

THE  
STONY  
BROOK

# PRESS

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# Our Space :

## New Enclosures

A Campus such as Stony Brook can best be thought of as a microcosm of society in general. It contains within it the same diversity that makes The United States whole. Like the United States, however, with the favorable aspects comes the unfavorable. Throughout the United States, run-away conservatism has challenged many of the freedoms once held absolute, such as privacy and free speech, while budget crises eat away at funds for all sorts of social programs. Such trends are just as readily apparent at U.S.B.

Most recently, two student parking lots were changed to faculty/staff, causing an uproar among students who already face a lack of parking. While protests were quickly organized, both parking lots are still in jeopardy.

A second loss for students was the hockey pit in G Quad. Over the summer, while most resident students were away, the administration decided to end one of the truly great traditions of Stony Brook. The Administration did this by planting trees and shrubs throughout the area that was the pit. Now one of the most vital activities at Stony Brook and a Backbone of the annual G-Fest is gone. Pit hockey was student run and totally independent of the bureaucracy of the administration, or Polity, or the residence halls. The bureaucrats must resent people who act independently, it must undermine their control. Next we might see the administration harassing our skateboard friends!

Students returned to school this fall to find the library hours cut once again. The administration seemed to think that a nightly closing time of 10pm was tolerable to the student body. It took a student coalition and days of protests to finally convince the administration that perhaps the library should stay open until midnight.

Within the Union students have lost many of the means used to exchange ideas. Valuable tabling space in the Union has been cut from three large tables to two smaller ones, and groups can no longer have a table after five p.m. In addition, poster space has been lost.

However, these are only some examples of the rights and privileges which have been taken from the students in recent years. In 1989 students lost The Graduate Student Lounge, once housed in Old

Chemistry. The decision to close the GSL was made during the summer when there was little chance for student protest, and the administration's response to the demand for another alternative to the E.O.B. has been painfully slow. At this time the project is mired down in unending bureaucracy. This has left the End of the Bridge, which is run by the wonderful Daka food service Corp., as the only bar on campus.

This is only one of the many monopolies which has been established to assure profits from poor students; Barnes and Noble is the only bookstore, Daka runs the dining halls, runs the only deli, as well as the only bar on campus, and finally, despite a referendum to the contrary, Coca Cola is still the only soft drink vendor on campus.

Ten years ago there were eight bars on campus, now there is one.

Ten years ago there was a student book Co-operative which gave an alternative to the high price of new text books. The book co-op was on the third floor of Central Hall, now it's just a locked room.

Ten years ago there were two other student run alternatives to Daka food. These were Freedom Foods and the Harkness Cafeteria, now both are just memories, their demise caused by an unsympathetic administration.

Graduate students, for their part, faced losing the daycare center, which they fought to retain. In addition, as the state cuts the SUNY budget, it is graduate students who most quickly feel the bite.

We are rapidly approaching a pivotal time for SUNY students, one in which the very nature of university life will be questioned. With each loss of student rights, a message must be sent to the administration and the state, that these losses will not be tolerated, and that education must be a top priority for this state, no matter what economic conditions exist. □

## The Stony Brook Press

The following positions have been filled temporarily as follows:

**Executive Editor:** James Barna  
**Associate Editor:** Lara Jacobson  
**Managing Editor:** Steven Kreps  
**Business Manager:** Inju Keum  
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 Fletcher Johnson

**News and Features:** Fred Mayer, Robert V. Gilheany, Emily Schwartz, Lara Jacobson, Chris Saporita, Walter Schneider, Scott Warmuth.

**Arts:** Rudy Babel, Joe DiStefano, Scott Skinner, Eric Penzer, Kate Owen, Laura Rosenberger, Andrew Fish

**Graphics:** Inju Keum, Lara Jacobson, Eric Penzer, Joe Distefano, Rick Teng, Kate Owen

**Production:** James Barna, Don Fick, Rudy Babel, Kate Owen, Inju Keum, Robert Gilheany, Rick Teng

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Next Issue : Monday, October 15th  
 Deadline : Thursday, October 8th

## LETTERS

### To the Editor:

Your September 18 issue's irresponsible misrepresentation of the University (headline "The Worst Public University in America" and related pieces on pp. 4 and 5) should be included on any list of crimes perpetrated at Stony Brook. To suggest that the universities whose reported crime statistics provide the basis for your pronouncement

are the most dangerous in the country is ludicrous. To report that Stony Brook has the highest crime rate even among these few displays negligence on your part and ambiguous intent at best.

I asked to see and was shown by the Department of Public Safety the figures upon which your wildly misleading conclusion was based. Had you taken the trouble to calculate the rate of crime per

☞ continued on page 7

# A Simple Monk

by Lara H. Jacobson

Two men in simple red and orange robes stand at the garlanded podium on the left side of the stage. They face an audience of over one thousand people in the auditorium of Stony Brook's Staller Center for the Arts. The famous holy man says something in a thick yet flowing language, and the interpreter at his side translates: "Normally I consider myself a very lazy student, but over the years it seems this lazy student has received many awards and degrees!" The audience laughs in response.

And so begins the acceptance address and lecture given by Tenzin Gyatso, the Fourteenth Dalai Lama of Tibet. A panel of Stony Brook administrators presented His Holiness with the honorary Degree of Doctor of Humane Letters at an unprecedented visit to the campus Monday, September 17, 1990.

For two years Arthur P. Grollman, Stony Brook's Professor and Chairman at the Department of Pharmacology, had been requesting the Dalai Lama's visit to the University. Finally, the offer was accepted, and as part of the University at Stony Brook's Distinguished Lecture Series, the holiest of holies was to give an address here, open to the public. As part of his visit the monk would also attend private meetings, receptions, and a press conference before being ushered off to Newark, New Jersey for yet another event.

Who is this god-king that is worshipped and revered by some fourteen million Tibetans and Buddhists? Tenzin Gyatso was born on a small farm in northeastern Tibet on July 6, 1935. Tibet's recorded history began in 127 B.C., and its independent status and its borders remained largely unchanged from the 10th century until the Communist Chinese invasion in this century. In Tibet there existed for hundreds of years a huge Buddhist monastic system, incomparable to any other. The Dalai Lama is the spiritual leader of this system as well as being a sort of god-king, revered by many other Buddhists all over the world. He is believed, according to the Tibetan Buddhist concept of the transmigration of souls, to be the incarnation of Gedun Truppa, a fifteenth century monk who was an avid disciple of another holy man. Gedun Truppa had a monastery built, yet, as it was more than a lifetime job, swore on his deathbed to return and continue. The qualities of this monk supported the notion that he was an incarnation of the Tibetan god Chenrezig, Lord of Infinite Compassion, an idea which the Fifth Dalai later confirmed. Gedun Truppa ushered in the first appearance of the concept of the bodhisattva, or the enlightened being that exists to serve humanity. Some years after his death, the high dignitaries of a famous monastery in Drepung declared Gedun Truppa's return under the name of Gedun Gyatso, thus beginning the Dalai Lama line. Gyatso too claimed he would return and continue his existence, and in 1543, a year after his death, Sonam Gyatso was proclaimed to be the reincarnation of the former. In 1578, Sonam Gyatso went to visit a Mongol sovereign, Altan Khan, supposedly performing miracles and displaying his supernatural powers all throughout Mongolia. Sonam Gyatso convinced Khan that he was the reincarnation

of the great Kublai Khan, and that Gyatso had been his spiritual teacher. In token of his appreciation, Khan bestowed the title of Ta-lai Lama upon the monk - *ta-lai* meaning 'ocean wide', referring to his wisdom. The title and the monk are the same over four hundred years later, a legacy created.

When a former Dalai Lama dies, it is believed that he passes into the body of a newborn child. It is then up to the most revered monks in Tibet (second to the Dalai) to seek out their old master enveloped within a brand new package. The methods used in this search are ancient and mystical. Only shortly after the death of the Thirteenth Dalai Lama, Thubten Gyatso, the search for the



photo: Maxine Hicks

Fourteenth was on. Reportedly, a few days after his death the Thirteenth's corpse's head mysteriously turned to face eastward, giving dignitaries the first clue as to what direction his newborn incarnation was to be searched for. On the shores of the sacred Lake Lhamoi Latso, a group of monks led by the regent of Tibet meditated on where the newborn god-king was to be found. The regent, Reting Rimpoche, was said to have had a vision in the lake of a building with turquoise tiles, and a brown and white speckled dog frisking around. These details were recorded. Other omens and portents of such kind are reported to have aided in the search of the Fourteenth Dalai Lama. Nearly a year after the excursion to the lake, in 1936, a party of high dignitaries left the Land of Snows, a central monastery in Lhasa, to begin the search. They were disguised as traders, and the leader of the party, Ke-Tsang Rimpoche, was dressed as a servant. Following visions and omens they found a farm with turquoise tiles in the Amdo region, in Takster, and the named above dog was running about in front of the

house. As the company was having tea a two-year old boy came running up alongside Ke-Tsang Rimpoche and jumped onto his lap. The boy grabbed onto a string of beads around the monks' neck. "They're yours if you tell me who I am," said the disguised dignitary.

Without delay the child responded, "You are a lama from Sera" He spoke the dialect of Lhasa, which few spoke in his region.

The government was greatly involved with the affairs of the monastic system, especially this search. All findings of the dignitaries were reported to the Tibetan rulers. As out of three choices the little boy from Takster seemed to be the one, the search party went back to the farm and thoroughly tested the child, asking him to choose between objects that belonged to the Thirteenth Dalai Lama and oftentimes flashier, gaudier items that normally a boy of two would grab for. Each time he chose the possessions that had belonged to the former god-king. When eight birthmarks were discovered on the child that are the attributes of this holy incarnation, the monks were convinced. The child was bought from the governor of Takster for 100,000 thousand Chinese dollars and at the age of four was taken and raised in accordance with his title. He was enthroned as the Fourteenth Dalai Lama of Tibet in the year of the Iron Dragon, February 22, 1940.

Tenzin Gyatso was taught an immense amount; Sanskrit, logic, metaphysics, music, poetry, astrology, and much more. He acquired the *geshe lharampa*, the Buddhist doctor of law. He has spent his life doing hours of intense and strenuous meditation. He has a love for assembly and reassembly of machinery, as well as a passion for photography. Although many years of his young life were spent in World War II, due to Tibet's isolation he and his country were barely touched by it. However, political unrest bubbled underneath the surface. It was at this time that the newly-communist Chinese government began slyly an attempt to overtake the independent Tibetan nation. In 1949 they had gained control of mainland China and it was announced on Beijing radio that Tibet was a part of China. In 1950 Tenzin Gyatso was fifteen years old. At this time Mao Zedong seized Tibet. It was imperative for the people that the adolescent god-king claim his authority. In response to the cries of his people he did as he was asked - and entered into a struggle with a gigantic regime in which both sides would never relent. In negotiations with the Chinese the Dalai Lama and his democracy were forced to sign the famous Seventeen Point Agreement, which provided that China would have full control over the foreign policy and military affairs of Tibet, while the Chinese would not impose any reforms upon Tibetan political and religious systems. The Dalai Lama alleges that the treaty had an illegally forged Seal of Tibet on it.

Still, the peace-loving Dalai Lama attempted to act out his principles of non-violence, and was convinced (as he still is) that the only way to deal with the Chinese was through cooperation and persuasion. For eight years he tried to resist Chinese

continued on page 5

# Uniti = Diversiti

By Walter F. Schneider

The Uniti Cultural Center was designed to make all students aware of African American, Caribbean, Latino and African Culture as it has been in the past, and as it is now in the present. Uniti is an acronym for United Nationalities and Transcending Ideologies. Uniti was created to enhance the USB community. It does this by informing black students, in the midst of a clearly eurocentric education, that they have a proud cultural heritage equal to that of European civilization, which is actually a partial foundation to that civilization. Uniti exists to display to everyone at our University the many different perspectives of the African Diaspora with regards to the world of today and to show that people of African descent still share a strong common bond.

There is a potentially harmful misconception here at USB held by much of the student body. This fallacy is the belief that The Uniti Cultural Center's main purpose is to try to unify everyone on campus as one big happy family. Although the Uniti Cultural Center has in the recent past shown support for racial harmony by organizing the student community forum known as the United Colors of Stony Brook, Uniti was in fact begun with an equally positive concept in mind (an idea with a firmer basis in reality.)

The following information was organized from an interview I had with Sean Joe, whom I thank for helping to educate me on both the history of Uniti and the Center's current programs.

The Uniti Cultural Center was born in 1983 because African American, Caribbean and Latino students on this campus had felt for a long time that there was an absence of programs at Stony Brook related to the rich culture of the African Diaspora and that a black student union was desperately needed at Stony Brook. The discontent came to a head

in 1982 when students got together and pressured the administration to fill this cultural void. After this concerted effort the administration allocated space where the Fanny Brice Food Mall is now located.

According to one of the main people involved with Uniti over the past few years, while the center was at Stage 12 things went along relatively smoothly. Well known speakers were invited to the center, a collection of artifacts was put together for display, student organization meetings were held, and a study area was set-up. Uniti was building up both its reputation and its following. Then in 1986 sources within the University forced the Cultural Center to move to Tabler Cafeteria; they claimed that it was necessary to expand the dining facilities at Stage 12. The move to Tabler was anything but good. The Center no longer had its own separate space, it was just part of a cafeteria. This location was truly inadequate for the purposes of Uniti, a very poor quality atmosphere compared to Stage 12.

Things turned for the better in 1988 when Orin Roberts and others pushed for Uniti to be moved to Roth Cafeteria, its present location. Once it was moved to Roth, The Uniti Cultural Center was again able to fulfill its main goals. There is no blurring of the division between Uniti and the cafeteria itself, as found at Tabler. The rooms are big enough for almost any activity and have been furnished in a way that conveys both comfort and a businesslike atmosphere.

Over the years Uniti has been host to a number of highly respected speakers from around the world such as Luis Rivera, Sonia Sanchez, Amiri Baraka, and Chinua Achebe to name a few. Since Uniti is a unique program among Long Island Colleges, students will often bring outside people to take advantage of the many positive activities at Uniti, thereby benefitting people in the entire Long Island and New York area. Students have organized many successful programs for

the Center so far. There was the Lloyd Sargent Leadership Conference - a symposium for educating students on becoming student-leaders. The Center helped to promote the celebration of Kwanzaa (also known as "African Christmas") - a seven day festival to begin on December 7th this year. Uniti is also the core of all the activities during Black History Month, in February.

Since its inception in 1983 Uniti has remained true to its original purposes of being a Third World Community Center, an oasis in the context of the surrounding eurocentric environment. What has changed is the Center's level of organization. When Uniti was at Stage 12 it had an inadequate infrastructure, and during the time spent at Tabler things were harder to organize. Now that Uniti is at Roth it's back in top shape, and the USB community is more aware of the Center.

The Uniti Cultural Center has a number of programs in store for this semester. Black Solidarity Week will be November 2nd to 5th (Nov. 5th is Black Solidarity Day). There will be various types of Latino, ballet and Caribbean dance classes held two times a week, \$30 per month for students, \$40 per month for faculty. Kwanzaa festivities begin on December 7th. The Adajio Theatre Club will be meeting at Uniti. This theatre club performs plays written by non-western or third world playwrights. Adajio's advisor, Loyce Arthur will also be directing Ama Ata Aidoo's play Anowa for the Theatre Department. Martial Arts and Self Defense classes will also be held at Uniti. To find out about Adajio call Shirelle Roebeck at 632-3637. If you want to know more about Anowa call the box office at 632-7230. For information on all other activities call the Uniti Cultural Center at 632-6577. Uniti's operation hours are 12pm to 12am Monday-Friday and 12pm to 8pm Saturday & Sunday.

As a final comment, at the beginning of this

*continued on page 9*

## Skinner's Box Christ Crispies

By Scott Skinner

What is it like to be a Christian at Stony Brook? More specifically, what is it like to be a member of Intervarsity Christian Fellowship? On the surface, it is not much different from being in a fraternity. When you join a fraternity, they call you a brother; when you join Intervarsity, they also call you brother (and sometimes father). Fraternities use Greek letters to symbolize their organization; Intervarsity uses a cross. Beer is the favorite drink of fraternities; Intervarsity prefers the blood of Christ. Fraternities have numerous social gatherings that include (but are not limited) sex, drugs, and loud music; Intervarsity has Bible studies in which they probe the mysteries of the Virgin Mary. In addition, both of these organizations have their own peculiar assortment of rites, rituals, and rules.

However, this superficial comparison does not reveal the true essence of being a member of Intervarsity. Despite the similarities between fraternities and Intervarsity, we must not forget that the latter is a religious organization. This fact places Intervarsity into a higher echelon of immunity from public scrutiny. While numerous attacks are levied against fraternities, one will search in vain for a printed article openly criticizing Intervarsity. Certainly an organization as mysterious as Intervarsity merits discussion. For instance, what kind of social hierarchy does Intervarsity have? Do some Christians have more power than others? What does this power entail? I recently talked with a number of campus Christians in an attempt to understand the power structure of Intervarsity. First we discussed Christ and why He is such a "groovy guy." Next we talked about the Occult Studies Group and why

it is a "breeding ground for demons." Unfortunately, the discussion soon degenerated to questions concerning my own religious beliefs. "Are you a Christian?" was followed by "Why aren't you a Christian?" and finally "You know you should be one of us." Tactfully avoiding my questions, the Intervarsity members were trying to convert me! Visions of Moonies and Hare Krishnas entered my mind as I watched the glazed-eyed Christ Crispies ramble on about their own elite position as inheritors of the Kingdom of God. For those of you who have never been sermonized, I must tell you that it leaves one feeling spiritually raped. Their sermon ended with some generic Bible quotes and a pat-on-the-back. I left feeling a little uneasy, and with the knowledge that Intervarsity is still shrouded in mystery. □

continued from page 11

Lerman is very much involved with the spacing of objects. Let' go back to *The Tree Goddess Returns*. In the foreground, things get cluttered in order to define an intentional order of things. In the background, the amount of space is huge and empty, placing more emphasis on foreground objects. This effect pushes these objects towards the realm of illusion (poetic space), that is, shifting attention onto these objects which are already spaced irregularly in a fixed, poetic and dimensionless manner. What is interesting is that the spacing of these objects is similar to interior decorating, as if all the objects are furnitures. A clean and elusive atmosphere is achieved, but the cluttering of the foreground objects is very distracting and claustrophobic.

Stroll into the next half of the gallery. Check out the scene around you. It looks like a playroom for "mature kids." You wonder how serious this can be. Two tables are in front of you. One has colorful learning blocks sprawled across the surface, including stuff such as coloring pencils and scrap papers. This looks like it came out of an elementary art class (What the hell is this doing here?). There are seats around the table but they are vacant. You say to yourself, "Maybe this has meaning...Am I missing something?" But wait, another table is next to it. This one has the game *Masterpiece* on it. The box is open and things (fake money, the gameboard, an array of art postcards, etc.) are spread out as if a few people have just played the game.

This table is definitely for adults. There are also vacant seats around it. You scratch your head. Perhaps it has something to do with time. Is the artist trying to show how some people become artists through educational processes? Or is this a statement of the artist's own artistic roots and upbringing?

You look at the wall that has a sign saying, **Activity Center - Please Touch**. This is James Connor's idea. Two drawing boards hang on the wall. One blue marker is attached to them. Then, you hurry out the gallery door because you have just scribbled an obscene image on one of the board...

Overall, the show is pretty good. The first half of the show gives a nice presentation of a voyage into colors, dreams and images in gigantic proportion. The other half takes you on a trip into a world of time, places (particularly the Eastern regions of Earth) and "past events incorporated into the future," in miniature sizes. Watching James Connor's and Judith Huf's works will make you feel extremely large (*Flight, The Journey, Egyptian Funerary Box, Tiger Balm Box*) because many of their works deal with lifesize objects in miniatures. This *Fantastic Journey* will transform you from an ant into a giant.

Note: My favorite artists in this show are Judith Huf and Charles Parness (*Sitting on the Dock of the Bay*). Since I did not discuss their works, which are strikingly dramatic, you will have to go see the show and analyze them visually yourself. And one more

them visually yourself.

Note: Re: *Fantastic Voyages*

September 19 - October 31.

University Art Center,  
Staller Center.

**S.B.U. Presents A WUSB  
Benefit With Norman Bates  
& The Showerheads  
YUPPICIDE  
And From New Jersey  
Big Nurse  
October 6th 8PM  
Stony Brook University  
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Call 632-6465 for Info  
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continued from page 3

enchroachment without angering the Chinese. In those years he met with Mao Zedong several times but the military occupation kept increasing. In 1959, after the Dalai Lama was prepared to go into China to attend a theatrical performance and was stopped by thousands of people in fear of his life, he decided that the tension was too great for him to stay. On March 20, 1959, Tenzin Gyatso slipped out of the palace disguised as a soldier and walked all the way to the Tibetan/Indian border where he crossed on March 31. Two days after his initial escape the Chinese launched an attack on the Tibetan rebellion, murdering thousands. A flood of some 87,000 Tibetan refugees have managed to follow their god-king into India. There Tenzin Gyatso was granted political asylum, and has lived in exile ever since. During his stay he has founded fifty-three large agricultural settlements for the refugees to live, as well as his own residence in Dharmasala.

The conditions of the Lama's asylum were to refrain from political activity as long as he was to stay in India. Although he has refrained from direct political activity, he has worked extremely hard in keeping the Tibetan issue alive. Between 1959 and 1965 the United Nations passed resolutions demanding respect for human rights in Tibet due to the Dalai Lama's urging. In retaliation the Chinese began destroying Tibet's people and culture. It seems certain that they massacred tens of thousands, imprisoned thousands in work camps, and tore apart much of Tibet's religious culture - burning monasteries and ripping apart precious religious artifacts and relics. In the forty-year Chinese rule in Tibet over 1.2 million

Tibetans have been victims of this holocaust, as well as the destruction of 6,254 monasteries. Tibet's Chinese population is 7.5 million, outnumbering the 6 million Tibetans,

Yet, despite this cruel and vicious behavior, the Dalai Lama still lives up to his title. In July 1969 he told an interviewer in *The New Yorker*, "You should love those people who irritate you, because they are your gurus. In that sense, the Chinese are our gurus."



photo: Maxine Hicks

In 1989, in addition to his many other humanitarian awards and acknowledgements, Tenzin Gyatso received a small fruit for his efforts; the Nobel Peace Prize. His response: "The prize reaffirms our conviction that with truth, courage, and determination as our weapons, Tibet will be liberated. Our struggle must remain nonviolent."

So on September 17, 1990 this incredibly famous "simple monk" as he likes to call

himself, came to Eastern Long Island to appeal to the sensibilities of the Stony Brook campus and community encouraging, as usual, support for his people and his cause, the land and race of Tibet. At a press conference before his address, the gracious holy man took the time to answer questions. The previous weekend, we were told, His Holiness had spent in Vermont at an environmental conference. He entered the press conference bearing an almost mischievous yet wide-open grin, and responds to someone's question that he thinks Long Island is very beautiful, "not like New York City, which is not so clean!"

When asked if His Holiness had considered linking with solidarity with other nations in his struggle to free his people, he answered, speaking in his broken English, "No, not now. There is a lack of enough context. Our freedom struggle must accompany the principle of non-violence." Since the Lama is now travelling in America, he spoke of the U.S. in relation to this struggle, "...I am very happy to see more and more people, especially in America, concerned."

At 4:00 P.M. September 17, the presentation began. President Marbuger welcomed the Dalai, and the audience ushered in the god-king with a standing ovation. His Holiness bowed to the audience in response. The honorary degree of Doctor of Humane letters was then conferred upon him. Professor Edelstein, one of the panel of administrators, had the honor, and without much further adieu, the Dalai Lama began his speech.

The first two sentences were in Tibetan, and translated. Thereafter His Holiness spoke in fairly good English, his translator/monk at his side aiding his speech

continued on page 10

# Cooper Union and Beyond

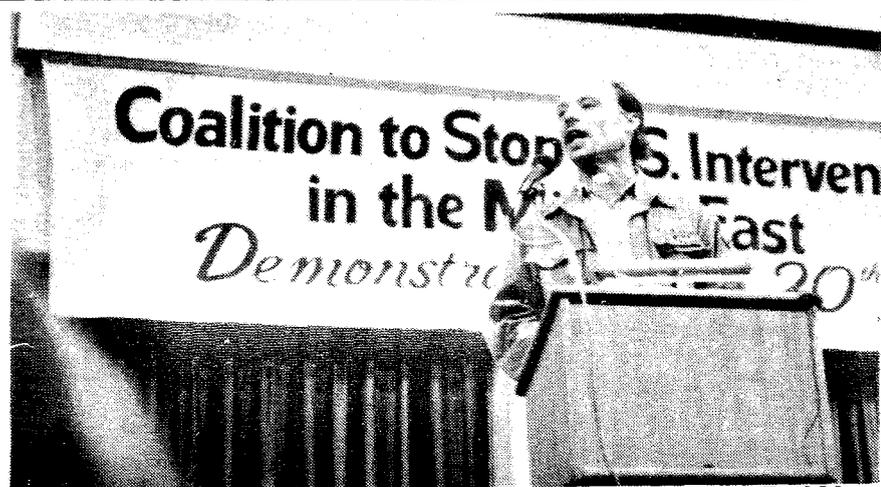


Image: Fred Mayer

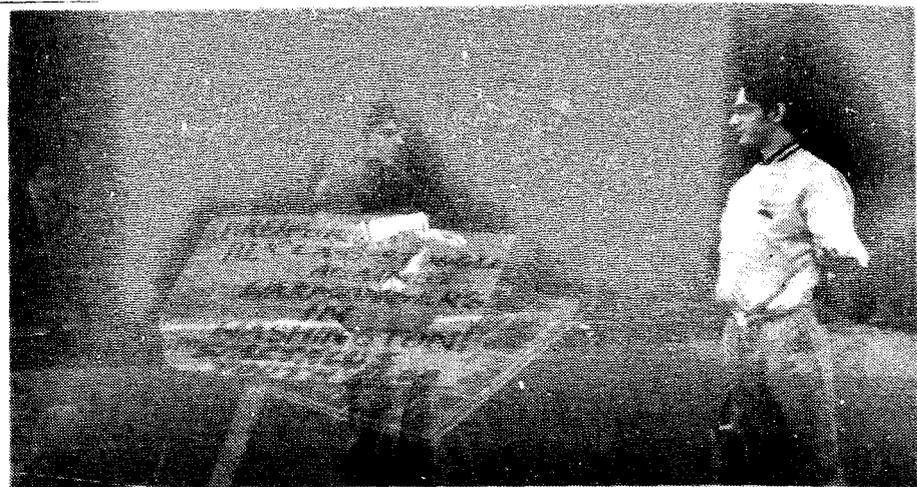


Image: Inju Keum

By Fred Mayer

On the evening of Thursday, September 13th, nearly 4,000 people gathered at Cooper Union in New York City to hold a rally against U.S. escalation of the Persian Gulf conflict. The Great Hall was full to capacity, and over 3,000 stood outside listening to the proceedings which were piped through a hastily set up PA system.

The list of invited speakers reflected the diversity of opposition to U.S. actions: Bishop Paul Moore, attorney William Kunstler, Wilhelm Joseph from the National Conference of Black Lawyers, David Cline from Vietnam Veterans Against the War, Ella Horne, mother of a reservist from New York City, Anan Ameri, President of the Palestine Aid Society, John Jones, a Vietnam combat veteran, Esmeralda Brown, a Panamanian human rights activist, Leslie Cagan, a longtime peace activist, Eric Larsen, a newly declared conscientious objector and former marine, Jean Butterfield from the Palestine Solidarity Committee, and Gavrielle Gemma, the coordinator of the recently formed New York Coalition to Stop U.S. Intervention in the Middle East. Finally, the gathering was graced by the presence of former U.S. Attorney General Ramsey Clark, who initiated the formation of the Coalition, which has been joined by over 75 other prominent organizations and individuals.

The atmosphere in the hall was electric throughout the evening, as speaker after speaker denounced U.S. intervention, while calling for a massive public demonstration to take place in New York City on Saturday, October 20th. Perhaps the most inspiring speakers were David Cline and Ramsey Clark. Excerpts from their speeches follow below.

Coverage of this significant rally by major print and broadcast media outlets was virtually nonexistent. This did not go unnoticed by the participants. While there was some local TV coverage, no national networks covered the gathering. Incredibly, the New York Times failed to print a single word concerning the rally. When contacted, the metropolitan editor claimed not to have known that such a rally had occurred. But the participants were not there for the sake of the media. The sense of communality and positivity which was generated will prove vital to peace efforts to be undertaken in the weeks and months ahead.

Excerpt From Ramsey Clark's Speech:

... to protect ourselves internationally, we've engaged in the creation of the most devastating capacity for destruction in history. Even at this moment we're still outfitting twenty Trident-II nuclear submarines. Each, unbelievably, could launch twenty four missiles (while submerged) containing seventeen separate independently targeted maneuverable warheads ten times more powerful than the one that incinerated the beautiful people of Nagasaki in 1945. One finger pressing one button on one boat can destroy 408 centers of human population, and perhaps cause what the poets have called the Nom Shantu - nuclear winter - rendering this planet as lifeless as

*"He had responded that we could win a nuclear exchange..."*

the moon. And now while the welfare of our children has deteriorated consistently, we are moving that terrible capacity to destroy life to the sands of Arabia and the seas of the Persian Gulf, to have our way. We might ask whether President George Bush would take the risk of beginning a war there. Let me remind you, because we must remember, what he said in a very telling interview in 1980, with Robert Shearer of the LA Times. He had responded that we could win a nuclear exchange. Shearer, in apparent dismay, asked him, "how?" He said, "you have a survivability of command and control," (that's him) "survivability of industrial potential, protection," (I have to underline the word) "even," "of a percentage of your citizens." Imagine that. "And you have a capability to inflict more damage on the opposition than he can inflict on you. That's the way you have a winner." You remember Herman Kahn saying that in a nuclear war we could lose 60 to 90 million Americans and the survivors would lead happy and normal lives.

We've seen our Constitution - trashed. There is no more legal restraint manifest in the United States today on the arbitrary actions of the President of the United States... [words drowned by applause]. And there isn't any on any military dictator that ever lived. All he has to do is do it - nuke 'em. And who will say a thing? We the People delegated the powers over war and peace, when we created this particular experiment in government, to

the elected branch, the first branch, the Congress. When this terribly dangerous crisis erupted on August 2nd, the Congress was out-to-lunch, and they never took the out-to-lunch sign down, they never [came] back, they never said a mumbling word... [words drowned by applause]

It's been 37 years since Justice Robert H. Jackson, in the Youngstown Steel case said that "We the People delegated the powers of war and peace to Congress, and we have let those powers slip through our fingers." And now we've completely dropped [them]. The courts offer absolutely no protection. They will not entertain any case that investigates anything of importance, like the question of legality of a war. When lawyers dared to [point out] the people killed while sleeping in their beds in a surprise air-raid at 2:30 in the morning on the cities of Tripoli and Bengasi, and a collateral effort to assassinate the leader of a foreign nation, the courts sanctioned the lawyers for their arrogance in daring to question the legality of the power of the President of the United States. We watched the war in Vietnam, where we used Agent Orange, where we carpet-bombed people sleeping in their towns and villages, mercilessly, where we employed technology against life, where their body count was a source of joy to us, failing to see that their children each were as precious as any of ours. When people attempted to stand on the dikes to resist the American bombers which would starve the people of Vietnam to death, we called them "traitors," and threatened them with prosecution.

The United States is the scofflaw of the international community. When the [United Nations] Security Council resolved to make any purchase of chrome from racist Rhodesia illegal, the United States preferred chrome to international law - and bought it. When Nicaragua went to the International Court of Justice, and demanded justice for our criminal acts against its people in mining its harbors and strafing its towns, we rejected the jurisdiction of the court. We invaded Grenada and gave seven thousand medals, when we had a military - full time, uniformed -service 25 times greater than the population of Grenada - every man, woman, and child - and a nuclear warhead for every three people that lived there. We invaded Panama, we killed thousands - and lied about it, just as we lied about what happened at Attica [prison]. Originally, we have to remember, that we said it was the inmates that killed those nine

corrections workers. We contended they had been castrated and gutted, but then they found bullet holes in them - each of the nine - and no inmate had a gun.

All of our institutions are failing to resist the American war machine. The President intends to use force, the Congress will not stop him, the courts will not stop him, the press urges him on... A newspaper like the Times to this date has paled the yellow journalism of William Randolph Hearst... [words drowned by applause]. And recall the slaughter of hundreds of thousands of Philippine people, which we should never forget. On the island of Sumara the order was to murder every man. When a colonel asked a general "above what age?" he said "ten," and it happened. And we did it because the President of the United States McKinley said it was our duty to "uplift, educate, civilize, and Christianize" those poor people. God help us.

We know perfectly well that this expedition in Arabia is a classical form of colonialism as defined in the dictionary. There's only one reason we're there and we know it - oil. If the oil wasn't there we wouldn't be there. We would sit back with Henry Kissinger and say "I hope they kill each other!" But we intend to have our way with that oil if it asphyxiates every last one of us, and it will if we continue on this course. So let's take to the streets, Americans. Let's show the President of the United States that the people will demand that we withdraw all of our troops immediately. We have to work fast because he can work fast. We have to build quickly for a massive demonstration on October 20th. We cannot fail. A principle of America depends on it.

#### Excerpt From David Cline's Speech:

Gavrielle [Gemma] mentioned that the media isn't here, but the media is not here because you're not here, because no one's against the task force to the Middle East. So that's why they're not here because they've convinced us through papers and through TV -

or they're trying to convince us - that everyone's excited about this war. Everyone thinks that it's a just cause. Everyone's excited about sending their son off to die. I know a lot of people read the article in the New York Times last Saturday, where it did mention that there were opponents: "Opponents to US Move Have Poverty in Common." The article says quite simply [that] it's a class thing. "To some degree a division along class lines also means a division along racial lines." Well isn't that interesting. The people that are going to fight in a war, are against it... because we don't see a reason for it. I'll tell you the truth though, I'm not so sad about not seeing the media here

### *"Everyone's excited about sending their son off to die..."*

because I stopped watching them on August 2nd when they started putting on all the lies and I became so disgusted... I watched the politicians [dressed in] the newest battle fatigues, and they're so excited that they can't stop themselves. So when you talk about a free press - we don't have a free press. We have freedom of the press, but no free press.

You know, I wouldn't be upset if it weren't for the fact that the bottom line is lies. We look at the President, and he gets on TV and talks about a "new international order." I don't know, I'm not a big history student, I didn't take political affairs 101, I learned my lesson in a Vietnam rice paddy, 11-Bravo-20, class of 1967. But to me it looks like the same old thing. To me it looks like a big country trying to tell a little third world country how to run their affairs. To me it looks like the last ten years, we've been going into little third world countries. We have Iran, we have Grenada, we have Panama, we have Libya, we have Cambodia, we have Nicaragua, we have El

Salvador, we have the Philippines, you know, I'm starting to run out of fingers... but I think you get the idea. I'll tell you this: Martin Luther King talked way back in 1967 about this issue. Martin Luther King said, "If we want to get on the right side of the world revolution, we better begin to deal with these issues of poverty, and justice, and racism, and militarism." I don't know about you, but I don't think we're on the right side of the world revolution, and when they talk about a "new international order," they just missed the whole point of his address.

I'm speaking tonight - and I hope I'm speaking on behalf of all the veterans here, and a large percentage of Vietnam and other veterans and their families in this country. You know when we start looking at it more in this country, we come to realize that at least one quarter of all Americans have been touched directly - through themselves or a loved one - by war. To one quarter of Americans the Vietnam war was not a TV war, it was turning on the TV and having their hearts in their laps waiting to see if their son was dead. And what we're here today saying is that in a war, after all the politics is done, after all the speeches are made, after all the parades are over, people end up getting killed. And I'm saying here from first hand experience, we do not believe what's happening in the Persian Gulf is worth the life of one American or Persian... [words drowned by applause] Other veterans groups will support the President. You're going to see some groups that feel compelled to support the President, to support the government, and they put out that they are supporting our soldiers. I want to read to you from one of the objectives of Vietnam Veterans Against the War that was written in 1970, about opposition to war: "Objective 4. To show that opposition to the war does not stem from cowardice or disloyalty. The best way to keep faith with our fighting men is to bring them back alive." We support our soldiers against all who would put their lives in danger. □

## LETTERS

continued from page 2

hundred or thousand students, a dramatically different picture would have emerged. The truth is that Stony Brook's violent crime rate of 0.8 per thousand students in 1989 was one-quarter of that reported by Boston College and two-thirds of Southwest Texas State's. Among the other twenty-one schools for which you had violent crime statistics, Stony Brook's rate was lower than those of Towson State, Colorado State, New Mexico State, Eastern Kentucky, and Central State University (wherever that may be). Our violent crime rate was the same as that reported by Clemson University, Pasadena Community College, George Mason University, and Washington State; not exactly hotbeds of crimes compared to urban campuses across the country. It's true that our rate was slightly higher than those of Santa Rosa Junior College

and Cal Poly at San Luis Obispo. Stony Brook's reported property crime rate of 5.1 per hundred students compares favorably with the University of California's rates of 7.2 per hundred at San Diego, 6.4 Davis, and 5.4 at Irvine.

Currently there are more than 220 public universities in the United States with enrollments of ten to twenty thousand students. Your arbitrary decision to assign equal values to crimes against property and people had the effect of excluding from your pool of twenty-four all but ten campuses (including Virginia Commonwealth and Northern Arizona State Universities). Your readers deserve better. While the editorial focus on personal safety is to be commended, the misleading of students who as result will live more fearfully is not.

William A. Stockbrine  
University Registrar

#### To the Editor:

Thank you for Walter Schneider's article/review of the Suffolk Meadows Racetrack car show entitled Grand Tour Illusions. While many who attend such shows are fans of the "hotrod," there are others, myself included, who appreciate older American cars known as classics, antiques, or special interest cars. These automobiles bring back the memory of times when gasoline was cheap and cars were built to last. Fenders and bodies were made from heavy gauge steel and plastic was rarely used. Mr. Schneider's "baptism" by speed in a 1974 Matador X reminds me of my first ride in an all

original 1938 Chevrolet Master Deluxe at the age of 16 (no, it was not 1938, it was 1971). For most of us we are satiated by going to shows like the ones at Suffolk Meadows and the Nassau Coliseum. For some of us, however, we must have a hands-on approach to old cars. This "drove" me to obtain a 1938 Studebaker three years ago, and to be shopping now for a '60's car to use as a daily driver. As I read the article I began to wonder if there is others like me at Stony Brook, who appreciate the older automobile as a bit of nostalgia and a way to preserve a piece of history? □

-Joseph S. Topek  
Jewish Chaplain  
University  
Interfaith Center

# Redwood Summer

By Emily Schwartz

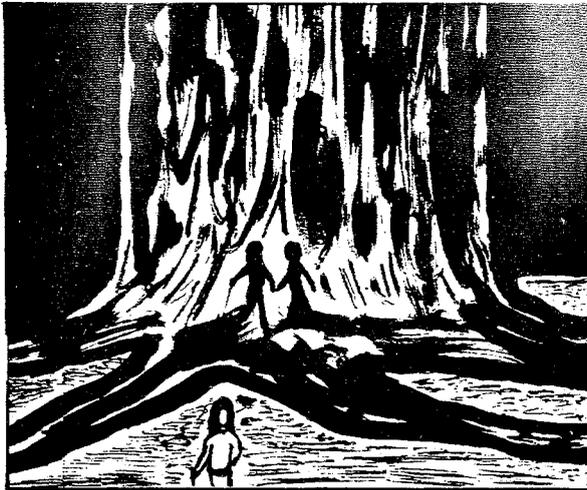
At heights of three hundred fifty feet and greater, the old growth Redwoods of the west coast of the United States stand taller than the Eiffel Tower. These trees, that are between one and four thousand years old have an awe inspiring presence. Standing at the base of a tree, which could be the width of a small house, an individual certainly feels the timeless beauty of the largest species this planet has ever seen. The old growth forests are full of life and history, both of which are being destroyed rapidly.

On September 1st through 4th of this year a rally was hosted by Earth First! and other environmental groups in Humboldt County, California, as part of their Redwood Summer campaign. Bands played, information tables were set up, and people worked together in various workshops on alternative jobs, fuels, resources and solutions in general. Very unique to this event was the invitation of local advocates from both sides of the logging issue.

Despite Earth First!'s predominant image as a radical environmental group (as noted by the media), Earth First! is a strong advocate of non-violence. Three loggers local to Humboldt County were invited to speak their rage as well as peace. They expressed their fear of being bombed or having logs rolled out in front of their trucks while driving (which would cause them to lose control). They relayed fear of losing jobs and even deep hatred for the environmentalists. This is all part of Earth First!'s strategy of letting the opposition vent their feelings and be heard so they will be willing to listen to the other side.

This locally focused event was intended to raise money for political action within Humboldt County. By the end of the evening on

September 1st, it was clear that the source of the problem was miscommunication and not logging or protecting the land. Logging companies feed their workers ideas that are not always true. One concept which received great applause was that the loggers were not in opposition with environmentalists. Environmentalists and loggers have a great deal in common as both are living locally in Humboldt, however there are other people who have it in their interest not to let these people see how much they have in common.



As loggers see it this is their livelihood. Logging is their job and an important one in high demand. They do not just cut trees, they actually plant more trees than they cut and practice various techniques of "forestry management."

Environmental research however has proven many of these techniques ineffective. The ecological web that must be maintained in order for a redwood forest to thrive can not be sustained when clear cutting and slash burning occur. Dead lumber is just as vital

an issue as the tree themselves. Aside from adding nutrients back to the earth, dead logs protect the forest floor from over-exposure to the elements as well and provide homes for many animals. One such animal in particular is the Mole; a rodent which lives in hollowed-out logs, eats from the dead trees, and excretes the seed of new trees. When land has been cleared not only are homes taken away from these animals and others including the endangered spotted owl, the ground is over-exposed to the sun and it becomes dry dirt. Heavy rains carry away top layers of soil removing minerals and deposit large amounts of silt in nearby river beds thus destroying the nesting salmon eggs.

This is a basic overview of the situation taking place. The fact of the matter is that there is a great deal in danger. Not only is it time to stop living an over consumptuous lifestyle which encompasses raping the earth, it is time to focus on very plausible, cheaper solutions. The entire sound system of this Redwood Summer rally was powered by solar panels and storage systems that worked phenomenally well. These workshops demonstrated alternative solutions for paper, oil, particle board, and even fabrics, from annual plants that produce four times the normal amount of celluloid fiber per acre than trees and doesn't destroy something thousands of years old to be used for such a short time.

The greatest progress may have been the removal of barriers between people. After Redwood Summer is gone these groups in Humboldt County will be talking with each other; not through the media, not through the government, and not through big companies.

□

## FOOTNOTES

### They Shoot Horses, Don't They?

The Department of Theater Arts presents Peter Shaffer's *Equus*. It's about a boy who blinds a few horses, and his therapist romanticizes the reason for it. Maybe it's too deep for you youngsters. But then again, if you wonder why it wasn't done to humans instead, you've better check this out. A few insights into a troubled mind can prove effectively healing for all of us. Performance will be held from October 11-21 at 8:00 PM and 2:00 PM matinee Sundays at Theater II in the Staller Center. Call 632-7300 for more info.

### Homophobia

Are you afraid to even look at a work of art created from the hands of a gay, lesbian or bisexual? Do you think that their influence or their presence will somehow trigger a harmful reaction to your health, and image? Why? Be honest and consider the individuality and feelings of others who are at odds with your own point of view. At the Union Art Gallery, on the second floor, an art exhibition will take place in celebration of Gay, Lesbian and Bisexual Pride. Time: October 5-12, Monday to Friday, noon-5:00 PM. Call 2-6822.

### Have Faith Will Travel

Day of Recollection for Undergraduate

students will be happening on Saturday, October 13. This is sponsored by the Catholic Campus Ministry Located in the Interfaith Center of the Humanities Building. I want to tell you all that this may be extremely important for you people who came out of the Dalai Lama lecture confused. In other words, get more confused. . .who is the one for us to follow? Where is the "lovelight?"

### A Family Visit

My grandmother will be coming to the Stony Brook campus on October 4, at 4:30 PM to the Union cafeteria. A discussion on the various difficulties surrounding senior citizens to function properly in a youthful culture will result after a brief lunch and an indoor rainedance. She's got spirit. And remember, treat her nicely!

### Run For Your Life!

You better run for your life if you can little girl. Catch you with another man, that's the end, little girl...Woman's Cross Country, Saturday, October 13 - PAC Championships, 10:30 AM.

### Tips For Planet Earth

Q....Are there other things I can do with the car itself to improve gas mileage and save energy?

A....Car Pool - If you and other commuters added just one person to your morning drive to work, the nationwide savings would amount to more than 33 million gallons of gasoline each day - enough to drive all the way around the world 34,000 times... - Diane MacEachern

### Read Them A Poem

Poets! Wake from your creative meditations. Someone wants to hear your work. The point in time of Wednesday, October 3rd, and the location of the Emma S. Clarke Library in Setauket, is where and when, oppositely respectively, an OPEN MICROPHONE POETRY READING will be occurring. Monologues, ballads, poetry, of course, and anything else you can think of is what is what is in demand. Feel free to bring guitars, drums, banjos, art farms-whatever may add to the meaning of your pieces. And as an added incentive, some members of the MIGHTY UNDERDOGS just may stop by. The reading will be hosted by Billy Capozzi. They keep the library, for those who do not know, on 120 Main Street. According to Mr. Capozzi, if you turn left at the next light after the Finast grocery store, you should have no trouble finding it. So rise and conquer, artists - show the masses your passion. □

# Ain't No Hype Nowhere...

By Rudy Babel

Slogans. Students admitted to a university with the intelligence to write slogan-riddled viewpoints for campus publications.

Slogans have no value except to arouse emotions and alter beliefs mindlessly, whatever political bent. Walking around, the environment, people, sunshine or a cloudy day all inspire a complex mixture of emotions - I don't need to be riled up or ridiculed by faceless impersonal diatribes in newsprint. I am in school to learn "truth" - or at least some useful facts or skills, not to take sides in distant and metaphysical political issues.

The Persian Gulf build-up is one. I am in too much shock to absorb the details of what happened let alone take a hard stand like "pro" and "con"(no in-betweens). I still have too many questions, distracting me from questions I have on other issues...

No hard facts, just slogans in another debate to distract us from ourselves and everyone and everything around. I'd finish off a bottle of whiskey or snort dope if I wanted distraction, and at least I'd be doing it to myself. I don't need someone telling me what the real world is like and what I should think or do. The gears in my old typewriter or the Dalai Lama know about as much of what goes on as anybody else. Reality is a pretty subjective thing. People lie and believe their lies, and another lie is a threat to the secure little womb of truth one hides in.

Lies. Truth. Illusion. I saw the picture of the U.S. Embassy in Kuwait "surrounded" by Iraqi troops on TV. Only the shot was of a building and some trees, apparently in a desert. It could be a warehouse in Montana for all I know. Orwellian shades of grey...

From a few self-proclaimed conservative: *I will die for your freedom.* Well then, just die. I'd be honored for a few minutes before I forget about you altogether. Somehow I'm sure I could make a better contribution to the well-being of humanity (one of those ideals that we're in school for) by staying alive instead of sacrificing myself. If I thought differently I'd

have found a few disciples to spread the word and nailed myself to a cross years ago. Some people already have, and quite a few more will probably continue to as the multi-media industrial death culture carves its mark in our heads before the apocalyptic steamroller comes along. Only those with the hippest slogans and creepiest dogma (read: authority) will be remembered.

I don't really care much for Armageddon. If it comes, it comes. What happens happens and I do my best to get by and make this a better world for myself and those around me (and have a good time when I can too). People get by. They always do. Culture is dynamic and fleeting, lifestyle a meaningless label on your FBI file. People hustle, scam, fuck, help each other and do what is necessary to go on with it. And if they don't, there's always cockroaches. Obsession with destruction is a destructive thing. We fear fear most, admitting we're afraid, and always want other people to fear for us. Nobody knows what's really going on, but we get by...

Problems. We're all afraid of looking deep within ourselves, ever new levels (if you think you're not, keep looking). To weed out each hypocrisy. Some things are eternal, like knowing what's bullshit and what's not if we can forget trivialities. It's a matter of getting there, and it takes a lifetime, if not several. Rationalization is a major problem. It pretends to be truth, but college level vocabulary or the logical extension of politically-correct morality doesn't make a slogan any more truthful.

The truth is there, it's always eternal but it changes all the time. I don't mean any New Age double-think. I make sense if you think about it. Think about it now, think about it until you're 103. I make sense and it's confusing. All and none of the above. Paradox. truth doesn't get you anywhere but it'll get you by day to day. Nonsense, this is drunken babble and shame on you if you thought I knew anything about what you just read.

The underdog. The Left Wing. Left

handedness striving to fit the vague and vogue label of liberation, a new vanguard every day telling us just *what it is*. But extremes can be dangerous, left or right if the path gets narrow. It's no line, just a sphere with bumpy dogmatic discontinuities. People state opinions without facts: like what we should know or should have been taught, as if we were lied to in some despicable cosmic conspiracy to keep us ignorant (when in reality we never got off our asses to find out).

If you think you got a handle on something, by all means share the wealth. But give me a clue 'cause you're sayin' I don't know a thing. Off the self-righteous hobby horse or self-elected representative of the "silent majority" throne and let us KNOW - useful facts, information, some sources we could look up, something tangible for a sentient being, not a dance step for a marionette...

History is one example - sexual history (whatever the orientation), black history, women's herstory, etc. categories they never taught us, as if they cared to carve out another pigeonhole. Stop telling me what authority should tell me, as if authority should d anything...

The information is here. Even mind-blowing stuff is right there, in front of you, but you need to look for it, and not be colored by your biases. If you look for something, eventually you'll find the most convincing evidence it's there, whether it really exists or not.

The 1950's. There was a nuclear war. The Soviets bombed the shit out of the American Southwest, but the U.S. government lied and said it was "above ground testing" so nobody'd get panicky...No, I made that up. But if you wanted to, you could prove it. Distance through space and time will make things dim and metaphysical.

Funny things like seeing Rastafarian images of the Last Supper where the diners are all dark-skinned with dreads, like it was some radical idea...until a roommate showed me a book of Medieval religious paintings. Or did the paint just faded and got all blurry or something...No such a new idea, but nobody went out of their way to show and I never did the same for myself. Discoveries like that are by accident.

But if it's something I can really get off on, I'll spend hours in local libraries researching the most bizarre subjects. I've probably learned more that way than over twenty years at school (Stony Brook itself is a bizarre subject. Don't believe what anybody tells you about it, but back issues of the *Press and Statesman* are on microfilm in the library - Hints for budding activists and deactivists who haven't been there for five years...).

The world is a strange place. People, places, ordinary objects are absurd and wonderful. Knowledge is sleeping, hidden in the dark corners of reality, right under a hard to find streetlamp. If you want to know anything, you have to play archaeologist and dig deep to the core, and whatever you find there's always more questions and more worlds to dig up.

Oh yeah, slogans...get it?

## Uniti

continued from page 4

semester the administration distributed a large quantity of small white pins to students. These pins stated that a University is a combination of **Unity** and **Diversity**. This seems like a good attitude for the administration to have as long as they back up their words with actions. The attitude at **Uniti** and among much of the students here at Stony Brook is that this administration should follow their own advice and show support for programs that promote **Unity** and **Diversity** (like **Uniti**, and the AFS program that should be a department.) For if there is only lip service given to these students' needs then the administration may as well give out beer can tabs to the students, because the small white pins will only be useless pieces of tin.

Drivers wanted P/T F/T  
Earn up to \$10.00 an hour.  
Must know campus & Stony Brook area & own a car.  
Must be able to work up to 2 AM.  
Station Pizza  
751-5549

Coppertone:  
Energetic person to be a representative for Coppertone Spring-break trips to Cancun, Daytona, Nassau and Jamaica. Best programs available ANYWHERE. Great incentives and free trips possible. Call for more information - 1-800-222-4432 and ask for Brenna or Bruce.

Services:  
Study Abroad In Australia.  
Information on semester, summer, J-term, Graduate, and Internship programs. All run for under \$6000.  
Call Curtin University at 1-800-878-3696.

continued from page 5

when it was needed. "Essentially, every human being is the same," he stated. "Human nature, is basically, I believe, gentle...non-violent..., therefore I am always trying to practice that nature, that quality,...it gives us hope, it gives us strength." He later went on to say, "I believe it is possible for us to come together for the betterment of humanity."

Much of the speech revolved around the topic of Tibet. He spoke of the geography and history of his country, influences that shaped the Tibetan culture, "Tibetan culture is much influenced by Buddhism...the Eastern neighbor, China, had a constant influence there." He also felt Tibet to be an unusually gentle country, "Basically, Tibetan society, it seems, is quite compassionate...quite jovial." Later on the topic he went on to say, "geographically, racially, linguistically, historically, Tibet is a different culture with different people." In other words, Tibet is an independent nation. This was in relation to Tibet's situation with China. He spoke of some of the history of what happened, his 1959 exile, his negotiations with the Chinese. "In the initial stage the Chinese told me, 'no such thing as a Tibetan problem!' Then I told them, 'this is not the case! The issue is six million Tibetan people, this is the case, this is the issue!'" He went on to state that after his exile there was no communication between himself and the Chinese for twenty years. On the basis of information received, the Tibetan freedom fighters capitulated that 1.2 million Tibetans indeed died as a result of Chinese occupation; more than 200,000 died due to starvation.

The office of Tibet states that "thousands of religious and political prisoners are being held in prisons and forced labor camps in which the use of torture is common. Tibetan women are subject to mandatory sterilization and forced abortions." This office also says that "From September 1987 to March 1989 more than 20 major demonstrations against Chinese rule were held within Tibet, resulting in many deaths."

This is what the Dalai Lama had to say, "If my people are happy, I will withdraw accordingly. But I received messages...I would say the majority, eighty percent, of Tibetan people are against Chinese occupation." He also stated in reference to the matter of whether or not Tibet is a part of China, "We are separate countries. This is not the Dalai Lama's creation but history's creation."

However he is optimistic. "I feel in the next five or ten years things will change...we need world support... please help us...it is most crucial...Tibet will become insignificant if nothing is done in the next fifteen years...I would like to see Tibet free from any weapon...generally speaking, Tibet is quite a peaceful nation."

This inspiring speech given by the Fourteenth Dalai Lama was accompanied by at least five standing ovations. Whether or not the mysticism that shrouds this intriguing figure is myth or not, his love of his people and fight for freedom is definitely heartfelt and true. His Buddhist philosophy of non-violence and peace is an endearing one, and it is sure that at present we have on earth a legend in the making. □

## → WUSB ←

TOP 35

1. Lunachicks
2. Alice In Chains
3. Silverfish
4. Boredoms
5. Primus
6. Jane's Addiction
7. Die Kreuzen
8. Skin Yard
9. Dwarves
10. Pump Up The Volume
11. Frequency
12. Thee Hypnotics
13. Anthrax
14. Heretics
15. Chainsaw Kittens
16. Charlatans
17. Pixies
18. Chumbawamba
19. Dread Zeppelin
20. Cocteau Twins
21. Lemonheads
22. Mother Love Bone
23. Bob Mould
24. A Split Second
25. Soup Dragons
26. Soul Asylum
27. Mark Ribot
28. Inspiral Carpets
29. Neville Bros.
30. Just Say DAH
31. Dee-Lite
32. Uncle Tupelo
33. Devo
34. Living Colour
35. Ultra Vivid Scene

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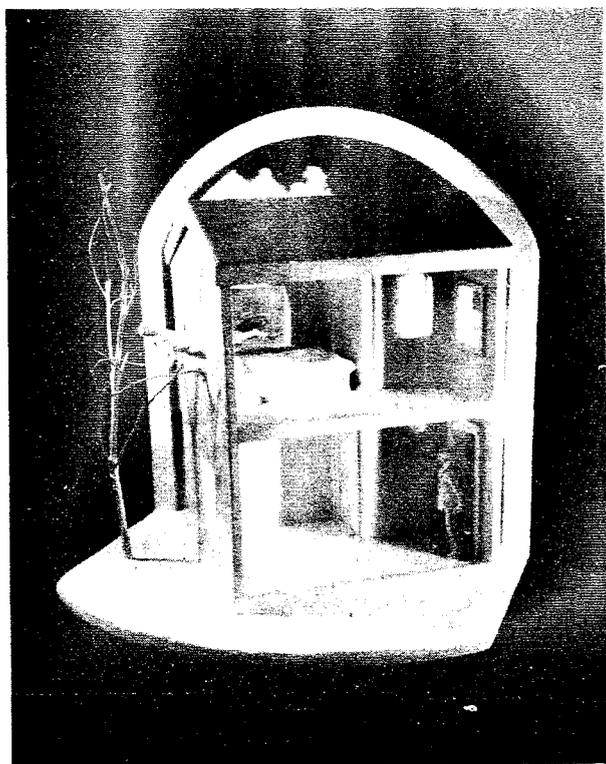
8 p.m. Central Hall, Room 042.



# Big And Small

By Rick Teng

Walk into the Staller Center. Escape from the outdoor atmosphere and enter into a relatively clean, functional and man-made environment. As you float through the door of the art gallery you are now in a vast open space with minimal seating. The carpet gives silence to your wandering. You sense an echo but there is no sound. And you feel small.



Judith Huf, Flight 1987

Starting from your left a series of huge paintings hang on the wall like windows hurling you into another world, a world created by Robert Jessup. The colors are extraordinary. They are so rich you can taste them. The glowing intensity of mixed primary colors mediates between luxuriance and "colorful ugliness" due to the way the paints are mounted onto the canvas. As you

walk up to the paintings, *The Limb* for example, you will notice that massive amounts of paints are intermixed with sands or elements of such texture. The brushworks are highly similar to many early Expressionist painters who'd used short but thick strokes creating a patchy and chalky feel to the work. Picasso's and Cezanne's works are among many that can relate to this style.

The colors and style of painting are equally same in all of Jessup's paintings here. The imageries are not really that much different. The psychological impact of Surrealism is apparent. Dali's influence immediately comes into mind. What is unusual is that the subconscious never fails to bring out images so recognizable to our feelings towards and notions of material and natural objects we have conjured up in our dreams that were taken from "reality." Things such as trees, rocks, vague faces and objects perhaps of sentimental values are here again expressed in deformed manner.

Let's re-examine *The Limb*. The arm of a tree replaces a human arm, perhaps signifying *The Limb*. It is holding several objects that seems to be taken from an attic. Old antiques that transport one into a memory stage are placed side by side. At the end of the arm, a mummy's head rests carefully if not glued onto the arm. A few objects float in the dimensionless background. Try to figure this out. This may be a waste of time. The images Jessup is presenting us are not here to create meanings, only moods. It is spooky for definite.

Go to the back wall of the gallery. Stare at the works for a few hours (only serious). Ora Lerman will be taking you into another journey.

You somehow feel very small because the paintings resemble giant postcards. You look a little closer and suddenly remember the works of Rousseau and Magritte. The images are clear and playful, like hand-colored

wooden toys. Take *The Tree Goddess Returns to New York*. The Tree Goddess looks like a totem pole statue from the Aztec region of the Southwest. At the bottom center of the painting is a camel remotely attached to everything around it. This camel mediates between the world of the Tree Goddess and the metropolitan city life, symbolized by the traffic light. A journey into different realms, you would guess, is significant here. A transition from the ancient to the modern is expressed by way of travelling rather than time itself. The travelling is by ancient method, something very pertinent to the idea of the Tree Goddess sustaining its own spiritual entity and way of life. For this reason, everything in this painting is in the present. It is to show that different and ancient cultures still exist in the modern world.

However, the title is confusing and puzzling. It states a return to New York. What does this mean? That ancient culture can coexist with present culture? Does the snake that coils around the Tree Goddess and the traffic light corresponds to this return and coexistence?

The colors Lerman uses are again very rich and bright. The smoothness and clarity of the details and lines by fine brushworks offer a polished-wood sensation (i.e., *As the Sun Sets in Sidilkov, Eggs Become Golden Suns*, 1986).

Lerman's paintings seem more like they were painted on wood instead of on canvas. The brushwork is very flat, unlike Jessup's heavily expressionistically bumpy and tumorous mountings. Lerman's draftmanship is very careful and precise, while Jessup comes across as explosive, but methodical. However, the colors used are equally intense and vivid in both of the artists' works. Jessup's volcanical brightness and Lerman's sharp brightness.

☞ continued on page 5

## BOOKS

The Melville Library receives 25,000 new books each year. The following is a sampler of the newest acquisitions which may be of general interest.

**Fraternity Gang Rape - Sex, Brotherhood and Privilege on Campus.** Peggy Reeves Sanday. Hot analysis of a not so hot crime.

**How I Made a Hundred Movies in Hollywood and Never Lost a Dime.** Roger Corman with Jim Jerome. A must for all Joe Bob Briggs wanna be's this is the no holds barred account of such films as *The Wild Angels*, *Gaas!*, *Slumber Party Massacre* and *Piranha*.

**Bones.** Chenjerai Hove. First published in Zimbabwe, this recipient of the 1989 Noma award is dedicated: "For the women whose children did not return, Sons and daughters, those who gave their bones to the making of a new conscience, a conscience of bones, blood and footsteps dreaming of coming home someday in vain." □

**Tube of Plenty.** Erik Bernouw. The development and impact of latest dramatic phases of communications; this new edition is expanded to explore the decline of the three major networks and the expansion of pay T.V.



**Juke Joints.** Birney Ives. Photographs of present day joints in Mississippi.

**City Slickers.** William E. Geist. A collection of his New York Times portrayals from Buford Bavis the hotdog vendor to Ralph Lauren

## VIDEOS

The Audio-Visual department of the Main Library maintains a collection of nearly 1400 videos which students may borrow for three days. Including documentaries, educational films, as well as feature films, the collection has something to suit every taste. The AV department is located near the computer room and is open from 9:30 am - 3:30 pm, weekdays.

**Cover Up Behind the Iran Contra Affair.** Picks up where the hearings left off.

**Salaam Bombay!** Mira Nair. 10 year old boy alone in the streets of Bombay. Winner 1988 Camera D'or.

**Brink of Life.** Ingmar Bergman. Two women in a maternity ward. 1957 winner, Cannes.

**House of Games.** David Mamet. First class psychological thriller

**Mishima: A life in four chapters.** Paul Schrader. The life of Japanese author. □

## New Live Dead



By Eric Penzer

### Grateful Dead / Without A Net

After 25 years, the Grateful Dead can finally say that they have mastered the art of making a live record. After all, they've had plenty of practice; since 1969, the Dead have released a total of eight live sets, almost all of them more than one record long. The latest Arista release, **Without A Net**, celebrates 25 years of, what some called, the greatest rock band ever (certainly the most unusual rock band ever!). The two compact disc/three record set is the finest compilation that the band has put their name on since 1969's **Live Dead**.

While some of band's past live albums were organized to sound almost like studio albums, **Without A Net's** two discs are divided into

"sets." These sets read much like the set-lists that make up a Grateful Dead concert. Set one includes 7 songs and sounds as if it could have been taken straight from a soundboard tape of a recent Dead show. Highlights include *Walkin' Blues* (which has never before been on a Grateful Dead album), *Althea*, and Jerry Garcia's brilliant *Bird Song*. The first set closes with Bob Weir's *Let It Grow* (a standard Dead first set closer).

It is important to note that if you are a person who likes to hear music played without any flaws, the Grateful Dead is not the band for you. The songs on **Without A Net**, at some points, reveal the blemishes that make every Grateful Dead concert unique. Producers John Cutler and Phil Lesh have, apparently, not tried to cover up these imperfections. Garcia's voice has become a bit rougher since the last live Dead release, 1981's **Dead Set**. In addition, the improvisational technique that the Dead have always used in concert might leave today's listeners a bit bored when the solos takes off in the many different directions like they always do. However, if this style of music is appealing to you, set two of **Without A Net** will bring you into a state of ecstasy.

The second set opens with a standard Dead set opener *China Cat Sunflower* which, traditionally, leads directly into *I Know You Rider*. Although these songs were released, in definitive versions, on the 1972 live set, **Europe '72**, they get things moving nicely. *Looks Like Rain* is musically excellent, but I find it disappointing that the band didn't select a version where Weir's vocals were a little stronger.

The treat of the package is *Eyes Of The World*. Although this song made its live debut in early 1973, it has never found its way onto a live Dead album until now. This version, recorded at Long Island's Nassau Coliseum last March, features saxophonist Branford Marsalis soloing right along with Garcia. The blend between the two musicians is successful, and the song is delivered with the strength and conviction remnant of versions of *Eyes* from the early 70's.

After an uninspiring *Victim Or The Crime*, Garcia leads the band through *Help On The Way* > *Slipknot!* which flows into the

Deadhead favorite *Franklin's Tower*. Although the instrumental *Slipknot!*, which features Garcia and late keyboardist Brent Mydland playing the lead melody line in sync, is brilliant, the *Franklin's Tower* that follows leaves me a little empty inside. **Dead Set** contains a much better live version of the song. The set closes with Brent Mydland's inspiring rendition of *Traffic's Dear Mr. Fantasy*.

Although most of the songs presented to us on **Without A Net** have been released on prior studio albums, we can see from this set that the Grateful Dead is a live band. **Without A Net** shows how the band sounds today, after 25 years of doing what nobody else can. Arguably, they sound better than ever. □

## Cocteau Heaven



### Heaven or Las Vegas Cocteau Twins

More like Las Vegas than Heaven, this album is unmistakably Cocteau; it is also unmistakably missing something. Missing is the dulcet dichotomy of Elizabeth Fraser's chirps in soprano and warbles in alto. Missing is the rhythmic intensity that animated Cocteau's previous works. **Las Vegas** is Cocteau stuck in a watered-down mainstream groove (note the major record label). Although you could make love while listening to **Las Vegas**, it would be passionless. My advice is to sit back, relax, and spin some classic Cocteau (*Pink Opaque* or *Blue Bell Knoll*). □

-Scott Skinner

## FILM

## Future Schlock

By Joe DiStefano

In the interests of consumer advocacy and saving fellow students a few dollars, I urge you not to catch the new flick **Hardware**. This movie was a painful ordeal and should be avoided at all costs unless you are die-hard gore freak or bored to tears with chasing around the cockroaches in your room.

**Hardware** is set in a post-holocaust world where the barren rust colored desert resembles Mars. Like many of the post-holocaust worlds from better sci-fi flicks (*Road Warrior*, *Blade Runner*) the world is a barren wasteland plagued with radiation. The inhabitants of this world are left to their own designs and receive no assistance from the government. Iggy Pop plays radio announcer Angry Bog who brings the populace of this bleak world such cheery tidings as the new population



laws imposed by the government and the latest radiation counts. The protagonists of the film are mercenary types who salvage old machinery that they find in the desert, hence the film's title.

The movie's plot centers around a berserk robot which we later find out to be the very device that the government will use, if necessary to keep the population within the legal levels. The broken down android is given to the main character's girlfriend Jill, a sculptress who uses the unassembled parts to make a sculpture. Jill and her beau have no idea that the robot is in the process of repairing itself and is also a computerized voyeur. The rest of the movie consists of the robot terrorizing Jill and her boyfriend, and gutting the peeping tom who lives in the apartment across from Jill.

The film's special effects are good but they

just don't compensate for the movie's lack of plot development. Lots of groovy infra red shots taken from a robot's eye view, a la **Predator**. There's also one wild scene using spiralling fractal animation, which is supposed to show the euphoria induced by the robot's poison before the victim dies.

The ad copy for **Hardware** reads, "You can't stop progress." It seems like the film's creators can't start progress in this movie, which is just a garble of sci-fi cinema stereotypes which have been done better in dozens of other movies. The good news is that the movie probably won't spawn a sequel. Best to wait for this one to come out on video before wasting a trek to the mall, or better yet rent something better and less derivative, like **Blade Runner**. □