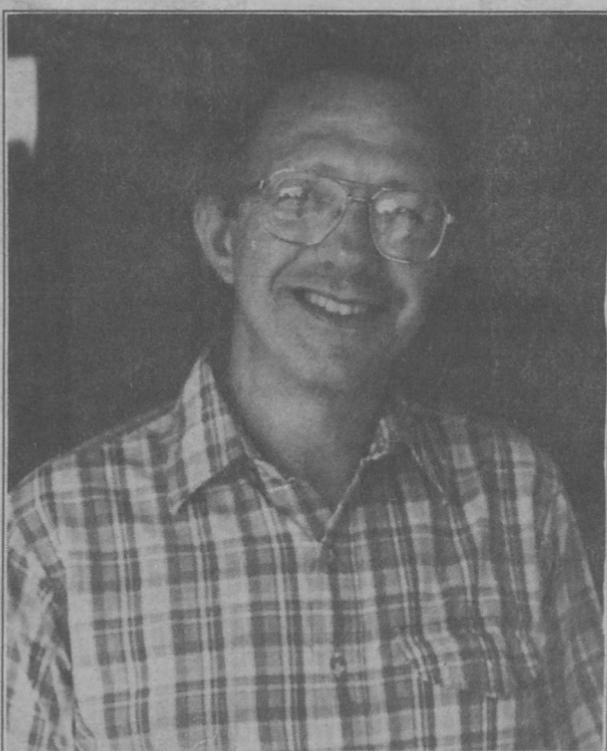
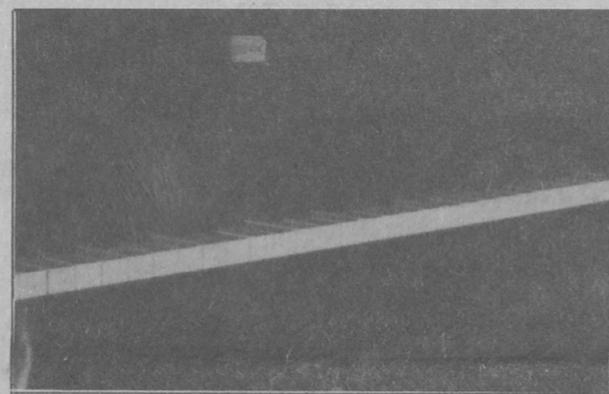
SEPTEMBER 1990

VOLUME 8, NUMBER 7

## FOCUS: THE PERFORMING ARTS

### Music Maker

*"Stony Brook is the one place that I wanted to work. It was a place where many of my colleagues worked. Even at that time, the Department of Music represented all the things I believe in—like training musicians in performing 20th century music. I have a very strong interest in contemporary music. It's a matter of principle. We should be committed to the composers of our time."*



Gilbert Kalish

### Acclaimed pianist Gilbert Kalish showcases his talent at Stony Brook and Tanglewood

"A society without the arts—without music, drama, art—is dead," Kalish says. "What we do is not at the same level as helping the homeless or taking people out of psychiatric hospitals or fighting AIDS, but we have something wonderful here."

Kalish, chair of the faculty at the Tanglewood Music Center in Lenox, Massachusetts, coaches piano students in a wood-paneled studio on the first floor of the Main House and administers the educational program from its office. He is also Tanglewood's head of Chamber Music and Keyboard Activities. And around the country and the world, he is known as a pianist, giving about 50 concerts a year, in addition to the five he performs at Tanglewood each summer.

Kalish has won international acclaim for his presentation of keyboard repertory from the 18th-century masters to new works commissioned and premiered by him. He has made some 70 recordings, including solo works, Haydn's sonatas and variations, Ives' "Concord" Sonata, and chamber music.

"I perform frequently, but it's never easy," he says. "The most wonderful performance experience is when you go in front of people who care about you and your work: your students, colleagues, family. Stony Brook and Tanglewood are my places," he says. That's where he feels at home on stage.

"The difficulty of being a performer is to see that you fail sometimes and succeed sometimes. You're not perfect. The best is if you're deeply excited with what you're doing and very unselfconscious about the effect you have on an audience or the efficiency of your playing. The worst is

when you feel selfconscious and are concentrating on being accurate and correct. And it's totally unpredictable," he adds. The same set of pieces can yield an exciting performance one night and an "accurate and dull" performance the next.

"Sometimes—and this is just for me—it seems as if I give the best performance if I sleep poorly the night before. I wake up during the night with the music going through my mind, and in the morning I feel clammy and queasy." By the time he goes on stage, the worst is over and he can lose himself in the music. "It goes best when you're thrilled by the music and you feel the performance doesn't matter."

It's possible to make a life in music, Kalish tells his students. "So many of my students with determination and talent are making their way in the profession. Some publicly, some not so publicly. A little more or less fame isn't in your hands. I tell them, as long as you function, put bread on the table, and give people a little pleasure in life," that's success.

His own life serves as a model. A gifted pianist from childhood, Kalish recalls that his mother and teachers always assumed he would be a musician. In college, he rebelled against the pressure and gave up the piano for a time, but came back to it afterwards on his own terms. Then, when he was a young man in his early 30s, active as a performer and supporting a young family, he decided he wanted something steady. That's when Stony Brook seemed to beckon him.

"It's peculiar. It's hard to believe. Stony Brook is the one place that I wanted to work. It was a place where many of my colleagues worked. Even at that time, the Department of Music represented all the things I believe in—like training musicians in performing 20th century music." He adds, "I have a very strong interest in contemporary music. It's a matter of principle. We should be committed to the composers of our time."

Kalish had been out to Stony Brook many times to perform with members of the faculty. "I wrote to the chair, Billy Jim Layton, asking for a job. He wrote back, 'No chance.'" The department had just hired pianist Charles Rosen, and there didn't seem to be room for both.

But Rosen concentrated on music history and the performance faculty put some pressure on the administration, and so, soon after the discouraging letter, Kalish received

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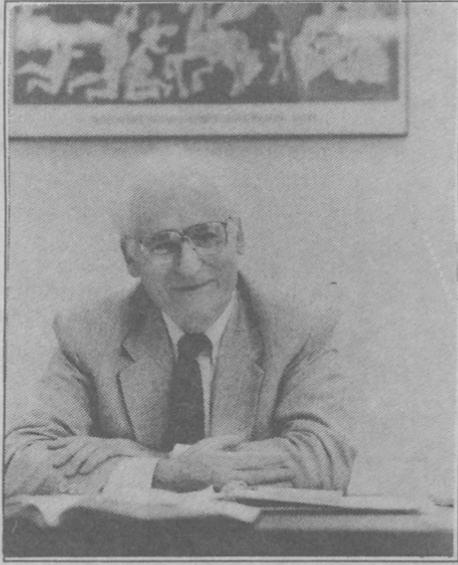
*By Gila Reinstein*

Manicured green lawns stretch down to a lake nearly hidden among the trees. In the distance, across the water, the rolling Berkshire Hills of New England reach toward a deep blue sky. To the right sits the Main House, a dark green three-story structure, once a private home, but for the past 50 years the heart of the Tanglewood Music Center, one of the most influential centers for advanced musical study in the world.

Under one of the great old trees, Gilbert Kalish, professor of piano at Stony Brook, sits and talks about his 20 years of teaching and music-making at Tanglewood and Stony Brook.

*Gila Reinstein, who covers scholarship and the performing arts at Stony Brook, coordinated the writing of this issue.*

## The Fine and Performing Arts at Stony Brook



Patrick A. Heelan

By Patrick A. Heelan

The "Arts" divide into the "Applied Arts," such as jewelry and the decorative arts, and the "Fine and Performing Arts," such as painting, sculpture, architecture, music and drama. This division had its origin in 16th-century Italy when those who designed and executed the more powerful symbols of the culture in music, art, and architecture organized to protect their interests and to enhance their status.

They became, in modern terms, "artists," and what they did became the fine arts. Academies of fine arts came into being; the first in Florence was called the Academy of Saint Luke, dedicated to the evangelist who, according to tradition, painted a portrait of Mary, the mother of Jesus. Academies were places where artists learned their profession, that is, they learned the techniques of workmanship and the standards of performance expected of a master. They were also institutions that conferred on the artist a legitimate, honorable and often remunerative social role.

But what of the intrinsic value of the fine arts? Why were their works so desirable? Their intrinsic value was found in new relationships with the eternal laws of the cosmos as expressed in mathematics, theology and science. During the 18th century, these were expressed in a new science, aesthetics, that opened the doors of universities to the fine arts.

Today we at the University at Stony Brook embrace the fine arts in all their creative, social, historical and philosophical dimensions. In the Staller Center for the Arts and in the buildings that surround it where instruction takes place, we provide studios, theatres and recital halls for the learning and practice of the arts, and we offer classes in history, theory, composition and aesthetics where the focus is interpretation. Interpretation is that which makes the fine arts speak. We do not ask the applied arts to speak, we just want them to work; by contrast the fine arts are part of the discourse of our culture; we protect them for their own sake, and we give them the same freedom that speech itself has in our society.

This freedom is something new in human culture. It was once exclusively the case that the fine arts, like the applied arts, served only powerful patrons; art works commissioned by prince and church, by the city and its great institutions, or by private wealth, glorified the patron and spoke the patron's message. A nobleman's portrait, a king's requiem, a church edifice, a nativity depiction speak the language of those whose interests had to be preserved whether or not the artist supported them.

We need to remind ourselves how different were the fine arts even in the last century from what they are today. The powerful academies of fine arts were places of privilege; only in them could one become master of the technical skills the artist had to know, and only through them could an artist obtain official recognition and the patronage with which to make a living. By the 19th century, however,

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Patrick A. Heelan is Stony Brook's dean of humanities and fine arts pro tem.

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Racism still pervades in the art world as *de facto* censorship limits the access of artists of color, says Stony Brook art professor Howardena Pindell.

## CURRENTS

Welcomes  
**The Class of 1994**  
Best wishes on your coming years  
at Stony Brook.

### Coming Next Month

#### FOCUS

#### REGIONAL IMPACT

- The Long Island Workforce
- Partnerships with Area Schools
- 8-Page Regional Resource Guide



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

# More Cuts, Higher Fees Seen in Move to Close Budget Gap

Stony Brook will bite the budget bullet this fall by trimming course offerings, reducing services and implementing higher fees and new user charges.

As *Currents* went to press, it appeared the campus might be hit with a second wave of reductions beyond those first detailed June 28 when the university announced it would have to reduce course offerings, cut services, increase student fees and eliminate at least 45 positions to close a \$6 million gap created by ongoing obligations and underfunding in the 1990-91 state budget.

A new advisory was issued to the presidents of state-operated campuses July 17 warning them that it may be necessary to reduce 1990-91 expenditures by an additional one percent. This would mean a loss of \$14.5 million for all of SUNY and about \$1.7 million for Stony Brook.

Rather than absorb the entire reduction by cutting teaching and support budgets further, the campus is concentrating on ways to raise additional revenue from user charges and special fees. "If sufficient revenue can be raised, program retrenchment and additional employee layoffs can be avoided," predicts Glenn Watts, vice president for finance and management.

In spelling out the initial round of belt

tightening, President John H. Marburger told the Stony Brook Council in June that the university's strategy for dealing with the budget shortfall will include reductions in the university's academic offerings. Faculty lines will go unfilled, he said, expenditures for adjunct and temporary faculty will be slashed \$522,000 and at least 40 courses not picked up by other faculty will be

eliminated. Positions in academic support areas will be eliminated, and support for a number of research institutes will be eliminated or sharply curtailed.

The elimination of 40 courses—largely in the physical sciences, arts and humanities—will reduce students' options and will mean larger classes, said Marburger. However, he said, care will be taken to ensure that no student is prevented from fulfilling his or her academic requirements.

While distributing over \$3 million in cuts throughout the university's academic areas, Provost Tilden Edelstein stressed the importance of moving forward in key programs irrespective of budget problems. Through reallocations, he said, a new office will be established to assist the university's growing number of transfer students and additional support will be provided for African-American studies, women's studies and Latino studies. Also, a counselor to assist learning-disabled students will be appointed and the university's waste recycling initiative will be augmented.

In the health sciences, reductions amounting to more than \$1.6 million will be assigned to the schools of medicine, allied health, dentistry, social welfare and nursing. As a consequence, says J. Howard

Oaks, vice president for health sciences, "the reductions will have a serious impact on our ability to develop the medical school at a time when Suffolk and Nassau counties are relying increasingly on Stony Brook for health care services."

Among the new fees to be imposed are an optional student health fee, mandatory lab fees for students enrolled in science and engineering courses, and a mandatory graduation fee. Together, the new fees will generate approximately \$350,000. Without these fees and many other cost-saving measures, said Marburger, the university would have no alternative but to begin the retrenchment of entire departments. That option has been seriously discussed already and, if the state mandates additional mid-year reductions, may yet prove unavoidable.

On a percentage basis, the largest cuts have been effected in administrative areas, says Marburger, including a 6.9 percent cut in the Office of Finance and Management, a 4.2 percent cut in the Office of Student Affairs, and a 2.7 percent cut in the Office of University Affairs. A two percent cut in the budget for Campus Services—amounting to \$418,000—includes the elimination of 13 positions in physical plant.



Glenn Watts

HSC PHOTOGRAPHY SERVICE

## 'Home of Tomorrow' Supports State Veterans Home

A computer that waters the lawn, starts dinner and adjusts the temperature room by room. . .

A closet that brings your clothes to you at the touch of a button. . .

A fireplace that ignites or shuts off at the flick of a switch.

Something out of science fiction? Not quite, but not what you'd expect to find in an ordinary home, either.

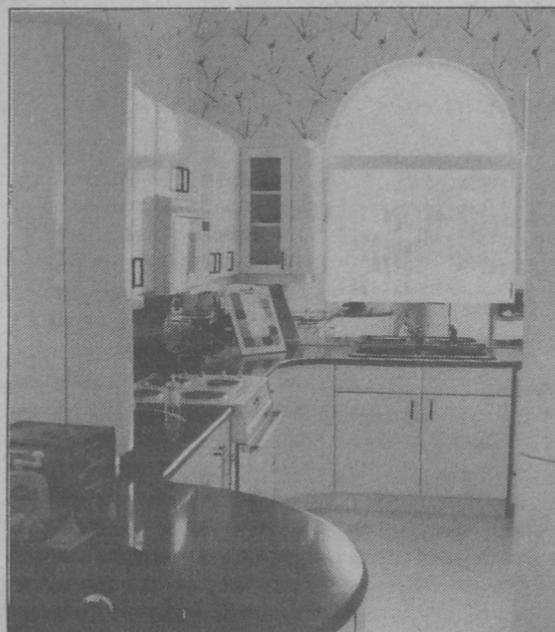
Which is why thousands of visitors are lining up outside the "Home of Tomorrow. . . Today," an exhibition center at Exit 70 on the Long Island Expressway in Manorville, NY that is showcasing some of the things housing experts say we can expect to find in the next generation of homes on Long Island and elsewhere.

The Long Island State Veterans Home is the sole beneficiary of a \$1 donation asked of those who tour the two-story complex constructed by the DiCanio Organization, a Smithtown-based residential and commercial builder.

Several thousand people have already visited the house since it opened July 4, dropping their \$1 bills into a three-foot-high Plexiglas container at the base of the



"Home of Tomorrow. . . Today," an exhibition center in Manorville, NY, showcases some of the innovations housing experts say we can expect to find in the next generation of homes. Proceeds from the exhibition benefit the Long Island State Veterans Home.



The kitchen of the future.

exhibit area. Additional donations are being collected in cannisters placed in all DiCanio's First Federal/Better Homes & Gardens Realty offices, at University Hospital and at other locations around Long Island. Bank of Smithtown president and United States Marine Corps veteran Irving Schechter personally donated \$100 to the effort when he opened a special account at the bank to hold funds contributed by the public until they are turned over to Long Island State Veterans Home officials. A check presentation ceremony will be held this fall.

"We're proud to focus our 1990 philanthropic efforts on raising funds to purchase technologically advanced medical equipment for the veterans home,"

said DiCanio Organization President Vincent DiCanio during a recent press walk-through of the two-story contemporary home which is open to the public through Sept. 30. The house, a one-of-a-kind showpiece, would cost more than \$500,000 to duplicate, he said, if DiCanio ever put it into production. But that's not on the drawing boards. Instead, it will become an East End sales center for the firm's home developments once the exhibit closes.

Also on hand to tour the Home of Tomorrow was Long Island State Veterans Home administrator Irwin Lamm who marveled at many of its appointments and said he was "pleased and delighted that the Long Island State Veterans Home will benefit from the DiCanio Organization's generosity."

In many respects, the Home of Tomorrow draws public attention to the needs of veterans and others who have become physically disabled. The house has a per-

## University Hospital Smoke-Free

As of July 4, University Hospital initiated a smoking policy that prohibits smoking in all hospital facilities.

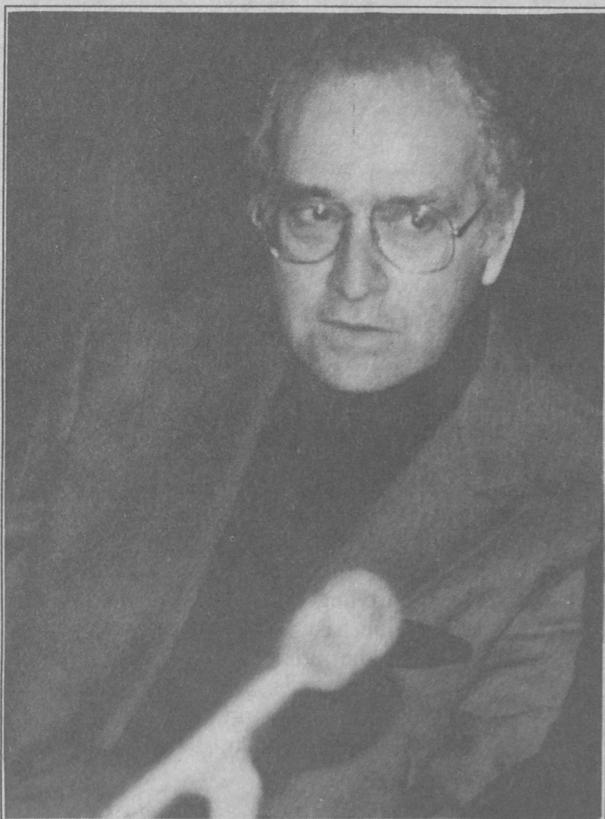
A smoke-free environment was endorsed for several reasons. Smoking is an avoidable cause of death and brief exposure to smoke can cause stress and harm to patients, visitors and staff, especially those who suffer allergies or respiratory conditions.

In addition, smoking delays the recovery of patients and increases employee sick time while decreasing productivity. Finally, smoking is inconsistent with the hospital's mission to protect and improve the health of patients, visitors and staff.

Ongoing smoking cessation programs will be offered to hospital employees. For more information, call 444-2595.

sonal elevator from the living room to the master bedroom, a jacuzzi bath equipped with handrails and a computer room/high-tech office that would make it easy for a disabled person to work from home.

The university community can tour the Home of Tomorrow during the week and on weekends. The exhibit is open every day from 10:00 a.m. to 7:00 p.m.



Donald Kuspit

# The Critical Mind in a World without Absolutes

Stony Brook  
art professor  
Donald Kuspit  
discusses  
contemporary art  
and his role  
as critic.

**D**onald Kuspit, a professor in Stony Brook's Department of Art since 1978, is widely known as an influential and important art critic, at the center of the contemporary art scene. A champion of new talent, he also has a strong appreciation for tradition. His professional activities bespeak a lively mind and an energetic spirit. Kuspit currently serves as series editor of *Contemporary American Art Criticism* and *Studies in Fine Arts*. He is a staff reviewer for *Artforum*, coeditor of *Art Criticism*, and on the editorial board of several other art journals.

His most recent book is his seventh, *The New Subjectivism: Art of the 1980s*. It was published by the UMI Research Press in 1988. The list of his published articles on aesthetics, art criticism and art history runs to 14 pages on entries, spanning interests from the role of social awareness in art to modern views of the beach, from folk art to psychoanalytic criticism. Since January, 1989, he has reviewed more than 50 art exhibitions and in recent years he has curated or served as juror at more than two dozen others.

Kuspit did not start his career in art criticism. His first academic interest was philosophy, and he earned his doctoral degree *magna cum laude* from the University of Frankfurt in Germany. He taught philosophy at Pennsylvania State University, the University of the Saarland (Germany) and campuses in Canada before earning a second doctorate, this one in art history, from the University of Michigan. He went on to teach at the University of North Carolina at Chapel Hill.

Kuspit has been a professor in Stony Brook's Department of Art since 1978. He Lives in Manhattan.

**CURRENTS:** How would you describe yourself—as an art critic, art historian, or philosopher-critic?

**KUSPIT:** I see myself as an art critic/historian, with a strong psychoanalytic orientation, supplementing standard iconographic and stylistic approaches. I'm strictly speaking not a psychoanalytic critic, but I am interested in the subjective implications of art.

**CURRENTS:** Before you studied art, you did advanced work in philosophy, earning a master's and doctoral degree. What influenced you to shift from the study of philosophy to art theory?

**KUSPIT:** It's complicated. I was always enthralled by art. I needed something more total and immediate and sensual than philosophy, which seemed a little dry. I needed something wet and sticky.

I studied philosophy with Theodor Adorno at the University of Frankfurt in Germany. He was a philosopher, sociologist and esthetician. He encouraged me to study art, and eventually it seemed natural for me to go on to art. He also encouraged me to take a more critical, analytic attitude to it—to free myself from emotional thrall to it. However, it still appeals to me on a number of contradictory levels. Its contradictions help me understand the contradictions I live.

**CURRENTS:** What made you interested in the psychoanalytic approach?

**KUSPIT:** My interest began in the 1980s, coincidental with the development of New Expressionism, a Postmodernist version of the Expressionist Art that developed earlier in the century, particularly in Germany.

**CURRENTS:** What is New Expressionism?

**KUSPIT:** It utilizes abstract and representational modes to rearticulate the subject under *fin de siecle* conditions of stress. Two major examples are Anselm Kiefer, a German artist, and Francesco Clemente, an Italian artist. Their art depicts psychic states, universal themes, mythological figures, often in and through a historical context.

**CURRENTS:** What do you mean by "psychic states"?

**KUSPIT:** It could be either a transient but recurrent state of mind or a dominant attitude. Kiefer is interested in German destructiveness, recently the effect on Germany of its destruction of Jews. Clemente has enormous womb envy and narcissism. He wants to know what it would be like for a man to give birth and what it means to have a perverse self.

**CURRENTS:** Whom do you consider to be the living giants in today's art world?

**KUSPIT:** Kiefer, Clemente, and another German, Georg Baselitz. They'll survive in the history books.

Among American artists, there's a California ceramicist, Robert Arneson. His self-portraits are among the great works of the last 20 years. He is considered the founder of "Funk Art," but he's much more than that. His work is simultaneously vulgar and elegant, perverse and plainspoken, with strong sexual and political overtones.

Eric Fischl is another, especially his 1980s work. He does psychosocial painting, often sensationalist, with a strong interest in the troubles of adolescence, the crises of growing up in our society. He's painted the beaches of Long Island and St. Tropez, with their languorous figures.

*"There is no 'final say' about a work of art.*

*The artist has no more privileged insight into what he or she produces than the critic.*

*Like Oscar Wilde, I view the critic as an artist, perhaps the ultimate artist, determining the work's meaning and importance, but not forever.*

*A latitude of response is inevitable. Criticism, like art, is probabilistic."*

In his famous *Birthday Boy*, a naked adolescent boy is in a hotel room with an older naked woman, perhaps his mother. It's mock Oedipus and melancholy.

Among women artists, Cindy Sherman is a great photographer. She uses herself as model, presenting every role woman can play. She explores woman's position in society, yet you get a sense that the real woman is absent—unpictureable. The scenes are stagey set-ups. In another series, she photographs herself as a kind of 3-D mannequin, dressed up as an image from a famous work of art. The photographs are sardonic, sarcastic, almost bitter and en-

aged—and like the Fischl paintings, about the problem of identity.

**CURRENTS:** Can art be taught?

**KUSPIT:** I don't think so. You can learn what's been done, but not find your own voice in doing so. In this Postmodern period every past style is available, but none seems quite valid for today. You can teach what's been done, but not what will give you your individuality, your particularity.

**CURRENTS:** Should art have a social conscience?

**KUSPIT:** That depends on the art. I don't think art can change the world. If you want to change the world, go into politics or write an editorial. I don't think having a great cause automatically makes for great art.

Art can make statements but not change much. Unfortunately, a lot of work that has a social conscience is artistically inadequate. People get excited about causes and produce images that shock or startle, but only to the naive. What they produce may or may not be artistically significant. A lot of social art is simplistic, both formally and expressively inadequate and art historically stupid.

Art hardly has to have social significance to be great. Robert Ryman is a major abstract artist working in white where Rothko worked in black. He has no social interest

whatever, but is better than the great majority of artists with social concern.

**CURRENTS:** What are your feelings on the art marketplace?

**KUSPIT:** It's a capitalist society. There are two levels of discourse: the market level and the intellectual level. I see a lot of what goes on in the academic world confirming existing market values. Attention given to an artist, in a quantitative as well as qualitative sense, eventually translates into increased market value.

However, I think the market issue draws a veil across the art, obscuring what it is about and often making it more seductive and tantalizing than, in fact, it is, seen naked. The viewer should have a direct relationship with the art, not one filtered through money. In a museum you sometimes see people lined up to see art because of what it cost, without any conception of its meaning, style or human value.

In the art world there's great money consciousness. But that's everywhere the case in our society.

Some of the young artists are making a great deal of money, and it's not always clear why. The art market is one of the last unregulated, truly speculative marketplaces, with no warnings. There is a lot of mystique generated by the market and the galleries that have power in it.

**CURRENTS:** What is art criticism?

**KUSPIT:** It is dialectical, analytic appreciation of art. The "analytic" parts mean it's not hero-worshipping or hero-creating. Part of analysis is attention to the art's psycho-social effect. Baudelaire made a distinction between mathematical and poetic criticism. Mathematical criticism lays out the art as a construction, while poetic criticism articulates a sensitive response to its expressivity.

**CURRENTS:** Do you see yourself as a mathematical critic or a poetic critic?

**KUSPIT:** Hopefully I combine both. I want to determine the significance of an art, and how nourishing it is for life—or how anti-life it is. I am interested in its "moral" implications.

**CURRENTS:** Who has final say about a work of art, the artist or the critic?

**KUSPIT:** There is no "final say" about a work of art. The artist has no more privileged insight into what he or she produces than the critic. Like Oscar Wilde, I view the critic as an artist, perhaps the ultimate artist, determining the work's meaning and importance, but not forever. A latitude of response is inevitable. Criticism, like art, is probabilistic.

**CURRENTS:** That gives the critic a very powerful role. What makes a good art critic?

**KUSPIT:** Schopenhauer said that the good critic, like the phoenix, rose once every 500 years.

It's harder to be a good critic than a good artist. The artist must be him- or herself. The good critic has to be him- or herself, as well as all the different artists he writes about. He has to have enormous flexibility, especially in the contemporary situation.

The critic provides interpretation and evaluation. He needs critical distance. This requires knowledge of history, art history, philosophy, Marxism, semiotics, psychology—all in some depth. The critic has to speak from a variety of perspectives about a variety of kinds of art, and not just rave about the current seven-day wonder (keeping it alive for an eighth day), from one point of view.

A critical attitude is at the core of the human sciences—literature, history, philosophy. It's important, whatever one is criticizing. The critic maintains a dialectical tension with the work, looking for what remains subtly unresolved in it.

The critical attitude is, it seems to me, the epitome of the adult

attitude—adult skepticism of the inflated, authoritarian claims so many things in art and life make. This skepticism is a necessary part of ego strength. I am a Freudian pessimist, believing in unconscious regression to naive belief; only mature criticality can counteract it.

Of course, this means that one must learn to live without absolutes; criticism lives in the gray areas. It is in perpetual struggle to make conscious what is unconscious in one's attitude to art as well as to life in general. It's a hard struggle, because what is unconscious has enormous, unquestioned power. What is unconscious sometimes seems to keep enlarging rather than diminishing.

Most people need tradition and a certain approved, predictable, self-righteous sense of self. To be critical means to live with no such safety net, however full of holes it is. There's really no alternative to being critical, however painful and difficult it is. It's all the more necessary today because we know that there is no God who's going to make life and art right.



Cindy Sherman, Untitled film still, 1978.

COURTESY METRO PICTURES

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*"Cindy Sherman is a great photographer. She uses herself as model, presenting every role woman can play. She explores woman's position in society, yet you get a sense that the real woman is absent—unpictureable. The scenes are stagey set-ups. In another series, she photographs herself as a kind of 3-D mannequin, dressed up as an image from a famous work of art. The photographs are sardonic, sarcastic, almost bitter and enraged—and like the Fischl paintings, about the problem of identity."*

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# Cultural Awareness through Costume Design

Theatre studies program combines technical training with social relevance

By Gila Reinstein

"Theatre is all about communication," says Loyce Arthur, assistant professor in the Department of Theatre Arts and head of Stony Brook's costume shop. Speaking slowly, thoughtfully, she adds, "This is a fascinating time right now. The world is breaking down walls of communication—and censoring ideas at the same time. We try to teach theatre students to be open to ideas and to put ideas to use, to enrich their own lives and others."

Arthur, who is starting her second year at Stony Brook, teaches how to design and sew costumes, make masks and paint fabrics, but she goes far beyond costuming technique: "The history, the social relevance, the ideas behind the clothes people wear—that's what's always been most interesting to me," she says.

"What I try to teach my students is that they need to be aware of the world around them artistically, aware of and open to other cultures and the incredible, rich gifts other cultures can offer. And to be more sensitive to their own culture. They should be politically and socially aware, because when they do theatre, they are trying to convey other lives. They need to understand all the influences that touch those lives."

In the costume shop where she works, a dozen headless mannequins stand in a patient huddle, one wrapped in an inflatable serpent. Five sewing machines—including two that are sturdy enough to sew through practically anything—line the walls, and in the middle of the room, two long cutting tables wait to receive bolts of fabric.

In the adjoining room, racks of boxes extend from floor to ceiling, each one neatly marked: green lace, yellow trim, shirts—sporty, neckware—no ties. This is the storage area for small items. The full-scale costumes are kept elsewhere, because there must be room to create here. Theatre majors are required to take a costume course. Many feel intimidated by the sewing machines at first, Arthur says, and some don't realize that a lot of costuming is crafts. Making a mask, for example, involves constructing a frame and then working with leather, beads, plaster gauze and straw. One such mask, close to six feet tall, leans against the shop wall.

Arthur's first taste of theatre and the magic of costuming came during her childhood. Although born in Philadelphia, she spent most of her first 10 years in Grenada, West Indies where her father was a veterinarian, with both a private practice and a government appointment to attend the animals at the Grenada Zoo. She recalls the excitement of carnival time, when everyone—men, women and children—dressed up according to a theme and paraded to the music of steel drum bands through the town.

In addition, she says, "I was always interested in arts, crafts and creating things. I did tend to create rather elaborate settings and clothes for my Barbie dolls." In 1969, her family returned to Philadelphia. Arthur earned a bachelor of arts degree from the University of Pennsylvania, majoring in art history. At New York University's Tisch School of Arts, she earned a Master of Fine Arts in theatre design, with a concentration in costume. There she began her professional commitment to bringing African folk tales to the theatre. Her adaptation of two such stories played in Philadelphia's Children's Theatre for two years and was



Loyce Arthur

MAXINE HICKS

performed at the Lincoln Center in Washington D.C.

This fall, Arthur will direct Ama Ata Aidoo's play, *Anowa*, for the Department of Theatre Art's drama series.

*Anowa*, based on an African folktale—part legend, part true—is the story of a young woman who defies tradition and is punished for her rebellion. Set in Ghana during Victorian times, the play presents three competing civilizations: the indigenous Fanti, the invading Ashanti and the aggressive colonial European cultures. The main character is a young Fanti woman who wants to marry the man she loves, not the one her parents have chosen. The personal struggles of the girl and her husband are played out against a background of the social issues that pit culture against culture. The main character discovers that her independence has put her in limbo—she can neither go back to where she came from nor go forward, without intolerable loss.

The play is scheduled for production Dec. 6-9 and Dec. 13-16.

In the fall, theatre students will study *Equus*, *The Illusion* and *Anowa*, working on all aspects of these very different plays, from theoretical to practical.

Arthur's students will begin to immerse themselves in African culture, learn to play traditional African musical instruments and sing in African languages. "The music is so percussive, it adds rhythm and mood," Arthur says. The Aidoo script includes no music, so "we have to find it."

Arthur expects to enlist help from members of the Department of Music, Africana Studies Program and the Three Village community.

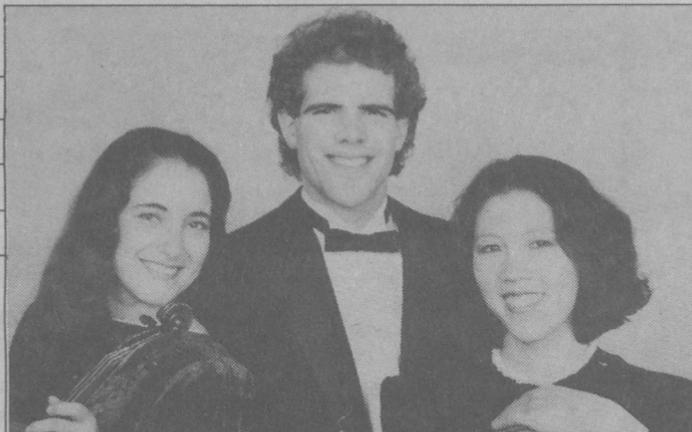
Theatre department chair Farley Richmond calls *Anowa* one of the department's deliberately "risky" ventures, because it requires students to go far beyond traditional stagecraft. And the risk is well worth it, Richmond feels. "You learn about another culture by getting into the skin of another person," Richmond says, and he feels strongly that his department must serve the needs of Stony Brook's ethnically diverse population, both the students producing the plays and the audiences watching them.

When Richmond became chair of the Department of Theatre Arts in 1987, coming from the more homogeneous campus of Michigan State, he was impressed by the demographic richness of Stony Brook. "I detected much more need to focus on diversity—cultural, ethnic, racial." He felt the need to bring in "youthfulness, new ideas. What we've done is to focus on a cross-cultural, cross-disciplinary approach, with a healthy emphasis on modern ideas."

Arthur agrees. "We want students to come out for non-Western theatre. It's important for me to have Black students involved in *Anowa*. It says something about their culture. And it's as important for all students not to take the arts for granted—to be involved, to learn. The Department of Theatre Arts is a resource. We want to be able to put on shows from many different cultures."

# A THREE-WAY MUSICAL MARRIAGE

## Stony Brook's own Guild Trio has an impressive list of musical accomplishments



By Gila Reinstein

Music and medicine will join forces when the Guild Trio takes up residency at Stony Brook's Health Science Center this fall, in an unusual arrangement orchestrated by Dean of the School of Medicine Jordan J. Cohen and three young musicians.

Behind the collaboration is Dr. Cohen's "desire to humanize the Health Science Center to a greater extent than we have up to now."

"We want to form a musical oasis for people," says Brooks Whitehouse, cellist, speaking of the trio's plans to perform for medical students, faculty, staff and patients at the medical school and University Hospital.

"A lot of physicians are musicians," says Dr. Cohen. "The overlapping interest between medicine and music is a well established phenomenon." In addition to regular performances by the trio, he envisions opportunities for medical students and faculty to study and perform with the professionals, "exploring their own talents." And occasionally, the ensemble will perform at special functions such as graduations. Dr. Cohen notes that the Guild Trio's music at last June's graduation of the surgical residents "added immensely to the dignity and importance of the occasion."

Through the Institute for Medicine in Contemporary Society, founded by hospital chaplain Fr. Robert Smith, the trio will organize community outreach concerts through religious organizations and neighboring hospitals.

The 1990-91 year will be devoted primarily to planning and working out details of schedule and location for the concerts. Financial support for the project will come from a planning grant awarded by Chamber Music America to cover the initial stages, and from matching grants from the Stony Brook Foundation and other sources, as the project evolves.

Members of the Guild Trio trained in the Department of Music's graduate program. In addition to Whitehouse, who has earned his master's and doctoral degrees at Stony Brook, there are Patty Tao, pianist, and Janet Orenstein, violinist, both of whom expect to complete their doctorates in 1991. All three live in East Setauket, New York.

Tao and Orenstein met in 1985, when Orenstein was playing with the Bach Aria Festival and Tao was already a student at Stony Brook. With a third musician, they formed a trio, but the arrangement was not permanent. Then in 1988 Whitehouse joined them to form the Guild Trio. Now the three have set their destinies together.

"We've made a serious commitment to each other," Tao says. Almost like a three-way musical marriage.

"We work well together. There's no conflict," says Orenstein. "To get this going, we need to be committed to each other for six to ten years."

Barely two months into their collaboration, they won the U.S. Information Agency Artistic Ambassador Competition and were sent to six European countries to perform.

"That really got us to know our repertoire," says Orenstein. Their repertoire now includes a wide range of "standard trio pieces" by Haydn, Brahms, Mendelson, Kirchner and Ives as well as contemporary works like Harvey Sollberger's *From Winter's Frozen Stillness*, that the Guild Trio premiered last May.

"The European tour seasoned us and provided us with

promotional material," Whitehouse says.

"If we could survive that [European travel schedule] and get along together, we knew we could make it as a group," Tao says.

They not only survived, they thrived. Several of the European locations have asked them back for concerts in the upcoming year.

This past summer, the Guild Trio was honored with the designation, "Trio-in-Residence," at the Music Center at Tanglewood. Each year, the music institute in the Berkshires chooses one trio and one quartet to be in residence. For them, Tanglewood was, "A time to learn new repertoire together and to get coaching—as much as we want," said Tao. Because the group has been so successful so early in its career, "We've concertized more than we've studied together," Tao noted.

The time at Tanglewood was mostly spent practicing and studying, but the trio also performed. At one concert, the Guild Trio premiered a new composition by Stony Brook's Bradley Lubman, *Time Is of the Essence*.

Tao and Whitehouse both studied at Harvard University for their undergraduate work and came to Stony Brook to study under specific professors: Tao wanted to learn from Gilbert Kalish; Whitehouse, from Tim Eddy. Orenstein studied at Juilliard for her bachelor's and master's degrees and came to Stony Brook because she was "sick of New York and didn't want to freelance." She studied under Lazar Gosman and Joyce Robbins and says, "My Stony Brook experience has been wonderful. I've really loved it here. There is a supportive atmosphere. It's a great program with a wonderful faculty."

Whitehouse adds, "Stony Brook was perfect for me. It's a very idealistic department of high integrity musicians. These people are musically gifted and excited about it. The department is known very well in the inner circles of the music world."

As an undergraduate, Whitehouse had what he calls, "a crisis of faith." He gave up cello for two years and majored in biology, intending to go on to medical school. Another crisis followed graduation, and he returned to music. Now, he says with a laugh, at last he'll have his residency at a medical school. A physician once said to him, "We make life liveable, but you make life worth living," and in that spirit, the Guild Trio takes up its position at the School of Medicine.

The Guild Trio is also planning a residency through Friends of the Arts at Planting Fields Arboretum in Oyster Bay, New York.

"The audience for chamber music is a dedicated following and also a sophisticated one," Whitehouse says. The Guild Trio expects to reach out to that audience at the School of Medicine and wherever they perform.



The Guild Trio at Tanglewood this summer; violinist Janet Orenstein, cellist Brooks Whitehouse and pianist Patty Tao.

# The Composer's Representative

## Bradley Lubman '86 takes center stage as conductor of Stony Brook Symphony Orchestra



Bradley Lubman

From the age of five, when he first began to improvise on a home-made drum set, Bradley Lubman was pretty sure he wanted to be a musician. Now, 22 years later, he is well on his way. Lubman, a 1986 alumnus of Stony Brook's Master of Music program, is a percussionist, composer and conductor. This month he will step up to the podium as musical director and principal conductor of the Stony Brook Symphony Orchestra (SBSO), the university's elite ensemble of graduate students.

The SBSO has about 65 players, all in their 20s. Lubman calls them "intelligent musicians, above and beyond hav-

*"Conducting a rehearsal, your mind needs to be split. You're analyzing the present moment and what's coming up and what just happened. In a concert you think of the present—and very much of the future."*

ing great technique." He marvels at their versatility, performing in solo recitals and group concerts, playing everything from Baroque to contemporary. He expects that "We'll spend the first year getting used to each other. I see this as a large chamber music situation—we're all working together."

Lubman loves conducting and calls it "a recreative process. I see myself not as the composers' servant, but as their representative." Before he brings music to the orchestra, he immerses himself in it. "I'll study the piece as if it's new, as if I were alive when it was written. Why did it seem new in its time?" He likes "to think that something was shocking" to its first listeners, and he aims to present the music with that sense of excitement.

The SBSO will perform six concerts during the 1990-91 season, including an opera directed by David Lawton and a choral concert led by Timothy Mount. The remaining four programs are under the direction of the orchestra's new conductor. For these concerts Lubman has chosen a mixture of traditional and contemporary.

The first concert, for example, on Saturday, Oct. 6, will include Charles Wuorinen's *Crossfire*, composed in 1984; the violin concerto by Jean Sibelius and Beethoven's Symphony no. 7. He expects that the Wuorinen piece will challenge the orchestra. "When they play an unfamiliar contemporary piece, that's when they need most help from the conductor," he says.

Choosing a concert program is like choosing a restaurant, he says. Some restaurants you want to go back to again and again; others are appealing only once in a while.

For Lubman, music demands the engagement of both intellect and soul. On one level, when he conducts he is committed to a cool, technical analysis of the music and its structure. On another level, his intuition takes over. "I approach things two ways," Lubman says. "I try to balance reason with imagination."

Rehearsing and performing demand different approaches, he says. "Conducting a rehearsal, your mind needs to be split. You're analyzing the present moment and what's coming up and what just happened. I think,

'I have to go back and fix that.' In a concert you think of the present—and very much of the future."

Lubman loves to talk music. "I have an enthusiasm for this and I want to share it," he says. He plans to do radio programs on WUSB 90.1 FM before each concert and to schedule preconcert lectures, to help the audience understand the choices he has made in selecting and orchestrating each concert.

"I can't say I like getting up in front of people and talking. The initial walking out in front of an audience and starting to talk is uncomfortable—in a way that conducting is not—but once I start to get a response from the audience, I enjoy it." And he feels that the communication between music makers and music listeners is vital, especially when contemporary music is involved: "it's important to know what to listen for and to be aware of how a piece was put together."

Twelve-tone music is especially interesting to him, both as a conductor and as a composer. "When people hear '12-tone' or 'atonal' they run. But not every 12-tone piece is harsh, grey, stark and angular," he says.

The term "12-tone" describes a process used to create a piece, he says. When Lubman composes, he sets up the parts of the piece according to a system, using the technique known as serializing to create patterns of pitches, rhythms and timbres. Then he "brings in the intuitive. First the system, then the intuition. . . . The system, the series of pitches, rhythm, is the framework. It gives me something structural. I take the strict structural idea, then shape it, mold it. Sometimes I like the sound of a chord and I want to use that. I might try to make an entire piece revolve around that chord."

To Lubman, "Music cannot directly express specific emotions, but it can convey character." His recent flute piece, for example, *For Flutes*, is a rhapsody with "slow, unfolding lines of music, mellifluous and pleasant, with distant references to Japanese Shakuhachi music."

"My composing is taking off," Lubman says, and several of his works have premiered recently. His solo piano work, *Piano Set*, premiered in late May, 1990, broadcast live on CBC FM in Canada.

His piano trio, *Time Is of the Essence*, premiered in August at the Music Center at Tanglewood, performed by the Guild Trio. The trio's cellist Brooks Whitehouse calls Lubman's music "crystalline, clear, precise and very beautiful." That piece will also be performed at a concert in Canada in November.

This past summer was Lubman's second season at Tanglewood Music Festival, working as assistant to Oliver Knussen, coordinator of contemporary music. In addition, this summer Lubman held a fellowship to study with Lukas Foss, composer in residence, who served for 20 years as conductor of the Brooklyn Philharmonic Orchestra.

Originally from North Woodmere, Lubman now lives in Kings Park, New York with his wife, Rhonda, who

teaches elementary school band in the Five Towns School District. He earned his Bachelor's of Fine Arts in music from the State University of New York College at Purchase in 1984, and, encouraged by his teacher Raymond Des Roches—who teaches both at Purchase and Stony Brook—he enrolled in the masters program here. At Stony Brook, Lubman studied percussion. While still a student, he launched his career as a freelance percussionist. During breaks in his performance schedule, he worked in a local music shop, where he learned "to organize, appreciate deadlines, face practical considerations."

When the opening came to head the SBSO, he wasn't even sure he would apply. But he did—and now he prepares to take up his role as musical director of the orchestra.

Speaking of his recent appointment to head the SBSO, Lubman says, with wonder in his voice, "To me this is incredible. It's something I really hoped for—to get involved with this orchestra."



Cheryl Mintz

# Putting All the Props in Place

## Cheryl Mintz '84

At a large theatre, the stage manager coordinates scenery, props and stage crew, keeping track of the constant comings and goings of stage crew members. Cheryl Mintz (Bachelor of Theatre Arts, 1984), recently took over the position of stage manager for the New York City Opera at Lincoln Center, where she coordinates as many as 20 crew members. Seeing that lights are on when and where they should be, the correct set is out, the props are in place and the support people are on hand to make the necessary adjustments behind—and above—the curtain are all in a day's work for her.

Speaking of her years at Stony Brook, Mintz says, "It was wonderful. The faculty had a very strong impact on me," especially influencing her to continue her theatre arts training. When Mintz left Stony Brook, she went to Yale University's Drama School. "A lot of my professors at Stony Brook, especially in the technical area, had studied at Yale," she recalls.

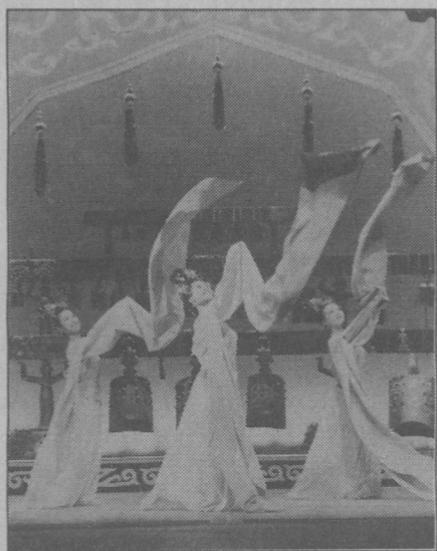
On July 31, the New York City Opera opened the first new production for the new season, Steven Sondheim's *A Little Night Music*, and Mintz served as stage manager for the show.

Before joining the opera company, she was stage manager for the Broadway musical comedy, *A Change In the Heir*, and production stage manager for David Lynch's *Industrial Symphony #1* at the Brooklyn Academy of Music. She also worked as stage manager for the New York University graduate theatre program.

*Alumni Profiles continued on page 21*

# FORTNIGHT

COMING EVENTS AT THE UNIVERSITY AT STONY BROOK • SEPTEMBER 1-15, 1990



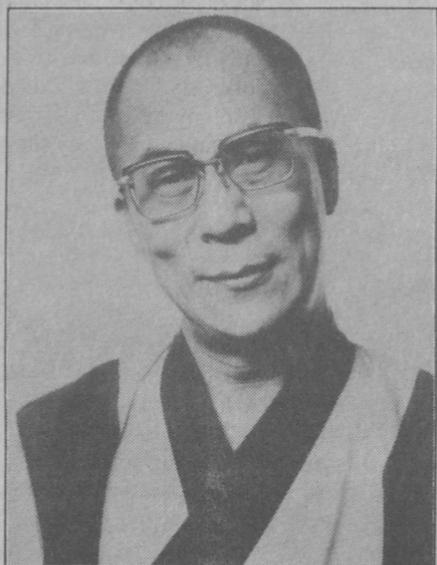
1990-91 Staller Center for the Arts Season Preview

See pages 13-16



Union Crafts Center Fall Programs

See pages 18-19



The University Distinguished Lecture Series

His Holiness Tenzin Gyatso, the Fourteenth Dalai Lama of Tibet Speaks at Stony Brook in September  
See page 20

## Opening Week Activities Welcomes Class of 1994 to Stony Brook

This year's theme for Opening Week Activities, "The Adventure Begins . . ." symbolizes the start of the educational, cultural and emotional journey that the more than 1,500 freshmen and 1,000 transfer students are about to undertake.

"It is a pleasure to welcome the new students to Stony Brook," says Paul Chase, dean of students. "We urge them, and the entire campus community, to take part in Opening Week Activities. It's one of the best ways to meet people, make friends and get to know the campus."

"Opening Week Activities is the university's official welcome program celebrating the return of our continuing students and the introduction of new students to the campus community," notes Carmen Vazquez, acting director of student union and activities. "The programs are planned to entertain all interests and promote faculty, staff and student interaction."

Several events highlight this year's activities. On Sept. 1, President John H. Marburger welcomes the freshman class at the New Student Convocation. Rollie Massimino, head basketball coach at Villanova University, is this year's guest speaker. Massimino, who led the Wildcats to the 1985 NCAA Championship, had his first head coaching job at Stony Brook from 1969-1971.

The Summer Celebration Carnival comes to Stony Brook Sept. 1-3 featuring food, rides, games and entertainment. Music will be provided by the Barbershop Quartet, the reggae group O.B. Calypso and Sheer Magic, while fireworks by Grucci will light up the night sky on Sunday.

The All-University Barbecue, an opening week tradition at Stony Brook, will be held Sept. 4. All students, faculty and staff are invited. Meal cards or cash may be used.

Diversity Day, planned for Sept. 5, is a day-long program. Events include the multicultural panel, "United Colors of Stony Brook," a sensitivity workshops and an interactive presentation, "History Shouldn't Be a Mystery." The day's events conclude with a party in the evening.

Opening Week Activities are sponsored by the Department of Student Union and Activities, Department of Physical Education, Division of Campus Life, Division of Campus Residences, Faculty/Student Association, Hillel Foundation, Interfraternity and Sorority Council, Office of the Provost, Residence Hall Association, Division of Student Affairs, Student Activities Board, Student Polity Association, Office of Undergraduate Studies, University Bookstore and University Dining Services. For information about Opening Week Activities, call 632-6868.

### Information Booths

Opening Week Activities Information Booths are open from Monday, Aug. 27 through Friday, Sept. 7. They are located at the Engineering Loop, 8:00 a.m.-noon; in the Stony Brook Union, 8:00 a.m.-3:00

p.m.; and at the entrance of Administration, 9:00 a.m.-5:00 p.m. (Tuesday until 7:00 p.m.) Questions about registration, financial aid, academic advising and other university programs and services can be answered at the booths. Assistance is also available by calling the Information Center, 632-6830.

### Voice of Student Activities

For the latest information about Opening Week Activities and other events, call the Voice of Student Activities, 632-6821. This is a 24 hours-a-day service.

### Stony Brook Union

The Stony Brook Union houses many campus services including the Department of Student Union and Activities, the Union Crafts Center, Commuter College and most student organizations, and several places to eat. During opening week, the Stony Brook Union will have the following hours:

Sept. 1	10:00 a.m.-2:00 a.m.
Sept. 2-5	8:00-2:00 a.m.
Sept. 6	8:00-3:00 a.m.
Sept. 7	8:00-2:00 a.m.
Sept. 8	10:00-3:00 a.m.
Sept. 9	10:00-1:00 a.m.

### SB Indoor Sports Complex

The Stony Brook Indoor Sports Complex facilities include racquetball and squash courts, basketball and an Olympic-sized swimming pool. Building hours are:

Sept. 1-3	7:30 a.m.-9:30 p.m.
Sept. 4-7	7:30 a.m.-11:30 p.m.

### Eating During Opening Week

The following meals are available through the mini meal plan or cash basis: Sept. 1: **Welcome Barbecue**, 11:30 a.m.-2:30 p.m., G-Quad Pit and Kelly Cafeteria; dinner, 7:00-9:00 p.m., SB Union Ballroom.

Sept. 2: **Bagels and Bugs**, 11:30 a.m.-2:30 p.m., Bleacher Club, SB Union; **Wings and Things**, 6:00-8:00 p.m., Bleacher Club, SB Union.

Sept. 3: **Patriots and Pizza**, 12:30-3:00 p.m., Bleacher Club, SB Union; **Labor Day Luau**, 4:30-9:00 p.m., between SB Union and SB Indoor Sports Complex.

Sept. 4: **All University Barbecue**, 4:30-7:30 p.m., Fine Arts Plaza.

Sept. 5: **Commuter College Hero-Heroine Social**, noon-2:00 p.m., SB Union Courtyard.

Sept. 6: **SB Union Open House**, all day, SB Union.

Sept. 7: **Outrageous Obstacle Barbecue**, 4:30-7:30 p.m., Athletic Fields.

Sept. 8: **Opening Games Barbecue**, 4:30-7:30 p.m., Athletic Fields.

For more information about each day's meal, see the calendar on pages 10-12. Regular dinner hours begin Sept. 4 except where indicated in this schedule.

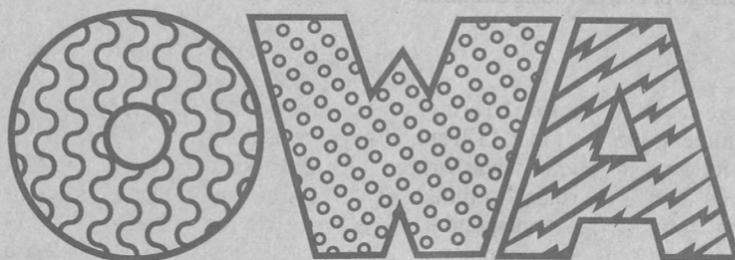
### Opening Week Bargains

• **Poster Sale:** Masters, contemporary art themes and ethnic posters, frames and mats on sale at great prices Sept. 3-7, 9:00 a.m.-5:00 p.m., SB Union Bi-Level.

• **Flea Market:** Everything from records and room decorations to clothes and jewelry on sale at the Opening Week Activities Flea Market, Sept. 3-7, 10:00 a.m.-4:00 p.m., SB Union North Patio.

• **Plant and Pottery Sale:** Beautiful plants and pottery will be sold at discount prices Sept. 4-8, 10:00 a.m.-3:00 p.m., SB Union Lobby.

• **Carpet Sale:** Save 20-50 percent on hundreds of colorful, plush carpets. Sponsored by the Residence Hall Association, the sale takes place in the corral between James and Ammann Colleges, G and H quads, Sept. 1-3 and next to Kelly Quad Cafeteria Sept. 4-5, all day.



*The Adventure Begins...*

SEPTEMBER 1-9 1990

Opening Week Activities

# CALENDAR

## SATURDAY SEPTEMBER 1

**Residence Hall Check-In.** For all new students.

**Carpet Sale.** Great bargains. Sponsored by the Residence Hall Association. All day, between James and Ammann Colleges (G and H Quad).

**Welcome Picnic.** A traditional summer picnic. \$6.75; students may use mini meal plan. 11:30 a.m.-2:30 p.m., G-Quad Pit. Rain location, SB Union Ballroom.

**Parents Program.** A special session to discuss residential living at Stony Brook. Sponsored by the Division of Campus Residences. 1:00-2:00 p.m., Ammann College Lounge, G-Quad.

**Summer Celebration Carnival.** Food, rides, games, fireworks and live entertainment are all part of this fun-filled afternoon. Live music featuring the Barbershop Quartet (from 2:00-5:00 p.m.) and reggae music by O.B. Salmon Calypso. Sponsored by the Office of Undergraduate Admissions to benefit the Division of Enrollment Planning and Management's Scholarship Fund. Carnival runs from 2:00 p.m.-midnight, South P-Lot.

**New Student Convocation.** The official Stony Brook welcome to the Class of 1994, including addresses by President John H. Marburger and guest speaker Rollie Massimino, current Villanova University and former Stony Brook head basketball coach. By invitation only. 4:30 p.m., followed by a reception to meet Massimino at 5:30 p.m., Recital Hall, Staller Center for the Arts.

**Opening Week Dinner.** \$7.95; students may use mini meal plan. 7:00-9:00 p.m., SB Union Ballroom.

**Evening Recreation.** Pool, ping-pong, darts, chess. A chance for new students to get to know one another. 8:30-11:00 p.m., Commuter College, SB Union.

**New Student Floor Meetings.** An opportunity for new students to meet floormates and resident assistants. Meetings begin at 10:00 p.m. in floor lounges in the residence halls.

**Building Meetings.** Meet other residence hall staff members and building residents. Begins at 11:00 p.m. in the college main lounges.

## SUNDAY SEPTEMBER 2

**Residence Hall Check-In.** For all returning residents.

**Carpet Sale.** Great bargains. Sponsored by the Residence Hall Association. All day, between James and Ammann Colleges (G and H Quad).

**Morning Run and Breakfast.** 8:15 a.m. Beginning in the SB Union Lobby, breakfast following in the SB Union Fireside Lounge.

**Bagels and Bugs.** An all-you-can-eat brunch with continuous Bugs Bunny cartoons. \$3.95; students may use mini meal plan. 11:30 a.m.-2:30 p.m., Bleacher Club, SB Union.

**Summer Celebration Carnival.** Food, rides, games, fireworks and live entertainment are all part of this fun-filled afternoon. Live music featuring the Barbershop Quartet (from 2:00-5:00 p.m.) and Sheer Magic. Grucci fireworks begin at 10:00 p.m. Sponsored by the Office of Undergraduate Admissions to benefit the Division of Enrollment Planning and Management's Scholarship Fund. Carnival runs from 2:00 p.m.-midnight, South P-Lot.

**Wings and Things.** Dinner includes baskets of Buffalo wings and continuous Road Runner cartoons. \$6.95; students may use mini meal plan. 6:30-9:30 p.m., Fannie Brice Food Mall, Eleanor Roosevelt Quad.

**Evening Recreation.** Pool, ping-pong, darts, chess. A chance for new students to get to know one another. 8:30-11:00 p.m., Commuter College, SB Union.

## MONDAY SEPTEMBER 3

**Stony Brook Union Open House.** Tours and Opening Week specials featured in areas throughout the building. All day.

**Carpet Sale.** Great bargains. Sponsored by the Residence Hall Association. All day, between James and Ammann Colleges (G and H Quad).

**Morning Run and Breakfast.** 8:15 a.m. Begins in the SB Union Lobby, breakfast follows in the SB Union Fireside Lounge.

**Poster Sale.** Featuring masters, contemporary art, frames and mats. 9:00 a.m.-5:00 p.m., SB Union Bi-Level.

**Flea Market.** Everything from records and room decorations to clothes and jewelry on sale. 10:00 a.m.-4:00 p.m., SB Union North Patio.

**Bus Tours.** Tours of the Three Village, (Stony Brook, Port Jefferson and Lake Grove) area, rain or shine. 11:00 a.m.-noon, 12:30-1:30 p.m. Bus departs from the front of the SB Union.

**Patriots and Pizza.** Stony Brook varsity coaches will be on hand during lunch to talk about Patriot teams, as well as show films of athletic highlights. \$2.95; students may use mini meal plan. 12:30-3:00 p.m., Bleacher Club, SB Union.

**Summer Celebration Carnival.** Food, rides, games, fireworks and live entertainment are all part of this fun-filled afternoon. Sponsored by the Office of Undergraduate Admissions to benefit the Division of Enrollment Planning and Management's Scholarship Fund. Carnival runs from 2:00 p.m.-midnight, South P-Lot.

**Labor Day Luau Party.** Outdoor fun, volleyball and dinner. \$10.45; students may use mini meal plan. 4:30-9:00 p.m., between SB Union and SB Gymnasium. Rain location, SB Union Ballroom.

**Annual Hillel Kosher Barbecue.** Sponsored by the B'nai B'rith Hillel Foundation. 5:00 p.m., Earth and Space Sciences Plaza.

**Evening Recreation.** Pool, ping-pong, darts, chess. A chance for new students to get to know one another. 8:30-11:00 p.m., Commuter College, SB Union.

## TUESDAY SEPTEMBER 4

**Stony Brook Union Open House.** Tours and Opening Week specials featured in areas throughout the building. All day.

**First Day of Classes.** Late registration begins with \$20 late fee assessed. Residence hall check-in ends.

**Flea Market.** Everything from records and room decorations to clothes and jewelry on sale. 10:00 a.m.-4:00 p.m., SB Union North Patio. Rain location, SB Union Ballroom.

**Student and Faculty Stony Brook Trivia Challenge.** Teams of students and faculty answer questions on university trivia. 2:00-5:00 p.m., SB Union Fireside Lounge.

**All-University Barbecue.** The traditional annual kick-off to the new academic year. All students, faculty and staff are invited. Includes an Orientation Reunion Party and the *Who's New on Campus* freshman yearbook pickup, sponsored by the Stony Brook Alumni Association. There will also be an IBM/Apple Macintosh computer display and the band Touché will perform. \$6.95, students may use mini meal plan. 4:30-7:30 p.m., Fine Arts Plaza. Rain Location for Touché, SB Union Ballroom; rain location for barbecue, residential cafeterias.

**Hillel Open House.** A chance to meet representatives from Hillel and talk about the organization. Student will be given an opportunity to try the Kosher meal plan, 5:00-7:00 p.m. Games and films 6:00-9:00 p.m. Roth Quad Cafeteria.

**Interfraternity Sorority Council Party, "Do the Write Thing."** Hosted by Hot 97 FM, there will be plenty of free prizes and giveaways. Wear a white T-shirt to be drawn on. 9:00 p.m.-1:00 a.m., SB Union Ballroom.

## WEDNESDAY SEPTEMBER 5

**Stony Brook Union Open House.** Tours and Opening Week specials featured in areas throughout the building. All day.

**Carpet Sale.** Great bargains. Sponsored by the Residence Hall Association. All day, next to Kelly Cafeteria.

**Poster Sale.** Featuring masters, contemporary art, frames and mats. 9:00 a.m.-5:00 p.m., SB Union Bi-Level.



All new students are invited to the Welcome Picnic on Sunday, Sept. 1. The traditional summer picnic begins at 11:30 a.m. at the G-Quad Pit. In the event of rain, the picnic will be held in the Stony Brook Union Ballroom.



Items from records and room decorations to clothes and jewelry will be on sale during the traditional Open Week Flea Market, which runs Sept 3-7 from 10:00 a.m.-4:00 p.m. in the Stony Brook Union North Patio.

**Carpet Sale.** Great bargains. Sponsored by the Residence Hall Association. All day, next to Kelly Cafeteria.

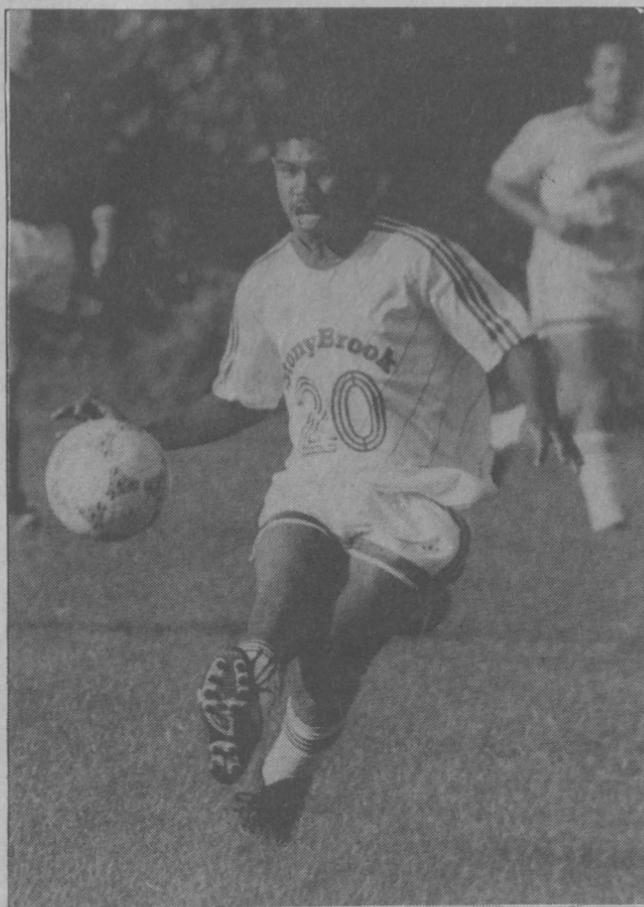
**Poster Sale.** Featuring masters, contemporary art, frames and mats. 9:00 a.m.-5:00 p.m., SB Union Bi-Level.

**Plant and Pottery Sale.** 10:00 a.m.-3:00 p.m., SB Union Lobby.

**Plant and Pottery Sale.** 10:00 a.m.-3:00 p.m., SB Union Lobby. Call 632-6822.

**Flea Market.** Everything from records and room decorations to clothes and jewelry on sale. 10:00 a.m.-4:00 p.m., SB Union North Patio. Rain location, SB Union Ballroom.

**Cultural Diversity Day Presentation, "United Colors of Stony Brook."** A panel



The men's soccer team takes on Columbia University Wednesday, Sept. 12 on Patriot Field. Admission is free.

of students discuss and answer questions on racial harmony. Noon-2:30 p.m., SB Union Fireside Lounge.

**Commuter College Hero-Heroine Social.** The Commuter College welcomes new and returning students with a giant hero. \$1 per slice. Noon-2:00 p.m., SB Union Courtyard. Rain location, Commuter College.

**Midday Entertainment.** Performances by students in the Department of Music. 1:00-3:00 p.m., SB Union Fireside Lounge.

**Everything Chocolate.** Chocolate cake, cookies, cupcakes, brownies, syrup, mousse, pudding, all at reasonable prices. And some non-chocolate items, too. Prices vary. 2:00-4:00 p.m., SB Union Fireside Lounge.

**Cultural Diversity Day Sensitivity Workshop.** Provides information and tips on how to be sensitive to people of diverse backgrounds. 3:00-5:00 p.m., SB Union Fireside Lounge.

**Cultural Diversity Day Presentation, "History Shouldn't Be a Mystery."** A fun and educational game, questions will consist of information about various cultures and backgrounds. 5:30-8:30 p.m., SB Union Fireside Lounge.

**Cultural Diversity Day Dance Party.** Multi-cultural theme. 9:00 p.m.-1:00 a.m., SB Union Ballroom.

**Hillel Open House.** Live music and a bonfire. 9:00 p.m., G-Quad.

## THURSDAY SEPTEMBER 6

**Stony Brook Union Open House.** Tours and Opening Week specials featured in areas throughout the building. All day.

**Poster Sale.** Featuring masters, contemporary art, frames and mats. 9:00 a.m.-5:00 p.m., SB Union Bi-Level.

**Plant and Pottery Sale.** 10:00 a.m.-3:00 p.m., SB Union Lobby.

**Flea Market.** Everything from records and room decorations to clothes and jewelry on

sale. 10:00 a.m.-4:00 p.m., SB Union North Patio. Rain location, SB Union Ballroom.

**Senior Citizen Auditor Program.** The only day for senior citizens to register to audit fall semester classes. 10:00 a.m., S-102, Ward Melville Social and Behavioral Sciences Building. Call 632-7059.

**Interfaith Welcome Fair.** An opportunity to discover the religious and spiritual diversity of Stony Brook. Refreshments and music will be provided. 10:30 a.m.-8:00 p.m., Fireside Lounge, SB Union. Call 632-6562.

**Polar Cap Ice Cream Social.** Make your own sundae. \$1 per sundae. 1:00-3:00 p.m., SB Union Courtyard.

## Union Art Gallery Opening Reception.

Linda Hawkins and Gary Martens, Union Crafts Center artists-in-residence. Fiber and clay exhibit. 7:00-9:00 p.m., SB Union Art Gallery. Call 632-6822.

**Tokyo Joe's.** Student Activities Board presents a new and improved Thursday night dance party with DJ Audio Al playing the best of club, acid and hip hop. 9:00 p.m.-2:00 a.m., SB Union Ballroom.

## FRIDAY SEPTEMBER 7

**Stony Brook Union Open House.** Tours and Opening Week specials featured in areas throughout the building. All day.

**Poster Sale.** Featuring masters, contemporary art, frames and mats. 9:00 a.m.-5:00 p.m., SB Union Bi-Level.

**Plant and Pottery Sale.** 10:00 a.m.-3:00 p.m., SB Union Lobby.

**Flea Market.** Everything from records and room decorations to clothes and jewelry on sale. 10:00 a.m.-4:00 p.m., SB Union North Patio. Rain location, SB Union Ballroom.

**Midday Entertainment.** A musical performance by Range in Motion. 1:00-3:00 p.m., SB Union Fireside Lounge.

**International Cafe.** International desserts, gourmet coffees and teas at reasonable prices. 1:00-3:00 p.m., SB Union Courtyard. Rain location, SB Union Fireside Lounge.

**Outrageous Obstacles.** Faculty, staff and students join for this event, a twisted obstacle course. 3:00-5:00 p.m., barbecue follows from 4:30-7:30 p.m., Athletic Fields. Barbecue rain location, SB Union Ballroom.

**Hillel Sabbath Dinner Open House.** 7:00 p.m., Roth Quad Cafeteria.

**Astronomy Open Nights, "Toil and Trouble: The First Four Months of the Hubble Space Telescope,"** Fred Walter, assistant professor of earth and space sciences. 8:00 p.m., 001 Earth and Space Sciences.

**SB Concerts Presents "Physical Graffiti."** Led Zeppelin completely reborn. \$7 USB students. 9:00 p.m.-1:00 a.m., SB Union Ballroom. Tickets available at the SB Union box office.

## SATURDAY SEPTEMBER 8

**Plant and Pottery Sale.** 10:00 a.m.-3:00 p.m., SB Union Lobby.

**Hillel Shabbat Shmooz Lunch.** Students are invited to home of Joe Topek, director of Hillel, for lunch and a guest faculty speaker. 1:00 p.m., 75 Sheep Pasture Road. Call 632-6565.

**Football vs. Ramapo College.** \$4; \$3 for USB faculty and staff and senior citizens; \$1 for USB students on game day, advance tickets free. 1:00 p.m.

**Women's Volleyball vs. Upsala College.** 1:00 p.m.



The Stony Brook Grist Mill will be one of many sights on the bus tour of the Three Village area. Buses leave from the Stony Brook Union at 11:00 a.m. and 12:30 p.m. rain or shine.

**Men's Soccer vs. SUNY College at Cortland.** 2:00 p.m.

**Opening Games Barbecue.** Live music, food, raffle, giveaways and discussion on getting involved with athletics. \$6.95, students may use mini meal plan. 4:30-7:30 p.m., Athletic Fields. Rain location, SB Union Ballroom.

**Welcome Back Concert.** Welcome back to the Slammin' and Jammin' Party with Nice n Smooth in concert. Sponsored by Malik Sigma Psi fraternity. 9:00 p.m.-2:00 a.m., SB Union Ballroom.

## MONDAY SEPTEMBER 10

**Last Day** for students to drop a course without tuition liability.

**Rock and Movie Poster Sale.** 10:00 a.m.-5:00 p.m., SB Union Fireside Lounge.

**Walk-In Auditions** for the Stony Brook Chorale. No advance preparation necessary; the ability to read music is required and basic sight reading is desirable. 7:30 p.m., 0113 Fine Arts Building. Call 632-7329.

**Humanities Institute Film Series Lecture,** opening reception for "Soviet Cin-

ema" featuring Vera Dunham. Cosponsored by the Greater Port Jefferson Arts Council, the Port Jefferson Village Cinema and Theatre Three. 8:00 p.m., Theatre Three, 412 Main Street, Port Jefferson.

## TUESDAY SEPTEMBER 11

**Rock and Movie Poster Sale.** 10:00 a.m.-5:00 p.m., SB Union Fireside Lounge.

**College Republicans.** Organizational meeting and campaign kick-off. 8:00 p.m., 214 SB Union.

## WEDNESDAY SEPTEMBER 12

**Rock and Movie Poster Sale.** 10:00 a.m.-5:00 p.m., SB Union Fireside Lounge.

**Men's Soccer vs. Columbia University.** 4:00 p.m.

**Humanities Institute Visiting Lecturer Series, "Problems of Afro-American Visibility in USA Culture,"** Michele Wallace, CUNY Center for Workers' Education. Cosponsored by the Poetry Center. 4:30 p.m. Call 632-7765.

*continued on page 12*

For the latest  
information on  
Opening Week  
Activities  
and other campus  
events, call the  
Voice of Student  
Activities  
632-6821  
24 hours-a-day

# CALENDAR

continued from page 11

## THURSDAY SEPTEMBER 13

**Rock and Movie Poster Sale.** 10:00 a.m.-5:00 p.m., SB Union Fireside Lounge.

**Humanities Institute Interdisciplinary Feminist Studies Colloquium, "Women and War."** Virginia Held. 4:00 p.m., Room 4341, Melville Library. Call 632-7765.

**Humanities Institute "Researching the Researcher" Seminar Series, "How I Do It."** With Mark Granovetter, professor of sociology; Dusa McDuff, professor of mathematics; and Sandy Petrey, professor of comparative literature. 7:00 p.m., Humanities Institute, Frank Melville, Jr. Memorial Library. Call 632-7765.

## FRIDAY SEPTEMBER 14

**Rock and Movie Poster Sale.** 10:00 a.m.-5:00 p.m., SB Union Fireside Lounge.

**Union Crafts Center Course, "Scuba Diving."** Introductory course consists of classroom session and pool training. Successful completion of the pool and lecture requirements will allow students to participate in open water training at a later date. \$150 plus rentals. Registration must be received at least seven days before class begins. 6:00-8:00 p.m. Following classes are Sundays beginning Sept. 16, 6:00-9:00 p.m., SB Indoor Sports Complex East Wing. Call 632-6822.

**Non-Instructional Figure Drawing.** Practice from a live model. \$4. 7:30-9:30 p.m., Crafts Center, SB Union.

## SATURDAY SEPTEMBER 15

**Men's Soccer vs. Rochester Institute of Technology.** 11:00 a.m.

**Women's Tennis vs. Dowling College.** Noon.

**Football vs. Hofstra University.** \$4; \$3 for USB faculty and staff and senior citizens; \$1 for students on game day. 1:00 p.m.

**Women's Soccer hosts the Holiday Inn at MacArthur Airport Women's Soccer Invitational.** George Mason vs. Rutgers, 1:00 p.m., Stony Brook vs. Vermont, 3:00 p.m.

## ART EXHIBITS

**Sept. 1-Sept. 8:** Kit-Yin Snyder, "Enrico IV." A one-person exhibition using Luigi Pirandello's play "Enrico IV" as its inspiration. Tuesday-Saturday, noon-4:00 p.m., University Gallery.

**Sept. 4-14:** Linda Hawkins and Gary Martens, Union Crafts Center artists-in-residence. Exhibition of work in fiber and ceramics. The artists' work has been described as "the functional embodiment of art." Monday-Friday, noon-5:00 p.m., SB Union Art Gallery.

### Events Listing

*To be included in the calendar, events must be submitted to the calendar editor at least two weeks in advance of the publication date. Listings for the Sept. 15 Fortnight must be received by Sept. 4.*

*We remind all event sponsors that arrangements for parking must be made with Herbert Petty, assistant director for parking and enforcement, 632-6350.*

## Religious Services

### Baptist Campus Ministries of Southern Baptists in New York

- Sunday services (transportation is available by calling the phone numbers listed): Grace Baptist Church, Lake Grove, 467-4507; Long Island Chinese Elim Chapel, Lake Grove, 751-7703; La Iglesia Bautista William Carey, Medford, 289-8004.
- Mid-week service, Chinese Bible study and prayer meeting, each Wednesday, 7:30 p.m., 166 Humanities. Call 632-6564.

### Jewish

- Services: Friday evenings, lower level, Roth Quad Dining Hall; Saturday mornings, 9:30 a.m., lower level, Roth Quad Dining Hall. Two services, Stony Brook Havurah (conservative) and Stony Brook Hebrew Congregation (orthodox).
- High Holidays: Conservative, Tabler Quad Cafeteria; orthodox, Roth Quad Cafeteria.
- Selichot:* Saturday, Sept. 15, study session, 10:30 p.m.; service, midnight.
- Rosh Hashanah:* Wednesday, Sept. 19, 6:30 p.m. (orthodox), 7:00 p.m. (conservative). Thursday, Sept. 20, 8:30 a.m. (orthodox) and 9:30 a.m. (conservative); Tashlikh, 6:00 p.m., Roth Quad Pond; Mincha, Ma'ariv, 6:30 p.m. (conservative and orthodox). Friday, Sept. 21, 8:30 a.m. (orthodox) and 9:30 a.m. (conservative); Mincha, Ma'ariv, 6:30 p.m. (orthodox only).
- Shabbat Shuvah:* Saturday, Sept. 22, 9:30 a.m.
- Yom Kippur:* Friday, Sept. 28, 5:45 p.m. (orthodox), 6:00 p.m. (conservative). Saturday, Sept. 29, 8:30 a.m. (orthodox), 9:30 a.m. (conservative), Mincha; Ne'ilah, 4:30 p.m.
- Sukkot:* Oct. 4 and 5.
- Shemini Atzeret:* Oct. 7
- Simchat Torah:* Oct. 8
- Call 632-6565.

### Muslim

- Weekly Friday prayers (Salat-al-Jamma). 214 SB Union. Call 632-8319.

### Protestant

- Service and discussion: Wednesdays, 12:15 p.m., Interfaith Lounge, 157 Humanities. Call 632-6563.

### Roman Catholic

- Mass Schedule: Sundays, 9:00 a.m., University Hospital Chapel, Level 5, Health Sciences Center; 10:30 a.m. and 7:00 p.m., Peace Studies Center, Old Chemistry.
- Weekday Mass, Monday, Tuesday, Wednesday and Friday, noon, University Hospital Chapel, Level 5, Health Sciences Center; 5:00 p.m., Interfaith Center, 157 Humanities.
- Prayer Services: Thursdays, noon, Interfaith Lounge, 157 Humanities, University Hospital Chapel, Level 5, Health Sciences Center.
- Sacrament of Reconciliation: Tuesdays, 4:45-5:15 p.m., 167 Humanities; Sundays, 4:45-5:00 p.m., Peace Studies Center, Old Chemistry. Call 632-6562.

## 1990-91

### Frank Melville, Jr. Memorial Library

**Circulation, Reserve, Photocopy Services, Commuter Lounge, Scholars Study Center:** Monday-Thursday, 8:30 a.m.-midnight; Friday, 8:30 a.m.-8:00 p.m.; Saturday, 1:00-5:00 p.m.; Sunday, noon-midnight.

**Reference, Government Documents, Microforms, Maps, Current Periodicals:** Monday-Thursday, 8:30 a.m.-10:00 p.m.; Friday, 8:30 a.m.-8:00 p.m.; Saturday, 1:00-5:00 p.m.; Sunday, noon-10:00 p.m.

**Music Library, Science Libraries:** Monday-Thursday, 8:30 a.m.-10:00 p.m.; Friday, 8:30 a.m.-5:00 p.m.; Saturday, 1:00-5:00 p.m.; Sunday, 2:00-10:00 p.m.

**Special Collections, Audio-Visual Services:** Monday-Friday, hours as posted at department entrance.

**Health Sciences Library:** Monday-Thursday, 8:30 a.m.-11:00 p.m.; Friday, 8:30 a.m.-9:00 p.m.; Saturday, 8:30 a.m.-5:00 p.m.; Sunday, 1:00-9:00 p.m.

### Exceptions

- Rosh Hashanah: Sept. 19-21, 8:30 a.m.-5:00 p.m.; Sept. 22, closed.
- Yom Kippur: Sept. 28, 8:30 a.m.-5:00 p.m.; Sept. 29, closed.
- Thanksgiving: Nov. 21, 8:30 a.m.-5:00 p.m.; Nov. 22-24, closed.
- End of the Semester: Dec. 21: 8:30 a.m.-5:00 p.m.



### All-University Barbecue

All students, faculty and staff are invited to the traditional kick-off to the new academic year Tuesday, Sept. 4. The barbecue costs \$6.95, (students may use the mini meal plan), entertainment and a computer display will be featured. Festivities begin at 4:30 p.m. in the Fine Arts Plaza.

# STALLER CENTER FOR THE ARTS SEASON PREVIEW

## Dance Series

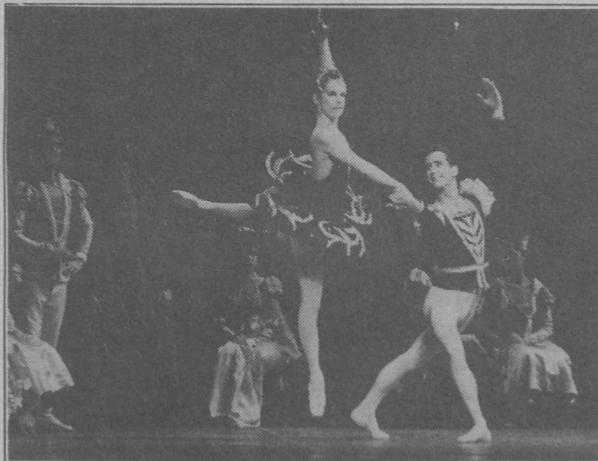
The 1990-91 Staller Center Dance Series features productions ranging from the classic to the contemporary, performed by some of the most prominent dance companies from across the United States.

The series begins Saturday, Nov. 3 with the Pittsburgh Ballet's interpretation of *Swan Lake*. Entering its 21st season, the Pittsburgh Ballet has been called one of the country's "five liveliest and most solidly based ballet companies" outside New York City by *Town and Country Magazine*. Their performance of the classic *Swan Lake* is one of surreal beauty and ethereal grace.

Legendary Martha Graham brings her dance company to Stony Brook for the second Staller dance performance Saturday, Feb. 23. (See box).

The final entry in the series is the North Carolina Dance Theatre, Saturday, April 20. Founded in 1970, North Carolina Dance Theatre encompasses a wide variety of styles and moods to fit all dance tastes, be they classic, modern or a combination of the two. New works are added each season, many created especially for North Carolina. *Dance Magazine* notes North Carolina's "ingratiating ensemble spirit. Its members radiate warmth."

*Subscriptions for the dance series are \$61, \$56 and \$51. Individual tickets are \$22.50, \$20.50 and \$18.50. A \$2 senior citizens discount is available on single tickets. Tickets for Stony Brook students are half price. All performances begin at 8:00 p.m. on Main Stage in the Staller Center for the Arts. The Pittsburgh Ballet will perform a matinee on Sunday, Nov. 4 at 2:00 p.m. For tickets or information call the Staller Center box office, 632-7230.*



## Martha Graham Dance Company Saturday, February 23



Martha Graham's desire to "give substance to things felt" is revealed in her extraordinary dance compositions, filled with excitement, sensuality and beauty.

Since 1926, Graham has been a pioneer choreographer, inventing and reinventing modern dance throughout her substantial career. She has explored man's tragedy and comedy from the "Greek" works, which probed the myths of Clytemnestra, Medea and Jocasta, to works inspired by American Indian ceremonies of the Southwest.

Upon Graham's receiving Kennedy Center honors in 1979, Anna Kisselgoff, dance critic for *The New York Times* summed up an illustrious career, noting that "an encounter with Martha Graham in every aspect of her creativity is an encounter with greatness."

## University Art Gallery

Rhonda Cooper, curator for the University Art Gallery, has announced the 1990-91 season. The fall exhibitions at the gallery include two group showings with offerings from a range of media. One exhibition will be curated by Stony Brook professor of art, Howardena Pindell.

The University Art Gallery, located on the ground level of the Staller Center for the Arts is open Tuesday-Saturday, noon-4:00 p.m., and one hour before Staller Center events. For more information on the gallery, call 632-7240.

### Kit-Yin Snyder: *Enrico IV*

Through September 8

A one-person exhibition using Luigi Pirandello's play *Enrico IV* as its inspiration.

### Fantastic Voyages

September 19 - October 31

This group exhibition includes paintings and sculptures that reveal the conscious and subconscious imaginary voyages of James Connor, Judith Huf, Robert Jessup, Ora Lerman and Charles Parness.

### Poetic License

November 9 - December 15

This group exhibition, curated by art professor Howardena Pindell, includes works in a variety of media by artists not currently affiliated or represented by a New York commercial art gallery.

### M.F.A. Show '91

February 1 - 23

This group exhibition will include the paintings and sculptures of four artists who will receive the Masters of Fine Arts degree from the Department of Art in May. The artists are John Anderson, Luba Andres, Bertha Guman and Sheldon Iskowitz.

### Frederic Amat and Roberto Juarez

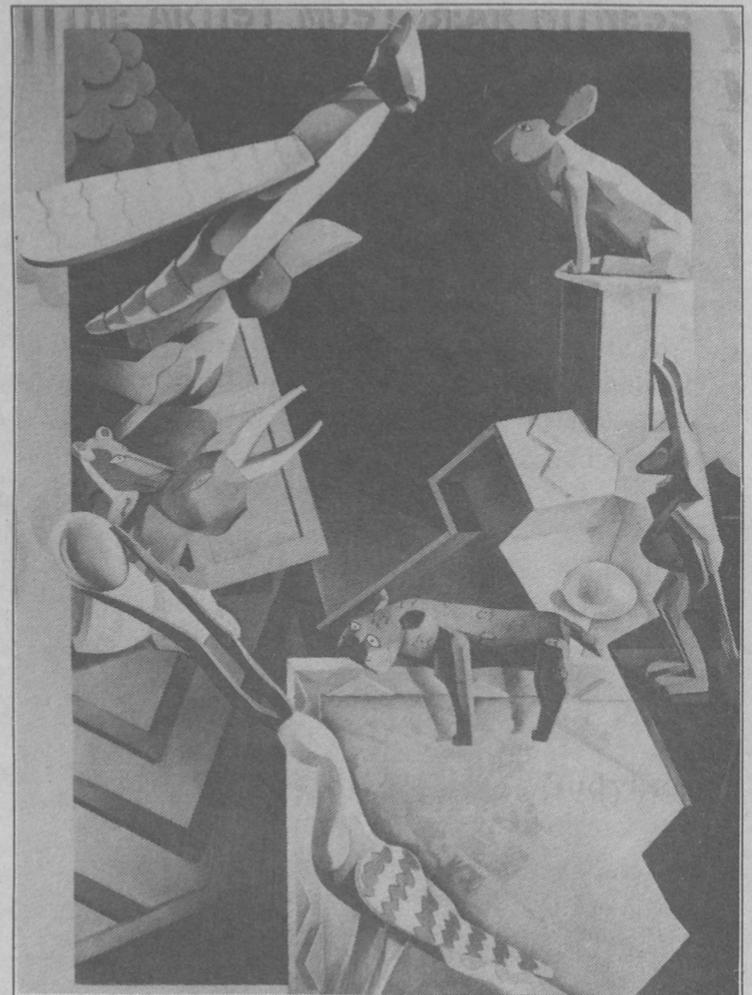
March 1 - April 18

This two-person show will include recent paintings by Barcelona-native Frederic Amat who currently works in Barcelona and New York City; and Roberto Juarez, born in Chicago and working and living in New York City.

### Senior Show '91

May 2 - 16

This annual exhibition will include paintings, sculptures, ceramics, photographs and works on paper by graduating seniors. The show's entries are judged by Department of Art faculty.



The Fantastic Voyages exhibition: *The Artist Must Bear Witness*, by Ora Lehman, 1987, oil on canvas.

### Adolph Gottlieb

June 18 - August 15

This one-person exhibit, curated by Stephen Polcari, professor of art, with the cooperation of the Adolph and Esther Gottlieb Foundation Inc., will include six large scale paintings and 38 monotypes by Gottlieb.

## Orchestra Series



The 1990-91 Staller Center Orchestra Series brings several world-renowned orchestras to Stony Brook, beginning with the Shanghai Symphony Orchestra, China's most prestigious ensemble, Saturday, Oct. 20. (See box).

The second presentation is the Gewandhaus Bach Orchestra of Leipzig Saturday, Feb. 9. Formed in 1963, the Gewandhaus is a direct descendant of the orchestra led by J.S. Bach himself. Christian Funke, who has led the Gewandhaus since 1987, directs a program which includes the *Brandenburg Concerto No. 2* and Mozart's *A Little Night Music*. This performance leads the Staller Center into a celebration of Mozart's 200th anniversary.

The celebration continues Saturday, March 9 with the Philharmonia Baroque Orchestra, called "the most exciting American period instrument ensemble" by *The Wall Street Journal*. Nicholas McGegan, music director of the Philharmonia Baroque since 1985, conducts, and featured soloist Lowell Greer plays the natural horn in Mozart's *Horn Concerto No. 4*.

*Subscriptions for the Orchestra Series are \$61, \$56 and \$51. Individual tickets are \$22.50, \$20.50 and \$18.50. A \$2 senior citizens discount is available on single tickets. Tickets for Stony Brook students are half price. All performances begin at 8:00 p.m. on Main Stage in the Staller Center for the Arts. For tickets or information call the box office at 632-7230.*

### The Shanghai Symphony Orchestra Saturday, October 20

The oldest professional organization of its kind in China, the Shanghai Symphony Orchestra was founded in 1879 as the Shanghai Municipal Band. The orchestra gradually expanded over the years, developing an extraordinary repertoire encompassing music from across the globe.

Today the Shanghai Symphony is a full orchestra of triple woodwinds and brass with nearly one hundred players and several conductors, including resident conductor/deputy music director Hou Run-yu, who will conduct the show at the Staller Center for the Arts.

The Stony Brook performance will also feature Jiang Jian-Hua playing the erhu, an ancient Chinese double-stringed fiddle that has assumed an important position in the modern Chinese orchestra.

In addition to a Concerto for Erhu, the Oct. 20 program includes Rachmaninoff's *Symphony No. 2*.

## Drama Series

This year's Staller Center Drama Series offers three exhilarating performances.

The Acting Company, formed by John Houseman and Margot Harley in 1972, comes to the Staller Center Saturday, Sept. 22 with its presentation of Shakespeare's *Two Gentlemen of Verona*. The comedy about the relative merits of love and friendship is performed by this season's National Touring Ensemble, featuring 17 actors and actresses from America's finest professional schools, conservatories and resident theatres.

On Saturday, March 16, Athol Fugard's *"Master Harold" ... and the boys* will be performed at Stony Brook. (See box).

The final drama of the 1990-91 season is Gilbert and Sullivan's *The Mikado*, presented by

the Gilbert and Sullivan Players of New York. They offer a traditional interpretation of *The Mikado*, combining a modern playfulness with a respect for the creators' original intent to produce "plenty of vitality and frequent gleeful surprise," writes the *New York Daily News*. The *Mikado* opens Saturday, May 11.

*Subscriptions for the drama series are \$61, \$56 and \$51. Individual tickets are \$22.50, \$20.50 and \$18.50. A \$2 senior citizens discount is available on single tickets. Tickets for Stony Brook students are half price. All performances begin at 8:00 p.m. on the Main Stage of the Staller Center for the Arts. For tickets or information call the box office at 632-7230.*



### "Master Harold" ...and the boys Saturday, March 16

*"Master Harold" ... and the boys* is Athol Fugard's powerful drama set in 1950 South Africa. The play, performed by the Asolo Touring Theatre, centers around a white youth, Hally, and his two black servants. A reunion with his father puts the most meaningful relationship of Hally's life in jeopardy.

The Asolo Touring Theatre, now in its 31st season, is nationally and internationally renowned for its off-Broadway, television and touring productions. *"Master Harold"* is Asolo's mainstage production for the 1990-91 season.

Clive Barnes, in the *New York Post*, called *"Master Harold"* is "an exhilarating play ... a triumph of playmaking and unforgettable." A timely and compelling drama, *"Master Harold"* is a play not soon forgotten.

## Variety Series

The 1990-91 Staller Center Variety Series season is the first one of its kind, bringing acts with very different styles to the Main Stage.

First on the variety list are the famous Flying Karamazov Brothers, coming to Stony Brook Friday, Oct. 12. (See box).

On Monday, Nov. 19, Africa Oyé offers variety of a different sort, a mix of traditional African music and dance. The performers come from various tribes across the African continent; the acts are as diverse as Chetima Ganga, an Arabic-sounding quartet from Niger, and Papa Wemba, a Zairian pop musician. The costumes and clothes are also distinct, reflections of each performer's background and traditions. The show presents a performance "overview that would be nearly impossible even if one went to Africa," notes *The New York Times*.

The final variety presentation is The Imperial Bells of China, Saturday, March 2. Created by the 65-member Hubei Song and Dance Ensemble of the People's Republic of China, this performance vividly presents the ancient music and dance of China's first emperors, a look into the

ancient mysteries of China. The music is performed on instruments whose origins date back 2,400 years and the lyrics are taken from the oldest existing collection of Chinese poetry, Shijing (*The Poetry Classic*) and Chu ci (*Songs of Chu*). According to *The San Francisco Examiner*, "the spectacle is nothing short of superb."

*Subscriptions for the Variety Series are \$61, \$56 and \$51. Individual tickets are \$22.50, \$20.50 and \$18.50. A \$2 senior citizens discount is available on single tickets. Tickets for Stony Brook students are half price. All performances begin at 8:00 p.m. on the Main Stage in the Staller Center for the Arts. For tickets or information call the box office at 632-7230.*

### The Flying Karamazov Brothers Friday, October 12

The Flying Karamazov Brothers come to Stony Brook as part of their latest tour of America with the production "Theatre of the Air." This newest theatrical endeavor combines music, electronics, improvisational comedy and juggling in the most technologically advanced show in the troupe's long career.

Performing since 1973, the Brothers have moved from juggling on the streets of San Francisco to appearing on Broadway and touring with their vaudevilian shows. They created and performed in their own adaptations of Alexander Dumas' *Les Trois Mousquetaires* and William Shakespeare's *A Comedy of Errors* and won an Emmy Award for their PBS special, "The Flying Karamazov Brothers: Stars of the New Vaudeville."

Their performances have repeatedly won raves from both audiences and critics. John Simon in *New York Magazine* wrote that "they are as nimble of wit as they are deft of hand ... they handle an audience as cleverly as the cleavers, clubs, knives and other imaginable and unimaginable objects



## STALLER CENTER FOR THE ARTS SEASON PREVIEW

## Chamber Music Series

The 1990-91 Staller Center Chamber Music Series offers a diverse array of acts from across the musical spectrum, including the Julliard String Quartet, soprano Dawn Upshaw and Stony Brook's own artists-in-residence, Gilbert Kalish and Martin Canin.

The Julliard String Quartet, called "the yardstick against which all other groups are measured" by *Newsweek*, play the Staller Center for the Arts Saturday, Oct. 27. The Quartet, founded in 1946, has a vast repertoire comprising almost 400 works, more than 150 by 20th-century composers. In previous seasons, they have played across the United States and Canada and toured extensively in Europe; in 1961, the Quartet was the first American string quartet to visit the Soviet Union.

Coinciding with the traditional beginning of the winter holidays, The Waverly Consort performs *The Christmas Story* Saturday, Dec. 1. Originally premiered at the Metropolitan Museum of Art in 1980, this production is based upon medieval music manuscripts detailing the story of Christmas. Fully costumed, staged and lighted, *The Christmas Story* includes eight singers and five instrumentalists playing true reproductions of the original medieval instruments. *The Los Angeles Times* notes that "this is the way to begin the Christmas season."

Dawn Upshaw brings her vocal and musical charm to the Staller Center Saturday, Dec. 15. (See box).

Saturday, Jan. 26, the Tchaikovsky Chamber Orchestra arrives. The only chamber group of its size and international reputation in the United States, the Tchaikovsky Chamber Orchestra was founded in 1979 by Lazar Gosman, music director of the Leningrad Chamber Orchestra for 17 years. In 1990, the ensemble made a return trip to France, Holland and Italy, where they previously played to wide popular and critical acclaim. *The Los Angeles Times* raves that the orchestra "is well equipped with silken sound and polished ensemble . . . spirited Mozartean delicacy and articulative precision."

Russian-born pianist Yefim Bronfman takes the stage Wednesday, March 20. Acclaimed for his sensitive interpretations and technical prowess, Bronfman has appeared with the world's greatest orchestras, including New York Philharmonic, Los Angeles Philharmonic and the

Toronto Symphony Orchestra. Bronfman has also collaborated with Isaac Stern, Yo-Yo Ma and Cho-Liang Lin. *The Boston Globe* notes that Bronfman's playing "stands out from the crowd."

The first string quartet formed specifically to perform 20th century music, Arditti String Quartet play the Staller Center Saturday, April 6. Founded 15 years ago at the Royal Academy of Music, this London-based quartet is considered the best new music ensemble today. "In terms of instrumental technique, expressive range, tonal refinement and stylistic perception, these Brits are in a class of their own," according to *New York Magazine*.

The final chamber series performance of the season is Gilbert Kalish and Martin Canin: Duo Piano, Wednesday, May 1. Kalish, professor of music, and Canin, lecturer in music, are two of Stony Brook's pre-eminent artists-in-residence. Their program includes Igor Stravinsky's *Concerto for Two Pianos*.

Subscriptions for the Chamber Series are \$110. A \$2 senior citizens discount is available on single tickets. Tickets for Stony Brook students are half price. All performances begin at 8:00 p.m. on the Main Stage of the Staller Center for the Arts. For tickets or information call the box office at 632-7230.



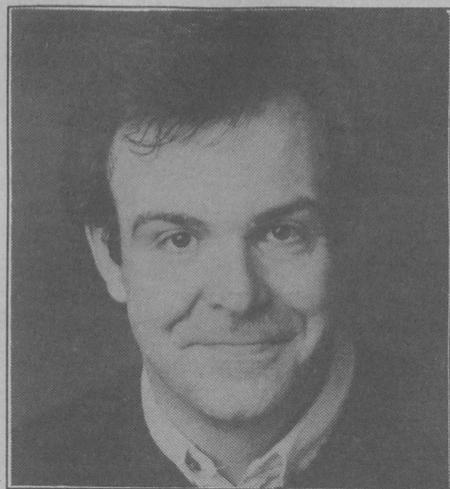
Dawn Upshaw  
Saturday, December 15

At the beginning of her career, it became apparent that Dawn Upshaw was a young soprano to watch when she won both the 1984 Young Concert Artist International Auditions and the 1985 Walter W. Naumberg Vocal Competition, which provided her with a debut recital at Lincoln Center's Alice Tully Hall in 1986.

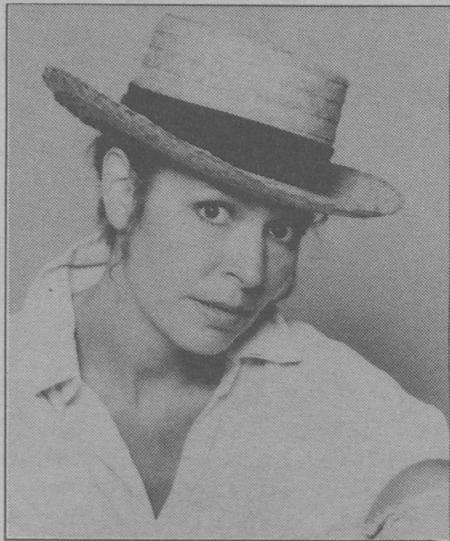
Since that time, Upshaw has been sought by conductors such as James Levine, Zubin Mehta and Nicholas Harnoncourt and has performed with American and European ensembles. Of her performance with Levine, *The New Yorker* said, "Miss Upshaw and her pianist, James Levine, were not just making sounds: they were creating images that touched and heightened their listener's responses to life."

After making her Metropolitan Opera debut as the Countess Ciprano in *Rigoletto* during the 1984-85 season, while she was a member of the company's Young Artist Development Program, Upshaw appeared in productions ranging from *Carmen* to William Mayer's *A Death in the Family*.

# Theatre Arts Students Take to the Stage in Six New Productions



John Cameron



Terri Kent

Richard Dunham, new production director for the Department of Theatre Arts, has announced a mix of American, European and non-European plays for this year's season. The productions will range from serious drama to farce, from traditional works to experimental pieces.

Highlights of the fall include Peter Shaffer's drama, *Equus*, directed by theatre arts assistant professor John Cameron, which will be performed in October; Pierre Corneille's classic comedy, *The Illusion*, directed by theatre arts professor Tom Neumiller in November; and Ama Ata Aidoo's *Anowa*, an African folktale, directed by theatre arts assistant professor Loyce Arthur in December.

The spring season includes Joe Orton's farce *What the Butler Saw*, directed by Farley Richmond, chair of the Department of Theatre Arts; Richard Greenburg's love story, *Eastern Standard*, directed by Neumiller; and Michel Tremblay's serio-comedy, *Les Belles Soeurs*, directed by theatre arts assistant professor Terri Kent.

Dunham has just completed his first year at Stony Brook. A graduate of Ohio State University at Columbus, with a Master of Fine Arts in Theatre Design, his special area of expertise is stage lighting.

Dunham has worked as technical director and lighting designer in Iowa, Missouri, Maine, Pennsylvania and Indiana. He has created more than 90 major designs and served as technical director for more than 75 productions, with experience in special effects, sound systems and rigging. He has won awards for his lighting and stage de-

signs for productions of *On the Verge*, *Curse of the Starving Class* and *Grant at Mt. McGregor*.

In the past two years, the number of subscriptions to the Department of Theatre Arts series has doubled, Dunham notes.

The number of undergraduates theatre majors has also doubled. Dunham credits Richmond with many of the improvements that have brought about this expansion. Under Richmond's guidance, the department now offers what Dunham calls "a

nice, well-rounded education in theatre—acting, directing, theatre history and scenery costuming and lighting shops. Our students get a strong liberal arts background," as well as "special training" in theatre.

This year's productions are laboratory, workshop and practicum for theatre students at Stony Brook. Students are involved in design and construction of sets, lighting and costumes; they help mount the productions and serve as cast, along with professional guest performer

## Department of Theatre Arts Schedule

**October 11-21:** *Equus*. Peter Shaffer's drama. Performances begin at 8:00 p.m., 2:00 p.m. matinee Sundays, Theatre II.

**November 8-18:** *The Illusion*. Comic intrigue by Pierre Corneille. Performances begin at 8:00 p.m., 2:00 p.m. matinee Sundays, Theatre I.

**December 6-16:** *Anowa*. African folktale by Ama Ata Aidoo. Performances begin at 8:00 p.m., 2:00 p.m. matinee Sundays, Theatre II.

**March 7-17:** *What the Butler Saw*.

An outrageous comedy by Joe Orton. Performances begin at 8:00 p.m., 2:00 p.m. matinee on Sundays, Theatre I.

**April 8-14:** *Eastern Standard*. Richard Greenburg's contemporary love story. Performances begin at 8:00 p.m., 2:00 p.m. Saturday and Sunday matinees, Theatre II.

**May 2-12:** *Les Belles Soeurs*. A sparkling modern story by Michel Tremblay. Performances begin at 8:00 p.m., 2:00 p.m. matinees on Sundays, Theatre I.

# Stony Brook Chorale Brings Campus and Community Together in Song

*Amadeus* was a compelling drama but it didn't get all the details right, says Timothy Mount, director of choral music at Stony Brook.

Mount should know, because he has been studying Mozart's *Requiem*, the composition at the heart of the play and movie, *Amadeus*.

"In *Amadeus*, the *Requiem* was commissioned by a mysterious messenger—apparently Solieri. Actually, it was Count Walsegg who commissioned the piece," says Mount. "And the day he died was a nice day, not stormy."

Mozart's *Requiem* is the centerpiece of the coming season's program for the Stony Brook Chorale. The performance will take place on Saturday, Dec. 8, in the Staller Center for the Arts.

Mount chose to put the *Requiem* on this year's program because 1991 marks the 200th anniversary of Mozart's death in 1791. Mozart was writing the piece during his last illness and died before all the details were completed. Since very little of the composition was left in Mozart's handwriting, its authorship was in some doubt, Mount says, generating a squabble at the time between another composer and Mozart's widow, Costanza, and leaving a legacy of musicological debate.

"Did Mozart dictate it to others? His assistant, Franz Xaver Sussmayr, claimed the work as his own, but it was in Costanza's interest to claim that it was Mozart's. One of them was a liar," Mount says.

Mount himself believes that "except for some details of orchestration, the work is Mozart's. I've heard and seen other pieces by Sussmayr, and none of it is up to Mozart."

Membership in the Chorale is open to community members from 16-years-old and up. Auditions for the Chorale will be held on Monday, Sept. 10, from 7:30-10:00 p.m. in Room 0113 of the Fine Arts Building. These are walk-in auditions, no preparation is necessary. Mount hopes to form a chorus of approximately 100 singers.

## Fall 1990 Musical Performances

### Stony Brook Symphony Orchestra

The Stony Brook Symphony Orchestra is composed of graduate students pursuing advanced studies in preparation of professional careers. Tickets are \$7; \$5 for Stony Brook students and senior citizens. For information, call 632-7230.

**Saturday, October 6:** Program includes Jean Sibelius, *Violin Concerto in D Minor, Opus 47*, with guest violinist Todd Reynolds and Beethoven's *Symphony No. 7 in A Major, Opus 92*. 8:00 p.m., Main Stage.

**Saturday, November 10:** Stony Brook Symphony Orchestra. Program includes works by Brahms, Haydn and Webern. 8:00 p.m., Main Stage.

**Saturday, December 8:** Stony Brook Symphony Orchestra. Program includes Mozart's *Requiem* with the Stony Brook Chorale and Camerata Singers, Timothy Mount conducting. 8:00 p.m., Main Stage.

### University Orchestra

The University Orchestra is composed of undergraduate students and members of the community. For information, call 632-7230.

**Thursday, October 18:** Jack Kreiselman, conductor. Program includes Vivaldi, *Concerto Grosso in F Major*; J.S. Bach, *Brandenburg Concerto No. 4 in G Major*; and Bizet, *Carmen Fantasy* with Myra Wilkes, violin soloist. 8:00 p.m., Recital Hall.

**Sunday, December 9:** Annual *Messiah* Sing-Along. Featuring soloists and the University Orchestra. 3:00 p.m., Recital Hall.

**Thursday, December 13:** University Orchestra, Jack Kreiselman, conductor. Program includes Rossini, *La Gazza Ladra Overture* and Liszt, *Hunnenschlacht*. 8:00 p.m., Main Stage.

### University Choral Ensembles

**Sunday, November 11:** Camerata Singers. Program includes Brahms' *Gypsy Songs* and Irish folk songs with guest harpist Olga Gross. \$5; \$3 for Stony Brook students and senior citizens. 7:00 p.m., Recital Hall.

**Sunday, November 18:** Stony Brook Chamber Singers. Elizabethan madrigals and works by Dufay, Josquin and Rossi for voices and Renaissance instruments. \$5; \$3 for Stony Brook students and senior citizens. Recital Hall.

### Contemporary Chamber Players

**Wednesday, October 24:** Program includes pieces by Lucy Shelton and Gilbert Kalish, professor of music. 8:00 p.m., Recital Hall.

**Wednesday, November 14:** Music by Stony Brook student composers. 8:00 p.m., Recital Hall.

**Tuesday, December 4:** Program includes Moe, *Riprap*; Wuorinen, *New York Notes*; Wolpe, *Piece for Trumpet and Seven Instruments*; and Crumb, *An Idyll for the Misbegotten*. 8:00 p.m., Recital Hall.

### Organ Series

**Sunday, September 30:** Featuring Russell Stinson, assistant professor of music. An all-Bach program with commentary. 7:00 p.m., Recital Hall.

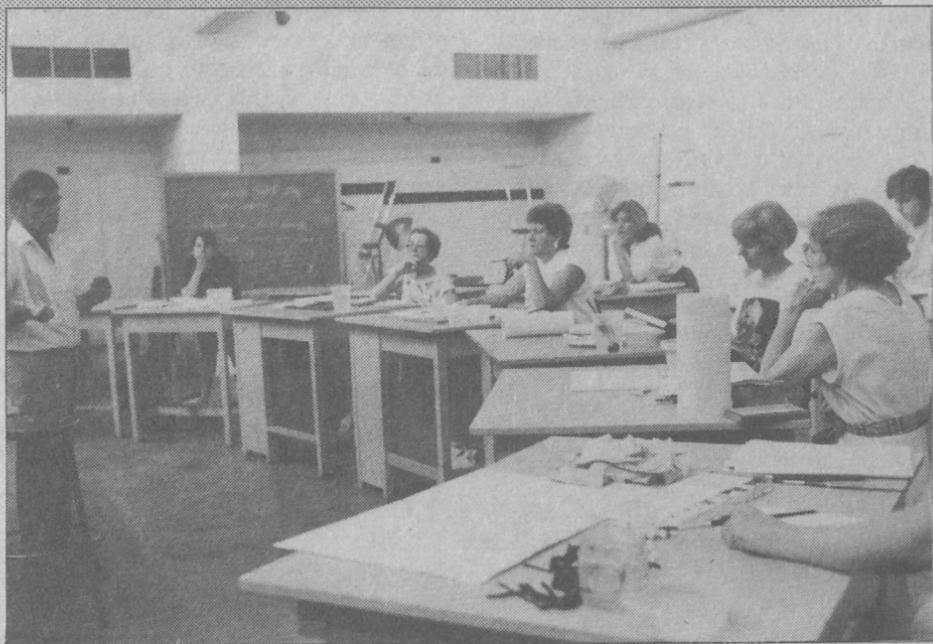
**Sunday, October 21:** Organ Series Concert featuring Eric J. Milnes, St. John's Chamber Orchestra. A harpsichord/organ concert including concertos for keyboard and strings by Bach and Handel. 7:00 p.m., Recital Hall.

### University Wind Ensemble

**Wednesday, October 24:** Jack Kreiselman, conductor. Program includes Rossini, *Theme and Variations* with Julianna Chi-Ning Tzeng, clarinet soloist and Kalinnikov, *Finale* from *Symphony No. 1*. 8:00 p.m., Main Stage.

**Wednesday, December 5:** Jack Kreiselman, conductor. Program includes Handel, *Care selva*; Bach-Gounod, *Ave Maria* with Florence Hechtel, soprano soloist; Rodgers' "Oklahoma"; and a Christmas sing-along with audience participation. 8:00 p.m., Main Stage.

# UNION CRAFTS CENTER: A Campus Outlet for Creativity



PHOTOS BY MAXINE HICKS

**Appalachian Basket Workshop.** A one-day workshop in which students will produce a fine weave, sturdy and useful basket. Bring heavy duty scissors, measuring tape, pencil and lunch. \$10 materials fee. \$35; \$25 for USB students and senior citizens. Saturday, Oct. 27, 10:15 a.m.-4:15 p.m., Fiber Studio, SB Union.

**Bartending.** This eight-session course is a complete introduction to mixed drinks and liquors as well as bar management. Certificate available. \$70; \$55 for USB students and senior citizens. Section A begins Oct. 2, 7:00-8:30 p.m.; Section B begins Oct. 2, 8:45-10:15 p.m.; Section C begins Oct. 3, 7:00-8:30 p.m.; Section D begins Oct. 3, 8:45-10:15 p.m., Fiber Studio, SB Union.

**Basic Photography.** Introduction to camera and darkroom fundamentals. Fee in-

cludes tools, equipment, chemicals and membership. Bring camera to class. \$88; \$75 for USB students and senior citizens. Section A begins Sept. 26, 6:30-8:30 p.m.; Section B begins Oct. 3, 7:00-9:00 p.m.; Section C begins Oct. 4, 7:00-9:00 p.m., Photo Lab, SB Union.

**Clay Sculpture.** A survey workshop exploring a variety of techniques in making clay sculpture. Fee includes clay, glazes and membership. \$90; \$70 for USB students and senior citizens. First of six sessions begin Thursday, Oct. 4, 7:00-9:30 p.m., Crafts Center, SB Union.

**Floor Loom Weaving I.** Complete at least one full sized weaving using a variety of yarns, colors and patterns. \$10 materials fee. \$90; \$75 for USB students and senior citizens. First of eight sessions begin Wednesday, Sept. 26, 7:00-9:00 p.m., Fiber Studio, SB Union.

**Intermediate Black and White Photography.** Emphasis on developing insight and vision into subject matter. Fee includes membership, equipment, chemicals and waste disposal. Bring your own paper. \$100; \$90 for USB students and senior citizens. First of eight sessions begin Tuesday, Sept. 25, 8:30-10:30 p.m., Photo Lab, SB Union.

**Introduction to the Camera.** A four-session course in the fundamentals of picture taking using color slide film processed commercially. \$45; \$35 for USB stu-

Downstairs in the Stony Brook Union is a place where members of the Stony Brook community can discover the joys of pottery making, clay sculpture, loom and inkle weaving, photography and much more.

This is the Union Crafts Center, a sprawling group of studios and workshops under the guidance of Marcia Weiner, an artist and craftsperson in her own right. Here, in addition to traditional crafts, members can learn how their cars work, how to mix a drink or how to scuba dive.

The Stony Brook Union Crafts Center offers a variety of leisure learning and crafts courses to the university community. It is also possible to join the center as a member and use the facilities instead of, or in addition to, courses.

All programs require preregistration. Hours and fees vary. For more information and to register, call the Union Crafts Center at 632-6822 or 632-6828.

The following courses will be offered this fall:

**Photography.** Section A begins Sept. 26; Section B begins Oct. 24, 7:30-9:30 p.m., Photo Lab, SB Union.

**Magic and Sleight of Hand.** The basic principles of magic, including presentation, misdirection and mechanics. \$30; \$25 for USB students and senior citizens. First of four sessions begin Tuesday, Sept. 25, 7:30-9:30 p.m., Crafts Center, SB Union.

**Paper Marbling Workshop.** Explores the process of transferring patterned paint onto paper. Bring an apron, pencil, paper, lunch and any silk or wool object to experiment with. \$40; \$30 for USB students and senior citizens. Saturday, Nov. 10, 10:15 a.m.-4:00 p.m., Fiber Studio, SB Union.

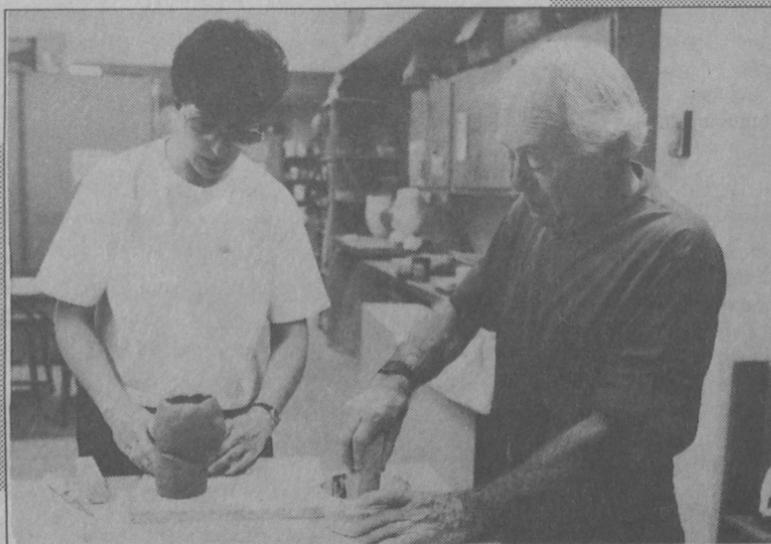
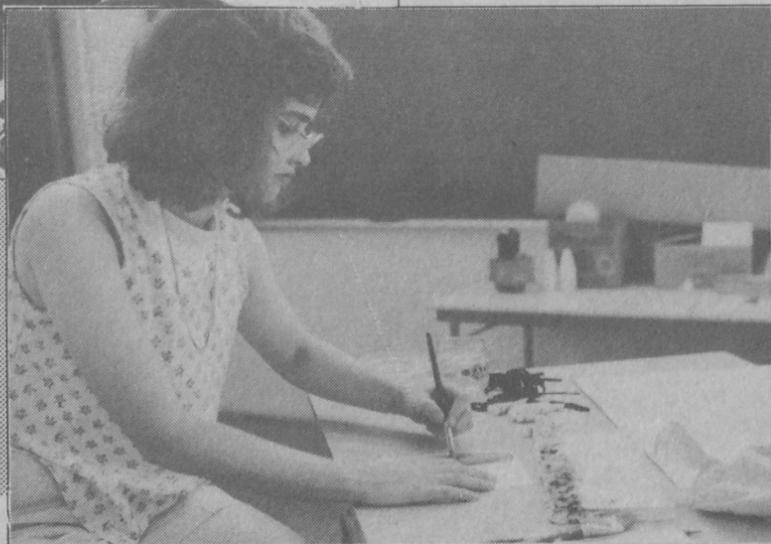
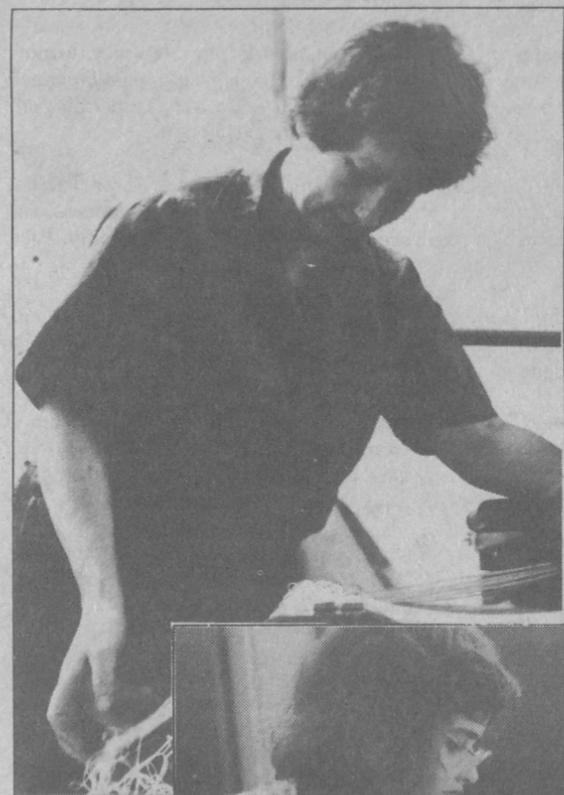
**Pottery Making I.** A foundation in the methods of throwing on the potter's wheel while making a variety of simple forms. Fee includes clay, tool, firing and membership. \$95; \$75 for USB students and senior citizens. Section A begins Sept. 24, 7:00-9:00 p.m.; Section B begins Sept. 25, 7:00-9:00 p.m.; Section C begins Oct. 6, 10:15 a.m.-12:15 p.m., Crafts Center, SB Union.

**Pottery Making II.** Focus on improving technique with special attention to individual needs, achieving work in more complex forms. Fee includes clay, firing and membership. \$95; \$78 for USB students and senior citizens. First of eight sessions begin Wednesday, Oct. 3, 7:00-9:00 p.m., Crafts Center, SB Union.

**Pottery Making III.** Explore altering pots and the combination of throwing and hand building while focusing on individual goals

and personal expression. Fee includes clay, firing and membership. \$95; \$78 for USB students and senior citizens. First of eight sessions begin Thursday, Oct. 4, 7:00-9:00 p.m., Crafts Center, SB Union.

**Raku Firing Workshop.** Study traditional raku forming techniques with hand-built and thrown vessels. Open only to experienced Crafts Center potters. Fee includes clay, firing, special glazes and membership. \$135; \$125 for USB students and senior citizens. First of five sessions begin Saturday, Oct. 6, 1:00-4:00 p.m., Crafts Center, SB Union.



**Rug Weaving II.** Develop a rug sampler which includes pattern weaving, rug tapestry and color relationships. \$20 materials fee. \$90; \$75 for USB students and senior citizens. First of eight sessions begin Thursday, Sept. 27, 7:00-9:00 p.m., Fiber Studio, SB Union.

**Scuba Diving.** Introductory course consists of classroom session and pool training. Successful completion of the pool and lecture requirements will allow students to participate in open water training at a later date. \$150 plus rentals. First classroom session is Sept. 14, 6:00-8:00 p.m. Following classes are Sundays beginning Sept. 16, 6:00-9:00 p.m. SB Indoor Sports Complex.

**Tapestry Weaving.** For weavers with experience on a four harness loom. Create a simple tapestry using a variety of techniques. \$20 materials fee. \$90; \$75 for USB students and senior citizens. First of eight sessions begin Monday, Oct. 1, 7:00-9:00 p.m., Fiber Studio, SB Union.

**Watercolor Painting—Beginners.** Focus on the use of tools, paper, color, washes, values and composition. \$85; \$70 for USB students and senior citizens. First of eight

sessions begin Thursday, Sept. 27, 7:00-9:30 p.m., 4232 Fine Arts Center.

**Watercolor Painting—Intermediate and Advance.** Learn different watercolor methods, study of composition from realism to abstraction. \$85; \$70 for USB students and senior citizens. First of eight sessions begin Tuesday, Sept. 25, 7:00-9:30 p.m., 4232 Fine Arts Center.

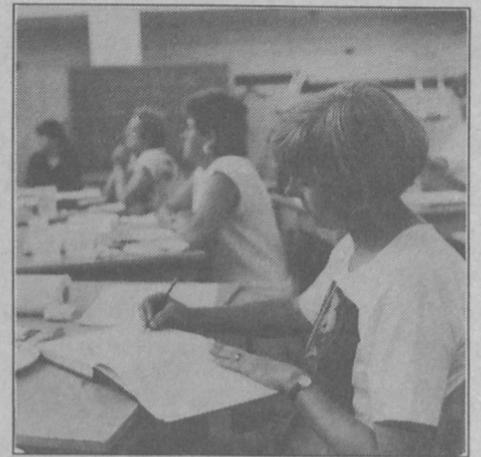
**Wine Appreciation.** A survey of the world of wines through taste tests and discussion. \$12 materials fee. Must be 21 years of age to participate. \$65; \$50 for USB students and senior citizens. First of five sessions begin Monday, Oct. 1, 7:30-9:30 p.m., Crafts Center, SB Union.

**Women's Self Defense.** A unique self defense program designed for women; learn basic survival strategies. \$50; \$40 for USB students and senior citizens. First of six sessions

begin Tuesday, Oct. 2, 7:00-9:00 p.m., SB Union Bi-Level.

**Woodcarving.** Covers tools, sharpening, woods, carving styles and finishes. \$10 materials fee. \$56; \$45 for USB students and senior citizens. First of six sessions begin Wednesday, Oct. 3, 7:00-9:00 p.m., Crafts Center, SB Union.

**Wrap Ikat Workshop.** Explore the process of dyeing patterns on fiber before they are woven into fabric. Bring scissors, three large plastic bags, heavy duty rubber gloves, apron and lunch. \$45; \$30 for USB students and senior citizens. Saturday, Nov. 17, 10:15 a.m.-4:15 p.m., Fiber Studio, SB Union.



HEIDI BROWN

## Counseling Center Announces Fall Program Offerings

Group Shop Workshops, sponsored by the University Counseling Center, are open to all Stony Brook students, faculty and staff. Offerings include workshops dealing with stress management, work and time management, personal growth and addictions.

Preregistration is required for all sessions; this semester's deadline falls on Sept. 18. For more information on specific programs and session locations, call 632-6715.



### WORK AND TIME MANAGEMENT WORKSHOPS

**Time Management for Academic Success.** How to plan an effective schedule which promotes well being. Workshop I, Tuesday, Sept. 25, noon-1:00 p.m.; Workshop II, Tuesday, Oct. 2, noon-1:00 p.m.

**Study Skills.** Reducing stress through improved academic performance; develop more effective study habits. Workshop I, Wednesday, Oct. 17, noon-1:15 p.m.; Workshop II, Thursday, Nov. 1, noon-1:15 p.m.

**A Practical Approach to Understanding and Handling Test Anxiety.** Understanding and dealing more effectively with test anxiety, including relaxation techniques to reduce stress. Workshop I, Wednesday, Oct. 17, noon-1:30 p.m.; Workshop II, Wednesday, Oct. 24, 6:00-7:30 p.m.

**Choosing a Career: Getting What You Really Want.** Identifying and dealing with the external pressures on career direction. Tuesday, Nov. 6, noon-1:30 p.m.

**Personal Financial Management.** Two Wednesday sessions. Maintaining or increasing your financial stability with practical strategies and insights. Wednesday, Nov. 7, 7:30-9:00 p.m.

### HEALTH AND WELLNESS WORKSHOPS

**Foot Reflexology.** The science of foot massage for health and well being. Bring a towel. Thursday, Oct. 4, 7:00-9:30 p.m.

**Hath Yoga.** A unique approach that teaches harmony for the mind and body. Thursday, Oct. 11, 7:00-9:00 p.m.

**Premenstrual Syndrome.** Discussion and demonstration of healthy and practical approaches to dealing with PMS. Monday, Oct. 15, 6:30-8:00 p.m.

**Introduction to Meditation.** Providing a basic introduction to meditation. Workshop I, Tuesdays, Oct. 16 and 23, noon-1:00 p.m.; Workshop II, Fridays, Nov. 2 and 9, noon-1:00 p.m.

**Stress Management: Relaxing the Body.** A beginning workshop about the effects of stress on the body; learn basic relaxation techniques. Wednesday, Oct. 24, noon-1:30 p.m.

**Energy Balancing/Polarity Workshop.** Balancing energy by using positive thoughts and attitudes; a demonstration of energy balancing and polarity. Saturday, Nov. 10, 10:00-11:30 a.m.

### PERSONAL GROWTH WORKSHOPS

**Enjoying the Dance: Relationships.** Explore new ways to move in harmony with friends, family, colleagues, romantic partners and yourself. Workshop I, Tuesday, Oct. 16, 6:00-7:30 p.m.; Workshop II, Tuesday, Oct. 30, noon-1:30 p.m.

**Assertiveness and Self Esteem for Women.** Three Tuesday sessions. The benefits from working on self awareness, self confidence and self acceptance. For female students only. Tuesday, Oct. 16, noon-1:15 p.m.

**Dealing With Our "Inner Critic."** Discovering ways to empower oneself using an experiential technique called "Voice Dialogue." Monday, Oct. 22, noon-1:30 p.m.

**I Never Told Anyone.** Discussion about the complex issues of child sexual abuse. Confidentiality assured. Workshop I, for women only, Wednesday, Oct. 31, 3:00-4:30 p.m.; Workshop II, for men only, Wednesday, Nov. 14, 3:00-4:30 p.m.

**Dealing Creatively with Anger.** Focusing on the expression of anger as an adaptive, constructive means of interpersonal communication. Wednesday, Nov. 7, noon-1:30 p.m.

**The Two Career Marriage.** Exploring issues related to the two career marriage in modern life. Thursday, Nov. 15, noon-1:30 p.m.

### TOPICS ON ADDICTIONS WORKSHOPS

**The Dynamics of Addictions.** An experiential workshop exploring the psychological dynamics of the addicted person. Tuesday, Oct. 16, noon-1:30 p.m.

**Food Addictions.** Providing an understanding of anorexia, bulimia and compulsive eating patterns. Friday, Nov. 9, noon-1:30 p.m.

**Adult Children of Alcoholics.** Discussing the problems encountered by children growing up in an alcoholic home. Tuesday, Nov. 13, 7:00-8:30 p.m.

# 1990 UNIVERSITY DISTINGUISHED LECTURE SERIES

## HIS HOLINESS TENZIN GYATSO THE FOURTEENTH DALAI LAMA OF TIBET

1989 Nobel Peace Prize recipient.  
"Tibet: Past and Present"  
**Monday, September 17**  
4:00 p.m., Main Stage, Staller Center for the Arts  
*The Dalai Lama will be awarded an honorary degree during his visit to Stony Brook.*



## REV. GEORGE E. TINKER

Native American theologian and academic.  
"Spirituality and Sexuality for the  
American Indian in the Modern Age"  
**Friday, October 26**  
8:00 p.m., Recital Hall, Staller Center for the Arts.



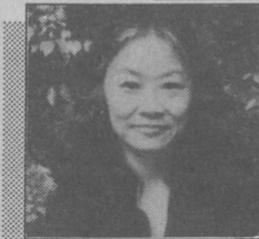
## GEN. FRED F. WOERNER

Former commander in chief for the United  
States in Central and South America.  
"U.S. Military Policy in Central America—  
the War on Drugs"  
**Tuesday, November 13**  
4:00 p.m., Recital Hall, Staller Center for the Arts



The University  
Distinguished  
Lecture Series  
brings renowned  
scholars, artists and  
public officials to  
campus to speak on  
a wide range of  
topics and issues.  
Cosponsored by the  
Office of the  
Provost and  
*Newsday*, the  
lectures are free  
and open to the  
public.

## MAXINE HONG-KINGSTON



Pulitzer Prize runner-up; author of  
*The Woman Warrior*, *China Men*,  
*Tripmaster Monkey—His Fake Book*  
and other works of fiction and nonfiction.  
An evening of storytelling in  
the traditional Chinese "talk-story."  
**Monday, December 10**  
8:00 p.m., Main Stage, Staller Center for the Arts

## MAKI MANDELA



Daughter of  
African National Congress leader  
Nelson Mandela;  
activist and social worker.  
"Change in South Africa"  
**Tuesday, February 5**  
8:00 p.m., Main Stage, Staller Center for the Arts

## HELEN FISHER



Anthropologist on staff of the Museum of  
Natural History in New York and author of  
*The Sex Contract*;  
*The Evolution of Human Behavior*.  
"Human Bonding and the Future of Sex"  
**Wednesday, March 19**  
8:00 p.m. Recital Hall, Staller Center for the Arts

## FALL SEMESTER

**Saturday, Sept. 1:** Residence hall check-in for all new students.

**Sunday, Sept. 2:** Residence hall check-in for all returning residents.

**Tuesday, Sept. 4:** Residence hall check-in ends. Classes begin; late registration begins with \$20 late fee assessed.

**Thursday, Sept. 6:** Senior Citizen Auditor Program registration. Call 632-7065

**Monday, Sept. 10:** Last day for students to drop a course without tuition liability.

**Monday, Sept. 17:** Residence hall room freeze ends. All students occupying triples may request room changes. End of late registration period. Last day for undergraduate and CED/GSP (non-matriculated graduate students) students to add a course or to drop a course without a withdrawal (W) grade being recorded. Last day for undergraduate students to change status to or from full-time/part-time.

**Wednesday, Sept. 19:** No classes after 4:30 p.m. in observance of Rosh Hashanah. Classes resume Monday, Sept. 24.

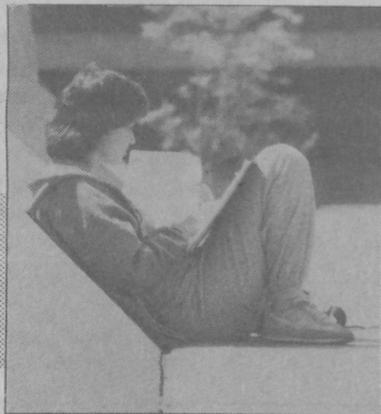
**Tuesday, Sept. 25:** Last day to file for December graduation. Undergraduate and graduate students (except CED) file applications at Office of Records/Registrar; CED students file at CED Office. Last day for May graduation candidates (undergraduates) to file degree application at Office of Records and receive notification before Advance Registration for spring semester.

**Friday, Sept. 28:** Last day for graduate students (except CED/GSP) to add/drop.

**Monday, Oct. 8:** Columbus Day observed. Classes are in session.

**Thursday, Nov. 1:** Last day for removal of Incomplete (I) and No Record (NR) grades from spring semester, summer session.

## ACADEMIC AND RESIDENTIAL LIVING CALENDAR



**Friday, Nov. 2:** Last day for undergraduate and CED/GSP students to drop a course. Last day for undergraduates to change courses to or from Pass/No Credit.

**Tuesday, Nov. 6:** Election Day. Classes are in session.

**Nov. 7-15:** Academic Prime Time (intensive academic advisement period).

**Nov. 12-30:** Advance registration for spring semester.

**Tuesday, Nov. 20:** Classes follow Thursday schedule.

**Wednesday, Nov. 21:** Classes follow Friday schedule. Classes resume Nov. 26.

**Tuesday, Nov. 27:** Intersession housing applications available.

**Friday, Dec. 7:** Intersession housing applications due.

**Friday, Dec. 14:** Residence hall room freeze begins. Last day of classes; last day to withdraw from the university; last day for graduate students to submit theses and dissertations to Graduate School for December graduation. Final examinations, Dec. 17-21.

**Friday, Dec. 21:** Semester ends. Residence halls close at 8:00 p.m.

## SPRING SEMESTER

**Friday, Jan. 18:** Last day to check out of residence hall to avoid spring housing liability.

**Sunday, Jan. 20:** Residence halls reopen.

**Jan. 22-25:** Final registration and payment (or proper deferral) of fees for students not previously registered. Schedule announced prior to registration.

**Monday, Jan. 28:** Classes begin; late registration begins with \$20 late fee assessed.

**Wednesday, Jan. 30:** Senior Citizen Auditor Program registration.

**Friday, Feb. 1:** Last day for students to drop a course without tuition liability.

**Monday, Feb. 4:** Residence hall room freeze ends.

**Friday, Feb. 8:** End of late registration period. Last day for undergraduate and CED/GSP students to add a course or to drop a course without a withdrawal (W) grade being recorded. Last day for undergraduate students to change status to or from full-time/part-time.

**Tuesday, Feb. 12:** Lincoln's Birthday observed. Classes are in session.

**Friday, Feb. 15:** Last day for student to file applications for May graduation clearance (and for August degree candidates to apply if they wish to attend May commencement).

**Monday, Feb. 18:** Washington's Birthday observed. Classes are in session.

**Friday, Feb. 22:** Last day for graduate students (except CED/GSP) to add/drop.

**March 11-15:** Residence hall room payment period. Residence hall room selection period March 18-22.

**Friday, March 15:** Last day for removal of Incomplete (I) and No Record (NR) grades from fall semester.

**March 25-29:** Spring Recess. Classes resume Monday, April 1.

**Friday, April 5:** Last day for undergraduate and CED/GSP students to drop a course. Last day for undergraduates to change courses to or from Pass/No Credit.

**April 10-18:** Academic Prime Time.

**Monday, April 15:** Summer housing applications available.

**April 15-May 3:** Advance registration for fall semester.

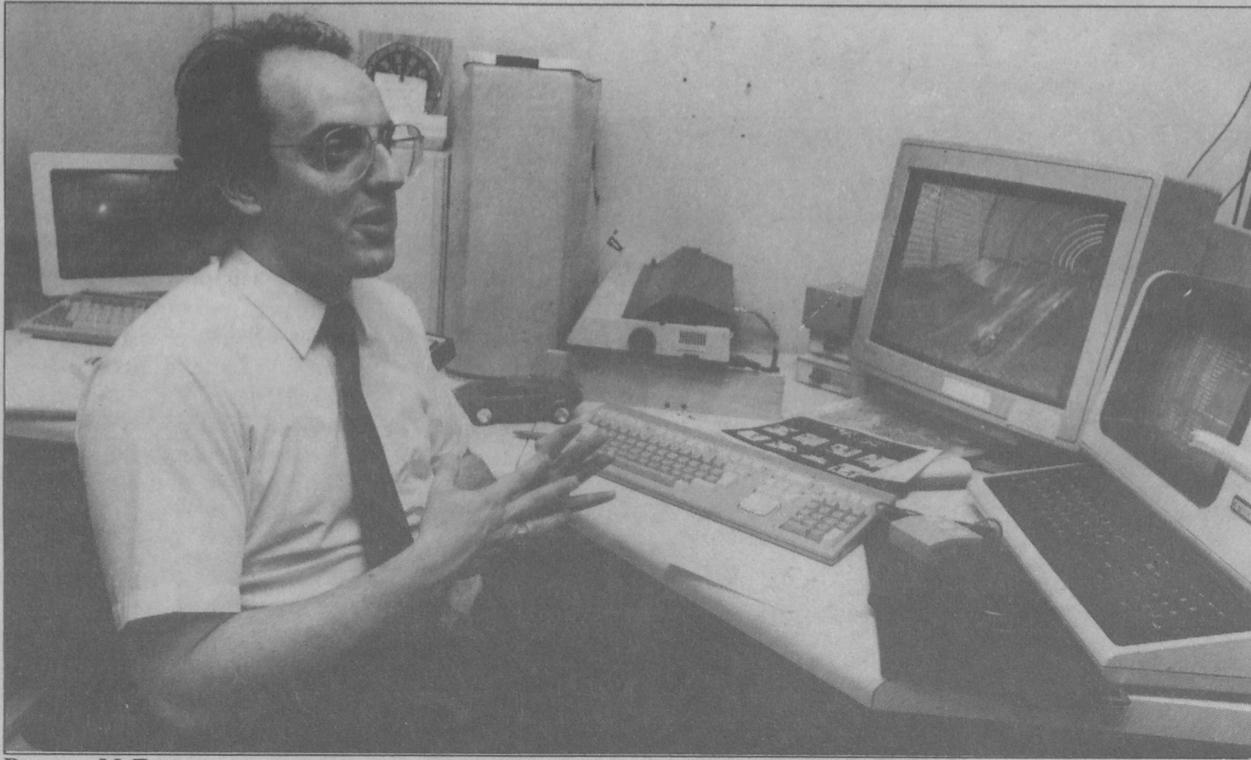
**Monday, April 15:** Summer housing applications due.

**Wednesday, May 1:** Fall housing applications from commuters accepted.

**Monday, May 6:** Registration begins for Summer Session with fees payable at time of registration.

**Friday, May 10:** Last day of classes; last day to withdraw from the university; last day for graduate students to submit theses and dissertations to Graduate School for December graduation. Final examinations, May 13-17

**Tuesday, May 21:** Commencement.



Brennan McTernan

SUE DOOLEY

## A Gold Medal in Computer Graphics

### Brennan McTernan '84

Brennan McTernan (1984, Computer Science, College of Engineering and Applied Sciences), bridges the gap between the world of art and the world of technology. He is a computer programmer with a specialty in computer graphics, and for his contributions to the NBC Sports coverage of the 1988 Olympic Games in Seoul, Korea, he was given two Emmy awards from the National Academy of Television Arts and Sciences.

During the Olympics he was group manager for computer graphics for NBC Sports, planning and coordinating at NBC's New York studios and producing on location in Seoul during the games.

"I knew I wanted to do this right after high school," McTernan says. He went to a major national convention of

computer graphics and had what he describes as "something like a religious experience: I knew this is what I want to do."

While still a student at Stony Brook, McTernan began to program video games for a small firm. After graduation, he moved on to graphics work at Grumman, then Chyron, and later at NBC. Now he and partner, Steve Giangrasso, have their own computer graphics special effects company, 3-D Creations, Inc. of New York City.

McTernan says, "Stony Brook teaches you to be competitive. My father [Edmund McTernan, dean of Allied Health Professions] likes to say that luck is when opportunity meets preparation. I was well prepared when I came out of Stony Brook for the opportunities I was to meet."

## Music Maker

*continued from page 1*

a phone call to join the Stony Brook staff. He was at Tanglewood when the call came. It was his first summer at Tanglewood and the beginning of his formal connection to Stony Brook.

That first September was strange. He had no students. Out of the 30 graduate students who entered the piano program, 29 asked for the established piano instructor and "one said he didn't care." That was his first Stony Brook student. In the early years, Kalish taught musicologists, composers, undergraduate music students—whichever came along. Now he can be highly selective, and his students are "wonderful," he says. Altogether, he considers the Stony Brook Music Department "a magnificent place."

The faculty is "close knit and cooperative," he says. "The performance faculty meets as a whole and talks out any problems we may have. It's a department in which everybody is vitally concerned. You need special people to really give to the students," he says.

"I'd be proud to have that faculty with me anywhere." And the students are top notch, "comparable to what you'd find at an international music festival."

In the past 20 years Kalish has seen some major changes at Stony Brook, Tanglewood and in the concert halls around the world. "It's an amazing sociological thing: women are taking over the profession. Look at the numbers. Today, 75 percent of the musicians here are women. It used to be 80 percent men. Women only played piano, violin, viola, flute and harp. Once it was considered unladylike to blow into a brass instrument." How does he feel about the women as musicians? "They're fabulous," he says, with quiet enthusiasm.

Despite other changes in the Department of Music, much of the faculty has remained constant. In a field noted for rapid turnover, it's "very unusual," Kalish says, to find musicians with that kind of long-term commitment to a university. "Why do they stay? Because they have colleagues, they believe in the program and the students." He is well aware that it "doesn't take a lot to turn something wonderful into something mediocre," while it takes a great deal to accomplish the opposite. Kalish would like to see the music program remain essentially as it is, with "a little bit more emphasis on vocal and early music and more for the violinists."

Kalish's two greatest concerns about Stony Brook right now are continued financial support for graduate students and maintenance of the Department of Music's equipment. The department has grown over the last five or six years, he notes, but the number of teaching assistantships available for graduate students has remained the same. And he feels that the investment in pianos and other musical instruments must be protected by having them serviced and parts replaced as needed.

One of his graduate students, Patty Tao, a member of the Guild Trio, came to Stony Brook specifically to study piano under Kalish. "He's a wonderful musician and a very sane person. Those two don't always go together," Tao says. "He's been a wonderful influence. He has a lot of integrity."

Kalish is a mentor to his Stony Brook students, whom he values as musicians and as people. To Kalish, perhaps the most valuable thing a teacher can give his students is "support... allowing them to believe in themselves. You give them the tools so they can succeed on their own."

## The Fine and Performing Arts at Stony Brook

*continued from page 2*

academics of fine arts had become entrenched bastions of conservative tradition, opposed both to the new and experimental and to the individual and to genius.

The situation for artists today is quite different. One important contributing factor is the university. The university is a new sort of patron, a neutral patron. It does not ask to be glorified, it does not prescribe the form or content of what is created in its studios or rehearsal halls. It provides

*"Artistic freedom is not a license to do anything you please and call it art, but a license to be put through fire by those who have a passion for what true art is or should be."*

a legitimate social space that is not constrained—or minimally so—by the views of patrons, where artists can speak in their own names individually, experimentally, critically and prophetically. This is the novel setting for the work of artists that universities provide and this is the new kind of patronage that the citizens of New York have provided for the fine arts at Stony Brook.

But how does art created in this way get an audience, since it does not speak to and for specific patrons? We have discovered that freedom to speak does not guarantee that anyone will listen, or that listeners will understand and applaud. In a way, here is the crucial challenge to the arts today. Without a prepared audience of patrons, a work has first to capture its own audience. A condition of having an audience, however, is that the work be put through critical fire. Artistic freedom is not a license to do anything you please and call it art, but a license to be put through fire by those who have a passion for what true art is or should be. It is a cliché to describe the life of an artist as tortured, loaded down with self-doubts and fears of failure, but clichés can and do report a truth, as, for example in this case, the insecurity of artistic creativity.

Contemporary artists are as aggressively nontraditional and experimental as writers and scientists are today. Their artistic freedom is especially protected at universities, including public universities such as Stony Brook. But when the patronage comes not from universities but directly from public funds such as from the National Endowment for the Arts, the freedom that artists enjoy can be constrained by the problematic relationship between artists and their public patrons as represented by legislators and assemblymen. In several controversial cases recently, some legislators have attempted to define artistic freedom in such a way as to seem to some observers to limit that freedom.

As long then as art is conceived by artists to be experimental, and public funds are used to support it, it should cause no surprise that tension exists between those who represent the public and working artists. But whether in art, science, or literature, we ought to remind ourselves that success and failure are measured not just by the eyes and ears of the general public but by the eyes and ears of an ongoing professional community.

Only in the environment of the university do we have patronage that is in principle neutral, skills that are masterly, passion to invent new media for new expressions, both expert and innocent audiences, criticism from peers that is both fiery and informed, and a long view that patiently overcomes present bias. As the new dean of humanities and fine arts, I commit myself to protecting this environment so that the arts may flourish at Stony Brook.

We want our fine arts and our performing arts to shine. You will find in this issue of *Currents* evidence of their luster in the academic departments of art, music and theatre, and in the Staller Center for the Arts. Come join us, faculty, students and community!

*Patrick A. Heelan*

Patrick A. Heelan

# Stony Brook Teams Prepare for Fall Seasons

*The varsity teams begin the 1990 season determined to be successful.  
The following are team previews for the upcoming campaigns.*

## Women's Soccer

By Kenneth Alber

The Lady Patriots play a very ambitious schedule this season, competing against some of the finest teams in the Northeast. Head coach Sue Ryan expects her team to perform consistently after an up and down season in 1989.

"The youth of our team (six starting freshmen last season) contributed to a difficult season," said Ryan. "With the exception of a few programs, I found that we were able to compete with our opponents on the Division I level."

With the return of 13 players, and the addition of a very talented group of incoming freshmen, the Lady Patriots are building a reputation as a competitive team on the Division I level. Offensively, Stony Brook should be very strong, as last year's leading scorer, senior Marie Turchiano, returns to lead the attack. Joining her at forward will be sophomores Jen Cavalario and Adrienne Ruggieri.

"We're coming off the most challenging and productive spring season in the history of our program," said Ryan. "I've never had a group of players work as hard as this group. They are committed to being competitive on the Division I level, and we expect to have an excellent season."

## Football

The football team expects to rebound this season after a disappointing 3-7 record in 1989. Head coach Sam Kornhauser was not pleased with last year's results but he was impressed with the development of the team's talented freshmen.

"We lost quite a few veterans to injuries last season, but that allowed some of our young talent to develop," Kornhauser said. "Those young players should be prepared to face our demanding schedule this year."

Five teams on the 1990 schedule finished the 1989 season with records of 8-2 or better. "We play a demanding schedule both in and out of the conference," he notes. "In the Liberty Football Conference, any team is capable of beating any other."

Leading the way on offense is sophomore halfback Oliver Bridges who rushed for a school record 1,235 yards and 14 touchdowns on his way to establishing 14 new university records last year. "We're looking for Oliver to pick up where he left off last year," adds Kornhauser.

The quarterback duties will be handled by junior Joe Moran. Last season, Moran became the starter midway through the season and guided the Patriots to victories in his first three starts. Leading the way on the defensive line will be senior defensive ends Mike Halkitis and Carl Hamann. "We have good size and depth across the defensive line," says Kornhauser. "We expect to be better at stopping the run and rushing the quarterback than we were a year ago."

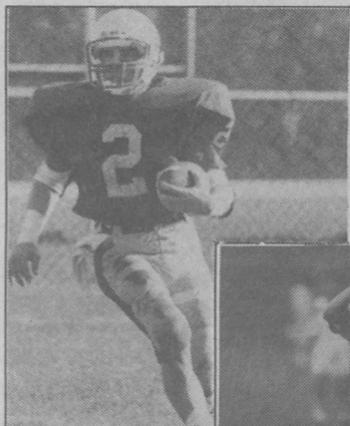
## Men's Soccer

In their final nine games last season, the men's soccer team finished with an impressive 6-2-1 record after an injury-filled first half. Head coach Jim Felix expects the 1990 squad to build on that momentum.

"We have a solid group of players from last season," says Felix. "Assuming our returnees come back healthy and ready to play we should be able to meet the challenges of a very difficult early season schedule."

Jim Felix's team will face one of the most challenging schedules in the nation playing against Division III power Rochester Institute of Technology (which has

*Kenneth Alber is Stony Brook's sports information director.*



## WOMEN'S SOCCER

Sat, Sept. 8	at University of Hartford	1:00 p.m.
Sept. 15-16	<b>Holiday Inn Tournament</b> (George Mason, Rutgers and Vermont)	
Wed, Sept. 19	at Villanova University	7:00 p.m.
Sun, Sept. 23	at Colgate University	1:00 p.m.
Tue, Sept. 25	at Southampton College	4:00 p.m.
Fri, Sept. 28	University of Maryland, Baltimore County	4:30 p.m.
Sun, Sept. 30	University of Rhode Island	Noon
Wed, Oct. 3	at Princeton University	7:30 p.m.
Fri, Oct. 5	at Florida International	7:00 p.m.
Sun, Oct. 7	at Barry University	Noon
Wed, Oct. 10	Adelphi University	4:00 p.m.
Sat, Oct. 13	University of New Hampshire	11:00 a.m.
Wed, Oct. 17	St. John's University	4:00 p.m.
Fri, Oct. 19	Monmouth College	4:00 p.m.
Sun, Oct. 21	Boston College	1:00 p.m.
Wed, Oct. 24	at Columbia University	4:00 p.m.
Sat, Oct. 27	George Washington University	1:00 p.m.

## FOOTBALL

Sat, Sept. 8	Ramapo College	1:00 p.m.
Sat, Sept. 15	Hofstra University	1:30 p.m.**
Fri, Sept. 21	at St. John's University	7:30 p.m.*
Sat, Sept. 29	Iona College	1:00 p.m.*
Sat, Oct. 6	C.W. Post	1:00 p.m.*
Sat, Oct. 13	Bentley College (Homecoming)	1:00 p.m.
Sat, Oct. 20	at Stonehill College	1:30 p.m.
Sat, Oct. 27	at U.S. Merchant Marine Academy	1:30 p.m.*
Sat, Nov. 3	at Worcester Polytechnic Institute	1:30 p.m.
Sat, Nov. 10	Pace University (Parent's Day)	1:00 p.m.*

\* Liberty Football Conference Game  
\*\* Broadcast on SportsChannel



PHOTOS BY ROBERT O'ROURKE

made three consecutive final four appearances), NCAA Division III tournament teams Western Connecticut and Montclair State, nationally ranked Division I power Columbia University, and C.W. Post, an NCAA Division II tournament team in 1989.

"The key to our season will be how quickly the newcomers adjust to the system and each other," says Felix. "The team needs to gel as a unit early in the season and gain confidence in their own and their teammates' abilities."

## Men's Cross-Country

Head coach Steve Borbet's 1990 squad contains a mix of returning letter winners and newcomers. Five of last year's top seven runners are returning, all of whom ran under 28 minutes for five miles.

Leading the way for the Patriots in 1990 will be senior Pat McMurray, last season's most valuable performer and the team's top distance runner. "We are looking for Pat to run close to 26 minutes," says Borbet, "and possibly lead us to an NCAA qualifying spot."

"Our goal is to be one of the top 20 cross-country teams in the nation," he continues. "We also have a chance to become the first Stony Brook cross-country team to qualify for the NCAA National Championships."

## Women's Cross-Country

Borbet is also optimistic about the prospects for the women's team. "We have our top seven runners returning from 1989," he notes. "The top five have run under 22 minutes for 5,000 meters and with the addition of three very strong freshman runners, we expect to challenge for a spot in the NCAA Cross-Country Championships."

Leading the way for the Lady Patriots is senior captain Claudette Mathis. Mathis has been an NCAA qualifier in cross-country, indoor and outdoor track, and is an indoor track All-American. Mathis has a personal best of 17:56 in 5,000 meters and will shoot for a qualifying spot in this year's NCAA Championships.

"Like the men's team, our goal is to finish among the top 20 teams in the nation and qualify for the NCAA Championships," said Borbet. "We have a good chance to win both the Stony Brook Invitational and the Public Athletic Conference Championships, as well as to finish in the top three at the NYSWCAA Championships."

## Women's Volleyball

Last season, the women's volleyball team posted a 30-12 record on their way to the second best season in the team's history. The Lady Patriots return many players from that talented group and have added some quality newcomers. Head coach Teri Tiso is excited about her team's possibilities in 1990.

"This year's team is a group of very athletic, enthusiastic and highly motivated women," says Tiso. "We have the potential to surpass last season's win total."

The team's strongest area is its hitting and offensive abilities. Sophomore outside hitters Meghan Dowd and Anastasia Nikas, junior Christine Casertano and freshman Julie Hubbard comprise a formidable attack. "We are coming into the season with the best hitting team I've ever had," said Tiso. "Our versatility and depth will enable us to run a more sophisticated attack on offense."

The 1990 schedule offers the Lady Patriots many challenges as they face five Division II opponents, one Division I opponent, and many of the top-ranked team's in Division III. In the Elizabethtown Invitational, scheduled for late October, the Lady Patriots will face last season's second- and ninth-ranked teams.

## Blue Book Is Shelved, Campus Gets New Manual

The Blue Book is out, the grey binder is in as Stony Brook streamlines its policy manual. And just in time.

"The old Blue Book was out-of-date, wordy and difficult to understand," says Rosemarie Nolan, senior assistant to the vice president for finance and management and the university's administrator for claims and records. It was under Nolan, who is often called upon to interpret the university's policies, that Marge Tumilowicz, a paralegal, reworked what is officially known as the *Administrative Organization, Policies and Procedures Manual*. Unofficially it's called the Blue Book.

The new "Policy Manual," which spells out university policy not covered in other documents, has several new features not available in the old guide. For one thing, it's housed in a sturdy grey and maroon binder that makes it easy to keep on a desk or bookcase. And though its removable-pages-format is similar to the Blue Book, a distribution system is in place to make it easy for those with a copy to keep it up-to-date.

"Most importantly, it is well written and we've included a cross-reference to other manuals and handbooks. That way someone looking for a particular policy that isn't included in this manual, will be able to locate it easily," Nolan says. "We've added a table of contents too, one that's numbered according to vice presidential areas."

The document also describes the purpose and functions of several key campus administrative units, a section that will be expanded in subsequent installments.

Approximately 400 of the new loose-leaf-style manuals have been printed. The 300 or so that have been distributed are numbered, making it easy to keep track of the books, add inserts and indicate what pages should be deleted as policies change or are eliminated.

"We'll be updating it semi-annually and will redo the index accordingly," Tumilowicz promises. "We will continue to cross-reference outside documents that are relevant."

The revised manual sprang from the activities of a special Policy Manual Com-

mittee appointed by President John H. Marburger in 1987. The committee reviews existing policies and identifies, revises or recommends elimination of those that are unnecessary or outdated. Once past the committee, the changes are reviewed or amended by the President's Council and then are submitted to Marburger for final approval.

Like others who have reviewed the new guide, Marburger is pleased with the results. In a recent letter to the campus community praising the Policy Manual Committee and others associated with the new book, he termed it "a valuable guide for all employees as they work to advance the missions of the university."

But the best is yet to come, Nolan promises. "It's an ongoing process. This initial distribution is just the skeleton. The meat will be added as policies are reworked or created."

## Campus Community Advocate

The Office of the Campus Community Advocate is open to help all members of the campus community to resolve problems or conflicts, or to find easier ways to cut through red tape.

The office was established to help all members of the Stony Brook community to interpret university policies and procedures, mediate disputes, serve as a referral source, recommend changes and follow up to ensure problems have been resolved.

The Office of the Campus Community Advocate is located in 115 Humanities. Office hours are 9:00 a.m.-5:00 p.m. Monday through Friday, with hours extended until 7:00 p.m. on Tuesdays. Walk-in visits are possible, but appointments will keep waiting to a minimum.

For more information, contact Florence Boronson, 632-9200.

## School of Medicine Establishes Department of Dermatology

Micrographic surgery for skin cancers, treatment for general skin problems and laser therapy for vascular blemishes are among the services offered by the School of Medicine's recently established Department of Dermatology.



HSC PHOTOGRAPHY SERVICE

## President's Awards for Excellence in Classified Service

President Marburger also hosted a reception for the recipients of the 1989-90 President's Award for Excellence in Classified Service at his Shorewood home. Standing, from left, Grace E. Hunt, senior stenographer for the Department of French and Italian; Phyllis Ironside, senior stenographer for the University Counseling Center; Kenneth Christiansen, maintenance supervisor for the Academic Physical Plant; President Marburger; and Michael Lettiere, bus driver for Auxiliary Services. Sitting, from left, Muriel Zito, clerical specialist for the Office of Travel Accounts Payable, and JoAnn Broumay, senior stenographer in the Department of Emergency Medicine in the School of Medicine.

Richard Clark, formerly head of the Division of Dermatology at the National Jewish Center for Immunology and Respiratory Medicine in Denver, has been appointed chair of the department.

Dr. Clark is board certified in internal medicine, allergy and immunology and dermatology. His research interests focus on the molecular and cellular biology of wound healing and allergen triggers of atopic dermatitis. In addition, he will work with Barry Gruber, associate professor in the departments of medicine and dermatology, on the pathophysiology of scleroderma, a connective tissue disease.

Daniel Siegel, formerly director of the Vermont Center for Cutaneous Surgery and Oncology, will be head of dermatologic surgery. Siegel specializes in the treatment of head and neck tumors and will work closely with the Department of Surgery's newly established division of ear, nose and throat. Siegel is one of four doctors on Long Island and one of 15 in the New York metropolitan area who are certified to perform Mohs micrographic surgery, the most precise and tissue-conservative approach to removing skin cancer.

Elliot Puritz, a board-certified dermatologist in private practice in Smithtown for more than 15 years, will be director of the laser program. Dr. Puritz, a clinical assistant professor, will have residents rotate through his Laserderm Center, where he operates a state-of-the-art copper vapor laser for the treatment of vascular blemishes, including broken blood vessels on the cheeks and nose and port wine stains.

For more information on the Department of Dermatology, call 444-3843.

## Three New Dining Options Available to Students

This fall, University Dining Services offers three different meal plan options for students. Option I is the traditional meal plan, offering a specific number of meals per week; Option II is the Patriot Declining Balance Plan (PDBP), a debit card system; Option III is a combination of the two. (Note: The prices indicated for the following options are for the fall semester only. There will be a slight decrease in the spring semester prices as there are fewer serving days.)

### Option I: The Traditional Meal Plan.

Plan A offers 19 meals, seven days per week for \$778. Plan B offers 15 meals, seven days per week for \$764. Plan C offers 10 meals, Monday through Friday for \$704. Each of these plans includes a choice of meals every day. Kelly, H and Roth Quad dining halls offer unlimited seconds.

Students choosing this option may also use a cash equivalency allowance to dine in eight different a la carte operations, allowing purchase of up to \$2.05 for breakfast, \$3.50 for lunch and \$4.60 for dinner. The cash equivalency allowance can be used during all meal periods at the Fannie Brice Food Mall in Eleanor Roosevelt Quad, Humanities Cafeteria and the Treehouse Deli and Coffee Shop in the Health Sciences Center. For breakfast and dinner, it may be used in the Stony Brook Union Bleacher Club and Union Deli. For dinner it may be used only in the Stony Brook Union Papa Joe's and End of the Bridge. With a traditional meal plan, students are entitled to one meal per meal period; there are no refunds for missed meals.

There are also specific times for breakfast, lunch and dinner. Kosher dining is available for an additional \$75 with any of the traditional meal plans. Dinner is served Monday through Friday in the Roth Quad Cafeteria and freshly prepared under Rabbinical supervision.

### Option II: Patriot Declining Balance Plan.

This plan is available to all students. It works like a credit card in reverse; money is deposited into an account and used to purchase meals throughout the year. Each purchase debits the account and also receives a seven percent discount on the selling price. This plan (Plan D) may be used throughout the day, as many times as desired, in all food service locations. This option is \$750 for new students or those students living in non-cooking buildings. The plan meets the meal plan requirement. Plan E is \$625 for returning students living in cooking buildings who wish to have the cook fee waived. This plan does not meet the meal plan requirement. Plans D and E may carry over a balance of up to \$100 from the fall to spring semesters. Patriot Plan is \$75; this choice is for commuters or students who wish to supplement a traditional meal plan.

continued on page 24



## Camerata Singers Complete Canadian Concert Tour

Touring the Canadian Province of Quebec in June, the Stony Brook Camerata Singers performed an early 20th-century Catholic mass in Latin, by composer Andre Caplet. The singers, under the direction of Timothy Mount, associate professor of music, gave five performances of the mass, four in churches; the fifth performance, on July 1, was at the Festival International Lanaudiere, the largest classical music festival in Quebec. Twenty-two vocalists form the Camerata Singers, including graduate and undergraduate students and members of the Three Village community. In addition, organist Cynthia Holden of St. Peter's Church in Bayshore, NY traveled with the group as accompanist. The trip was sponsored by the Office of the Provost.

## UNIVERSITY ASSOCIATION

The University Association is a 33-year-old nonprofit organization which serves a variety of functions. These include welcoming new faculty, professional staff, postdoctoral students and their spouses; arranging interdepartmental and interoffice social events; and awarding three junior-year scholarships. In addition, the University Association also sponsors programs that benefit the university and the community at large.

The following are the events planned for the academic year:

- Sept. 1: A picnic for all ages at Sunwood.
- Sept. 16: Fall brunch, with guest speaker, at the University Club.
- October: Chef's secret dinner. Date, location to be announced.
- Oct. 14: Children's concert at the Staller Center for the Arts.
- November: Reception for new faculty and staff, cohosted by President John H. Marburger. Date, location to be announced.
- Feb. 3: Soup sampler. Location to be announced.
- Feb. 10: Children's concert at the Staller Center for the Arts.
- March: Chef's secret dinner. Date, location to be announced.
- April 13: Progressive dinner to benefit scholarship fund.
- May: Election dinner with guest speaker.
- June: Canoeing on the Nissequogue River.

For information about upcoming events and membership in the University Association, contact Phyllis Dykhuizen, 689-1839 or Amanda Tucker, 751-3283.

*continued from page 23*

The PDBP is a flexible option for those students who eat on the run or prefer to eat in a la carte operations. PDBP members may dine in the residence hall cafeterias at a guest rate of \$3.30 for breakfast, \$4.90 for brunch/lunch and \$6.95 for dinner. A seven percent discount to these prices will be given and unlimited seconds are offered in Kelly, H and Roth Quad dining halls. The PDBP option requires budgeting throughout the semester. The account balance is displayed on the register after each purchase. Additional deposits of \$25 or more can be made when the balance runs low.

**Option III: Combination Plan.** A traditional meal plan supplemented with a Patriot Plan by opening an account with \$75 or more. One card is used for both plans for maximum flexibility.

For more information about meal plan options, call the Faculty/Student Association at 632-6510.

### University Hospital Expands Lyme Disease Services

University Hospital has extended its Lyme disease consultative, diagnostic and treatment services to the eastern Long Island community. Raymond Dattwyler, director of the hospital's Lyme Disease Institute, is heading the project, funded through the efforts of New York State Sen. Kenneth P. LaValle (R-Port Jefferson).

The centers include the Greenport Lyme Disease Center at Eastern Long Island Hospital. In addition, the Suffolk County Health Center in Riverhead and Suffolk County Health Clinic at Southampton Hospital will also provide diagnosis, treatment and laboratory services to individuals with Lyme disease.

### State Assembly Bill Would Ban Parking Fees

A bill in the New York State Assembly would prevent SUNY campuses from collecting \$4 million in parking fees, even though the recently passed state budget assumed collection of those fees to offset cutbacks. That budget has already forced some SUNY campuses to announce serious cost cutting measures, including the likelihood of layoffs.

Passage of the bill would "further damage our ability to generate more critically

needed revenues at a time when SUNY is already facing severe budget cutbacks totalling more than \$31 million," said Harry Spindler, SUNY's senior vice chancellor.

Without these fees, campuses would be forced to find additional ways to cut another \$4 million. In addition, the proposed legislation would be an intrusion into the internal administrative operations of SUNY, possibly eroding the legitimate authority of each campus council and the SUNY Board of Trustees.

As of July 14, the Stony Brook Council had joined with other Long Island campuses, SUNY College at Old Westbury and SUNY College at Farmingdale, in rejecting the proposed parking fee.

### Residential Living Improved Through Special Projects

Last year, the Division of Campus Residences initiated a new program, Special Projects, to enhance residence hall life by funding student-initiated improvements to common areas.

Special Projects proposals were written by students and other representatives from the various residence areas. In addition to detailing the common area improvements they wanted, students included the means of securing the facility within their proposal and were asked to keep total costs under \$1,500.

After review by the Facilities Development Committee during the spring semester, 15 proposals were approved for funding. These included improvements to or creation of five study areas, three weight rooms, three recreation/game rooms, two lounges and general building improvements. As a whole, these projects will improve the residential environment in 12 residence halls for more than 2,900 resident students.

### Institute Receives Grant To Study Recyclables

The Marine Sciences Research Center's Waste Management Institute received a \$100,000 grant to study the opportunities and problems associated with the development of secondary materials—those diverted from the waste stream to make new products. The grant was awarded by the New York State Energy Research and Development Authority.



### President's Awards for Excellence in Professional Service

The recipients of the 1989-90 President's Award for Excellence in Professional Service were also honored at President Marburger's Shorewood home. From left, Mary A. Bernero, curator of biological material for the Division of Biological Sciences; President Marburger; Marilyn Goodman, assistant dean, School of Social Welfare; and Carmen Vazquez, associate director of the Department of Student Union and Activities.

The study will explore engineering properties, environmental impacts and public acceptance of two specific and currently available products, plastic lumber and incineration ash construction blocks. The study will also analyze the energy impact of substituting these new materials for more traditional ones.

Sen. Kenneth LaValle (R-Port Jefferson), spearheaded the effort to raise funds for the project. The study is expected to take one year. Assisting with the project will be Stony Brook's Institute for Social Analysis and Department of Economics.

### University Hospital Auxiliary Names New Officers

At its annual meeting and volunteer awards luncheon, the University Hospital Auxiliary announced its 1990-91 officers.

The new officers are Sally Shakun of East Setauket, president; Nancy Ancona of Mt. Sinai, first vice president; Caroline Levine of Setauket, second vice president; Antonja Prelec of Setauket, third vice president; Barbara Waldman of Setauket, recording secretary; Betty Cassidy of Stony Brook, corresponding secretary; and Connie Kleinberg of Smithtown, treasurer.

The University Hospital Auxiliary has raised more than \$264,000 which has been used to purchase a new ambulance, new ultrasound equipment, expansion of a patient education channel and beautification projects.

### Relief On the Way for Elderly with Sleep Problems

Wallace Mendelson, director of the Sleep Disorders Center at University Hospital, says senior citizens need as much rest as younger people, but their ability to sleep often becomes impaired.

Research carried out at the Sleep Disorders Center suggests that in many cases, central sleep apnea—failure to breathe—may be the culprit. Sometimes the brain "forgets" to signal the diaphragm to breathe, Dr. Mendelson says, and the sleeper experiences dozens, even hundreds of episodes of apnea during the night. The result: wakefulness at night and exhaustion all day.

Mendelson and his associates are conducting clinical trials on a medication to correct this problem. One tranquilizer currently on the market has, as a side effect, the ability to stimulate respiration. Mendelson hopes to harness this side effect and provide a good night's sleep for apnea sufferers. Results are expected within the year.

### Valet Parking Available at University Hospital

A new patient assistance parking program is now available at University Hospital as part of its ongoing customer service program, BEST (Bring Excellence and Service Together).

Patients with ambulatory care appointments can now drive up to the hospital's main entrance and have their car parked for



### President's Awards for Excellence in Librarianship

President John H. Marburger (left) congratulates Donna M. Albertus, head of the Computer Science Library (center) and Arlee May, associate librarian of the Biomedical Library, recipients of the 1989-90 President's Awards for Excellence in Librarianship.

them and retrieved upon completion of their visit. Parking attendants will also help out with wheel chairs, walkers and other equipment.

The service is available Monday through Friday, 8:15 a.m. -5:00 p.m. For information, call 444-2595.

### Lloyd Cutler Award Presented To Former Graduate Fellow

Donna I. Meltzer, a former graduate fellow in the Department of Family Medicine, received the first Lloyd Cutler Award at a dinner sponsored by the Department of Family Medicine this summer. The award was established in 1987 in memory of Lloyd R. Cutler of Setauket.

Upon his death, Cutler's family established a memorial fund with the Depart-

ment of Family Medicine to encourage interest among family physicians to make house calls to elderly patients who might otherwise be placed in a nursing home. Robert Schwartz, assistant professor of family medicine and director of the department's residency program, had treated Cutler at home for several years.

Faculty in the Department of Family Medicine train residents and third-year medical students the art of home visits. Each Friday morning, a medical team, including a resident, a nurse and an attending physician, visit elderly patients in their homes to see how they live and whether they need assistance. "Our goal is to show residents how to make house calls a reasonable and practical part of their training," Dr. Schwartz said.



HBC PHOTOGRAPHY SERVICE

### President's Award for Excellence in Teaching

At a reception at Shorewood this summer, President John H. Marburger hosted the recipients of the 1989-90 President's Award for Excellence in Teaching. Standing, from left, President Marburger; Judith Tanur, professor of sociology; Frederick Miller, chair of the Department of Pathology; Harriet Ray Allentuch, professor of French and Italian; and Lou Chamon Deutsch, professor of Hispanic languages and literature. Seated, from left, Joseph W. Lauher, professor of chemistry, and Paul G. Kumpel, professor of mathematics.

## EMPLOYEE HOLIDAY SCHEDULE 1990-91

The following are the legal holidays at the University at Stony Brook:

Monday, Sept. 3	Labor Day
Monday, Oct. 8	Columbus Day
Monday, Nov. 12	Veteran's Day
Thursday, Nov. 22	Thanksgiving Day
Tuesday, Dec. 25	Christmas Day
Tuesday, Jan. 1	New Year's Day
Monday, Jan. 21	Martin Luther King, Jr. Day
Monday, May 27	Memorial Day
Thursday, July 4	Independence Day

Election Day, (Tuesday, Nov. 6) Lincoln's Birthday (Tuesday, Feb. 12) and Washington's Birthday (Monday, Feb. 18) are observed differently by each bargaining unit and Research Foundation employees. These observances are described below.

- Special circumstances for employees in the following bargaining units: Administrative Services (02-CSEA); Operational Services (03 CSEA); Institutional Services (04 CSEA); Professional Sciences and Technical Service (05 PEF): Election Day and Lincoln's Birthday have been designated as "floating holidays" to be used within one year with advance supervisory approval. Washington's Birthday is a holiday.

- Special circumstances for professional service employees represented by UUP (bargaining unit 08): Election Day is a holiday. The day after Thanksgiving (Friday Nov. 23) has been designated by the president as a holiday in exchange for Lincoln's Birthday. Washington's Birthday is a regular work day. It is considered a "floating holiday" to be used before the beginning of the next academic year with advance supervisory approval.

- Special Circumstances for employees represented by Council 82 (bargaining units 01 and 61): Election Day, Lincoln's Birthday and Washington's Birthday are all holidays.

- Special circumstances for Research Foundation and Management/Confidential employees (bargaining units 06 and 13): Election Day, Lincoln's Birthday and Washington's Birthday each have been designated a "floating holiday" for Management/Confidential employees to be used within one year with advance supervisory approval. Research Foundation employees have these days as regular holidays.

# HOMECOMING

OCTOBER 11-14

Come out and join alumni, faculty, staff and students at this four-day, fun-filled weekend. Several exciting events are scheduled including:

- Stony Brook Indoor Sports Complex Dedication Ceremony
- Homecoming King and Queen Crowning and Masquerade Ball
- Two Day Homecoming Street Fair
- Homecoming Parade
- Taste of Long Island Food Exhibition
- 1 Mile Fun Run and 5K Road Race
- And Much More!

For more information on Homecoming 1990, call the Office of Alumni Affairs at 632-6330.

### New Computer System Will Make Finding Books Easier

The information revolution has taken another step at Stony Brook with the introduction of the first phase of the library's integrated information system, STARS (Stony Brook's Automated Retrieval System) August 10.

The circulation module is now operating in the Frank Melville, Jr. Memorial Library and the music, biology and earth and space sciences libraries. The other science libraries will go online soon.

The online public catalog is scheduled to be in operation in early September. Terminals for public use are being installed in the Reference Room, the Periodical Reading Room and each of the stack levels as well as the Music Library and the six science libraries.

The new system will help patrons gain

access to books and materials in the libraries on the main campus. For example, when a book is loaned, a message will be attached to its record stating that the book is out. This will enable staff to speed the recall of needed books.

The online public catalogue will have more than 655,000 book and serial titles searchable by author, title or subject. A powerful enhancement planned for the near future will be key word searching and the ability to combine different search terms.

The new circulation procedures require a university identification card with a machine readable barcode label. Staff at any service desk can process existing cards for use in the system. Anyone who is affiliated with the university but who does not have a card should request one from the Identification Card Office in the Administration Building.

## The University Club

Second Floor, Chemistry Building

opens for the fall semester  
for luncheon service

Tuesday, September 4  
11:30 a.m. - 2:00 p.m.  
632-7069

All Stony Brook faculty, staff and their guests are welcome.

## K U D O S

**Lauren V. Ackerman**, professor of pathology, was recently honored by Washington University in St. Louis when the university renamed its laboratory of surgical pathology the Lauren V. Ackerman Laboratory of Surgical Pathology. Ackerman served as director of anatomic pathology at Washington University from 1948 to 1973. "He is one of the founding fathers of surgical pathology in this country," said Mark Wick, associate director of anatomic pathology at Washington University. "He trained about 50 percent of the directors of surgical pathology at academic centers in the United States."

**Jorge Galan**, assistant professor of microbiology, is a recipient of a Pew Scholar Award in the Biomedical Sciences. One of only 20 researchers to be recognized this year, Dr. Galan is the first junior faculty member at Stony Brook to win the award which supports young investigators of outstanding promise in basic and clinical sciences, relevant to the advancement of human health. The four-year, \$50,000 a year grant will support Dr. Galan's research on how salmonella bacteria invades intestinal cells.

**Peter D. Gorevic**, head of the Division of Allergy, Rheumatology and Clinical Immunology, was awarded a \$204,000 grant from the National Arthritis Foundation over three years for a study on Lyme disease. Dr. Gorevic is a member of the clinical Lyme Disease Study Group at Stony Brook. The group also received a \$20,000 grant from the Long Island Chapter of the Arthritis Foundation to study new detection techniques for Lyme disease.



Lorraine Ficarra

**Lorraine Ficarra**, a resident of Stony Brook, was named Volunteer of the Year at University Hospital at the recent Auxiliary and Volunteer Award Luncheon. As a chaplaincy volunteer, Ficarra comes to the hospital four or five times a week to visit patients with cancer. As she describes her role, Ficarra visits patients, listens to them and forms relationships that help them deal with their individual, personal and spiritual dimensions.

**Frederick T. Sherman**, clinical associate professor at the Health Sciences Center, received the 1990 American Geriatrics Society/Marion-Merrell Dow Geriatrics Clinician of the Year Award. The award is presented to the practicing physician who epitomizes the highest level of professional competence in geriatric medicine, demonstrates outstanding commitment to the care of his patients, communicates well with families and makes generous contributions to community health care efforts. Sherman was honored at the 47th annual meeting of the American Geriatrics Society in Atlanta earlier this summer.

**Sara Laimon**, a doctoral candidate in musical arts, is one of 10 classical musicians selected by the U.S. Information Agency to represent the United States abroad this year, under the David Bruce Smith Competition for Artistic Ambassadors. Laimon, a pianist, was selected from among 95 musicians who auditioned across the country.

**Dorothy S. Lane**, associate professor of community medicine and associate dean of continuing medical education, has been reelected to a two-year term as Public Health Regent on the Board of Regents of the American College of Preventative Medicine, the national professional society of physicians committed to disease prevention and health promotion.

**Norman Prusslin**, general manager of WUSB 90.1 FM and adjunct lecturer in the Department of Theatre Arts, was recently reelected to a seventh consecutive term as board chair of the Intercollegiate Broadcasting System (IBS). Celebrating its 50th anniversary this year, IBS is the oldest and largest noncommercial radio membership organization in the world, serving more than 600 university and school radio stations.



Faith Cardone

**Faith Cardone**, secretary for the Department of Psychiatry, was selected "Employee of the Month" at University Hospital in July. During her five years at University Hospital, Cardone has demonstrated a positive working attitude and has gone beyond the scope of her required duties to complete work for other staff members

**Richard K. Koehn**, director of the Center for Biotechnology, was elected chair of the Board of Directors of the Council of Biotechnology Centers (CBC) and a member of the Association of Biotechnology Companies (ABC) Board of Directors at the Fourth International ABC meeting in Toronto, May 23-25. Koehn has been director of the Center for Biotechnology since its formation in 1983.

**Frank Romo**, assistant professor of sociology, and **William Taylor**, professor of history, have been awarded Russell Sage Foundation fellowships to serve as visiting scholars at the foundation's research center in New York City for the 1990-91 academic year. Romo's research will involve an assessment of business migration and its effects on regional growth and decline in New York State from 1961 to 1986. Taylor will research the development of a unique commercial culture in New York City after 1880, including the architectural innovations of New York's emerging skyline and the intellectual and linguistic innovations of its theatre, periodical publications and advertising business. The Russell Sage

Foundation was established in 1907 for the improvement of social and living conditions in the United States. The foundation sponsors 12 to 15 scholars in the social sciences each year.

**The B'nai B'rith Hillel Foundation** received a Program of the Year Award from the New York Regional Hillel Organization in recognition of "Chai Week," a comprehensive program of Jewish cultural, educational, social and religious activities held on campus this spring. The award was presented by B'nai B'rith Hillel/Jewish Association for College Youth, which serves 17 campuses in the New York area.



Judith McEvoy

**Judith McEvoy**, director of the Small Business Development Center, was named Long Island's "Small Business Advocate of the Year" at the Long Island Association Executive Breakfast July 11. McEvoy's selection was made by the Long Island regional office of the Small Business Administration and the Long Island Association.

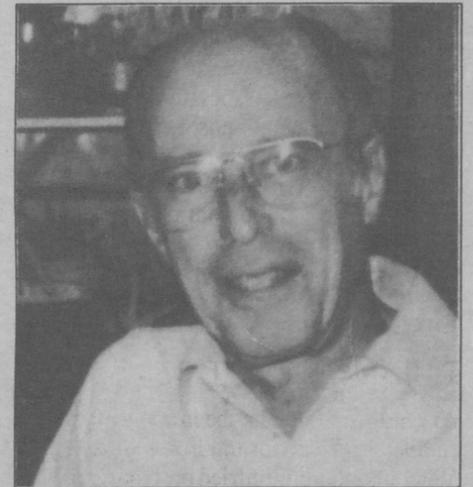
**Carl E. Hanes, Jr.**, deputy to the president for special projects, has been elected vice chair/chair elect for the National Association of College and University Business Officers (NACUBO). In this position, Hanes will serve on the organization's executive committee which directly oversees the association's work as a clearinghouse on management and financial administration practices for more than 2,000 colleges and universities nationwide.

**Susan Squier**, associate professor of English, has been awarded a Fulbright Senior Research Fellowship to study at the University of Melbourne in Australia. Squier, who spent last year studying in England, will work on a series of essays on the social and humanistic implications of new reproductive technology. Her work will involve theoretical analysis of literary and feminist aspects of the new technology.

**Jorge Benach**, professor of pathology, received \$119,596 of a \$1.3 million grant from the National Institutes of Health to study the effects of Lyme disease in human tissues.

**Susan Bird**, assistant dean of international programs, received a grant from the Cooperative Grants Program of the National Association for Foreign Student Affairs (NAFSA) to support the "Extending Our Horizons Program." The program encourages disabled and able-bodied foreign students to live and study together with American students in intensive summer language and cultural programs.

**Kathleen McGraw**, assistant professor of political science, received a \$15,250 Drescher Affirmative Action Leave Grant to continue her research on political blame-avoidance strategies.



Alan O. Ross

**Alan O. Ross**, chair of the Department of Psychology, has been appointed to the State Board for Psychology for service on the licensure/disciplinary panels. His appointment runs through May 31, 1995.

**Jack Froom**, professor of family medicine, was presented a Certificate of Excellence by the Society for Teachers in Family Medicine (STFM) at their annual spring conference in Seattle. The award recognizes those who have demonstrated personal excellence in family medicine education and whose contributions are recognized at regional and national levels.

**Dieter K. Zschock**, associate professor of economics, and **Gretchen Gwynne**, research associate in the College of Arts and Sciences, received a \$200,000 grant from the Pew Charitable Trusts to fund a year-long research project, "Prospects for Social Security Financing of Maternal and Child Health in CARICOM Countries." The project will assess the potential for expanding the role of social security organizations in the 13 English-speaking Caribbean countries to include coverage of maternal and child health care.

**John W. Grove**, assistant professor of applied mathematics and statistics, and **Gerard S. Harbison**, assistant professor of chemistry, are among this year's recipients of the National Science Foundation's Presidential Young Investigator Awards. Grove will study computational fluid dynamics and interfaces in hydrodynamics. His results are used by engineers exploring the mixing of fluids and the interaction of shock waves with water. Harbison uses nuclear magnetic resonance to determine the molecular structure of such synthetic polymers as Kevlar, used in Olympic bicycle wheels and bullet-proof vests. He also uses the technique to study the effects of anticancer and other drugs on DNA. Presidential Young Investigator Awards have been given since 1983 to fund research by science or engineering faculty at the beginning of their careers. This year the awards were presented to 211 researchers.

**Margaret Kampmeier**, doctoral candidate in musical arts, was a recipient of the 1990 Thayer Fellowship in the Arts, an award given to creative and performing artists as they graduate from the State University of New York. The \$7,000 award will help her establish a professional career.

## BRIEFINGS

## GRANTS

Fourteen Stony Brook researchers received a total of \$500,000 from the 1990-91 Seed Grant Award Program administered by the Center for Biotechnology. The center's seed grant program supports innovative medical biotechnology research in its early stages. This year's recipients and their projects are:

- **Thomas Bell**, associate professor of chemistry, "Optical Sensors and Reagents for Pentamidine Analysis."
- **Cynthia Burrows**, associate professor of chemistry, "Development of New DBNA Cleaving Agents."
- **Barry Collier**, professor of hematology, "Thromboerythrocytes."

- **Scott Dulchavsky**, assistant professor of surgery, "Evaluation of Balloon Tamponade Device in Liver and Pelvic Injuries."
- **Stanley Fields**, assistant professor of medicine, "A Method to Improve the Binding Affinity of Monoclonal Antibodies."
- **Erwin London**, associate professor of biochemistry, "Characterization and Use of a Hydrophobic Site on HIV Reverse Transcriptase for Design of Anti-AIDS Drugs."
- **Benjamin Luft**, associate professor of infectious diseases, "Rapid Diagnosis of Lyme Borreliosis."
- **Glenn Prestwich**, professor of chemistry, "Receptor Targeted Inositol Phosphate and Sialic Acid Analogs."

- **Steven Rokita**, assistant professor of chemistry, "Covalent Stabilization of Duplex DNA for Use in Oligonucleotide Probe Technology."
- **Scott Sieburth**, assistant professor of chemistry, "Protease Inhibitor Design and Application to HIV Drug Development."
- **Melvin Simpson**, professor of biochemistry, "Reduction of Toxicity of AXT and Other Dideoxynucleosides in AIDS Therapy."
- **Sidney Strickland**, professor of pharmacology, "Characterization of a Plasminogen Activator from a South American Caterpillar."
- **Eckard Wimmer**, professor of microbiology, "Vaccine Production in Yeast."
- **Stanley Zucker**, professor of medicine, "Type IV Collagenase Assay: Diagnostic Blood Test for Aggressive Cancer."

Debate," which appeared in *Newsday* June 13. The article presented the debate over the "authentic performance" movement in music. He also was featured in the article "A Feast for the Island's Music Lovers," which appeared in *Newsday* June 22. The article discussed Baron's performance of "The Art of the Fugue" at the Bach Aria Festival.

**Lisa Baker**, a resident at University Hospital, was featured in the article "Preventive Medicine Soviet-Style," which appeared in *The New York Times* June 17. Baker discussed her recent visit to the Soviet Union with 13 third-year medical students from Stony Brook.

**Jordan J. Cohen**, dean of the School of Medicine, was quoted in the article "The Intern 'July Phenomenon,'" which appeared in *Newsday* June 19. Cohen explained Stony Brook's ability to cope with early academic year inexperience.

**Jerry R. Schubel**, director of the Marine Sciences Research Center, was featured in a program made in part by MSRC, "How Sound is the Sound?" which appeared on WLIW Channel 21 June 20. The film explored the balance between the rights of the people and the needs of the Long Island Sound ecosystem.

**Richard Friedman**, associate professor at the Institute for Mental Health Research, was featured in the article "Force of Habit," which appeared in *Newsday* June 23. Friedman discussed mannerisms and gestures and how they become habits.

**Barbara Bentley**, associate professor of ecology and evolution, was featured in the article "Third-Grade Landowners," which appeared in *The New York Times* June 24. Bentley explained some rain forest facts to a class of third-graders who are investing in Costa Rican rain forest.

**Michael Kimmel**, associate professor of sociology, was quoted in the editorial "Dick Tracy: The Hype That Didn't Help," which appeared in *Newsday* June 25. Kimmel addressed the recent media coverage of the film *Dick Tracy*.

**Francis P. Hession**, manager for advanced technology, was quoted in the article "Wariness Dampens 1980s Craze for Building Technology Parks," which appeared in *The Chronicle of Higher Education* June 27. Hession noted that many professors are too involved in their research to be interested in commercial applications of that research.

**Fred Walter**, assistant professor of earth and space sciences, was featured in the article "Is Scope the Victim of Great Expectations?" which appeared in *Newsday* June 28. Walter discussed the recent disappointment over the Hubble Telescope's performance.

**Lee Koppelman**, director of the Center for Regional Policy Studies, was featured in the article "How to Ease Traffic on LI? How About by Driving Less?" which appeared in *The New York Times* July 2. Koppelman discussed the proposed expansion of the Long Island Expressway.

**Clifford Swartz**, professor of physics, was featured in the article "Having a Blast-Off," which appeared in *Newsday* July 6. Swartz discussed Stony Brook's "space camp" for young people.

## TRANSITIONS

**Arnold Gottfried** has been appointed chief financial officer for the Long Island State Veterans Home. Gottfried previously served as chief financial officer at St. James Nursing Home.

**Deborah Schreifels** has been named director of community relations for the Long Island State Veterans Home. Schreifels has prior experience in community affairs at Goldwater Memorial Hospital and Metropolitan Jewish Geriatric Center in Brooklyn.



Al Ingle

**Al Ingle** has been named assistant vice president for facilities operations reporting to the vice president of campus services. Ingle will be responsible for all facilities operations including the East and West Physical Plant operations as well as Facilities Engineering. He served as a facilities administrator at West Virginia University since 1984.

**Ann Duncan** has been named director of nursing of the Long Island State Veterans Home with a joint appointment in the Health Sciences Center's School of Nursing. Duncan previously served as director of nurses at Sherrill House in Boston and at the Jewish Home and Infirmary in Rochester, NY.

**Cheryl Chambers** was named assistant director for student activities in August. Before coming to Stony Brook, she held similar positions in student activities at Cornell and Syracuse universities.

**Eileen McSherry** has been named assistant to the vice president for university affairs. She previously was assistant to the chair of the Department of Orthopaedic Medicine.

**Martin Stern** has been designated chair of the Department of Oral and Maxillofacial Surgery in the School of Dental Medicine for a term beginning July 1, 1990 and ending June 30, 1993.

**Gene D. Sprouse**, professor of physics, has been named chair of the Department of Physics for a term beginning Sept. 1 1990 and ending August 31, 1993.

**Roman de la Campa**, associate professor of Hispanic languages and literature, has been named chair of the Department of Comparative Studies for a term beginning Sept. 1, 1990, and ending August 31, 1993. He served as chair of the Department of Hispanic Languages and Literature from 1984 to 1989.

The following faculty and professional staff members were honored with 1990 New York State/United University Professions Excellence Awards of \$3,000 in recognition of outstanding professional performance and community service. They are: **Gilbert Bowen**, associate registrar; **George Boykin**, instructional specialist, Department of Anatomical Sciences; **David Burner**, professor of history; **Dania S. de la Campa**, assistant dean of students, Health Sciences Center; **David Fox**, professor of physics; **Aaron Godfrey**, lecturer, Department of Comparative Studies; **Theodore Goldfarb**, associate professor of chemistry; **Lorne Golub**, professor of oral biology and pathology; **Marilyn Goodman**, assistant dean, School of Social Welfare; **Norman Goodman**, Department of Sociology, Distinguished Teaching Professor and Distinguished Service Professor.

Also, **Michael Greenberg**, pediatric social worker, social services, University Hospital; **Robert Hawkins**, professor, School of Allied Health Professions; **Shi Ming Hu**, professor of social sciences; **Allen Meek**, clinical chair and associate professor of radiation oncology; **John Milazzo**, systems manager, Department of Mechanical Engineering; **Therese Netter**, staff associate, patient and guest relations, University Hospital; **Andrew Nittoli**, technical specialist, Department of Music; **Antonija Prelec**, associate director, Biomedical Library; **Louis Ripa**, chair of the Department of Pediatric Dentistry and professor of dental medicine; **Stephen Rose**, professor, School of Social Welfare.

Also, **Alvin Silverstein**, director of laboratories, Department of Chemistry; **Joan Speh**, research assistant, Department of Neurology; **Michael Zweig**, associate professor of economics.

## PRESENTATIONS

**Howardena Pindell**, professor of art, had her work exhibited at the Heath Gallery of Atlanta July 10 through August 4. The exhibit was held in conjunction with the National Black Arts Festival in Atlanta from July 27 through August 5. Pindell's work, "Autobiography: Egypt (Cairo and Thebes)," is a collage combining photography, acrylic and tempera paint.

## STONY BROOK IN THE NEWS

**Patricia Coyle**, director of the Multiple Sclerosis Comprehensive Care Center, and **Lauren Krupp**, assistant director, were featured in the article "Stony Brook MS Center Treats the Whole Patient," which appeared in *Newsday* June 14. The article discussed Stony Brook's new MS treatment center.

**Samuel Baron**, professor of music, was featured in the article "Music's Authentic

Joe Castiglie

**Joe Castiglie** has been appointed full-time head coach of the men's basketball team. Castiglie had served as Stony Brook's part-time head coach for the past six years.

**Axel Meyer** has joined the Stony Brook faculty as an assistant professor of ecology and evolution. Meyer is one of only about 50 researchers in the country using the DNA preimerase chain reaction technique to uncover genetic evidence of human evolution. Before coming to Stony Brook, he completed a postdoctoral fellowship in biochemistry at the University of California, Berkeley.

**H. Barry Waldman**, professor of dental health, has been reappointed chair of the Department of Dental Health in the School of Dental Medicine for a term beginning July 1, 1990 and ending June 30, 1993.

**Thomas Kranidas**, professor of English, has been named chair of the Department of English for a term beginning Sept. 1, 1990, and ending August 31, 1993. Kranidas has served as director of both undergraduate and graduate studies.

**Francis Johnson** has been designated chair of the Department of Pharmacological Sciences in the School of Medicine for a term beginning July 1, 1990 and ending June 30, 1991.

## De facto Censorship Perpetuates Racism in the Artworld

By Howardena Pindell

In the reams of articles, books, editorials and programs I have studied concerning censorship in the visual arts, there is a glaring omission from the discourse: examination of the ongoing practice of censoring out artists of color, except for reluctantly included occasional tokens. This seems to demonstrate a wariness and fear of uncovering and exposing something secret, a shunned topic, namely racism as it reproduces and maintains itself as a potent force in the artworld.

When the topic has been introduced, it has been avoided and labeled as potentially disruptive, accused of causing harm to the overall discussion of the issue of censorship by diverting attention to something considered divisive.

In 1979, protests, much resented by the powers-that-be, occurred in response to an exhibition of work by a white male artist titled *Nigger Drawings* at Artists' Space, New York. When protestors raised the issue of the artworld enforcing censorship on artists of color through exclusion and omission, this was flipped back at the protestors. The powers-that-be accused the protestors of trying to enforce censorship on a white artist who was simply exercising his First Amendment rights to express himself and his racism. They were not the least concerned about the *de facto* censorship of artists of color.

Omission and exclusion, patrician and subtle, odorless and tasteless for the practitioner, are blatant and insidious tools of repression. The practice is further propped up by a slippery utilization of "double-speak" and "double-think." Double-speak and double-think codes are used in the artworld to imply the ability of one group of artists (people of European descent) to produce "quality" work. The word "quality" is used as if it were synonymous with skin pigmentation and ancestry, but is stated publicly as signifying an unsullied and courageous colorblind standard.

Consider how the artworld has, in its unauthentic search for "quality" and its use of deception, become the instrument of its own corruption. [In a parallel instance,] hyper-deception is practiced by South African whites, I feel, for fear that what they have done to others will be done to them with the same coldblooded lack of conscience when the power shifts. I feel this deception as practiced by the artworld has the same virulent roots and is like a thief who murders his victims in order to hide the crime, murder being the ultimate eraser of one's existence, the final act of censorship.

The willful omission of artists of color is skillfully manipulated to appear benign, like some kindly mercy killing of that which simply will not measure up to their yardstick of "quality." Thus the artworld remains forever ignorant of the works of artists of color, limiting the scope of their own knowledge about themselves and others, limiting their ability to make "informed choices" as well as limiting the full competition in the larger arena. Additionally they are misleading the lay public and masterminding group collusion in a lie.

In promoting and reproducing racism in the artworld, we are all affected, and the artworld's prophesy is fulfilled, justifying to them their practice.

Racism and power are intertwined and fused in order to reproduce and normalize oppression, to maintain the power of a few. I view censorship as just one symptom.

Long before Jesse Helms' reputation blossomed as an eager, righteous, pro-tobacco, pro-repression crusader-vigilante, censorship masked as "artistic choice" was used as an instrument for the constricted political practice of the economic powers which oil the artworld. This agenda formulated by "elite consensus" represents the beliefs and opinions of a minute fraction of the world's population, a power matrix of wealthy men of European descent who determine how we, as United States citizens, our satellites, colonies and client states are governed, utilizing public relations and propaganda and, in many cases, force.

"That which sells" has become accepted as the truth in the domain of the news and advertising, and what "they" choose to "sell" is projected in the artworld as representing the truth. Therefore a minute fraction of the world's population orchestrates form and content in much of our personal, inner and outer, emotional, cultural and political lives.

Censorship, clearly, is an aspect of propaganda, the "hand in the glove." Jesse Helms and his cohorts essentially want us to turn our art into propaganda for their ideology.

Howardena Pindell is professor of art at Stony Brook. The following is excerpted from "De Facto Censorship: Covenant of Silence," © 1990.

Thus, that which is limited and permitted conditionally, by reason of existing artworld *de facto* censorship, is already a part of the spectacle, its propaganda and the (presumptions) of "quality." This will be further ground down through direct and indirect self-censorship into additionally blunted visual pabulum for an "elite" unsettled by dissent and taboo topics and imagery.

"What does Jesse want?" Possibly to keep us dumb, smoking, pregnant—no doubt—and visually illiterate!

It is truly frightening how much of the actual choice of words by right-wing conservatives parrot words spoken in 1937 in Germany prior to and during the Degenerate Art exhibition and its aftermath. Let us take, for example Pat Buchanan's article in the June 19, 1989, issue of the *Richmond Times Dispatch*. [Patrick J. Buchanan is a commentator for CNN, NBC and writes syndicated columns for newspapers]

"... even the most famous, like New York's Museum of Modern Art and the Whitney Museum, now feature exhibits that can best be described as cultural trash... As in public television and public radio, a tiny clique, out of touch with America's traditional values, has wormed its way into control of the arts bureaucracy freezing out the non-conformists... We should not subsidize decadence..."

During the opening formalities of the House of German Art (Munich, July 18, 1937) Hitler stated, according to Henry Grosshans in *Hitler and the Artists*, that the exhibition represented a "turning point" in German Art...

The "flood of slime and ordure" loosed upon Germany by degenerate artists had been dammed, and the House of German Art was being dedicated as a 'temple, not for a so-called modern art, but for a true and everlasting German art'... [Hitler] promised that he would continue to 'wage an unrelenting war of purification against the last elements of putrefaction in our culture,' that 'all these cliques of babblers, dilettantes, and art crooks will be eliminated.'"

On July 19, 1937, the Degenerate Art exhibition opened in Munich. It contained works by 112 artists including Nolde, Dix, Heckel, Marc, Corinth, Gauguin and Picasso. In his opening remarks, Adolf Ziegler, the officially approved artist who organized the exhibition, said, "You see about you the products of insanity, or impudence, or ineptitude, and of decadence... It is a sin and a shame that the institutes are filled with such trash while honest and sincere artists are ignored."

Needless to say, the parallels with what is occurring today are a bit disturbing. Although we have not gotten to the point of a Degenerate Art law asking for the confiscation of so-called "degenerate" works of art, the restriction and *de facto* censorship of artists of color is operative and the *de jure* restrictions on the form and content of artists of European descent are being scrutinized.

Sadly, artists of color are caught between a rock and a hard place as institutions which previously supported them are less tolerant of potent political images and ideas reflecting dissent. Perhaps facing the futility and hopelessness of corporate conservative backlash and a political climate more attuned to censorship, as well as the potential growth of a conservative constituency within the communities of color has coerced some institutions into putting up a stone wall against artists of color.

Robert W. Terry, in his essay on "The Negative Impact on White Values" (in *Impact of Racism on White Americans*, Sage Publications, 1981), posits that the advantages of whites are "easy mobility, freedom of choice, membership in a majority culture, preferential treatment." However, he devotes his article to the negative impacts: "Racism undermines and distorts our personal and organizational authenticity. As racists we become untrue to ourselves and/or untrue to the world... As unauthentic persons operating in unauthentic organizations we make decisions that con-



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flict with our real short-and/or long-term self interests... It substitutes a false foundation for a solid one, and guarantees a false understanding of the world."

His article is ripe with other insights, however, the most useful to our discussion is his model of the "White (men's) Club" and what he refers to as the "White Brotherhood" which our mainstream arts institutions fit into snugly. He states that the White (men's) Club is designed to appear to open the system to all "qualified members, especially qualified minorities (and women). Equal distribution of resources is explicitly promised but unequal distribution is implicitly guaranteed." He also states that the club says its mission is "non discriminating" yet it concentrates whites in "most line management positions... The club responds to public pressure for inclusion of minorities, but resents changing its hiring standards... It is an open organization, but open on white terms; by propaganda—we cannot find qualified minorities; and by structural games—we use a variety of sources in our job searches, such as friends, family, and familiar recruiting procedures." I feel the artworld also fits the "white brotherhood" model as set forth by Terry, in its paradoxically "unresponsive structure that smothers its members and scares minorities."

Perhaps it was the artists' march on Washington in late March (1990) or perhaps it was the direct result of a few discreet phone calls to George Bush from Kennebunkport corporates, unsettled that their leisure time investment territory was being trampled on and threatened by boozey "hawks" and "sex-crazed" fundamentalists, that motivated the Gipper's shadow to step in and nip Jesse Helms' dream in the bud... And the art world, chastised and self-consorting, sighing in relief, once again returned to business as usual as Dennis Barrie, director of the Contemporary Art Center in Cincinnati was indicted in April 1990 on obscenity charges for exhibiting the work of Robert Mapplethorpe. The golden art world door (with the narrow slot for tokens) which has squeaked open briefly for the shortest month of the year, Black History Month, slammed shut once again and was bolted against artists of color, including those who stepped forward in spite of little benefit to them to protest *de jure* censorship... And Dorothy returned to Kansas.