

THE  
STONY  
BROOK

# PRESS

Vol. 10, No. 9 • University Community's Feature Paper • Feb. 16, 1989

**Budget Cuts  
Forced Sex  
Racial Tension  
Covert Action  
Open Violence**



**Sun Ra**  
**interview**  
**back page**



# RULED OUT

Administrators like rules. The more rules they have, the fewer decisions there are to make. The only problem is deciding what rules to have in the first place.

Take the new Student Union guest policy, for instance. Last semester's ad-hoc committee on campus security sweated out thirty pages of recommendations for cutting down on things like unauthorized machine gun firefights and indiscriminate spillage of off-campus vomit on Union bathroom floors. These recommendations were then boiled down into two typewritten sheets of clearly delineated guidelines (including an off-campus advertising policy) and disseminated over the past few weeks in a low-key media blitz engineered by the Department of Student Union and Activities.

The hard part is over. The rules have been drawn up and publicized. All that remains is strict, impassive enforcement, right?

Wrong. For one thing, proper enforcement takes money, something the Union doesn't exactly have coming out its ears. The security desk described in the policy as "stationed in the lobby of the Union from 9:00PM to closing" will not materialize until next fall,

or so says Carl Cohen, assistant director for Student Activities. In the meantime, groups sponsoring events will be required to fulfill the obligations of the non-existent desk: check for proper ID and keep sign-in sheets for off-campus guests. In addition, the beefed-up security requirements of the policy bear the significant tag-line: "Related costs shall be the responsibility of event sponsors."

So. While these new rules are formulated and distributed by USB administrators, the lowly task of enforcement falls—at least temporarily—to the student groups actually governed by them. Not only must organizations sponsoring events provide members to fill in for missing security staff, but they must foot the bill for whatever additional security is deemed appropriate by Cohen and Young.

In Terry Gilliam's film *Brazil*, criminal suspects are billed by the government for the institutional costs of their own torture. Apparently the logic is that since *they* are the problem, *they* should become the source of funds the bureaucracy needs to provide service. A similar—though less malignant—mindset seems to be at work here.

A society that assigns unamendable policies to its

citizens is a dictatorship. The Student Union guest policy is neither evil nor inappropriate, and promises a certain amount of flexibility, but it has, nevertheless, been *dictated* to the campus community. Like it or not, this is the way it is.

Forcing students to pay for the practical implementation of an executive decision is absurd and unethical. *Convenient*, certainly—especially in this period of budget-paring frenzy—but convenience is no excuse for bureaucratic shiftiness. Polity club funds are being siphoned. The Student Activity Fee is supposed to be reserved for use by the students who shell it out every semester, not by administrative departments too destitute to support their own policies.

Increased security is a fine idea. Nobody wants to get pinned down in a crossfire or slip in a puddle of puke if they can help it. But when new administration policies are expected to be carried out and financed by a disempowered student body, something is wrong.

A Rule of Thumb: Don't count on anyone else to do your dirty work for you—much less pay for it.

The PRESS will return on Mar. 9. Watch for it.

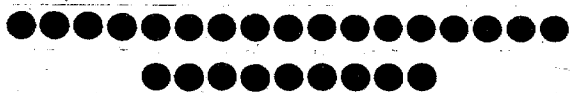
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## Letters

### Wrath of Rada

To the Editor:

I would like to complain concerning the treatment I have received from the English Department. I submitted both an Academic and a procedure grievance to the English Department. The latter only considered the procedure grievance and refused to consider the Academic one, which does not tally with the Graduate Council guidelines for Departmental Grievance Committees. (II B. "All grievances must be considered by the Committee." II C. "The Committee will consider cases on a wide range of issues on academic matters and matters relating to assistantship rights and responsibilities.")

Quite apart from the explicit rules and regulations of American universities, there are—very

much in the spirit of English Common Law—the actual practices, the customs, and the unwritten usages of these institutions. As a graduate student, with seven years of experience at Stony Brook (where I earned MA degrees in both Sociology and Psychology), I know that the grade of "F" I received in Professor June Jordan's EGL580, "Poetry Workshop," cannot be a matter of intellectual evaluation only. I attended every class, actively participated in them, and submitted all the assignments. In Academia, everybody knows that it is highly unusual for a graduate student to receive an "F" under the circumstances.

Furthermore, I carried out my duties as a Teaching Assistant, to the complete satisfaction of my students and of Professor Aaron Lipton, my supervisor. I have always been active in university life. I read some of my poetry at the November 4th, 1987 Convocation. I exhibited my work in related arts at the Student Union in

September, 1988, and Professor Jordan herself entrusted me with the Poetry Center activities since September, 1986. Indeed, I have seldom received such extraordinary praise as I have from Professor Jordan. In spite of her change of heart, I preserve her remarkably generous texts concerning me.

For all these reasons, I cannot but see that "F" grade as a punitive measure. The saddest thing is that nobody ever told me for what transgression I was being punished.

Professor Sheehan hastened to exclude one of my two grievances from consideration by the English Department's Grievance Committee. This goes against the Graduate Council Guidelines for Departmental Grievance Committees. This irregularity vitiates the whole procedure and constitutes a fresh grievance I can bring up against the way the English Department handled my case.

Eduardo Rada Bernasconi

## The Stony Brook Press

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# Prophets of Rage

## S1W at UNITI Center

by David Alistair

Though Malik Sigma Psi advertising flyers promised a "speakout" by controversial hip-hop performers Public Enemy, the crowd at the UNITI Cultural Center last night had to settle for a visit from Security of the First World—part of the band's backstage "posse." Arriving nearly two hours after the scheduled "7:00PM SHARP" starting time, S1W member James Norman apologized to the large crowd for both his lateness and the absence of Public Enemy proper, but added, "If you're disappointed, it's not my fault."

Norman began his talk by explaining the goals of Public Enemy. "The group is more than just—like they say in the business—'a black rap act,'" he said. "What Public Enemy is trying to do, through the media, is try to start a process of a re-creation of a people that were once destroyed." He described the loss of the "banner" of black activism during the sixties—due to poor community organization, societal oppression, and FBI counter-intelligence. "We, as lovers of our people," he stated, "...are running to our aid to pick up the banner."

According to Norman, blacks in America have not been "educated," but "trained." Despite civil rights advances, he said, "We're stuck in the same mindframe...As soon as we get on the bus, we go to the back anyways."



Security of the First World

Image: Rachel Elkind

Public Enemy's intent, however, is to counteract that training: "We have a mission. We have a five-year recording contract. We have a desire to build five thousand and potential black leaders in America." Norman qualified this statement by saying, "A leader is just one individual who can

stand up and show others a positive direction...We don't claim to be superheroes or anyone that should be praised. We believe praise belongs to God."

The S1W follow conservative religious and sexual beliefs, and stand firmly against substance abuse. For them, the key to racial

equality is a system of traditional community values. "One of the downfalls of us as a people is the family structure," Norman said, recalling the disregard for families in slavery practiced by slave-owners. By his account, blacks fail to progress because they "don't grow up with the desire to form a strong community." They just keep "going through the same hell."

Though he spoke against such institutionalized celebrations as Martin Luther King Day ("If Martin was here today, I don't think he'd want you to take off work and watch television..."), Norman stressed the importance of maintaining a sense of history. "If we know what happened yesterday," he said, "we can intelligently discuss today." To underscore that point, he reviewed the contributions and ultimate downfalls of black leaders Martin Luther King, Malcolm X, and Elijah Mohammed. "Martin Luther King was more than just a dream," he stated. "That's why they killed him."

Norman summed up with a critique of the black person's role in American democratic society: "A true democracy has not been presented for us...Black people need to be freed, not emancipated." According to Norman, the social control implied by "emancipation" must be thrown off through increased self-awareness. "If you don't know who you are," he said, "then you don't know where you're going."

# Date Rape on TV

by Diane Schutz

Rape.

It's a harsh, four-letter word, uncomfortable to discuss and difficult to define. When it is mentioned, the image of a young woman confronted on the street by a psychotic stranger comes to mind.

On the contrary, however, the majority of rapes occur between two people who know each other, and are categorized as *acquaintance* or *"date" rape*. This issue was discussed in a three-hour, live video "teleconference" on Thursday, February 2nd in the Javits Lecture Center. The teleconference, presented live via satellite to 180 college campuses across the country, originated from the University of Georgia Center for Continuing Education, and featured two presenters: Dr. Claire Walsh, director of the University of Florida's Sexual Assault Recovery Service, and Dr. Barry R. Burkhart, Professor of Psychology at Auburn University. Drs. Walsh and Burkhart discussed issues, and answered questions posed by a moderator, John Patrick. Local participation was available through a telephone call-in period.

According to Dr. Burkhart, the aforementioned misconception of the "average rapist" is common. "Everybody has an image of rape...a stranger who is actively hurtful...when you think of an acquaintance or date you get an altogether different image: that of a friend, companion. When you try to put the two images together [acquaintance and rape] they don't fit very well. Because of the incompatibility of the two images, we fail to understand that it does happen. The truth is that rape is rape, no matter what the status of the relationship."

But what is rape? Dr. Walsh defined the three factors of rape as "penetration, the use of force or threat, and no consent." "Our studies show that it is a common belief that even if these three factors are present, forced sex is not considered an assault if it is caused by someone the victim knows...[Rape] is an expression of malevolence, not passion, caring or togetherness," she said. "When you make love, you make love together. When you rape, you rape alone."

Rape statistics are staggeringly high: about one out of every four college women will be raped by the time she graduates. This is *completed* rape, and doesn't include

Dr. Burkhart commented.)

Though this may be the status quo, not all men are potential rapists. About one third have never acted in sexual aggression towards anyone, and are not likely to do so. On the other hand, another third *would* commit rape, if given both the opportunity and the guarantee they would not be discovered or punished.

What makes the 10% of men different from the other 90%? When asked this question, Dr. Walsh replied, "These men have a different belief system." She continued to relay typical thoughts of these men: "A woman asked for it by wearing suggestive

sad example in which a woman was raped by a man in his dorm: she thought about screaming, but didn't because she didn't want to embarrass him.

At the seminar a video was shown in which a man and a woman told of a night together in which he had raped her. He was completely oblivious to the fact that he had already sexually assaulted her, saying things like "she started to say 'no,' but you and I know what that means...she really wanted it." Meanwhile, she tearfully spoke of "not being able to tell anyone...they'll say it was my fault." The young man was following the "script" of today's society that states that men are supposed to "score," Dr. Walsh said. She pointed out how this becomes a sort of game for these men. The hypothetical points on the scorecard are not necessarily for the sex in itself, but for the dominance and control it gives a man. If he doesn't have sex, he thinks the woman is deliberately not letting him win.

Another important factor is the use of alcohol. Approximately 75% of males who have raped drank before they committed a crime. This is also true of 50% of women raped. "An important thing to remember," advised Dr. Walsh, "is not to date drunk."

For the woman to whom this has happened, recovery may seem distant, if even possible. The first step towards recovery is to tell someone, usually a friend. This may seem simple, but the victim is often reluctant to do so, fearing responses of blame and disbelief. Many colleges have support groups that focus on preventative programming. Here at Stony Brook counseling is available from EROS (Education and Research on Sexuality).

**"When you make love, you make love together. When you rape, you rape alone."**

attempted rape, which is often just as traumatic. The accuracy of these statistics is undetermined, since a great deal of incidents go unreported.

In a survey conducted by Dr. Burkhart, roughly 10% of men asked, "Have you ever had sex with somebody when you knew it was against her will, and you had to force it to happen?" (i.e. "Have you ever raped anyone?") answered in the affirmative. Likewise, when women were asked if they had ever encountered any sort of sexually offensive behavior (not only in intercourse, but also in being kissed or touched against their will), only 4% replied "No." ("Which is about the percentage of women who don't date,"

clothing," "All women want to be raped," "I spent enough money on the date, so I expect something in return." To these men, male/female relationships are a contest and women are a conquest. Our culture demands that men be powerful, dominant, always the winner, she said. The 10% follow this way of thinking and act it out in sexually aggressive ways. They rape not for sex, but for the feeling of power it gives them.

What is it that makes one woman more likely to be a victim of date rape than another? Statistically, she usually dates often, and with many partners. As Dr. Burkhart put it, "Women are taught good social skills, but poor survival skills," recalling a particularly

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## Iranian Cultural Club

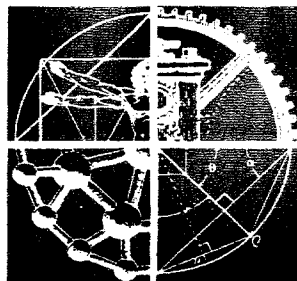
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*Friday the 17th  
3PM*

**Union Room 233**



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# All Student Clubs



...and organizations that have submitted a Student Polity line budget request for the 1989/90 academic year must sign up for a Budget Sub-Committee hearing. Meetings will take place the week of Feb. 27 and March 6. Appointment sign-up sheets are located in the office of Barbara, Polity Executive Secretary, in the SPA office, Room 258 Union Bldg.



Any questions,  
call 632-6460  
and ask for Mark or Shari.  
Office hours are posted.

# TRUMP: The University

by John Dunn

These are desperate times at Stony Brook. Unless the State Legislature becomes very generous in the next month-and-a-half, we'll be facing an \$8 million shortfall and no one outside of President Marburger has any idea how Stony Brook is going to deal with this deficit. Well, almost no one. I've come up with a number of different approaches that could solve Stony Brook's budget problems. It is up to you to decide their merit.

The first is to contact Donald Trump, which I am in the process of doing. Mr. Trump has three things that could be useful to Stony Brook. He has a strong commitment to quality, an excellent management capability, and a large amount of money. If we are unable to receive Mr. Trump's monetary support, his management, at least, would be quite welcome.

Just think of what Donald Trump could do to Stony Brook. The Union would be turned into a casino—or at least an OTB. Housing would be improved (Trump Towers); a domed stadium for football; monorails between South Campus, South P, North P, and the hospital connecting with the main campus. The hospital would be renamed Ivana Trump Hospital and the Administration building the Taj Mahal. The plaza outside the Staller Center for the Arts would become Trump Plaza (at Stony Brook). We'd have a whole shopping complex built on campus, not to mention the Trump Princess sailing into Stony Brook Harbor. The Princess could be used for fundraising dinners that all of Long Island's *nouveau riche* would want to attend. Plus, we could mention Mr. Trump's involvement to Merv Griffin and begin a series of hostile takeovers of state-supported schools (CCNY).

This may sound a bit insane to some of you. It is. But is Stony Brook receiving Donald Trump's assistance any more insane than eliminating 200 faculty members and a department or two? I think not. However, since it is rather unlikely that we will be the recipient of Mr. Trump's assistance, I've come up with a number of alternative possibilities.

The first is to lay off President Marburger. Ever wonder why the chancellor and university presidents never suggest giving up the big pay raises they received a little while back? Think of the public relations the president could receive by donating a portion of his salary to a scholarship fund. But it's too late for that, so he's axed, thereby reducing the deficit by his \$125,000 salary, the car and the house. For administrative matters where his expertise is needed, Polity can hire him as a consultant for \$3.15 an hour, which is the same salary Polity student employees receive.

Still, we'll need someone to serve as a figurehead for fundraising, and to attend events on behalf of the university. We need someone with years of experience at Stony Brook who is also familiar to everyone on campus. I nominate Nat for the position. You may know him better as the

man with the shopping cart who collects bottles and cans on campus. He has been at Stony Brook since 1973, is known by face to just about everyone on campus and attends a great number of university events. He also served as the forerunner of Stony Brook's recycling program and can provide a wealth of information on the drinking habits of Stony Brook's population. (Bud's number one with Coke a close second.) What more could we want as a figurehead? And he'd do it for less than \$125,000 a year (although he might want a motorized shopping cart).

Of course, laying off President Marburger is not going to come up with \$8 million, so all excess university property will be put up for sale. Without a president, the Presidential Palace can be sold for several million. South P-Lot could be sold, either to the Stony Brook Foundation or to a private developer, and turned into South P Estates. These would be a series of four-room \$300,000 ranch houses that would be bought by the type of people who patronize Benetton stores.

Individual campus buildings can also be sold off. The hospital could be sold to a private corporation like Humana, although there may be a problem selling such damaged goods. The medical school could remain with the university in an arrangement similar to that of Hunter College (CCNY) and Bellevue Hospital in the city. The Social and Behavioral Sciences building, with its prime location next to the parking garage, would make an excellent choice for corporate offices. I'm sure some Japanese corporation is looking for a site on the exclusive North Shore of Long Island. There shouldn't be many departments left in it to kick out after the budget cuts. The remaining professors could be tripled in offices like students in dorms.

The Javits Lecture Center has a number of interesting possibilities. With all the garbage incinerators being built in Suffolk County, there's going to be a need for an ash dumpsite. It could also be used for radioactive waste from Brookhaven National Laboratory (and Shoreham when it opens). Better yet, as my friend Matt suggested, put a green stripe around it and turn it into a Chi-Chi's.

Still, all of this may not solve the budget crisis on a long term basis. Thus, Stony Brook's mission needs to be redefined: we need to lay off undergraduates. If we cannot afford to provide students with the resources they need, we could try providing more to less. There are two ways to lay off students—one academic, the other physical.

Stony Brook prides itself upon its academic reputation. President Marburger has said that by most measures Stony Brook ranks in the top 1% of the nation's universities. We've been trying to become the "Berkeley of the East" and the number one research institution on the East Coast (of New York, I presume). Who are we fooling? I would hardly compare our student body with that of Harvard, Berkeley or MIT. If we want to be in their league, the admission standards would have to be raised to attract a

better clientele. With the trouble Stony Brook is having recruiting students (we rank last of the 64 SUNYs in the number of applicants who actually attend), this could give us a smaller but more talented student body. In turn, students would receive smaller classes, better advising and less bureaucracy. Should this work at Stony Brook, all four university centers could raise their standards and become elite universities. Students unable to meet admission standards could still attend SUNY colleges...

Since some of you reading this may not be jumping up and down about the academic way (especially those of you with low GPAs), there's another way to lay off students: physically. Turn Stony Brook into a commuter-only school. No need to repair the dorms or worry about minor things like heat or hot water. The dorms could be sold off and converted into low-income tenement apartments. Or, if heat and hot water were added (along with repair of some minor structural problems), moderate-income housing. The meal plan could be Stony Brook Pretzel which could add hot dogs, hamburgers and nachos.

There are other advantages to a commuter-only school. No need to maintain Dallas Baumann and his department of Residence Life. Excess space on campus near the football field could be sold and turned into a high-tech industrial park. With the railroad station and a workforce combined with a major research university, the Route 25A corridor could rival the Route 128 corridor of Boston. Or we could accept Gyrodyne's offer to get involved with Stony Brook and move the whole university to their industrial park in Flowerfield. It has a collegiate-like setting with many small buildings that could be converted to classrooms, and is surrounded by a barbed-wire fence to make Public Safety happy. The old Flowerfield station could be revived for commuters by rail.

All of this income made from selling off university property could provide full scholarships for the students. We could be the "Cooper Union of the East." Naturally, those of you in dorms are going to be whining that you want to live near the campus—wherever it may be. No problem. New dormitories, free of any physical difficulties, could be built near North and South P-Lots, with residents taking shuttle buses to campus. Ideally, the dorms would be owned by the Stony Brook Foundation. Rent-controlled student housing with dorm cooking. Hmmm, with a real tenant-landlord relationship, it might work. Plus, with a student population like that, attempts could be made to establish an incorporated village here at Stony Brook. Set your own ordinances and housing codes, Mayor Cucci.

None of this will happen, of course. But given the proposed plans of the Legislature and administration, does it look any worse? Redefining our mission may make more sense than forcing the anthropology department to hold a bake sale to keep itself viable.

Think about it.

## —Footnotes—

### ON CAMPUS

#### Black Books

The library will be honoring Black History Month with two exhibits—one, in the reference room, of periodicals, books, and new acquisitions on black culture, and another of works by Langston Hughes, Amiri Baraka and June Jordan, with materials from Dudley Randal's alternative Broadside Press. The latter exhibit will be in the Department of Special Collections (open from 9AM to 5PM) to be viewed from a discreet distance in Special Collections exhibit cases.

#### Heightened Awareness

The Gay and Lesbian Alliance, "the oldest, still functioning, Gay, Lesbian, Bisexual, and advocacy group on Long Island," will be celebrating its 15th year of existence by hosting Gay and Lesbian Awareness Week (March 6-10). Filled with films, videos, discussions, theater groups, and speakers, GALA promises "a very exciting and entertainment-filled, yet educational and awareness-building week." And how. For details, call 632-6469.

#### Swingin' High

The sixth presentation of the Stony Brook Film society is Nagisa (Realm of the Senses) Oshima's *Death by Hanging*. The film, dealing with the controversial topic of Japanese-Korean racial tension will be screened on March 8 at 7 and 9:30PM in the Union Auditorium. That is, if they comply with all the new guest policy guidelines. Otherwise, they might get thrown out on their ear.

#### Free and Lunar

Another "Astronomy Open Night" has been scheduled for March 3 at 8PM in Harriman Hall 137. ESS Professor Michael Simon, whose research includes "infrared studies" will be giving a lecture entitled (coincidentally enough) "Observations of Lunar Occultations in the Infrared." It's free, of course, and a star-ogling session will follow (weather permitting). For info: 632-8221.

#### Working Poets

Allen Plans, once poetry editor for *The Nation* and presently author of such poetry collections as *A Night for Rioting* and *Wildcraft*, will join USB graduate Paula Finn, director of a worker education program for a clothing and textile union (and a poet), in a reading at the Poetry Center (Humanities 239) on Thursday, Feb. 23. Whoever says poets are artsy freaks who can't hold down a day job should check it out. More enlightenment is available at 632-7373.

### OFF CAMPUS

#### Get Lucky

What better way to celebrate the birth of this nation's founding father than to blow off Monday classes and take a trip to Atlantic City? Bally's Park Place is just \$18 and a bus ride away on Feb. 20. Cost includes round-trip bus fare, \$17 in coin and a \$5 coupon for the next trip. Bus leaves for sin and depredation from South P-Lot at 7AM. Call Angie at 632-6096 to stake your claim.



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*Students...\$5 in advance*

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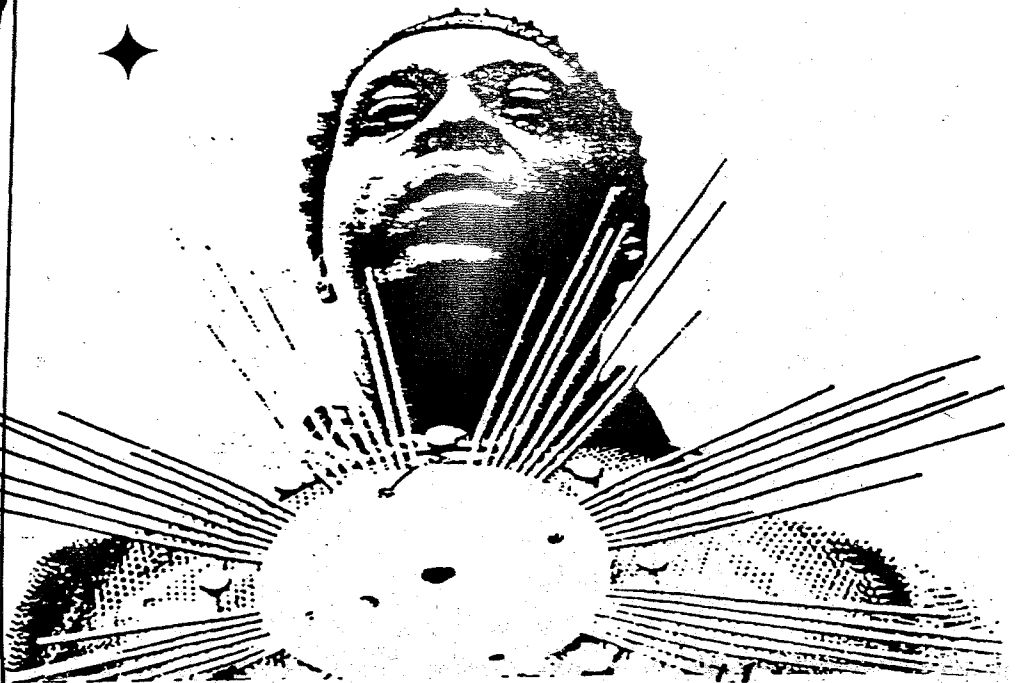
*Public...\$8*



Advance Tickets Available at the Union Box Office

*An Evening of Jazz...*

**Sun Ra** and  
his  
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*Tuesday, February 28th, at 8:30pm  
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Scaller Center for the Arts, Main Stage*

*w/ Stony Brook ID...\$5 in advance*

*\$7 at the door*

*Public...\$10*

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**Thursday, Feb. 16 at  
7 and 9:30**

in the

**Union Auditorum**

Tickets: \$.50 w/SUSB ID  
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The Committee on Cinematic  
Arts

★ presents ★

**Michelle Pfeiffer  
and Matthew Modine**

in

**Married to the Mob**

on

**Friday, Feb. 17**

**& Sat., Feb. 18**

at

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

Tickets: \$1.00 w/SUSB ID  
Tickets: \$1.50 without



Buy tickets in advance at Union Box Office. Tickets also available at door.

# Sign Here, Please

by Roy U. Schenk, Ph. D.

Date Rape? There's a lot of furor, especially on university campuses, about men's response to the ambiguity of women's "NO's" when involved in sexual situations. In actual practice, she likely has said NO about 150 times by the time sexual intercourse occurs, if it does, since Warren Farrell (author of *Why Men Are the Way They Are*) estimates there are that many steps from the start thru coitus. Certainly most men are vividly aware that most women will say NO regularly along the way, and then permit the "objected to" step proceed.

Why do women say NO so much, even when they evidently don't really mean it? Simply put, it is because they have been socialized to protect their reputations and to let men take all the responsibilities and risks. This boils down to retaining their socialized image of moral superiority. And saying NO is an important part of that sexist attitude of superiority. Actually, the women often are in a state of conflict with themselves, wanting to be sexual, but also burdened by wanting to live up to society's expectation of their female role.

It appears that a woman often can permit herself to proceed thru up to 149 of the steps, but not the 150th step. Stopping at that point might be all right if she were the only person involved. But she is not. There is also a man involved who may well develop a state of arousal that has an intensity which may be best described as similar to the intensity of severe cases of Premenstrual Stress Syndrome (PMS). Let's call this Pre-Coital Stress Syndrome (PCS). It is sexist to condemn men who respond inappropriately under conditions of PCS and not condemn at least equally the women who participate in getting them there (and also for that matter, not condemning women who commit violence under the stress of PMS). In other words, if women do not wish to proceed to sexual intercourse they should avoid becoming involved in intense sexual foreplay.

The reality is that so called date rape is not just a male problem. It is equally a female problem. So let's be honest and open on this subject and just put it bluntly: Women, don't let the process start unless you intend to let it proceed thru all 150 steps! Alternatively, if actual coitus is not acceptable because your "honor" is important to you or because you cannot rise above your socialization, negotiate an alternative such as mutual masturbation before beginning.

With all the talk about the importance of equality in other areas of our lives, why is this serious question being ignored? Why aren't women taking their share of the responsibility for initiating sex? The answer is quite simple. Women are insisting on maintaining their superiority attitudes and the power that goes with their control, rather than accepting equality with men in this area. This is sexism that is on a par with any macho posturing by men.

In short, it's time we men begin demanding of women that they give up their control by always being the ones who have the choice to say NO; and instead that they begin doing their share of the initiating, coming down off their sexist pedestal of being above being actively and honestly sexual.

Another incredible phenomenon in this age of "equal pay

pay for dates, one of her implicit, silent but obvious messages is that he should be compensated more for his work so he can afford to pay for the dates.

I think we should be quite open and honest about this. When a woman expects a man to pay for their dates, she prostitutes herself. She has used her sexuality to gain something of significant monetary value. (That is a reasonable definition of prostitution). And therefore the only fair thing for her is to be an honest prostitute. Unless there is a contract at the start that the woman will pay for the next date, the only honorable thing for the woman to do is to deliver on the implicit contract.


Actually, there may not be a second date, particularly if the woman knows she will have to pay for it. So if one or the other is to pay for the first date, let it be the woman. This seems like the only way to avoid misunderstandings as to the nature of the contract. Alternatively, let each pay for his or her own share.

This will save a lot of misunderstandings. Thus, if a man and woman negotiate that they will each pay their own way, the contract is only for an evening together with nothing sexual implied. If the woman pays, she can decide later if she wants more to happen—still recognizing that one doesn't start what one is not ready to finish. And finally, if the contract is for the man to pay, the man should bring condoms along to assure that the contracted sexual encounter will be safe. The exception to this would be the rare occasion when the man or woman is truly giving a gift to the other person, as on the celebration of a birthday, special event, etc. But that only works if both women and men give such gifts.

A safety valve is needed here, of course. Sometimes a date goes badly. In such a situation, the parties may mutually agree not to be sexual. What if a woman, or man for that matter, backs out of the contract? Obviously, a respect for the other person's dignity as a human makes forced sex unacceptable. However, the offending person should be seen as lacking in honor and trustworthiness, and should be avoided in the future. Alternatively, the person could reimburse the payer for the costs of the date.

With this kind of clear understanding between men and women, so-called date rape can be relegated to a rare occurrence by either men or women. In addition, the relations between men and women should dramatically improve because a major source of misunderstanding will be eliminated.

I would suggest that this article and the contract be duplicated and shared by persons involved in any planned date. Once well known, the understanding can likely be assured merely by having both parties sign a statement saying they both agree to Dr. Schenk's Dating Contract. (Dr. Schenk is a scientist and a long time writer on men's issues.)



## DATING CONTRACT

**PREAMBLE:** This contract is entered into by the man and woman involved, whose signatures appear below, in order to eliminate any possible misunderstandings concerning sexual involvement during or following a date.

It is the understanding of this contract that equality between the sexes is an important objective and desire of both parties. To that end, there is no expectation that either party will expend significantly more money or effort than the other person without commensurate compensation. Since sexual pleasuring is one of the important things that men and women share with each other, this is acknowledged as such a compensation, and this contract is designed to establish a fair agreement on the subject. To that end,

IT IS MUTUALLY AGREED THAT:

1. It is the understanding of this contract that in most dating situations each party will pay their own way, and that transportation will be provided alternately by each party. When this occurs, it is the clear understanding of both parties that no contract has been established to become involved sexually; and neither party has any right to pressure the other person to be sexual.
2. An agreement for one party to pay for this date and the other party to pay for the next date is acceptable. In this situation it is understood that the woman will pay for the first date and the man will pay for the second date. This is recognized as a necessary compensation since traditionally the man has paid for the dates.
3. In the event that the man pays for the date, except as described in item 2 above, the man has the right to determine if there will be sexual involvement during or after the date, and the woman hereby assents to this agreement. It is further agreed that the man is responsible to provide and to use condoms for safety.
4. In the event that the woman pays for the date, again except as described in item 2 above, she has the right to determine if there will be sexual involvement, and the man hereby assents to this agreement. However, once such involvement is started, the woman agrees that she does not have the right to unilaterally stop. In this situation, both parties will assume responsibility to provide condoms, though it is presumed that only the man will be responsible for using them.
5. In the event that a date goes poorly, the parties may mutually agree to not be sexual. Alternately the non-paying party may unilaterally withdraw by reimbursing the paying party for the costs of the date.
6. This contract applies to this and to any further dates between the parties involved.

Date \_\_\_\_\_ Signature (woman) \_\_\_\_\_  
 Signature (man) \_\_\_\_\_

© 1988 DR. SCHENK'S DATING CONTRACT (REV.) Center for Equality Legal Clinic Co. Madison, WI

for equal work" and "affirmative action" is that women are still to a large extent expecting men to pay for dates. This custom made sense in the days when men were the sole wage earners. Can it be that women still believe that men should pay just for the honor of their presence on a date? That certainly carries a message of the superior value of women, and is sexism. Actually, if a woman just lets a man

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 Department of Student Union & Activities

# CLUB CALENDAR

Thursday, Feb. 16

James Cotton  
at SOB's

Sun Ra  
at the Bottom Line

Friday, Feb. 17

Adele Bertei  
at the Pyramid

Airto  
Flora Purim  
at the Blue Note  
—and Feb. 18

George Coleman  
at Fat Tuesday's  
—and Feb. 18

Radiators  
Groove Thang  
at the Ritz

Kazu & Band  
Arto Lindsay  
at the Knitting Factory

Saturday, Feb. 18

Defunkt  
at the Lone Star Roadhouse

Dinosaur Jr.  
Big Dipper  
BALL  
at the Ritz

Fast Folk Review  
at the Bottom Line

Rock Against Fur.  
B-52s  
Jane Wiedlin  
Belinda Carlisle  
Lene Lovich  
at the Palladium

Sunday, Feb. 19

Arvel Shaw Duo  
at the Ethical  
Humanist Society

Monday, Feb. 20

The Ordinaires  
Brian Dewan  
at the Knitting Factory

Herbie Hancock  
at the Blue Note  
—thru Feb. 25

Tuesday, Feb. 21

Tirez Tirez  
Bell Tower  
Pilgrim Soul  
at the Cat Club

Wednesday, Feb. 22

Cycle Sluts from Hell  
Omen  
Tyketto  
at the Cat Club

Violent Playground  
Warrior Soul  
at CBGB's

Thursday, Feb. 23

Breathers  
Robert Bob  
at the Ritz

Proclaimers  
at the Bottom Line

Friday, Feb. 24

Book of Love  
at the Ritz

Jane's Addiction  
at Baystreet

Karen Finley  
at the Beacon Theatre

Levon Helm  
at Maxwell's  
—and Feb. 25

Saturday, Feb. 25

John Zorn  
at Town Hall

Monday, Feb. 27

Toots and  
the Maytals  
at SOB's  
—and Feb. 28

Benjamin Bossi &  
Norman Salant  
The Ordinaires  
at the Knitting Factory

Wednesday, Mar. 1

Metallica  
Queensryche  
at the Meadowlands

Thursday, Mar. 3

Overkill  
at the Ritz

Pieces of a Dream  
at the Blue Note  
—and Mar. 4

Tuesday, Mar. 7

Van Morrison  
at the Beacon Theatre  
—and Mar. 8

## Information

□ Bay Street..... (516) 725-2297  
Long Wharf, Sah Harbor  
□ Beacon Theatre..... (212) 496-7070  
74th & Broadway  
□ The Blue Note..... (212) 475-8592  
181 W. 3rd Street  
□ The Bottom Line..... (212) 228-7880  
15 W. 4th & Mercer  
□ Bradley's..... (212) 473-9700  
70 University Pl.  
□ Carnegie Hall..... (212) 247-7800  
57 St. & 7th Ave.  
□ Cat Club..... (212) 505-0090  
76 E. 13th St.  
□ CBGB's..... (212) 982-4052  
315 Bowery & Bleecker  
□ Eagle Tavern..... (212) 924-0275  
355 W. 14th St.  
□ Fat Tuesday's..... (212) 533-7902  
190 3rd Ave.  
□ Felt Forum..... (212) 563-8300  
@ Penn Station  
□ IMAC..... (516) 549-9666  
370 New York Ave.  
□ Irving Plaza..... (212) 279-1984  
17 Irving Plaza @ E. 15th St.  
□ Knitting Factory..... (212) 219-3055  
47 E. Houston  
□ Lone Star Cafe..... (212) 242-1664  
5th Ave. & 13th St.  
□ Lone Star Roadhouse... (212) 245-2950  
240 W. 52nd St.

□ The Meadowlands..... (201) 778-2888  
East Rutherford, NJ  
□ The Palladium..... (212) 307-7171  
126 E. 14th St.  
□ The Puck Building..... (212) 431-0987  
299 Lafayette  
□ The Ritz..... (212) 529-5295  
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□ Rock-n-Roll Cafe..... (212) 677-7630  
149 Bleecker St.  
□ Roseland..... (212) 247-0200  
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□ Town Hall..... (212) 840-2824  
217 E. Main St., Bayshore  
□ Tramps..... (212) 777-5077  
125 E. 15th St.  
U.S. Blues..... (212) 777-5000  
666 Broadway  
□ Village Gate..... (212) 982-9292  
Bleecker & Thompson  
□ Village Vanguard..... (212) 349-8400  
7th Ave. South  
□ Westbury Music Fair.... (516) 333-0533  
Brush Hollow Road, Westbury  
West End..... (212) 666-9160  
2911 Broadway

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# WU:06 qsn/w

## TOP 35

1. Violent Femmes
2. The Fall
3. Syd Barrett
4. Bad Brains
5. Fugezi
6. Proclaimers
7. Lou Reed
8. My Dad Is Dead
9. Murphy's Law
10. Elvis Hitler
11. Ciccone Youth
12. Christmas
13. Hypnoticwheel
14. Dead Milkmen
15. Love and Rockets
16. Half Japanese
17. Alien Sex Fiend
18. APPLE
19. Angry Samoans
20. Misfits
21. firehose
22. Elvis Costello
23. Mudhoney
24. Marginal Man
25. Volcano Suns
26. Skin Yard
27. Skaface
28. Pailhead
29. Flour
30. Hugo Largo
31. Kirk Kelly
32. Lydia Lunch
33. Gotta Have House
34. Pierce Turner
35. Ambassadors of Funk

AS OF FEB 13

## SUN RA

continued from page 10

Some of my favorite Sun Ra recordings are the ones that you made for your own label [El Saturn], in the 50s, and I was wondering, out of your long recording career, how you feel about the recordings as a document of the band.

When I realized that the commercial [record] companies weren't going to put me out there, I did it myself, so that the world would have at least a trace of something that's beautiful, and coordinated, and that really would make them feel that there is such a thing as happiness, and make them feel that there are forces beyond this planet, who taught me and wanted me to present this to them. And I've been successful in reaching these people.

Do you have favorite recordings of the band?

Well, there's one that's coming out, on Mute Records, of "Light On a Satellite" which is on other records too. But the way I'm playing the piano is a different story; it's totally different. I would say, in a sense, that it's my favorite right now.

Mute is a label that does a lot of other things like punk and industrial rock. It's music that's going to reach a younger audience.

Well that's what the TV people [BBC] said; they're interested in reaching a younger audience with something that they didn't know about.

They said that they're searching for people, in America, who they feel are older

and have achieved something and are still achieving things despite obstacles and neglect; they said that the younger people need to see that.

Do you have an opinion about Rap music which is currently speaking to young people in this country and many other countries?

In a write up, in a New Jersey paper, I said that teenagers are facing this generation gap that leaves them without anything to hold onto from older people. In the black community, they don't have anything, staying in the projects and all that; but they need something to let the world know that they still love and they're still different, so they have rap as their culture. Without that, they wouldn't have anything to tell the world: "I'm still here."

What if there was a sudden change of heart on the part of those ugly powers that run the country and what if they wanted to send a special space shuttle mission with the Arkestra on board, no weapons, no plutonium, no nothing, but to bring you up to space with the Arkestra to play. Would that be attractive to you?

Well, of course it would! Since I've been there before it would be like going home. This is not my home. This planet, to me, is like a railroad station; people are here today and gone tomorrow. It's not really home to anybody, it wasn't made to be home to anybody, it's like a big university that people sit in to learn how to be punished if they so choose. There are too many jails on this planet, too many destructive forces, but I can stop all that if maybe some government would help me...like Turkey.

Well, I hope you feel the absolute freedom to play your music the way you want it to be heard because we're not going to be sitting there frowning when you do something real



# Violence is a Virtue

The Press recently spoke to Kurt Stenzel, lead singer and founding member of The Six and Violence. Four years and thirty shows at Stony Brook has given the band a reputation as the drunkest, most offensive, golfball- and hamburger-hurling, death metal comedy extravaganza this side of the hockey pit. But an upcoming album and recent NYC gigs prove that there may be a market for dementia of the violent kind, even outside of G-Quad. You can catch them in full, big-budget splendor opening for Murphy's Law on Friday, Feb. 24, at 9PM in the Union Ballroom.

## Interview by Karin Falcone

So, you have a brand new album coming out called **Lettuce Prey**.

Yes, we do. It should be out within two months. It's on a label called Fist Records, and it's fun for the whole family.

Any brand new material on it?

Yeah, we have four new songs, called "Planet of the Apes," "Theological Guns," "I'm Better than You," and "Dandelions in Summer," which is a percussion piece—and we did a cover of "Cross Town Traffic" because it has kazoo in it, but because of royalty problems, we'll probably only put that on the single.

How long have you been at Stony Brook? It's at least as long as I've been here.

Which is way too long, yeah. My drummer Dave and I have been here for four years. Our new bass player has been here for all eternity. He's been here for eons; he's very old. We started in senior year of high school as a joke and just kept on going ever since. And hopefully we'll get out of here.

Have you ever been arrested?

That's very funny that you say that, because...I actually can't say this in print, so forget it...I can't...[laughter] No, it's...My

## Kurt Stenzel Talks



drummer Dave, just today, was in court...for being arrested. It was a minor, like, shoplifting thing, but if his parents ever found out, he'd be dead.

Actually, I can't...Arrested? No...let me put it this way: we've never been publicly arrested. As far as the public knows. And our other lead singer, has also, you know, like, enjoyed the law for many years.

Now, you and Dave Miranda are the only members left from the original group.

Yes, that is true. Yeah, from high school. We've been through about—literally—almost thirty people, if you include cymbal players, things like that. A fluid position. Very fluid. Especially when they melt on stage.

So, since you've challenged Murphy's Law to a bowling duel, what's your average bowling score?

[laughter] I've got about a 75, if I'm lucky. Depends on how drunk I am. That's going to be a big thing, though, the bowling match. It's gonna be, like, massive. I mean, we should definitely get photographers there. There might be more people at the bowling match than at the show. There might be a lot of bloodshed, too. I challenged them to the death. We're gonna grind them into the run-

**"We started in senior year of high school as a joke and just kept on going..."**

way or whatever you call that thing. Kinda like rollerball with pins. With pinheads playing.

What do you think of Murphy's Law?

I love Murphy's Law. I've loved them for years. I think they're really great. And then we got to know them and they're just...they're fun, they're total fun. That's the only thing that we agree on completely. That and beer and general debauchery. They're a great band. I haven't really heard the new album yet...they'll be embarrassed to hear that. I was up in the radio station with them while they were playing it, but I didn't really hear it. What I did hear of it, they have, like, ska songs on it...Fishbone played horns on

three songs. It's a lot more variety. You know, it's not just their silly hard-core. And we're leaning more towards the death metal side of things. 'Cause it's a lot more fun.

Anything more to say about the show?

Everybody come on down and bring weapons, helmets and pets. We always say "helmets and pets." And don't wear nice clothing because we will be throwing hamburgers. Really. Seriously. We're gonna try to get about a hundred of them, so don't wear nice clothing and don't get upset with me when I hit you with a hamburger.

Good. We get to pay five dollars to see two bands, instead of just you guys.

Yeah, well, that was the old SAB. This is the new SAB. Yeah, it's true. Well, you know, they had the same production costs last year, only it was just us. But everybody got in free. The back door was open. Like, three hundred people ran in through the back door...the new SAB loves everyone. We're just nice to everybody, and I think it's a lot better that way. It works to everybody's advantage.

Any closing remarks?

If you've ever seen us out here, you've never seen a real show. Something always goes wrong. I mean, this place is built...It must be the cyclotron or something: things go wrong. Guys don't show up, guys get sick—almost every show we've played out here we've had, like, somebody from some other band playing one of our spots. Or I have to sing it alone—or whatever—which I don't do too well. I mean, it's just tragic. So, hopefully, we'll make up for it now. We have new guys who are, like, totally more rehearsed because we had to do the album. When people are pumping thousands of dollars into you, you really can't be as lame as we were.

## Emulsion

# Surviving the Weekend NSAN Conference at URI

by Robert V. Gilheany

The weekend of February 11 and 12 was the time for a meeting of the Northeast Student Action Network (NSAN), a left-wing student youth movement in the tradition of Students for a Democratic Society (SDS). The meeting took place at the University of Rhode Island in Kingston, and when I tried to attend, I almost died.

The URI gathering was designed to help plan a spring meeting at Hampshire College of Amherst, Massachusetts. I headed up Saturday afternoon by mass transit. While on the Ferry to Bridgeport, I seemed to have acquired the plague, so I got really sick while at the New Haven train station waiting room. To soothe my throat, I gargled my tea, and noticed that two teenaged girls thought it was hysterically funny.

The Amtrak train pulls into Kingston, Rhode Island. In the meantime, I had lost my paper with important NSAN phone numbers on it, but I managed to make it to the university. I couldn't track down the phone numbers there, so I had no place to stay.

Luckily, I met this guy Ed. He was studying for a law exam, but we drove around



Before Rob left for Kingston, he thoroughly enjoyed the Sister Carol show on Bob Marley Day.

looking for the Youth Hostel. When we finally got there, everyone was asleep, so I ended up at a party of international student scientists from West Africa. There were people there from Guyana, Morocco, and

Norituna. We all danced around, had a few beers, and took advantage of the pot luck supper. Just what I needed in my condition.

I stayed at the house of a guy named

Mustaffa. I got a couple of hours sleep. The people at the house could not have been nicer. After breakfast, I was off to the Student Union to meet all the NSAN people.

At this point, I'm starting to cough up my lungs. I wanted to be sharp at this meeting, but instead I was a slobbering vegetable. Instead of feeling in the sweep of history, I felt in the dustpan of history.

The decision was made to hold the spring gathering at Hampshire College. There was a reaffirmation that NSAN decisions are made at the local collective level. There was no alteration of NSAN's caucus structure—NSAN has three caucus groups that have been "marginalized" in our society: people of color, wimmin (NSAN spells woman and women as womyn and wimmin) and the gay/lesbian/bisexual caucus. Each group has equal veto power on NSAN decisions.

By the way, the ride I was counting on to get back wasn't going to happen. So I was short on money, but I got some from my friends to get back to Stony Brook. I had to spend the night in the Providence train station to catch the 5:30AM train to New Haven, but I got back to the Brook at 10:30AM. I survived.

# Exploring the Omniverse

continued from back page

*If that force is among us, does the average human feel that force and know that force or do they need a medium such as your music to come into contact with it?*

Well, most people feel the negative side because they are negative. They deny things and, so, because of their minds, they get the negative side. They themselves repel the force. I don't have a negative side toward the force. I have a negative side toward the world because the world is self-destruct [sic]. I have my shield up against that. It's totally wrong but people are self-destruct. No one has to kill them. They just, like a time-bomb, they go off. They don't know things and they're not trying to find out things except for money and sex and dope and religion and politics and all those things. And they are blind to something so splendid there's no word to describe it. They're blind to that but they have a chance to reach out and touch it, through a master. They can't approach it without a master, someone who has mastered himself and who has the discipline to help them. The world is in such a bad condition that if they don't find what you call a redeemer, every man, woman and child on this planet will be eliminated. It's at that point now. That's because they have never listened to prophets or listened to God. They don't have anyone to listen to. Well, they're just like automobiles without a driver.

*Do you fulfill the role of the master through your music?*

I'm a channel, yes. I'm not a minister, I'm not a philosopher, I'm not a politician, I'm in another category. I am a musician, but I'm another type of musician. I'm talking other things. Music is a language, you see, a universal language. I use music as a medium to talk to people. But, I'm not in the commercial plane so that means I'm not on TV like preachers are, like the politicians are, like the philosophers are. Everybody has a chance to present themselves to the public. Prize fighters, baseball players, basketball players. Everyone except me and my kind...

**"I went outside and they surrounded me and said, 'Sun Ra, you are surrounded by love in Alabama.'"**

*Why has the force propelled you into the great jazz tradition? Why have you become a master of jazz as opposed to other forms of music?*

I've got other forms of music. Jazz is there because it's a world music, other nations recognize it. But I have other forms of music that I haven't been able to project because it would take a lot of money to do it. It would take a lot of instruments. I've got pieces for a symphony orchestra which would be

possibly twice as large as what they have today. I would tell them how to play the music with certain phrasings that they don't have now, because my music is talking about other things. Today's symphonic music is sponsored by the upper structures of society. Bach and Beethoven, all of them, they had to write something to please the upper structure, those with money and power. If they didn't do that they were in trouble. In a sense they weren't free to create what they might have really felt, although they did great things. They were

**"When I saw Star Wars, I felt when they were talking about forces, they most certainly were correct."**

under pressure. Well, I have men in my band that aren't under pressure. I've got things that we've been rehearsing for 30 years, composition after composition. They're not on record and they've never been played for the public. I don't have the money to do them properly. If I was in Sweden or some other country where the government takes care of the musicians and the artists things would be different. But here in the US they don't. A lot of musicians have to be cooks and waiters and different things. But you can't do that without it interfering with your music. A baseball player doesn't have to go and get another job. Mike Tyson doesn't have to get another job, he can devote himself to what he's doing. Musicians in America can't do that. There's no independence for them. America is not doing anything for creative artists like myself. We do things on a shoestring and we play occasionally for the people but people can turn on their TV and see football and gambling and pornography and preachers and politicians every night. My kind is not exposed to the public. It's worse than a tragedy. On the other hand, the BBC wants to expose what I'm saying. I'm working on a project for broadcast in the United Kingdom. Here I am an American and here you got a foreign country getting ready to open up the airwaves for me. A prophet is not without honor except in his own country among his own people. People have set that up as a standard, not to recognize a prophet in his own country. That's why I play in Europe all the time, more than I play here. Not too many people in America know about me, but all of Europe knows about me. I got a surprise call from Turkey the other day. Now, Turkey is sort of a closed circuit. I haven't heard of any musicians going there. Turkey called me and they want me to play there. It might be better if I just moved to Europe and the nations that appreciate the artistic value of what I'm doing. Canada wants me to come up there. All these other nations seem to appreciate what I'm doing and they want me to play the furthest out things. They want to hear the wild, crazy Sun Ra stuff. They

don't call it avant-garde, they say it's beyond that. Europe appreciates my compositions. In America they say it's too far out. I'm very puzzled, slightly upset, you might say. For the last five years I've had to play Fletcher Henderson and Ellington standards in the US.

*Does it please you to be playing as part of SUNY at Stony Brook's Black History Month Celebration?*

I'm playing dark history. It's beyond black. I'm dealing with the dark things of the cosmos. The dark things are the unknown things. I'm dealing with the dark spirit of all nations, the part of them they know nothing about. What I'm dealing with is so vast and great that it can't be called the truth. It's above the truth. I'm dealing with the potential of people. I'm dealing with what they should be and what I see in them that isn't there but should be there. I see people as they really are from a pure point of view. And seeing that I can't shut my eyes to it. Now, this sickness and this death and all these things that happen here on earth are not necessary. It's totally out of harmony, coordination, precision and discipline. People are not made to die and to go through this. It's such a tragedy that man endures in killing his brother and his own kind, putting him in jail and insane asylums, letting him lay out in the street. It's reached the stage where a lot of people who never thought of it before are beginning to feel they could leave this planet and go to another planet. I've been talking about that all along, you see. I've been talking about pioneering outer space, things like that. I'm talking about what I choose to call an omniverse. It's so big it's endless and it's got all kinds of worlds out there, all kinds of mysteries. This little planet is like a grain of sand in the omniverse. And I'm telling people they can be part of and, in a sense, are citizens of the omniverse. That's true.

**"I'm playing dark history. It's beyond black. I'm dealing with dark things of the cosmos..."**

*In your performances, you often have dancers, and perhaps some film images; it's more than just a musical event, it's a multimedia event that appeals and talks to all the senses...*

But recently I began to feel that maybe I wouldn't be able to do what I want to do and need to do with American musicians, who are imprisoned behind these bars; music's got these bars and measures you know. They tend to stay behind the bars and measures written on these papers; they are prisoners. I'm not dealing with that concept, I'm dealing with something else called freedom. It's like the sun and the stars in the sky, who are following a schedule. I have to follow that schedule whether I've got one

musician or no musicians; I have to do what I have to do. I would like to do it in front of as many musicians as possible.

Recently, I have felt the need to reach out to the other influences in the world; South America, Asia, Africa, etc... We had these Brazilian dancers join us not too long ago, and now they're with the band as if they belonged. They brought their own tradition and culture to the Arkestra, and now the rhythms of the Arkestra's music are telling them to do something they've never done before; that's the way it is.

*I guess your music makes a strong demand on your musicians, who are chosen to play with the Arkestra, since they need to shut out all those other distractions in life in order to play the music.*

**"This little planet is like a grain of sand in the omniverse, and I'm people they can be part of..."**

It's more demanding than being a priest; there is no freedom. A world is in danger; this planet is in great danger! You gotta have somebody who can do things. Ministers and priests have done the best they can, but they are blocked by their standard of righteousness and their standard of "truth." The folks I'm dealing with don't care about the "truth," they don't care anything about righteousness; they are only interested in results. They want people to rise out of the immature states they are in, and to leave the self-destruct part of themselves behind. They feel it must be done or else humanity can be considered an experiment that failed.

*Sun Ra, you are certainly one of the century's great creators, and in terms of jazz, you have been an innovator that has brought the music forward consistently throughout your career and...*

But you know, it reaches beyond jazz, as I've said before; you've got to have foundations. I went to Birmingham, Alabama, I never went down there before, and I played in a place that was a hillbilly, country western, "redneck" place. It was the only place (in Alabama) that wanted me to play. Other places didn't ask for me, but this place did. So I told my band that we weren't playing for white people tonight, we were playing for white folk, and folks got folk songs; they have, in addition, basic culture. They have folk songs. But the people don't have no songs, the folks got the songs! And the folks can appreciate what I'm doing better than the people, who do not have any songs whatsoever; I told them that. It was standing room only, on a Tuesday night, and these people shouted my name for 15 minutes. I went outside, and they surrounded me and said, "Sun Ra, you are surrounded by love in Alabama."

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# Eat Shit and Die

## A Cookbook to Maintain Life at College

by Karin Falcone

A cookbook for people who are clueless in the kitchen, people who live on takeout and Swansons. It's been done before. A new "survival cookbook," *College Quickies*, while incomplete in its scope of culinary possibilities, does contain a few dozen easy-to-prepare meals. Author Sandy Sieg has made sure these recipes are, above all else, foolproof. No fanciful richness, challenge or risk, but there is a good, strong pasta section.

Pasta is wonderful food, if you top it correctly, even when it's dry from a box. After all, if all you need to do is boil water, you can spend a little energy on the sauce. The chapter "Pasta Quickies" features diverse selections. Like all the recipes in the book, each pasta recipe uses only four items or less, and has a silly, often alliterative, name. "Lectured Linguine" is topped with half and half, butter, peas, salt and pepper and parmesan cheese (I recommend the sharper romano instead). "Ragu Plus" suggests adding browned hamburger and a can of sliced mushrooms to a jar of Ragu sauce. These different colors and textures are good for preventing boredom. Sieg's interpretations of traditional recipes like lasagna are brilliantly minimalist and should prevent novice foul-ups. But best of all she uses a little olive oil.

Let me say a few things about olive oil. Of course, it is the finest kind of oil to put on salad greens and in marinades, but to understand why it is deserving of worship, it must be heated.

In hot olive oil goes garlic—fresh, crushed, minced garlic. This formula is the fool-proof start to any number of red or white pasta sauce variations. Sieg adds a carrot and canned whole tomatoes for "Pasta Pronto." The more adventurous may also stir-fry fresh vegetables or pan-fry meats in the mixture, or pour it on split

French bread with thick slabs of butter. Garlic is good for you, and the high price of olive oil is deceptive: it's not victim of a sin tax or multinational scam. Olives will only grow in the Mediterranean climate, and are hand-picked by peasants. A large bottle, best snatched at sale prices, will last a good while. Though it is not on Sieg's list of "Survival Seasonings," it is a must in your cupboard.

You see, many of us—the dorm cooking gourmets, the pot-luck dinner crowd, the leisurely, alcohol-sipping diners and din-

baked with different condensed soups, chicken pieces baked with Italian dressing, and chicken pieces baked with cranberry sauce. "Honey Baked Break" is simple and good: chicken pieces baked with honey and sliced orange. There's more to life than throwing drumsticks in the oven, though. To ignore the time-saving method of Chinese stir-frying (especially regarding chicken) is positively a mistake.

Chicken breast (buy it whole, not in cutlets) or cheap, lean cuts of beef can be cubed and marinated (in soy sauce, sesame

cheese on top (Not again, Mom.). I find biting into a juicy rare cheeseburger more satisfying for the price of ground beef.

There are a few good ideas throughout the book, like adding water chestnuts to things you never thought of for an unusual texture, or adding a little vanilla to your French toast batter. There's also an herb guide, and for people who like that kind of stuff, a chapter of rich blender drinks (non-alcoholic). The two recipes that incorporate potatoes are tasty, filling, and unusual. Many recipes can be "prepared ahead and frozen"—these are supposed to be marked with stars, but the production is so low-budget that someone probably forgot them. (I couldn't find any.)

About the tacky, low-budget format: there's nothing hip or slick about it. The recipes are outlined by spam and soup can squares and circles. The illustrations by Ivan Artucovich are mostly wacky personified edibles. As I mentioned before many recipes have stupid alliterative titles like "Radical Ratatouille" and "Noodle Nooner." Though the silliness is all in good fun, stuff like that can really annoy some people. Like me. Just thought I'd let you know, since meals are for removing the annoying. Comforting, though, is the fair price \$9.95 plus \$2.00 postage(!).

As dorm cooking at Stony Brook becomes extinct and dorm dwellers give up that final bit of self-sufficiency—the right to cook themselves a decent meal and eat it in peace—dorm life becomes that much less civilized. The quality of life will be diminished as another everyday richness is traded off in a move for bureaucratic efficiency. Now we can return from a crowded, noisy cafeteria, curl up on those nice new couches, and die of indigestion.

*College Quickies* by Sandy Sieg. Applezaba Press, PO Box 4134-1004, Long Beach, Ca 90804

The Fifteen-Minute Chinese Gourmet by Elizabeth Chiu King. Macmillan Publishing Company.

### PASTA CON BURRO

- 1 16 oz. box spaghetti
- 2 tablespoons butter
- 2 tablespoons olive oil
- 1 teaspoon dried basil, or
- 2 tablespoons fresh basil, finely chopped

1. Boil ½ box spaghetti according to package directions, drain in colander, do not rinse.
2. Melt butter in frying pan on low heat.
3. Add oil, heat.

Pour butter/oil mixture over a bowl of spaghetti, mix. Salt and pepper to taste. Top with basil.  
★ Optional: sprinkle with parmesan cheese.

ettes—are a little too used to food as a rich flourish in life, not a mere necessity for survival. It is a relaxation, an indulgence, one of the two or three things we don't like to rush through. The attitude in *College Quickies* belongs to someone else, like the gushing, busy inept cooks who rave about the book on the back cover. People who like to use exclamation points. ("Thanks to this great book, I eat better than my dog, and faster!"—Richard Leone, Engineer)

Anyway, the "Chicken Quickies" are less impressive, as the author relies heavily on a single formula. Included are chicken pieces

oil, sugar and sherry) and stir-fried with ginger, scallions, garlic, Hunan chilies (spicy.), any fresh vegetables and cashews—and served over steamed white rice. You will not, however, find this recipe in *College Quickies*. More authentic instructions are in *The Fifteen Minute Chinese Gourmet*. Another thing you won't find in *College Quickies* is a single high-in-cholesterol egg dish—the quickest and cheapest protein source of all.

The "Hamburger Quickies" look downright dull to me, relying too heavily on the casserole method: fry, drain and melt some

## Contra Diction

continued from back page

more conventional narrative based mostly on the experiences of two reporters caught up in the assassination attempt on anti-CIA Contra leader "Comandante Zero." "Flashpoint: The La Penca Bombing" fares less well than "Shadowplay" (or even the satiric two-pager by Paul Mavrides sandwiched between the main features) due not to its subject matter, but to the deadpan, TV-movie approach taken by writer Joyce Brabner and artist Thomas Yeates. Here, the "docudrama" term is entirely apt.

"Flashpoint" relates the investigation of reporters Martha Honey and Tony Avirgan into the La Penca bombing, a purportedly CIA-engineered attempt to kill the recalcitrant Eden Pastora, leader of the ARDE Contra faction, at a press conference in rural Nicaragua. Eight reporters were killed, twenty-eight (including Avirgan) injured, but one photographer—later discovered to have been using a stolen passport—managed to slip out shortly before the blast, leaving his suspiciously bulky camera case behind.



"Flashpoint." Art: Thomas Yeates

Again, the problem with "Flashpoint" is not its topic. Particularly intriguing, in fact, is the space devoted to John Hull, an American rancher living in Costa Rica and described in the story as both a CIA liaison to the Contras and a trafficker in US-bound drug trade. On January 12, 1989, Hull was arrested by the Costa Rican government on charges of drug smuggling, gun running, and espionage, lending the accusations in "Flashpoint" a certain added validity.

Brabner and Yeates disappoint, however, in their delivery. Mimicking video pseudo-documentaries almost exactly, background information is presented through melodramatically recreated action and dialogue, much to the detriment of the source material. For example, a flashback of Eden Pastora, age seven, after seeing his father killed by Somoza's National Guard—tears in his eyes, he vows, prophetically: "When I am older..." That sort of creative license might be fine in a novel or traditional comic book (though even then it's pretty hokey), but when attempting to convince an audience of particular, concrete truths, just

"making stuff up" to add spice to the narrative is a grave error and can discredit irreparably whatever real information there might be to convey.

*Brought to Light* is at its worst ("Flashpoint") informative, and at its best ("Shadowplay") incendiary. This is the sort of inspired, intelligent speculation that network television should encourage but, in fact, cannot tolerate. Originally slated for nationwide distribution by Warner Books, last-minute cold feet (and, it is rumored, Iran-Contra connections somewhere in the Warner stratosphere) left *Brought to Light* on its own with its original publishers. Still, for \$8.95, it remains available at bookstores, comics shops, and direct from Eclipse.

Eclipse Books, Box 1099, Forestville, CA 95436

The Christic Institute, 1324 North Capitol St NW, Washington, DC 20002



# This Is Not a Dream

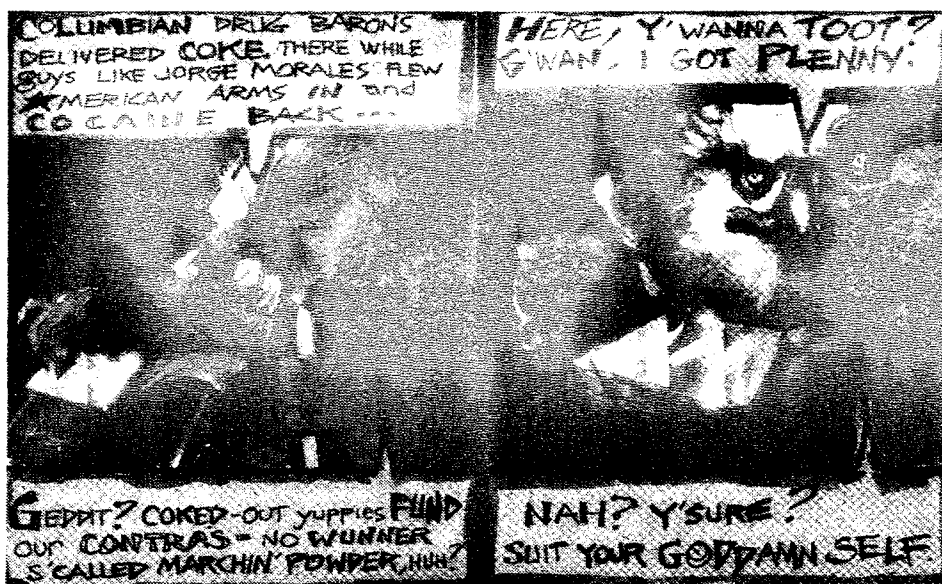
## Iran-Contra Comic Book Sheds Light

by Kyle Silfer

So now there's an Iran-Contra comic book. Actually, it's two comic books inverted and slapped back-to-back—Ace Double fashion—in a single slick volume called **Brought to Light**. Subtitled "A Graphic Docudrama" by its publisher, Eclipse Books, **Brought to Light** features two ominous, fact-based accounts of extra-Constitutional covert action spanning a period of thirty years and culminating in the Iran-scam fumble of 1986.

The main attraction is "Shadowplay: The Secret Team," an extended editorial cartoon based on the lawsuit filed against the "shadow government" of Richard Secord, Albert Hakim, et al, by the Christic Institute ("a non-profit, public interest law and policy center"). "Shadowplay," written by Alan Moore (of *Watchmen* fame) and illustrated by Bill Sienkiewicz (*Elektra: Assassin* and others), relates the sordid history of CIA/Executive Branch covert action through the drunken, gloating confessions of a business-suited bald eagle who, rather obviously, symbolizes the operative arm of these shady enterprises. (Leaving no room for misinterpretation, the creature himself croaks, "Well, I guess I'm watcha call a representative...I represent the COMPANY.")

The thirty-page story is a dark and savage exposition of damning circumstantial evidence. With a concept as traditionally corn-



ball as a talking bird, "Shadowplay" could easily have lost much of its punch with the slightest of missteps, but Moore and Sienkiewicz make none. The brutal, gallows-humor cynicism of the eagle's monologue is enhanced masterfully by both the hallucinatory artwork and the disturbing nature of the revelations themselves: namely, that the covert branch of the United States government has been operating freely and successfully in complete disregard of both the Constitution and federal law. Unfortunately, much of "Shadowplay"

reads like a poorly-clarified history text. Moore spends too much time mentioning ineffectively introduced names and events that could easily become unintelligible to the average reader—a definite problem in a work that is apparently intended to be an easy-access information source for the general public. There are, however, several extremely effective sequences—expressive pauses that underscore basic facts in the relentless, edge-of-hysteria dispersal of information. For instance, after a particularly convo-

luted account of a heroin trade arrangement, the Company eagle takes a huge drag from his Havana cigar and exhales, saying:

"Heh. All that smack we moved usin' that Pepsi factory in Laos! All those GIs and junkies all over the world who got their habit from us...They're the Pepsi Generation ahahaHAK..."

(Suddenly collapses into a coughing fit.)

"KAAHAKK HA AHEee...shit"

(A beat. Wipes his mouth with his sleeve.)

"Course, later we decided that things went better with coke."

End of interlude.

Grimly humorous and completely unapologetic, Moore's eagle is an appropriate caricature of the covert action players he spills his guts about. From Henry Kissinger ("I don't see why we need to stand by and watch a country go Communist because of the irresponsibility of its own people.") to Oliver North ("...once needed psychiatric treatment after roaming Virginia's suburbs, naked except for his gun.") and Robert McFarlane (who decided sending chocolate cake along with his last Iranian missile shipment would be a great gesture of friendship), "Shadowplay" convincingly presents aspects of these inordinately powerful men that cast doubt not only on their political motivations, but on their sanity.

The flip side of **Brought to Light** is a

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### — Spotlight —

# The Man from Outer Space

## A Discussion with Sun Ra

Sun Ra and his Arkestra will be doing a special performance at SUNY Stony Brook on Tuesday, February 28, 1989 in the Staller Center for the Arts main stage.

A Sun Ra concert is truly something else—more than music and more than musical theater, it is a self-created and self-contained mythic universe. An entourage of 20 men and women and three Brazilian dancers carry on for hours without pause, spanning all of jazz history from staples of the original Duke Ellington or Fletcher Henderson books to ethereal, childlike tunes and the outraged caterwaulings of the entire horn section.

The concert is a culmination to the Black History Month celebration being held at the University. Doors will open at 8:00 PM. Tickets are \$10.00 general admission, and are available, in advance, at the Union Box Office.

Interview by Robert Franza

The Sun Ra Arkestra has been together as a performing and recording unit for nearly 35 years. Many of the key players in the band have been with the Arkestra since its inception. Very few bandleaders have been able to keep units of such high quality intact for such a long period of time. One thinks of Ellington and Basie. How have you managed to maintain the Arkestra as the vital presence it is?

Actually, leading a large band is an impossible job and I would have given up some time ago but I'm under the jurisdiction of



"I'm here on the planet, you might say, for a mission."

other forces which want to help the planet and they keep certain musicians with me. I'm here on the planet, you might say, for a mission. That means that I have to be careful what musicians I use. I always say it's not my Arkestra, it belongs to some other force which wants certain things, to reach people. And, therefore, if someone is in the band who's gonna get in my way, even ten years from today, the force will see to it that they will not be with me. The force will

send things to them that they really want, like dope or sex or religion or politics. And because they're not really sincere they'll fall for it and then they're no longer in my entourage. So, therefore, my music is pure because the people with me are with me because they are supposed to be. It's not whether they want to be. They are supposed to be with me.

When did you first realize that other forces

had chosen you for a mission on earth? Was this in the 1950s in Chicago when you formed the Arkestra?

Well, it came earlier, really, when I was three years old, that I had to do something. I was up under the guidance of other forces. My family didn't know anything about it and my friends didn't, but I knew that I had companionship. And then when I went to Chicago, that's when I had these outer space experiences and went to the other planets. That's when I organized what I called a space trio. Then it branched out and kept moving, to four, five and six players, just like that.

You've said, before, "I'm in contact with something that possibly no one in human form has been in contact with. It's not God, it's not Satan, it's something else." Are you referring to this "something else" when you speak of other forces?

Yes, that's true. It's possibly the same thing that the ancient Egyptians called the Nameless One. They had a temple to the Nameless One. The ancient Egyptians had a civilization for 5000 years without a break. No other nation has ever had that. They also gave the world the alphabet and philosophy—all kinds of things that came from there. I'm sure it's the same force. When I saw Star Wars, I felt when they talked about forces they most certainly were correct.

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