

The
Stony
Brook

PRESS

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“WELCOME TO AMERICA”

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TURN IT AROUND

In a recent letter to *Newsday*, (Feb. 25) University President John Marburger addressed the issue of impaired undergraduate learning due to Stony Brook's high emphasis on research conducted at the graduate level. He feels that the university's concentration in this area will not jeopardize undergraduate education, in fact, it will enhance it. This assertion coincides with his 1986/87 Final Budget request in which he states, "Stony Brook has too many undergraduates for its mission, and not enough graduate students. We would like to increase the ratio of graduates to undergraduates from the current value of 1:5 to a value of 1:3 during the next five years."

In Marburger's concluding paragraph in the letter to *Newsday*, he states, "It makes tremendous sense to invest in a campus such as Stony Brook, the only research university serving Long Island's nascent high-technology economy, New York's version of Silicon Valley."

A stance such as this may bring money into advanced graduate research and secure some jobs for engineering students, but it ignores most undergraduates and may prove detrimental to the university as a whole.

In his letter, Marburger suggests a trickle-down theory of knowledge. He claims that Stony Brook graduate students are studying at a superior research facility, and are expected not only to proceed with their work, but to teach undergraduates as well. It is this additional requirement that makes these graduate students "worth learning from." It's through this model of *academic excellence*, that will motivate the undergraduate to excel. He states, "If you want to know how to be the best in the field, then you should find out where the best people are, and go work with them."

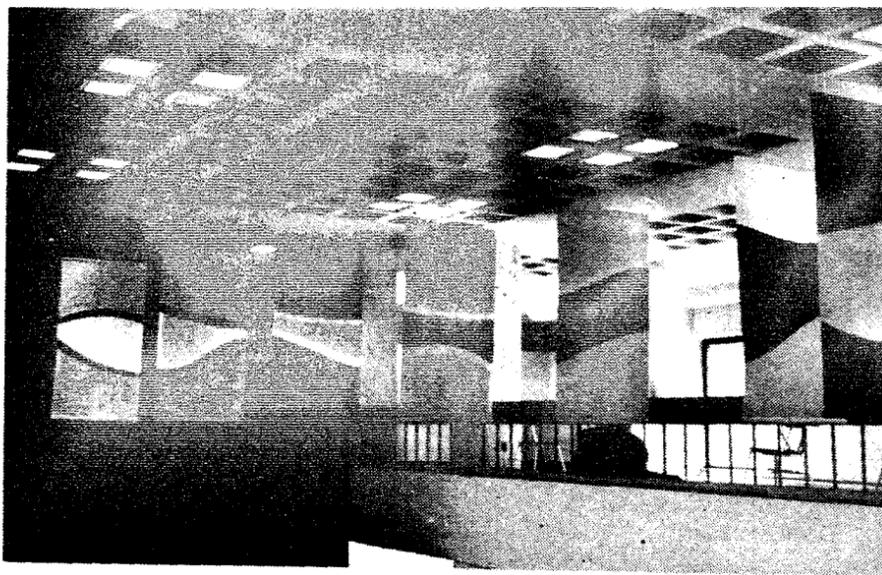
This may prove to be true in some areas in life, however, it does not come into play when receiving an undergraduate degree at Stony Brook.

The reality of the situation is that most undergraduate students main motivation stems from a feeling of accomplishment, which is closely associated with good grades. This is especially true in the hard sciences, which contain many *weed-out* courses. An undergraduate has little time to think about the personal life of their grad student teacher, but must concentrate on the material presented. Furthermore, there is absolutely no correlation between a graduate student's intense lifestyle, and their ability to teach. In fact, their ability to convey information may be impaired by a division of interests between their studies and the material they must teach. Also, a lack of experience in teaching a class, and in many cases here at Stony Brook, a language barrier, will inhibit the ability of an undergraduate to learn.

In order for Marburger's plan to increase the amount of highly qualified graduate students earning their Master's and PhD.'s, he must provide candidates with adequate incentive to attend Stony Brook. Superior working conditions are not enough. He must also consider other important aspects of graduate student life such as food and shelter. With the high cost of living on Long Island, many graduate students find it hard to make ends meet on the stipends given to them. Without an outside job it is nearly impossible for a grad student to pay rent for off-campus housing. University housing is atrocious for graduate and undergraduate students alike. Heat shuts off, no hot water and an excess of pests plague all dormitories. If steps aren't taken to improve the living conditions of his all-important graduate students, where does it leave the 5,000 undergraduates living on campus? Out in the cold. Literally.

Cover Photo By Ed Bridges

Art Box



Text and photos
by Lauren Shepherd

Remember the plastic garden hanging over your head as you sat in the Fireside Lounge? Those unattractive inconsequential plastic plants have been gone for a year now, and in their place are heavy, textured plastic banners, designed by Marcia Wiener, artist and director of the Crafts Center here at Stony Brook. The gold, brown, and white banners were constructed by Fred Cicerelli, a member of the upholstery Department (those folks who fix all the damaged furniture of campus.) The banners were

installed, according to Wiener, to "change the feeling of the Union and to add color and warmth."

If you're walking through the Non-Smoker's Lounge upstairs in the Union, take the time to observe these banners; the shapes move as you walk back and forth, giving the viewer a feeling of changing space—of emptiness being filled with color and warmth.

Marcia Wiener would like to see people produce more artwork for the Union and invites anyone who's interested to contact her or Ed Quinn, Assistant Director of Operations at the Union.

Another aspect President Marburger failed to realize it that this in fact is a university. The word university entails a wide and diverse curriculum. If one were to only listen to how President Marburger feels money should be distributed throughout this university, one would think S.U.N.Y. Stony Brook was a technical institute. There is no doubt that Stony Brook excels in the sciences, however, there are a wealth of other fields of study here that needs an equal amount of attention. At last fall's convocation, Tom Wolfe, reminded us of the importance of a well rounded liberal arts education. He stated that this was the key to success. In order to truly excel a person must know more than how to solve an equation, they must be able to understand and communicate with other people. President Marburger introduced Tom Wolfe by saying, it was a "stroke of genius," to have Wolfe speak at the convocation. It is a shame he didn't listen to him.

Balance is the key to life. It is also the key for a thriving and vital university. In order for Stony Brook to achieve this balance, President Marburger must realize there is more to this university than graduate research. He must work to improve the basics of life at Stony Brook for undergraduates and graduates, and to incorporate all fields of study offered here. By providing a solid base, Stony Brook will achieve Marburger's desired status for graduate research, along with the same status for all the other aspects of the university.



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SASU Budget Conference

by Rita Solorzano

The Student Association of the State University (SASU) held its 16th annual legislative conference in Albany last week-end following the release of Governor Cuomo's 1987-88 Executive Budget Proposal. The conference was used to inform students wanting to lobby the State Senate and Assembly of the effects of this year's budget on the SUNY system. A lobbying day was held on Monday, Feb. 22.

SASU's major budgetary concerns included the following:

Mandatory Savings

The Governor is recommending that SUNY save \$17 million (Mandatory Savings) from its total salary budget which is distributed among the campuses and programs. Mandatory Savings defines the amount saved in salary expenditures: when faculty and staff leave or are hired before the completion of the fiscal year and after it begins (meaning that only a portion of the annual salary SUNY budget for the position is received); and from the typical salary decreases that occur in staff turnovers. SUNY's request shows that it can normally save \$8 million in salaries. The \$9 million difference leaves SUNY unable to support 450 needed faculty and staff positions across the system. Last year, he proposed Mandatory Savings requirements which

would have meant 650 lost positions. However, funds were appropriated to restore the majority of these.

Increased Bonding

Governor Cuomo's recommendation in this part of the SUNY budget is SASU's biggest area of concern. The Governor is proposing a \$60 million dorm rehabilitation project to be financed by bonds. SASU believes that this rehabilitation is critical; it will only repair dorm wear and tear due to aging. As a result, students will incur lower dorm maintenance costs. However, it should not be financed by future room rent revenues for three reasons.

First, this recommendation creates a high probability of massive increases in room rent in the near future. Only room rent revenues can go to paying off the debt (debt service) created by this and other dorm related bond issuance. In addition, the self sufficiency policy passes by the state last year dictates that all dorm operation costs can only be covered by room rent revenues. Thus, in the near future, SUNY will have to generate enough room rent to pay for past debts plus that which was created by the \$60 million bonding, possible increased dorm operation costs from declining enrollment, and any other costs that may be the result of an unpredictable economy.

The combination of these elements can drive room rent to such a high that SUNY's

accessibility will be affected. The lack of state subsidy to offset high room rent cost and declining federal financial aid means that many students may be closed out of an education because they are unable to bear the burden of these increases.

Secondly, students should not have to pay for dorm wear and tear that occurred before the self sufficiency policy was implemented. The state made a commitment to finance the maintenance and repairs of the dorm up to that point and should not back out of its obligations.

Thirdly, up until now bonds were used for the construction of new buildings. Expanding bond financing to rehabilitation sets a dangerous precedent. It makes it necessary for a whole grocery list of needs to be financed by bonding; this will drive up room rent cost in the case of dormitories and tuition in the case of other areas.

Other than the budget, SASU's lobbying issues included Student Voting Rights, Student/Tenant rights and State Divestment from South Africa. Student Voting Rights involves legislation that will allow students to vote in their college communities. The push for Student/Tenant Rights is based on the belief that students living on campus should be guaranteed certain basic tenant rights now that self sufficiency has determined that students pick up the entire cost of the dormitories.

No hope. No light at the end of the tunnel. Nothing works. So it may seem to the fans of the New York Knicks. The Knicks' season this year has been a particularly disappointing one, where so much seeming promise has just been crushed under the weight of poor play, continuing injuries, and bad luck. With two months left in the season, they are hopelessly too far behind to have any chance for the playoffs.

Nothing seems to work well. After the firing of Hubie Brown, whose belligerent coaching style was not working, and his replacement with far friendlier assistant coach Bob Hill, the Knicks remained buried in the standings.

For about a month, though, beginning with a December 22 win over San Antonio, the Knicks won 7 of 8 at home, including two amazing at the buzzer wins over Chicago, on Christmas Day, and the Boston Celtics on January 19, and a 118-86 thrashing of the Central Division leaders, Atlanta, on January 6th. The starters were producing, and the team didn't fade consistently in the second halves of games, as they had for most of the first half of the season.

But then, as quickly as it had come, the luck ran out. The team dropped three straight road games in Texas (Dallas, Houston, and San Antonio) at the end of January, and haven't looked up since, winning only 3 of their last 17. In addition, the NBA trading deadline has come and gone with no changes in the Knicks lineup.

Knicks Nix

By Joe Caponi

There have been some good moments in all of this, though. Gerard Wilkins, for one, has been playing outstanding offense in the last three weeks, scoring 29 points in a win against Cleveland, and a Meadowlands-record-high 43 points in the otherwise miserable loss to the nets on Saturday night, 32 against Detroit Sunday, and 23 against Portland Tuesday. In addition, rookie Kenny Walker has been scoring in the last few games, and Patrick Ewing has played consistently since he got the starting center position for good when Hill took over.

Overall, the Knicks are dead last in the NBA in rebounds, and third from the bottom in scoring. They are also about 11 games down from Indiana, currently holding the eighth and last playoff spot in the Eastern Conference. They are 16-39 on the season, and 25 games behind Boston in the East.

It seems too much to hope for, but for the Knicks to pull out the season in any respectable manner, and for Bob Hill to keep his new job, they need to get organized and healthy, and learn how to pull out close games. Don't even bother hoping for Indiana and Cleveland to fall apart by the end of the season and give the team a playoff spot. The Knicks have talented players, but they continue to play as an untalented team. If they can't change that, start looking to the college draft and a new coach.

Womyn's Center Open House

by Lauren Shepherd

March is Women's History Month. To celebrate, the Womyn's Center held its first Open House of the year on Wednesday night in the Backroom of the Graduate Student Lounge. The Open House was a success; the Backroom was crowded with women of various race, political affiliations, sexual orientation, and age, creating what Wendy Natoli, a key organizer of the Open House, called "a rebirth" of the Womyn's Center.

In the past couple of years the Womyn's Center has had its share of problems. Lacking adequate funds from Polity (1987 budget of \$1200, a decrease of \$800 from the 1985 budget of \$2000), the Center has had a hard time surviving. Another problem is the location of the Womyn's Center, tucked away in a small room in the basement of the student Union. Since it's so far away from any student traffic, there have been several break-ins, burglaries, and acts of vandalism at the Center. Also, the location is not conducive to the recruitment

of women on campus, a problem that the Open House attempted to remedy. For years, the Womyn's Center was plagued with "an anti-men, militant lesbian stigma," according to Maxine Sherman, a member of the Center. This stigma, which Sherman said was "left over from previous years," does not represent the Womyn's Center now, and has made many women fearful of joining.

The Womyn's Center has had a hard time recruiting members, but even with the lack of resources the Center has accomplished a great deal. In the early 1980's it was in its prime, its most notable accomplishment being the Take Back the Night march in 1984, which publicized violence against women. In the recent past, the Center participated in the April 1985 rally against Apartheid, sponsored a bus to Washington for last year's Pro-Choice march, and has joined GALA for rap sessions on gender roles and sexism. The Center also worked on getting free tampons in the bathrooms on campus, but to no avail; the Adminis-

tration responded by installing "The Maid" in Women's rooms, which Wendy Natoli calls, "a sexist and disgusting machine."

The Center's most notable accomplishments are the help and the safe haven that it offers women. Literature on almost all topics pertaining to women is available in the Center, referral service is provided for women in crisis situations and the Womyn's Center space is always available for any woman who needs a comfortable place to sit and be with other women.

Wednesday night's Open House was set up in order to encourage more women to join the Center, and to show the campus community that the Womyn's Center is alive and well. Flo Williams, a senior, said, "the two Women's Studies courses I took last year really affected me. I'm here at the Open House because I want to become more involved, and I'd like to get a consciousness raising group going here." Many women at the Open House didn't know a

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Fast for Nicaraguan Aid

By Karen McMahon

To feel hunger and pain in one's belly is something that we, even as college students, need not suffer nor worry about. There are, however, tens of thousands of homeless, peasant, and poor throughout the world for whom hunger is a daily concern. To these people, scrounging for food is a desperate challenge, and a healthy meal is a rare occasion. Organizations such as Oxfam have held annual fasts to raise funds to help those in need. These fasts also serve to offer the more privileged a reason and opportunity to experience a day without food, and to empathize (in a small way) with the poor. Such is the goal of a group of students at Stony Brook.

On April 1st there will be a one-day "Fast for Nicaraguan Material Aid." This fast is designed to raise funds to aid the victims of

the Contra war in Nicaragua. The victims include over 6,500 orphans of the war, and 2.5 million paupers. The fast is also designed to raise political issues surrounding the war, such as the U.S. role in Nicaragua, information on who the "Contras" and "Sandinistas" are, and how the war began in 1979 with the overthrow of Somoza's fifty year dictatorship.

There are three parts to the "Fast for Nicaraguan Aid." There will be the one day fast, where students will fast and donate the money they would have spent on their food to the Fast. The following day, April 2nd, there will be The Fest. The Fest will be a fast-breaking cultural event that will last throughout the day, and will include good food and drink, speakers, singers, movies, slides, literature, Nicaraguan coffee, and more. The third part of the Fast is the "Marathon

Fast," for those with a strong commitment, self-discipline, and good health. Marathon Fasters will gather sponsors who will pledge to donate a specific amount per day of fasting. There is a medical advisor and a communication network will be set up to keep the fasters in contact with the Fast organizers. The Marathon Fast, beginning on March 16th will last up to, but no longer than, 10 days.

The organizers of the fast are hoping to raise "several thousand dollars." The money will go towards the construction of the Children's Nutrition Center in Esteli, in northern Nicaragua. The Center is being developed to provide health care and free meals to pregnant mothers and children 1-15 years of age. The money will be sent via HAND - Humanitarian Aid to Nicaraguan Democracy. HAND funds construction

projects to replace areas (emergency relief, health clinics, and schools) which have been destroyed by the U.S. backed Contras.

Interested students are encouraged to contact Skip or Josh at 744-8424, or to attend a planning meeting, held Tuesdays at 5:30 in the Back Room of the GSL. You can fast for a day, join the dedicated Marathon fasters, sponsor a faster, attend the Fest, or help with the organizing of the Fast. When was the last time your belly ached from the pain of hunger? Your small sacrifice can help a lot of "truly needy" people.

SAILING CLUB

We will be meeting in Union room 213 Wednesday nights at 7:30. Films of current yacht races will be shown.

Info: Richard 246-4451 &
Chris 331-3496

STUDENT POLITY ASSOCIATION

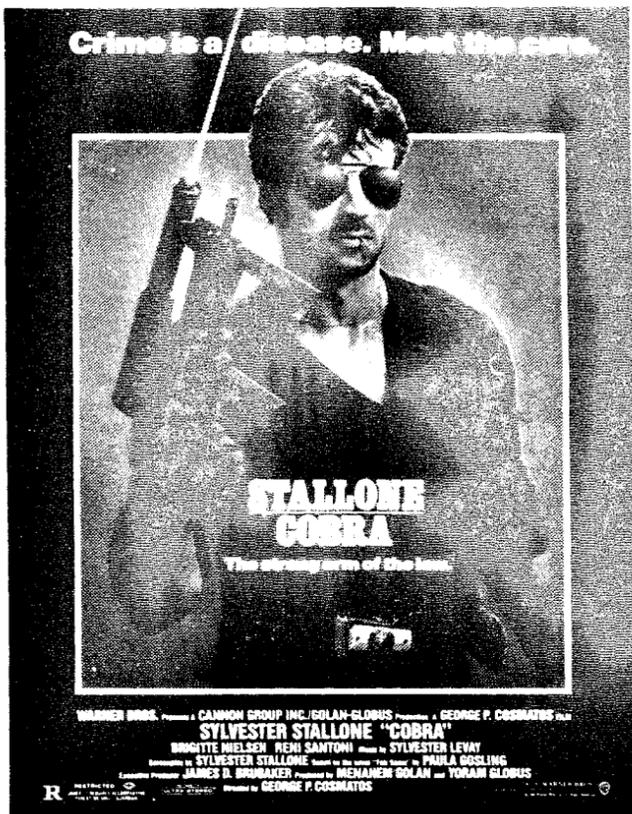
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Portraits

The Psychology of the Enemy Image

by Fred Mayer

The logic of nuclear brinkmanship requires that we must deter the "enemy" from launching a first strike nuclear attack. The assumption which underlies this doctrine is based not only on fear, but on the belief that the enemy is inhuman enough to seriously consider conducting nuclear war. Because there is so little personal contact between the U. S. and the Soviet Union, our image of Russia is based on information fed to us by the mass media. The content of what we see, hear, and read creates and maintains an image of the Russian enemy which pervades the national consciousness.

The Psychology of the Enemy Image, a January 31st conference sponsored by New York Psychologists for Social Responsibility (PSY-SR), brought together a diverse group of psychologists, educators, media analysts, and anti nuclear activists. Their aim was to examine the formation and maintenance of enemy images in both the U. S. and Russia. The conference was organized Brett Silverstein, a former professor of social psychology here at Stony Brook, along with fellow members of the PSY-SR, and held at the John Jay College of Criminal Justice in Manhattan.

The keynote address was delivered by Robert Karl Manoff, Co-director of the Center for War, Peace and the News Media at New York University. Focusing primarily on the U. S. news media, Manoff highlighted some of the techniques used to portray the Russian society as very "different" from ours. Manoff stated that these techniques "index our tacit assumptions" about the Soviets. For example, use of words such as "we," "us," "they," and "them" can subtly lead the viewer into accepting a joint perception of a common enemy. The pervasive influence of these words and the negative images which often accompany them induces the American public not only to accept but to applaud the use of terms like "evil empire" by an American president.

But aren't such hallowed bastions of objectivity as *The New York Times* and *The Washington Post* beyond this kind of paranoia? Manoff pointed out that the visual images used by these and other news papers can manipulate our interpretation of Soviet news events. For instance, on the front pages of both *The Times* and *The Post* of February 23, 1986 a Reuters photo appeared, focused on a mother and child busy shoveling snow, with the onion-shaped dome of St. Basil's in Red Square looming in the background. The *Times* caption read: "MOSCOW PREPARES FOR COMMUNIST PARTY CONGRESS: A child took snow shovel in hand in Red Square as he accompanied his mother on a sidewalk-clearing mission. A Communist Party congress begins there tomorrow, the first since Mikhail S. Gorbachev took Power."

"Images of Soviets as inhuman beasts, deriving pleasure from the suffering of innocent American protagonists."

What is the relationship between the photographic image and the news story attached to it? After all, according to Manoff, snow is shoveled in Red Square on almost any given winter day. How does snow shoveling relate to a Communist Party congress? Manoff referred to this photo as one of a "genre" which convey information having to do with the subject of accompanying news stories. The Red Square photo conveys an image of a woman and a child performing manual labor, with symbols we interpret as representing a state control towering in the background. If the photo had appeared on page ten of some obscure daily it would not have been remarkable, but indeed it was placed on page one of several major papers, all on the same day. We accept such journalistic style without a second thought. Yet consider the image of a homeless man rumaging through a trash container one block away from the White House. Would *The New York Times* place such a photo on page one accompanying a piece dealing with, for instance, a Presidential press conference?

Manoff emphasized that understanding the effects of genre photos is complicated because the images they portray can induce positive as well as negative reactions. Universal themes of common humanity, such as the mother together with child are often juxtaposed with symbols of Soviet repression. Thus, any common human condition experienced by American readers is poisoned by polemical statements about Soviet brutality. Conspicuously absent in American print journalism

are images conveying any ambivalence or acceptance on the part of Soviet citizens for their government and its policies.

Negative messages, which form the matrix of U. S. media coverage of Soviet and Soviet-American relations, have no meaning unless the market is prepared with what cognitive psychologists term a "schema" relating self to enemy. Manoff noted, however, that recent events following the inauguration of Gorbachev evidence a period of volatility for our Soviet schemas. He noted that on January 28th of this year, *The New York Times* placed a story concerning Gorbachev's speech before the Communist Party Central Committee in the upper right hand corner of the front page—the slot recognized by media analysts as the number one story of the day, while a report concerning Reagan's State of the Union address appeared, with smaller headlines, in the upper left hand corner. Perhaps Irancon has led to an unspoken disapproval of Reagan's recent performance, but Manoff hypothesized that a healthy shift away from negative depictions of Russian events may be underway.

While newspapers are designed primarily to inform, television is designed primarily to entertain. According to media analyst Tony Kaye, TV sacrifices objectivity for the sake of entertainment. He stated that the enemy images abound in the scan-lines which make up television news and documentary reporting on the U.S.S.R. Kaye, who works at the Center for War, Peace and the News Media, presented an afternoon session. His primary theme was that TV both reflects and shapes our societal beliefs about the U.S.S.R.

"... Use of words such as "we", "us", "they", and "them" can subtly lead the viewer into accepting a joint perception of a common enemy..."

Kaye's first videotaped examples came from the CBS evening news. When Dan Rather covered the American bombing of Lybia, he stated that there were "no reports of Soviet planes on the ground" in the targeted areas. Why report such a non-event without grounds to assume Soviet involvement? Kaye pointed out that this "observation" reinforced, in the context of a dramatic military operation, the presumption that the Soviets were part of an enemy camp. Other examples of supposedly objective reporting included: Rather referring to the break of Salt II arms control ceilings by the U.S. as a way of "prodding" the Soviets into action on arms control, and the fact that almost invariably the words "PR," "propoganda," or "so-called" occur within 10 words of any reference to Soviet arms control proposals.

Central to the persuasiveness of TV is the compelling nature of visual images. The now famous "daisy girl" campaign spot, which played a role in the election of Lyndon Johnson in 1964, achieved its powerful effect by pairing a powerful image of innocent life (a child pulling a petal from a daisy) with a powerful image of destruction and death (a mushroom cloud). The words which accompanied these pictures served only to identify Johnson's opposing candidate (Goldwater) who was implied to be the potential cause of the event which was being depicted visually. The pairing of words and pictures on TV communicates powerful messages which are not explicitly stated.

Kaye observed that in TV news and documentary reporting on the Soviet Union, the relationship between the content of the voice track and the concurrent sequence of video images is sometimes quite arbitrary. He used video taped segments from the CBS program *Behind Party Lines* and the ABC program *Inside the Other Side*, to illustrate this point. For instance, in a segment from *Behind Party Lines* we hear a voice explaining that in the Soviet Union computers and printing equipment are state controlled, while on the screen we see Russian combat troops marching in Red Square.

The standards of evidence for TV are different from those of the print media. Kaye demonstrated this point by focusing our attention on the relationship between verbal propositions and visual images contained within TV documentaries. A voice tells us that there is a drinking problem in Russia. On the screen we see an obviously inebriated man being helped to his feet by male nurses. The announcer doesn't refer to published statistics or sources, because such information could make the program boring. The "evidence" is on the screen. Kaye was not

arguing the existence of a drinking problem in Russia, but was questioning the way such assertions are validated in TV news programs. The "proof" for TV lies not in research or documentation, but in the pictures. Psychologists in the audience noted that pictures have the power to evoke strong emotional responses. These responses are remembered by viewers long after they have forgotten the factual content of the program. For example, pictures of crack houses on TV convince Americans that there is a drug epidemic, despite factual evidence that drug use in the U.S. is actually declining.

The twelve hour miniseries *Amerika* provided a great deal of subject matter during most of the conference workshops. This controversial program, which has been seen by some as a response to *The Day After*, is set in the year 1996 and attempts to portray what the U.S. would be like 10 years after Soviet occupation. While conference participants ate lunch in the John Jay College cafeteria, Brett Silverstein took the controls of a

VCR and played a thirty minute promotional tape containing cuts from the miniseries. What struck most of us after viewing the tape was the insidious banality and soap-opera style used by the executive producer, Donald Wry. *Amerika* was designed for TV, and contrasts with films such as *Red Dawn* and *Rambo*, whose laughable comic book action sequences were designed for the big screen. We saw minor domestic intrigues and depressed men in plaid shirts, together with bland monologues about freedom and patriotism. The thought of twelve hours of this kind of TV show was for us stupefying.

Silverstein followed up the *Amerika* video with a taped collection of scenes from various movies including *Rocky IV*, *Rambo*, and *Red Dawn*. Consistently shown in all the segments culled by Silverstein were images of Soviets as inhuman beasts, deriving pleasure from the suffering of innocent American protagonists. Although we were greatly amused by the acutely xenophobic representations of the enemy, it was quite sobering to then reflect on how incredibly popular such films are in the American market.

Mark Koenig, The afternoon lecturer, shattered many people's ideas about the pervasiveness of Soviet "propaganda" by showing a balanced and factual documentary on the U.S. produced for high school students. It included images of Americans exercising free speech in the form of organized protests, frank discussion of both wealth and poverty in the U.S., and Americans talking about their desires for peace as well as more honest information about the Soviet Union. Citing his intensive study and travel in the U.S.S.R., Koenig explained that Soviet high school students view such documentaries in a sophisticated manner, often looking beyond the text to images

"... common human condition experienced by American readers is poisoned by polemical statements about Soviet brutality."

of shop windows and city streets for further understanding of life in the U.S.

The documentary included typical Soviet themes such as the decadence of American culture, the futile search for happiness through amassing wealth, and the economic spiral of the military-industrial complex. These topics were presented in a realistic and relatively unbiased manner, the tone of the film suggested pride in the Soviet way of life, rather than simple denunciation of American society.

Two of the workshops dealt with the formation of enemy images in the minds of children. Alan Shapiro, director of New York Educators for Social Responsibility, discussed representations of the Soviet Union in American textbooks. He described a consistent lack of factual knowledge about life in the U.S.S.R. made apparent through his extensive work with both teachers and students. Traditionally, textbook accounts heavily emphasize political and social response under a bloodthirsty dictatorship. Workshop participants discussed how textbooks contribute to xenophobic attitudes and misunderstanding of Soviet peoples on the part of American youth. Some newer (and as yet, not widely used) texts for American high school students, also discussed by Shapiro, present a more balanced picture of life in the Soviet Union.

Drawings of enemies rendered by children of various ages

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McFarlane - Bloodlust Victim

by E. Christian

Over the past few months, few political issues have taken precedence over the so-called 'Iran scam' affair for even a day. The Iran arms deal is vividly depicted on television, with every detail enhanced in living color. Facts and central issues of the deal have been drowned in an increasingly misleading hailstorm of conjecture and inventive prose. The Iran deal adorns the front page of nearly every newspaper, newsrag, and pulp magazine several times a week, not to mention the lively fetish with which TV and radio hold the issue.

Yet for all the media attention this issue has received, the general public seems vastly ignorant of the basic world-political facts and processes that the Iran deal encompasses. The reasons for ignoring these facts vary from person to person and from media-medium to media-medium; facts require description, explanation and above all analytical. This thought process is apparently too tedious for the media, who liken the Iran issue to an episode of *Falcon Crest* in the self-serving interest of boosting ratings and readerships. In addition, by clinging to conjecture and opinion, the media and those who ingest its output without critical appraisal, are able to conveniently sidestep the facts in favor of furthering the acceptance of their own political motives and ideals.

The most recent victim of this issue's media-induced bloodlust is Robert McFarlane. Although McFarlane's track record is one of relentless dedication to the rebirth of effective American foreign policy, extensive experience and education in the realm of world politics, and numerous accomplishments during his tenure as National Security advisor, his testimony on the Iran arms deal has been all but ignored.

The media (especially television) has treated McFarlane with skepticism concerning his own involvement and his testimony on the complicity of other administration officials in the operation. The tragedy of his apparent valium overdose has been depicted in nearly inhumane, pulp-fictionalized blow-by-blow accounts in the media's tasteless editorials.

In the light of the fact that Robert McFarlane is the *only*, past or present, administration official who has been willing to discuss the issue, the treatment he has received in the media is disgusting and thoroughly unprofessional. It seems as if the media is more concerned with the testimony of 'an anonymous top administration official', the reports of 'undisclosed government sources', and 'information' which comes from 'reportedly reliable sources', rather than the verbatim account of the initial Iran policy decisions from

the only source who would show his face and stand behind his word—Robert McFarlane.

For those of you who are not familiar with Robert McFarlane and his past, he was the National Security Adviser *after* Richard Allen and *before* Vice Admiral John Poindexter. McFarlane resigned that post in November 1985. Among the numerous successful end products of McFarlane's decision making were the nearly bloodless and militarily flawless U.S. raid on Grenada, the capture of the Achilles Lauro hijackers by fighter pilots from the U.S.

“He mentioned names like Ron, Don, John, Ed, and Oliver.”

Carrier Saratoga, and the legacy of a still functioning information/intelligence gathering network on international terrorism which has prevented hundreds of would-be terrorist attacks both here and abroad.

Before his term as National Security Adviser, McFarlane served on a variety of commissions on foreign policy and international politics which reported to both the Pentagon and the U.N. Security Council. Prior to his civilian involvement in American foreign policy affairs, McFarlane graduated from the U.S. Naval Academy and served as an officer in the Marine Corps until the early seventies.

As far as Bud McFarlane's account of how the Iran-arms policy was constructed, you might recall his exclusive interview last month on Ted Koppel's *Nightline*. During that interview, McFarlane explained in great detail who was involved in each stage of the policy making and what the goals of such a policy were. He mentioned names like Ron, Don, John, Ed, and Oliver. He mentioned goals like effecting positive political change in Iran by approaching Iranian moderates and increasing stability in the Persian Gulf region to any degree due to obvious factors (oil, Soviet involvement, terrorism, etc.). At the same time, McFarlane refused to sling dirt on other officials or indicate in any way that there was a "scandal" of any kind—the arms that *did* go to Iran were part of a much larger, *process* oriented foreign policy initiative. A policy initiative that was designed with the goals of *regional* stability and securing long term national interests, e.g. the safety of purchased western oil, tankers, ships, and thereby ensuring a continuous flow of vital economic resources to the West.

McFarlane did mention that *not* all of the proceedings went according to his plan or were under his direction. In addition, McFarlane *did* resign in November 1985, well before much of the further involvement in Iran occurred.

In terms of his singular trip to Iran in 1986, McFarlane stated that he was asked to represent the United States by the President in January 1986, and was briefed on what had gone on since Poindexter took over in November 1985. In terms of the "deal" with the Iranian officials involved, McFarlane clearly stated that the hostages were supposed to be released as a precondition to any further involvement, and that this release did not occur as planned. In short, McFarlane stated that in his opinion the trip was a failure, and there *were* no moderates who could drive positive change in Iran. After this failure in this U.S. foreign policy initiative, Robert McFarlane recommended to President Reagan that there be no further dealings with Iran, because this trip had proven that they could not be trusted.

In light of what McFarlane stated on his *Nightline* interview and what is actually happening in the Persian Gulf region *right now*, I find his explanation of his involvement in the initiative and why it took place to be satisfactory and consistent with the facts that are presently available concerning the arms-for-Iran proceedings. Therefore any individuals in the media who have attempted to misconstrue Robert McFarlane's involvement in the Iran affair or slander his character have been grossly in error.

(The writer is a graduate student and is in no way affiliated with the Stony Brook College Republicans.)

Son of Radiation Parkin' Blues

By John Dunn

What's the most dedicated group on campus? Forget the sadists in administration who mess up your schedule. Forget CARP or the College Republicans. They pale in comparison to the commuters who park in the dirt parking lot opposite Stony Brook Florists. We're a hardcore bunch who will do anything to avoid parking on campus.

Most of us live close by which is why we park where we do. To park on campus is more of a hassle than to stay where we are. The alleged commuter lot known as South P is a joke. As my friend Jen says, "My house is a lot closer to campus than South P. It takes us the same time to walk to class as it does to drive to our lot." We're not a close knit group, but we have mutual respect for each other. If someone's stuck in the snow, they get a push. "Hey, your lights are on!" "Thanks!" Each car has its own parking space. No problems searching for one with 'design your own space.' The only thing the lot needs is a name, so I'll dub it "Off P."

As a group, we're not silly enough to rely on the campus bus service, the only thing worse than the location of South P. Given the choice of trekking across campus or hoping against hope that a bus may grace us with its presence, we'll take the trek. Maybe administration will come up with the money for another bus someday...nah! Even if we're suckered into taking the bus, we face a cold, sterile bus shelter. As Bob Francis says about dorms, "This is not a situation where we have no heat, we have adequate heat." I'm sure Mr. Francis would agree that the shelters will warm up when the weather gets a little better, just like the dorms.

Let's take a look at a typical commuter's morning. We pull into our little lot full of spaces too far away for LIRR commuters to use. The caffeine is poured in to ready oneself for the cross campus trek. One immediate thing that is noticed is the other cars occupying "our" lot. Notice that

they're all American cars. No rice burners here. The older and the more solid, the better. Furs, Malibus, they're all here. On some days the lot looks like a convention of the Dodge/Plymouth Valiant owners. Our cars are the type that can be driven into a brick wall with the wall receiving the worst of the collision. Hey, they have to in order to survive the journey over that New York City street masquerading as Rte. 25A. You can't fool us, not with those potholes.

900 The caffeine downed, it's time for the trek. Across the tracks and through the bushes on our path being accompanied by the screeching of the switchheaters by the railroad station. Boy, those things are loud. Ah, the caffeine starts to take effect, just in time for the worst part of the trek: the walk across the football team's practice field.

After making my way up the hill and through the muck of one of the University's strange landscaping projects, its on to the field. Trekking across the field is a pleasure, particularly in winter with the wind blowing in your face and the snow going down your neck. It's worse on sunny days, though. As you walk across this field in the middle of nowhere, you eventually get the feeling of being like Cary Grant in *North by Northwest*. You start to look over your shoulder, waiting for a biplane. I freaked out one morning when a helicopter buzzed over my shoulder and landed 100 feet away. "My God, its the sod cops!" Nah, its just 7-11 making a delivery of coffee to the maintenance guys. Evidently, they faced the prospect of fixing a broken window in Physics because their truck had broken down, cancelling the coffee run. Someday I expect to see Coach Caldiero of the football team flying out of the sun, gunning me down because I was trodding on the field. Why doesn't the University move the practice field to areas that are perpetually "under development." I couldn't think of a better way to under develop a field than to rip it up with

cleats. The current field could be paved for commuter students so we could all have parking spaces within sight of the campus.

Wow, we've made it to the campus. You unlucky residents can pick us out. We're the one's with signs of frostbite in the winter, heatstroke in the summer. We attend a class or two, and then head back to our lot. This is most important. A real commuter gors home in between classes for meals, thus avoiding DAKA and their fine chefs from the Ptomaine School of Cooking. If one is forced to eat on campus, we go to the only decent place on campus: Stony Brook Pretzel Service. Not only is their food edible, but one can kill the time conversing with their vendors.

Well, we're on the way back to the lot. As we trek across the field, we realize why Stony Brook has such good race-walkers. Students get plenty of practice going to and from classes. Whoops, look out for those seagulls circling overhead, picking out a target. And back to the car, finally. Better hope it hasn't snowed, our lot never gets plowed. The highway trucks are nice enough to place all the plowed snow in front of our vehicles. Thanks guys. At least I can have fun watching the long lines of traffic going the other way. Thank goodness I don't live on campus with its great college town. Trust me, I live in the area, the town of Stony Brook is not a college town. Stony Brook was a quiet colonial town that had a bouncing baby research facility left on its doorstep that seems to have ignored its foster parents as it grew up. I'm referring to the lack of interaction between the University and its adoptive town. Having high school students (i.e., townies) crash our events is not my idea of interaction. If Ward Melville could view his small town teachers' college today, what would he think? He would probably wonder what went wrong with his dream.

Ah well, time for a short drive to the ghettos of St. James.

Letters

No Top 40 'Round Here

To the Editor:

In response to Stephano Lepre's comments (Feb. 6th issue) I must reply that in regard to his views on the role of the campus radio station WUSB he is far off the mark.

As a former station staff member and a frequent listener I can say that the issue of playing top 40 music has been one of many discussions among the radio personnel. Many college stations, WFUV 90.7, for example, format (gear) their music programming toward commercial music. WUSB does not program as such for a variety of reasons.

First, commercial music comprises a small percentage of the music that is recorded. Playing commercial music more often because more people listen to it would result in reduction in the time used for presenting a total 'realistic' view of what is happening in recorded music today. Many artists depend solely on exposure from college radio stations. Artists, such as Simple Minds or George Winston, have depended on this exposure in the past as well as many artists who may never reach commercial acclaim.

Second, WUSB and stations below 92 on the dial are frequented by 4% of the total radio listenership. Actually, WUSB's "small world" in terms of listening audience is a "large world" in terms of the variety of music played. Many of this 4% listen exclusively to non-commercial radio and depend on it to keep them informed about the world.

Third, WUSB format is programmed to portray a unique blend of music and talk. And as such it carries out a function not performed by commercial radio. It is the only Long Island broadcaster of classical music, including 21 hours of music weekly. It also has the longest running reggae program in the United States. We can also mention *Turmoil or Music for Modern Ears* among the unique programs that WUSB offers.

Last, sixteen hours of free programming are included daily with music in the jazz-

rock-pop genres. In these programs, the DJs are given total freedom over the music that is played. Requests are always welcomed.

The University community is a diverse one, housing individuals from all over the world. WUSB aspires to reflect the concerns of these individuals. Such is a hard and seemingly impossible task. Nevertheless, WUSB does deserve praise for the job that it has done to accomplish this. It is no wonder why WUSB is one of the top rated college stations in the nation.

Kenneth Marino

Listen - It Can't Hurt

To the Editor:

Stephano Lepre's letter *I'm Straight and Commercial, How 'Bout You?*, in the February 6th issue of *The Press* contained a number of good insights into the problems of our campus media. As a member of the WUSB staff, I would like to explain how we decide what to broadcast over the airwaves. It is true that our programming could not be called top 40. This is not because we do not want to spend money on top 40 records. All of our records have been "lent" to us for promotional use by record companies. Nor do we avoid top 40 programming because we love our "small worlds." Rather, I feel that just the opposite is true.

The world of music is enormous. It extends from classical to punk, from Elvis Presley to the Psychedelic Furs, from Dave Brubeck to Dave Edmunds, and way beyond all those. Yet, if you only listen to a top 40 station you would be erroneously led to believe that the musical world is extremely small. Some stations try so hard not to turn away listeners that they play basically the same 12 songs all day and night. When I'm on the air, I try to play new and diverse music that I feel will be at the same time enjoyable to listen to. If what I am playing causes some listeners to change to another station, then I can only hope that they will tune in again some other time. But I will not

taylor the program just to please everyone.

The program schedule at WUSB reflects many different musical genres. For evidence, see our program guide. I would like to add that I, myself, do not automatically stop playing a group because it has reached the top 40. Instead, I try to play cuts that are not heard on the commercial side of the dial. Believe it or not, this very morning I was contemplating playing something from Simple Minds on my next show.

One "problem" that we face being a campus radio station is that our signal reaches well beyond the bounds of Stony Brook. We can be heard throughout most of Suffolk and Southern Connecticut. To limit our programming to the needs of the campus would be to ignore a large potential audience. For this reason, we are starting an AM station that will be heard only at S.B. Its programming will be directed more at the needs of the Stony Brook community and may have a more commercial sound.

We will not change our philosophy just to become more popular. If an individual on your hall tried desperately to be everybody's friend and acted in such a way that would never do anything to upset anyone, then you would not have a great deal of respect for that individual as a person. We at WUSB are doing our best to be ourselves on the air and to share with listeners the wonderful world of music. We want people to listen. But we are not concerned to the point where we would change our programming just to please everyone. If we did this, we would lose our self-respect as an intelligent voice in the community. You can hear my show on Tuesday from 3-6pm. If you would like, you can call me then at 632-6901. Keep up the good work at *The Press*. Signing off, this is

Ken Corsello

P.S. One way we could increase the visibility of the campus station would be to have it played in the dining halls. It is my hope that when WUSB-AM goes into full operation, this can be done. Also, an interview in *The Press* with a member of the WUSB council might be beneficial to both parties.

Womyn's Center

continued from page 3

Women's Center actually existed. Gerda Postl stated, "I don't know anything about the Womyn's Center, that's why I'm here." Her friend, Maribel Ortiz, said she's like to see the Center "involve more people, have a network to create strong ties between women to combat aggression against women." Maria Paba, a sociology student, said the Center should "pull women in who aren't aware of women's issues, and share a goal of unity." She went on to say that she's "dissatisfied with political groups on campus because they're male oriented and dominated. We need women taking leadership; I'm wild about the idea!"

Maxine Sherman, who was active at the Center in 1984, said at the Open House that she, "feels good about the Womyn's Center in terms of what I see tonight... this is the most people I've seen involved in 2 years. The problem now is structure and how it should be run," she continued.

The women at the Open House discussed the possibilities of forming consciousness raising groups, but most agreed that CR groups would lay too much responsibility on the heads of a few people, and would be too formal. Many women felt good about having 2 meetings a week, one organizational, (planning for events, etc.) and the other an informal rap group, enabling members of the Womyn's Center to feel comfortable with one another. Everyone agreed that it is important to have women supporting women, and the the Womyn's Center could provide a real visible support group on campus. Rachele, one of the participants at the Open House, said, "The Womyn's Center is better than any of the sororities on campus!" If the Open House represents what the Womyn's Center has to offer, she's probably right.

The Womyn's Center is located near the Statesmen offices in the Union. Stop down, they're always open. Official meetings will be announced.

Portraits

continued from page 5

Drawings of enemies rendered by children of various ages were presented and examined by Petra Hesse, a researcher with the Harvard Center for Studies in the Nuclear Age. The drawings displayed evidenced a fascinating developmental sequence of enemy reification. Preschool monster-like forms evolve into preadolescent military hardware. Perhaps most interesting were searching and self-questioning works by adolescents unwilling to accept the traditional enemy constructions forced upon them by society.

Dr. Mary Allen Sochet, a psychotherapist, described a project begun in June 1984, designed to deflate enemy images. Psychologists agree that there must be some degree of isolation from the enemy for the enemy image to flourish. Just as the enemy image is developed through emphasizing differences between the enemy and us, measures to counter this process must emphasize the joint humanity we share. Dr. Sochet, along with her husband and two children, has begun a project which is designed to do this by promoting contact between Soviet and American

children. The project, called *Perhaps Kids Meeting, Kids Can Make a Difference*, has sent over 13,000 letters from American children to Soviet children, and is sponsoring a contingent of American children who are to be the guests of the Soviets this coming summer. Despite relatively little media attention, the project has received a great deal of grass roots support from children and their families all over the country.

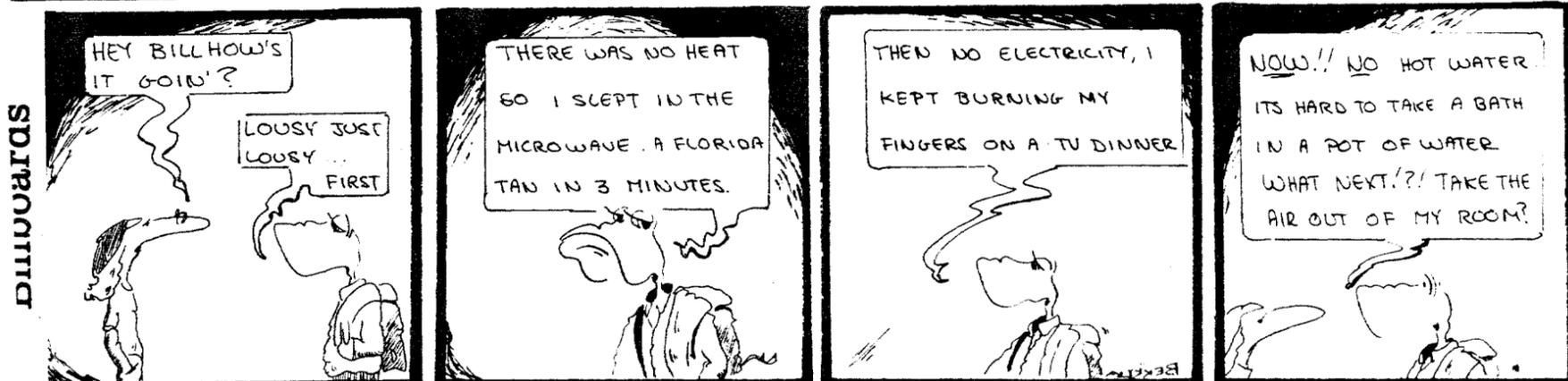
Although attendance of all the workshops offered by the conference was not possible, those workshops deserve to be mentioned. Alan Gilchrist is an ex-faculty person here at Stony Brook who now teaches at Rutgers University in Newark. He directed morning a workshop entitled *Over-cue: Arms Negotiations Between the U.S. and U.S.S.R.* During an afternoon workshop, Robert Clark, who is the chairperson for the New York Regional Group of the Society for the Psychological Study of Social Issues, discussed a *Psychoanalytic View of Enemy Images*.

While it is difficult to underestimate the importance of the enemy image, one of its ongoing results can be measured in

dollars. Military spending in the United States has reached unprecedented levels. A significant chunk of our economy is based on wartime levels of weapons production being

carried out during peace. The corporations which profit from this situation have a vested interest in seeing it continue. But how is it that the voting population stands for large increases in defense outlays paired with massive cuts in social spending? The conference made clear a key factor behind this phenomenon. Popularized images of Russia as a dangerous threat to the American way of life have seen a resurgence since 1980. Ronald Reagan, a central figure in this resurgence, has certainly fulfilled his role as the "great communicator."

There is evidence, within the last year, of shifting characterizations of the Soviets. Manoff highlighted this fact, and provided hope that by increasing our understanding of enemy images in our society we may be able to diffuse them, and thereby help to construct the foundations for a safer world.



STUDENT POLITY ASSOCIATION

Bet you didn't know there is a club on campus that makes movies.

New Campus Newsreel, a club which provides films for the Stony Brook community, is reorganizing.

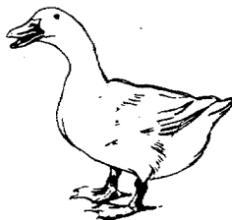
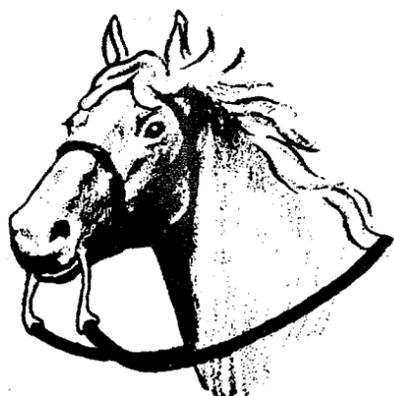
*For info,
call Jodi at 6-4991*

CALL FOR PAPERS for the Philosophy Club's journal, *Ascent*

All A and B grade papers are generally accepted. Papers must be typed and double spaced, and are limited to 12 pages. Deliver them to room 213, Harriman Hall (Old Physics) with your name and phone number on the back.

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Come to room 214 in the Union between 9:00 and 12:30
Orders for yearbooks are being accepted for a limited time
only!

Call 632-6453 or come down to Room 026 in Central Hall.
(Clubs don't wait! Call NOW for photos!)



Dear EROS:

I was flipping through some magazines recently and I came across two conflicting articles. One article said that diaphragms were 98% effective and another said 87% effective. Which one is right?

- A.D.

Dear A.D.:

Effectiveness rates are calculated in terms of "pregnancies per 100 women per year of use." An effectiveness rate of 98% means a failure rate of 3%, or, in other words, 3 Pregnancies per 100 women per year studied. The difference in the effectiveness rate exists because you must take into account user error. There is an "excellent" user rate which means that the couple used the method exactly right, all the time, no mistakes. There is also an "average" effectiveness rate which takes into account the couples who don't use their method perfectly all the time. The magazines that you were reading were both correct. Diaphragms are both 98 and 87% effective. 98% is about the maximum protection a woman can expect if she is careful about following instructions each and every time. If she is not careful, then she can expect about 87% effectiveness. All a couple needs is diligence.

Dear EROS:

I have these small bumps in my private area that have me concerned. The only reason that I noticed them was because my lover also has them. I am afraid to go to the doctor. Do you have any idea what they are?

- J.D.

Dear J.D.:

Since we are not professionals we cannot properly diagnose this for you. Your best bet is to have a gynecological exam. It sounds like you may have venereal warts which are caused by a virus. They are small growths which appear on the penis, vulva, vagina, cervix, in and around the anus, or in the throat. They are not caused by the same virus as warts we get on the other parts of our bodies. Sometimes these warts can cause irritation or itching, though many times they are painless. Venereal warts are spread by genital, oral, or anal sexual contact. They may appear a few weeks or longer after sexual contact. As long as they are present they can be transmitted to others. Warts can cause problems if left untreated, and treatment involves either chemical or surgical removal of the warts. Call the University Health Service Infirmary at 632-6740 for further information.

The Introduction of Time to Kashmir

continued from back page

to him. The rest of the cast was fine, but I wonder if the women were chosen for their acting abilities or their bodies...

Although *The Introduction of Time to Kashmir* was a good play, it was seriously flawed, both in its concept and its production. The questions it raised never really grabbed the audience's attention; all were shots in the dark that came close to their targets without hitting anything of value. The script was also too full, the endless diatribes had a tendency to drag after a point, boring the viewer rather than enticing

him to think.

The production also suffered from a lack of polish and preparedness. Not all the actors seemed to know their lines or their stage directions, and this gave the performance a certain lackluster quality.

Mr Mielke's play did, however, give the audience a night of refreshment — a break from sit-com type comedies and run-throughs of classic plays that have been seen over and over again. Further contributions from Mr. Mielke and his Welliggers Contemporary Theatre group would be greatly appreciated.

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Mutant Transformations

Hans Breder – Archetypal Diagrams

By Mary Rafferty

This month, in the art gallery of the Fine Arts Center we have a rather bizarre exhibit by Hans Breder. I say bizarre mainly in reference to the photographs of his body sculptures, perhaps the most exciting part of the show, although his masonite paintings, his nickel and plexiglass sculptures, and his pastel diagrams are also appealingly different, and some might argue are just as good, if not better.

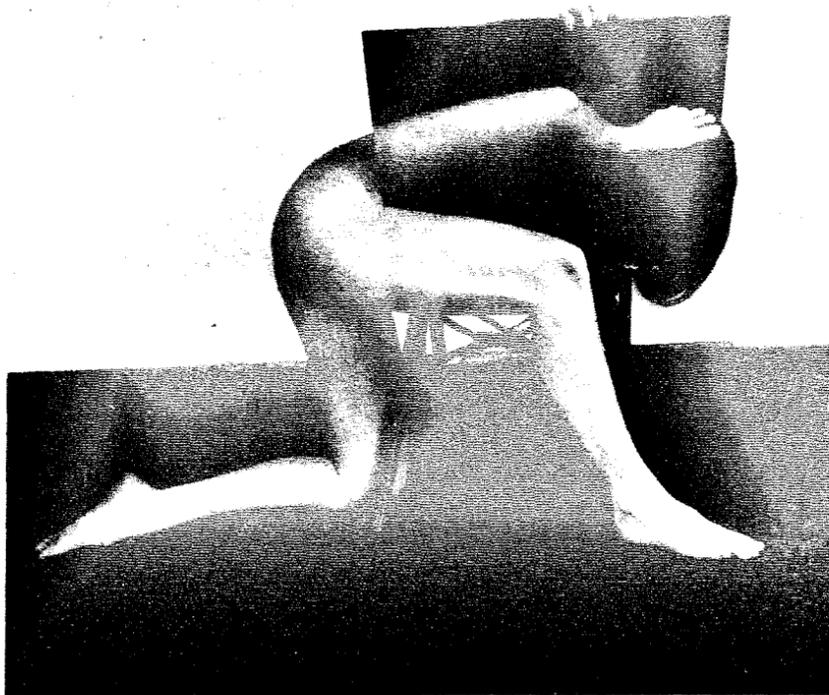
The diagrams (what one comes to first when entering the show) are a series of what Breder labels "Archetypal Diagrams" — all done between 1984 and 1986 — images of circles, or at least fragments of circles. These shapes are black, some divided into prisms and marked with bright flecks of fuchsia, violet, green, and blue. Closer observation reveals that the fragments are sectioned further into windows and beams of more subtle shades of color.

Breder's emphasis seems to lie in transforming these fragments, as he does in his body sculptures — only, in the latter he transforms (what else?) the human body,

and does so by breaking it into pieces with mirrors, angled in such a way as to create new, strange, multi-limbed bodies, with for instance three legs and no head, or four breasts and eight arms.

He stretches normality — normality being the circle in the case of the Archetypal Diagrams and the female body in the case of the body sculptures — to create optical illusions. The circles become squares, triangles, shells, windows, and other more complex forms. The two blocks of nickel on striped plexiglass, where the visual illusion is a bit more apparent, becomes reflected as a hexagon of prisms. The human figures become — well — "bent." His reliance on the principle of transformation is probably the reason why I found Breder's body sculptures his most bizarre medium, and, therefore, his most exciting. It is in that form you will find this change intriguingly erotic, perhaps shocking, and maybe even a little humorous.

Breder's exhibit will be at the Fine Arts Gallery until March 7th. Drop what you're doing and check it out.



Amerika

continued from back page

Soviet, confronts her by telling her the play is sentimental nonsense, and that there is no place for sentimental nonsense in the world. What are we to gather from this? Things don't seem to have changed that much from 1987? Or, perhaps we're to feel baited, as an audience, by these confusing scenes so that we'll stay tuned and get some answers.

But these answers are long in coming. By the beginning of the second episode, we understand why the Milford patriarch is so displeased with his daughter — she is involved in a sado-masochistic relationship with the leader of the occupying troops. But then this sub-plot is dropped, not to be picked up again until the penultimate episode. And we really don't get the full scope of the strange relationship between the actress-singer and her KGB chief boyfriend until the third episode; in the fourth episode, the relationship is dissolved. The audience was only mildly interested in the beginning; and when the satisfaction of dramatic climax is offered in these and other subplots, that satisfaction is somehow unfulfilling.

The "somehow", the unknown element, that leaves *Amerika* less than a success is its attempt to handle too much material. Moreover, the material it needs to handle is highly complex. By creating a vast scenario, and then alternating from subplot to subplot, the producers of *Amerika* leave a lot of integral questions unanswered. How did this "invasion" actually take place, outside of the rhetoric offered by actor Kristofferson and the like? What's going on in places like New York, or Los Angeles, where one would expect "rebellions" to arise?

The producers also offer various vignettes of American life under Soviet domination derived from a less than balanced caricature of life in the Soviet Union: long food lines, hospitals in which personality alteration is performed by way of surgery and conditioning, detention and exile for "troublemakers". But as an audience, we only see these vignettes as flasher on a TV screen; we don't get any explanation.

In one scene, the audience sees a group of people hooked up to electronic wiring

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watching scenes of opulence and war, in order, presumably, to acquire revulsion conditioning to such behavior. The scene reminded me of a similar scene in Kubrick's *A Clockwork Orange*. In the latter work, this conditioning is explored and is an integral element in the progress of the work; in *Amerika* the scene is offered briefly and then dropped never to be seen again, causing (at least in my case) confusion and indignation. What are you suggesting? I asked. What are we to believe here? In my mind I understood this to be fiction; but I was angered in that I felt the producers of the program underestimated my depth of reason to the extent of showing me something as charged as revulsion conditioning and then ignoring the explicit implications of it — its fictional import in the context of the whole work — for the remainder of that work.

The inherent flaw of partial treatment in a sprawling work is coupled, in the case of *Amerika*, with its production by committee. The old adage that a horse designed by a

have been so vocal. Wrye and the producers of *Amerika*, concerned over political backlash from these groups, undoubtedly rewrote sections of the script in order to balance, and in some cases to dilute, what might be considered offensive by some — probably too many — of those groups.

There is no question that some of the pro-American sentiment in the miniseries is a bit heavy-handed in places. In particular, the dialogue between the youngish KGB officer and the area director of Heartland (Sam Neill and Robert Urich), in which Neill calls the defeat of America caused a "loss of passion," sounded a bit too much like a mock-up of President Carter's "malaise" speech in 1978. The young Milford son's "new beginning" speech at the Heartland convention in the sixth episode was also a bit heavy on the Marxist-Soviet jargon. But more than being offended by the places that were a bit thick, I was amused. They seemed out of place in a program in which things seemed large and sprawling to the point of being bland. Kris Kristofferson's character, Devin Milford, spoke not a word

"The single most powerful scene was probably that in which the young KGB officer walks into the Capitol after the entire Congress has been massacred."

committee will turn out to look like a camel holds true here. From the time that the concept for the miniseries was released, various and myriad interest groups decried the series as biased in its treatment of the left, the right, women, minorities, the Soviets, the United Nations, and so on. And there are several scenes in the program that validate some of these groups' concerns. However, as I watched the show, I openly wondered why so many people were as outraged as they were. Many of the characters that were labeled this or that when the show was in production are actually very complex, defying any label. And some of the scenarios that were called offensive and degrading were instead watered down to the point of ineffectiveness. The reason for this "surprise" must be the impact of the committee, and various interest groups that

of real dialogue until the third episode; the repartee between Robert Urich and his wife throughout the first several episodes was common husband-and-wife banter; the meetings of the "resistance" forces seemed to come right out of *Star Wars* or *The Great Escape*.

We'd seen it all before, it took a long time in developing, and so watching the contrast between the dull and the dynamic was a little like watching a piranha try to devour a whale: somewhat interesting, but even more amusing.

All this, however, is not to say that there was not a good deal of quality in *Amerika*. Like any miniseries, along with the plodding and mundane, and along with some terrible acting (such as Mariel Hemingway's offering), there are many bright performances and some very good writing. In particular,

Robert Urich's portrayal of the country-politico turned head-of-state is complex and at times touching. In the sixth episode, his conversation with his wife about "trying to do some good," while he seems to pander to the Soviet authorities, was convincing and powerful. Kris Kristofferson turns in a balanced performance, but one series of scenes in the fourth episode was particularly brilliant, in which he talks with his eldest son about his life (Devin had been away for six years). He reflects to a "resister" about how much his son has grown, and how much he's still a boy. The final scene in the second episode, in which old VFW veterans follow a "Lincoln-Stalin Day" parade in their old uniforms carrying an old stars and stripes hanging upside down was one of the most genuine and moving of the series.

The single most powerful scene was probably that in which the young KGB officer walks into the Capitol after the entire Congress has been massacred. As he surveys the carnage and understands the insanity of it, he breaks down in sorrow for death that goes beyond political bounds and becomes a truly human cry of loss. It was at that point in the series that I understood that there was, in fact, something very interesting and very real, and something of value artistically, going on in *Amerika*.

What *Amerika* was trying to do — and in some places succeeded in doing — was to show a human spirit that goes beyond politics and nationhood and extends to all people, especially in times of crisis. It also, very self-consciously, attempted to promote a patriotism and instill certain other "ideas" through the vehicle of the television miniseries.

What the producers failed to recognize was a two-fold thing: first, producing a work for the expressed purpose of instilling a prearranged "idea" — in this case, patriotism — often implicitly undermines that very work; and secondly, an expressly controversial idea will inevitably bring about pressures that will influence and potentially change that idea. Wrye and ABC chose a difficult and inherently flawed genre by which to display the "idea" contained in *Amerika*. In addition, Wrye and ABC bowed to the pressures that arose from the nature of the "idea." There are undoubtedly many lasting, artistic moments and performances in *Amerika*. Nevertheless, because of the way the program was produced, and the expressed aim which it intended, *Amerika* will remain an interesting failure.

The Introduction of Time to Kashmir

Can Intelligence Be Healed?

by Craig Goldsmith

What is time? How do so-called civilization and culture affect a people isolated from modernity? Is philosophy a worthwhile endeavor or useless bullshit? Is polygamy better than monogamy? Will women wearing plastic phalluses around their necks get a laugh? These are some of the questions that playwright and director Andreas Mielke poses with his play *Basketmakers or the Introduction of Time to Kashmir*.

The setting of the play is Kashmir, an idyllic settlement in the mountains of India. It is to Kashmir that Damishmend, a philosopher (a fool, really), is banished by the sultan, Gebaal. Damishmend, although unsure of his true desires, longs for a place free of the evils of civilization. He is a fool - he does not realize that one cannot have all the good with none of the bad. His is the philosophy of the prep-school playboy. The sultan, a cynical wit, follows the philosopher (disguised as a kalendar, as the omnipotent representative of time. The sultan is accompanied by his eunuch, who is disguised, in a fantastic ironic twist, as the horniest satyr this side of Hell. The sultan's goal is to bring the wonders (and evils) of civilized man to Kashmir in what amounts to both a cruel joke and an attempt to combat the romantic, humanist philosopher in a trial of puns, witticisms, and ideological debates.

The remainder of the play is chock full (perhaps too full) of sexual innuendo, philosophical debate, practical jokes, and complex questions about the nature of man's place in the universe that never seem to be answered.

The sultan, as a kalendar, spends most of his time walking with *measured* steps in a

circle around the stage. Tick-tock, tick-tock. The satyr involves himself in lusty pursuit of a nymph; a quest that will never prove satisfying as he has no balls (both figuratively and literally). The philosopher beds down with Perisadeh, a hot little number who gives him moral and intellectual support in the philosopher's never-ending duel with the kalendar over issues ranging from sex to the value of religion.

Mr. Mielke's play is an excellent attempt at providing food for thought for the audience, both in it's script and it's direction. The script is a trial of puns, the sexual puns being especially good. The sultan, in

that the philosopher be whipped, says - "so soft, Sultan?" the sultan replies "I did not learn softness from you, that's correct..."

The sultana snaps back, "why must men always be so ahrd whenever they want to prove themselves? Whip, castrate, whip!"

The play centers a great deal on the subject of sex, and in a variety of forms. The sultan, incensed at the lack of modern values in the residents of Kashmir - they see nothing wrong with sleeping with whomever they want at *any* time - injects some of modernity's mores into Kashmir by creat-

ing the center of the stage by one of the Fakirs. The Fakirs are religious men brought by the sultan to Kashmir, religion being one of the philosopher's pet peeves. The Fakirs are worshippers of the phallus, a symbol of fertility, and they use their religion as a device to get the scantily clad women of Kashmir into bed. Sex as religious ritual. Good idea. It is the Fakir, by the way, who hands out the plastic phalluses to the women.

Although the play revolves around the philosophical debate between the sultan and the philosopher, it is the sultan who steals the show. Dressed in a tiny piece of wrap-around cloth that barely covered his groin, and wearing John Lennon glasses, the sultan/kalendar shuffles around Kashmir poking fun at the overly content, simple inhabitants of this idyllic grove. He laughs at their joy in weaving baskets and making love day in and day out. He takes obscene delight in bringing a touch of dissatisfaction with life to these people. He is the modern man, out of time, out of place in a primitive utopia.

Played with awareness, flair, and a devilish grin that echoes of Malcolm McDowell at his best (or should I say worst), by Stephen Fox, the sultan is a cynic's true hero. Neither good nor evil, he is just trying to keep his wife happy, engage in interesting debate once in a while (to keep his wits sharp), and have some fun in the process. Mr. Fox has a true presence, a presence which should be seen as often as possible. The philosopher was played by Anthony Morelli, with all the charm of a schnook whose romantic ideals have the better of him. His ability to portray a fool, is a credit

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Press Photo by Ed Bridges

"Amerika"

An Interesting Failure

By Mike Donals

Well, it's over. ABC aired its miniseries *Amerika*, and we're all still here. The work didn't end. The Soviet Union didn't denounce the United States at the U.N. In fact, many people wonder what all the fuss was about in the first place. The reason for all this near-complacency is that *Amerika* turned out not to be producer Donald Wrye's vision of a future America, not a political "response" to so-called liberals in the media, but rather, the 14 1/2-hour miniseries turned out to be just that: a miniseries, television entertainment, with all the best and the worst elements that television can and does provide. Moreover, *Amerika* as it was aired was "unique" not because of its political message or for its depth of vision (or lack of it); rather, it was unique because it was hobbled from the beginning by "factions" (ironically, the very thing that doomed America in the miniseries). *Amerika* was produced by a committee; considering this handicap, it really wasn't all that terrible.

As entertainment, *Amerika* will probably

take its place alongside miniseries such as *The Winds of War*. It shares many of the latter's attributes, and many of its inherent flaws. *Amerika*, like any miniseries, attempts to give as complete coverage as possible to a given subject, in this case a possible Soviet takeover of the U.S. Like *The Winds of*

"The meeting of resistance forces seemed to come right out of *Star Wars* or *The Great Escape*."

War, which included a cast of eight or nine major characters that were explored in some depth, *Amerika* involves almost a dozen "protagonists" whom viewers begin to "get to know." And, like *The Winds of War*, *Amerika* explores a complicated subject, but by no means factually. IN the

former case, the events that led the U.S. into combat in World War II are explored; in the latter, the aftermath of a Soviet invasion. But the common thread that links these miniseries together is the genre itself, and the ultimate purpose of that genre: the miniseries, a finite number of episodic

"chapters" strung out over successive nights of prime-time, attempts to "hook" viewers on the first night of the series, and to keep them interested for as long as the series runs. This makes money for the network, and gets ratings for the producers. It's this very purpose of the genre of the

miniseries that mired *Amerika* from the start, as it mires any miniseries. *Amerika's* theme, the Soviet takeover of the U.S., seemed likely at the outset to get viewers interested (or outraged) enough to turn their televisions on. But ABC and the producers of *Amerika* also had to provide enough zing - pathos or empathy if you like - in that first episode to get viewers hooked. This they didn't do.

The first episode of *Amerika*, very simply, was dull. Undoubtedly the producers wished to set the scene and the scenario for their audience. This they did in a subtle, patchwork-quilt kind of way. The Milford daughter walks into her home early in the morning, encountered by her crusty father, who is angry. We are to gather from this that she's slept with someone her father doesn't approve of. But who? And why begin the miniseries this way? We also are shown a production of *The Fantasticks* in which a beautiful but somewhat obtuse young woman sings to an interested, but obviously self-conscious crowd. Later her boyfriend, a

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