

THE
STONY
BROOK

PRESS



Rachel & Wepelham

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POLITY FIGHTS IT OUT

by Alfonse Bellissimo

Polity meetings seem to bring out the beast in those who attend, and on February 26, 1992 this was definitely the case. It began when Polity invited two representatives from ARA to speak to the senate on the proposed Meal Plan increase of \$80.00. To say that this suggestion did not go over well would be a definite understatement. The two representatives were John Rainey, Campus Director, and Bob Junghandeo, Regional Director for ARA (Automated Retailers of America.)

The students reactions to this were obviously not in agreement. Most felt that if the quality was going to stay the same the price should in no way increase. According to Junghandeo "quality is whether or not the food is hot, and if there is enough of it to go around." He also claimed that the food being served was of "top quality". However, students did not want to hear this, they wanted to know why in only one year ARA thought they had the right to propose an increase.

According to Junghandeo the reason for the increase is that in the beginning the budget that ARA created for themselves was not large enough. To quote him "we suffered substantial losses in the terms of our operations". The students reply to this was why should we be responsible to pay for your mistakes. To be honest the representatives had no answer, other than if they get this increase they won't be able to service us next year in the same capacity they are this year. Which as we all are aware of is very poor and expensive.

Allegations were also made that ARA purposely lowballed or underbid in order to get the job. This was answered by Junghandeo in saying that as far he knew they did not low ball, but their bid was represented with no profit for their company. This alone is why they think, they were chosen above the other companies.

In other news, on the same night Polity invited Jeremy Potter NYPIRG's Campus coordinate, and Jay Halfon Executive Director for NYPIRG to speak on the legalities of using Polity funds to fund NYPIRG on this campus.

Among NYPIRG's adversaries was

PHOTO BY GARY HOFFMAN



JAY HALFON, EXEC. DIR. NYPIRG AND JEREMY POTTER CAMPUS COORDINATOR NYPIRG

Commuter Senator Ron Nehring who said, "The senate should not take lightly NYPIRG bringing in outsiders to lobby against the senate-they are non students working to influence the opinion of every senator here in this room."

Polity President Dan Slepian said, "NYPIRG representatives are needed to argue for the students because the students do not know enough." Slepian added that Nehring brought a scholar from the Heritage Foundation to a Polity meeting last semester to discuss military recruiting on campus. The entire debate began when Richard Cole attacked NYPIRG the week before for being leftist and not representing the ideas of all students on campus, as well as questioning what they do with the \$55,000 they get from Polity each year.

Jay Halfon came to answer questions and explain further to the senate the court case involving SUNY Albany and the use of the activity fees for groups that not all students believe in. The case bears a striking similarity to the current concerns over NYPIRG funding because it was brought by the politically conservative Atlantic Legal Foundation. Basically the case was won by the students of NYPIRG. The

second court of appeals decided that the student government should be able to fund any organization they wish regardless of whether or not all students agree with it. This was a great step for SUNY and all of its students. According to Halfon, "It becomes a very slippery slope when you have a Federal Judge telling them what they can cannot fund on their own campus."

According to Jeremy Potter \$3.00 of \$139.00 you pay for student activities goes towards NYPIRG, this money then gets sent to the New York office, along with the money collected the other 18 chapters throughout SUNY. This money then comes back in the form of research materials, and pays for such things as the upcoming NYPIRG conference.(which by the way is going to cost students willing to go an additional \$20.00.)

Among other NYPIRG news, they can no longer refer to all students who pay an activity fee as members. Their members must join voluntarily. Speaking of volunteers, NYPIRG is looking for those who see something wrong with the budget increase to join them in front of the Union for a rally on Wednesday March 11, at 12:30 p.m. All those interested in being

there, just go! Your support will be appreciated.. They are also requesting the support of all club presidents in forming a coalition to help save SUNY.

In response to the upcoming rally Polity President Dan Slepian urged senators that the focus for rallies needs to be the the accessibility of Tap and Pell grants, not so much the increase in the budget because this seems inevitable. He also urged people to lobby University President Marburger not the Governor because he is more tangible to the students and cares for them more than Cuomo does.

Also proposed at the meeting was an investigation concerning the Commuter College elections and how fair they really were. As far as we know right now there have only been two complaints, one verbal, and one oral.

The Polity meeting on the fourth of March brought more news of fee increases. This time campus officials are looking at 32% Room Rate hike. They are targeting five areas in this hike. They are as follows: 1) joining the Rolm phone fee with room fee, therefore eliminating the 8.5% sales tax we now pay for the phone, 2) raising the double single phone rate, 3) upgrading locks on the dorm rooms, 4) electricity evaluation, which translated means an increase in already \$1 million students pay now, and 5) a bed waiver for the RHA president. In this reporters opinion if this goes through, all club Presidents should receive the same treatment.

For those concerned about what is being done for the students of Dreiser 212, \$1100 has been raised for them through Polity, FSA and Student Activities.

Also on the menu was the motion to improve voter turn out for Polity elections, and to put the by laws into laymen's terms so all members not studying pre law can understand them. The motion consisted of a committee to be made up of three commuter senators and three resident senators. Another important issue mentioned was arming public safety. By the time you read this it might be too late to voice your opinion, but if its not see to it that your Polity Senator knows how you feel about it so that they can bring your feelings back to the next meeting with them.



JOHN RAINY, ARA CAMPUS DIR. AND BOB JUNGHANDO REGIONAL DIR. ARA

PHOTO BY GARY HOFFMAN

PEACE IN THE MIDDLE EAST

ISRAELI AMBASSADOR SAVIR SPEAKS ON THE PROSPECTS, OPTIONS, AND COSTS

by Shari Nezami

On Tuesday, March 3rd, B'nai B'rith Hillel Foundation sponsored a lecture by Israeli Ambassador Uriel Savir, the consul general of Israel, entitled "Prospects for Peace in the Middle East." Ambassador Savir was born in Jerusalem and graduated from the Hebrew University's Department of International Relations. He has held various offices in the Israeli government, ranging from Foreign Ministry to his present position as consul general in New York, a post he has held since 1988.

After the general introductions and ceremonies, which lasted about 20 minutes, the Ambassador finally got a chance to speak, and I must say, I was surprised at how relaxed he was. If you've ever seen him speak on any of the numerous news programs on which he has made guest appearances, you will know that this man is anything but nice. Like most politicians he's fighting for a "cause" and won't let anyone tell him otherwise. I usually feel sorry for the morons who debate him because he won't let them get a word in edgewise and is always prepared with the usual Israeli statement, "we have always wanted peace," end of story. So, knowing this what did I expect to hear, the usual. You know, the stories about Jewish persecution, "all those bad Arabs surrounding them and hating them, it's such a small piece of land, why can't the Palestinians move to Jordan after all they are all Arabs why can't they just all live in the same place?" Well, there were undertones of all those misconceptions in the Ambassadors speech, but he seemed much more rational and calm than I'd ever seen him before, maybe it was because he had a cold, who knows.

Anyway, the Ambassador started his speech with the usual "I feel at home here" stuff and then he moved on to the topic at hand - the Middle East and the Peace Talks. He started off by saying that "never since our births, have we been placed at such dangerous crossroads...in 5 years the Middle East will be fundamentalist, extremist, and ...not conventionally armed." Savir mentioned that he felt that "what the Middle East must do is change the equation from an Arab-Israeli conflict, to Arabs and Israelis on one side and the dangers at hand on the other." What are the dangers? Well, as we all know, the cost of weapons, especially the more sophisticated weapons of mass destruction - jet bombers, etc. - are exceedingly high. So when working out a national budget the cost of arms must be weighed against the cost of things like food, health care, education, etc. (and of course we must deal with the question of nuclear proliferation, which the Ambassador mentioned, he didn't mention however, the fact that Israel is the only country in the Middle East with nuclear weapons, but what do you expect).

Before coming to speak at Stony Brook, Mr. Savir mentioned that he had engaged in a debate with Mr. Zachbi from the Arab-American League, he said that this was the usual type of "Israel bashing" he

had grown accustomed to. So in reply, he said "Mr. Zachbi, what are you talking about, everything is perfect in the Arab world, you have democracy, perfect human rights record..." Well, I guess we're supposed to be made to believe that unlike Arab countries, Israel has a perfect human rights record (NOT just ask any number of Palestinian civilians who have had their homes broken into in the middle of the night, arrested, thrown in prison, for no apparent reason.) Or maybe we should believe the usual Israeli "hype" that Israel and America have *sooo* much in common. You know the democracy thang. Well, Mr.

(especially the British) in the region. It was never a question of hating Jews, because Jews and Muslim Arabs (along with Christian Arabs) have been living side by side in the region for thousands of years, the question of hating one another, based on religious differences, has never been a major one. So, yes the crux of the problem is psychological, but the reasons behind it are very different than those that the Israeli government chooses to address. Continuing with question of "psychology", Savir commented that, unlike current Arab leaders, ex-Egyptian President Sadaat "understood that our needs are only

Israeli relations for a long time, that the news that there is a U.S.-Israeli break is premature." He went to comment that the U.S., even though it helped to bring the two sides together, "can not do the negotiations for us... we have to live with them."

On the question of the settlements, Savir said that even "Israel is divided, but even those who are opposed to the settlements are opposed to the idea of linking settlements with loan guarantees." However, he claimed that the issue of the settlements will, eventually, be settled by the Israeli populus."

When asked how Israel could claim that she wanted peace, in lieu of the recent killings on the occupied territories and the bombing of Southern Lebanon, Savir replied by basically avoiding the issues. He said that "we've seen too much violence in the territories in the recent months. Intifadah is a continuation of the Palestinian frustration in not solving their problems. They have become a pawn in the Arab game against Israel." While this did not answer that question, it made a very good point. From the time that Israel was created, Arab leaders have pretended that they are fighting for the rights of Palestinians, when this has, in fact, never been the case. Any Arab leader, including Sadaat, who has ever either tried to work with Israel or tried to destroy Israel has only done so in self-interest. However, that does not give Israel the right to bomb Southern Lebanon. Savir, obviously, felt different "here we took the initiative, and the head of Hezbollah was killed. He is head of the blood thirstiest organization that has killed Americans and Israelis... they took hostages ...(and) we did attack them." While it is true that Hezbollah is a terrorist organization, most of my Lebanese friends even hate them, this does not give Israel the right to attack and kill people in Lebanon, this is clearly a violation of international law. It should also be remembered that Israel used the same excuse in 1982 when it first attacked Lebanon (that time the excuse was that they had to destroy the PLO.)

Will there ever be peace in the Middle East? It doesn't look like it, but you never know. There are some rumors floating around that Israel and Syria are working together secretly to sabotage the peace talks (again, you decide). The prospects for peace may be dim, but hope is all most Middle Easterners have left.

PHOTO BY BEEONE



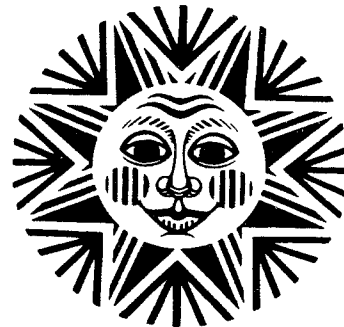
ISRAELI AMBASSADOR URIEL SAVIR

Savir if Israel is a democracy, then so to my friend is South Africa, and as we all know Israel, South Africa, and America all have a lot in common right? (You decide that one.)

Mr. Savir stated that, in his opinion, four basic questions must be decided in order for peace to be achieved in the Middle East. The first is "the psychological question, can our 22 Arab neighbors accept the idea of 1 Israeli state." He stated that "the crux of the problem is the according to the Arab view, you can just wipe Israel off the map." Now, let's get something straight, yes, 44 years ago when Israel was created, the Arab nations refused to acknowledge the existence of Israel. Why? This question has two basic answers: the first is that Israel was created with out consultation of any Arab people, especially the Palestinians who were living in the territories; the second is that Israel was created by Europeans. This is important because the Europeans had a long history of colonialism and imperialism in the region. So, most Arabs saw Israel as the final foot hold of Europeans and American

psychological; what else can the Arabs give us? He (Sadaat) came to Israel and he could've been elected President of Israel... and in 2-3 years we gave up all the land." (Here, Savir is referring to the Sinai Desert, that Israel returned to Egypt, rumor has it that bananas are being grown there now.) The second question that must be answered in order to achieve peace, according to Mr. Savir, is "will we be able to negotiate pragmatically." On the Palestinian question, for example, Savir said that "we have offered our blue print and they offered theirs. They want to run their lives, fine we don't want to run their lives." Again, Mr. Savir failed to mention that the Israeli blue print for self-rule goes little beyond allowing Palestinians to collect their own garbage. The Palestinian have asked for self-rule in the sense that they should be allowed to have their own government, hold their own elections, etc. The Israeli government has declared this request unreasonable. (Again, you decide.)

On the issue of the political differences between the U.S. and Israel, Savir stated that "as someone who has worked in U.S.-



This Dam Thing is Out Of Control

Second phase of James Bay project will prove more deadly than first

by Dean D. Markadakis

Remember when New York State was a spectacular oasis of forests and pastures, meadows and grasslands, where buffalo roamed and caribou...did whatever it is that caribou do; when Native Americans were free to live simple, enriching, fulfilling lives in their serene ancestral New York State homelands; when birds and other migratory animals lived in their natural habitats, undisturbed by the corruption and manipulation of human animals?

Does this sound remotely familiar to you? Probably not. Most of us never heard about the incidental drowning of 10,000 caribou; about the flooding of an ecosystem three times the size of Rhode Island; or about the eviction of hundreds of Native Americans from their homelands right here in the Northeast. Yet these were all direct consequences of a project in the early 1970's carried out, regardless of mass protest by the public, by a Canadian government-owned electric utility company called Hydro-Quebec. This project dammed and diverted several Canadian rivers into a since mercury-poisoned body of water referred to as James Bay.

Now, 20 years and thousands of murdered animals later, the New York Power Authority (NYPA) has agreed to purchase over 1,800 megawatts of power from Hydro-Quebec for \$18 billion with plans to resell approximately 85% of it to companies in south and southeastern New York. This second phase of the James Bay project will undoubtedly have worse environmental consequences than the first one. It will supposedly flood an area of land approximately the size of Vermont while threatening the flora and fauna of an ecosystem three times the size of New York State, and destroying one of the last untouched wilderness areas in eastern North America.

In addition to the consequences this project will have on the environment, it is also clearly not in the best interest of New York, both politically and economically. If the power purchased from Hydro-Quebec were to be generated in-state, local jobs would be created, which would in turn benefit New York State economically. For every million dollars we spend on Canadian power, New Yorkers gain approximately 4-5 years of employment for one person, or one year of employment for 4-5 people. If the same amount of money is spent on New York programs designed to improve efficiency of existing projects by reducing the state's energy consumption by up to 35%, approximately 20 years of jobs would be created. Energy efficiency is the answer. The average American home is only about 30-40% efficient. Something as simple as installing fluorescent lights, using high-efficiency refrigerators or motors that waste less than half of the electricity that ones presently installed in most homes do

can save millions of dollars while creating a significant number of American jobs. If the money spent on the import of energy from Canada is spent rather on extra energy efficiency programs here, we will be simultaneously creating jobs and ensuring long term energy efficiency; and the money spent on efficiency will remain in the community, ultimately strengthening the economy. Energy efficiency programs also create jobs for more people, including plumbers, electricians, carpenters,

second phase of the James Bay Project. It plans to table in the Student Union (why do they call it the fireside lounge anyway) and eventually in the Smithaven Mall. Any community benefits from an organization like NYPIRG because it is unlikely that any other source would inform us of issues such as this one — issues that threaten the welfare of our environment and all inhabitants of it. Past projects that NYPIRG has been successful in carrying out are the Bottle Bill, the Clean Indoor Air

something is done before this deadline in order to ensure the protection of the endangered environment.

Audrey Henik, spokesperson and member of Stony Brooks Chapter of NYPIRG, claims, "Stony Brook has just begun work on this project. We hope to break the [NYPA -Hydro-Quebec] contract by November of this year. This is the date the NYPA and Hydro-Quebec sign the papers and consequently, the one that determines the fate of the land and animals in question." NYPIRG is very active in the quest for environmental protection, and encourages all interested to attend their meetings, voice opinions, and write letters in order to take an active step in eliminating the corruption a NYPA -Hydro-Quebec pact would create.

The following companies have agreed to purchase electric power from Hydro-Quebec. Something as simple as writing a letter claiming outrage at their contract with Hydro-Quebec can create some skepticism on their part and perhaps their reconsidering their positions.

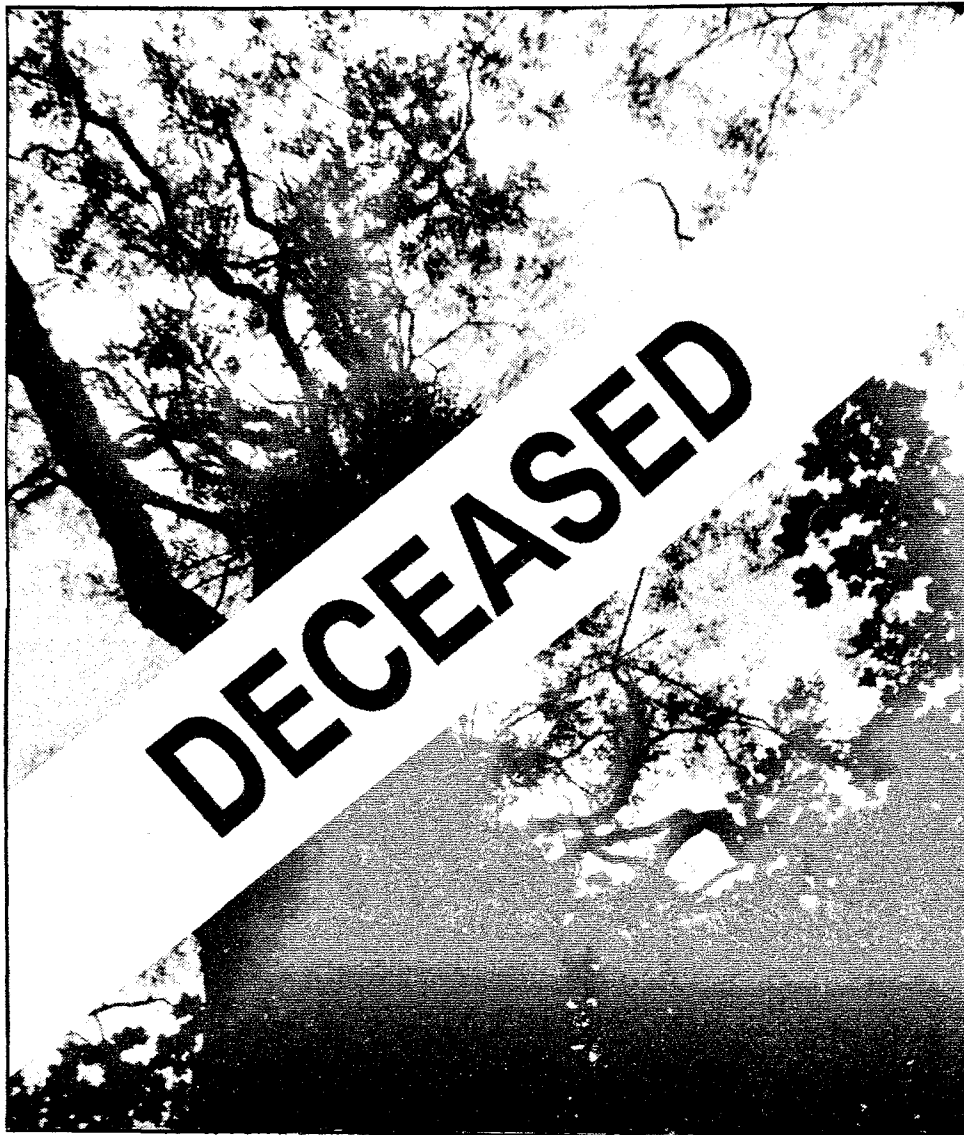
Eugene R. Macgrath, Chairman
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Dr. William Cotacosinos, CEO
Long Island Lighting Company
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James Smith, CEO
Orange & Rockland Utilities
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Pearl River, NY 10965
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It's surprising that so few individuals are interested in issues such as the virtual destruction of a large portion of the planet. Stuff like this doesn't happen every day. Perhaps if everyone became a bit more active in helping to prevent this irreparable damage to the environment, then we probably wouldn't have a hole in the ozone, or mass destruction of rainforests, or murdering of animals for, ironically, inefficient electric power. The goal of any community or society is to not need an organization such as NYPIRG; to have citizens who realize that certain things are more valuable than the cost of a kilowatt-hour of electricity, and actually try to do something about it.

Well my friends, that's about all that's going on in Tinsel Town this week. The trees are green, the air is clean, and the buffalo are roaming -- enjoy them while you can. Until next time, stay healthy, eat right, save the world, and good shaving. ☺



architects, metal-workers, etc. etc.

Whose fault is all this? Although that really isn't the issue, it appears that the NYPA is indirectly the culprit. Hydro-Quebec wants to begin construction immediately (it has been trying to since August 1991) and disregard a required environmental review of the project. Without the NYPA's agreement and funding, the start of this project would not be possible. Hydro-Quebec intends to institute their own environmental depletion standards and somehow have them approved in order to initiate the project, which would otherwise render itself in violation of non-impressive existing standards. This is indeed possible and was the case in James Bay I, just 20 years ago.

The New York Public Interest Research Group (NYPIRG) at Stony Brook is actively opposing the institution of the

Act, and a ban on the sale of irradiated foods in New York State. NYPIRG has also been actively trying to "save higher education," by lobbying against tuition increases, budget cuts, and financial aid cuts. They have also organized a number of major rallies, including one in March 1991 where over 500 students and other activists demonstrated outside the Governor's mansion to support recycling. Members of NYPIRG are encouraging faculty, students and administration to write letters to LILCO urging them not to purchase power from the NYPA. After November 1992, however, Hydro-Quebec will begin bulldozing land, converting saltwater lakes to freshwater (killing thousands of marine animals), drying rivers (killing thousands more), damming, and poisoning bodies of water with mercury; evicting natives and killing thousands more caribou, unless

THE FUTURE OF AFRICANA STUDIES

EDELSTEIN AND STUDENTS DISCUSS THE FUTURE OF AFS PROGRAM

by Leroy Schwartz

At 11:30 on Thursday March 5, a group of 200 students, primarily from Africana studies, as well as some professors, congregated in front of Staller Center to meet with the Provost and protest a phone mail rumor that maintained Africana Studies was in danger. The day began with fears of an abolishment of the program due to SUNY's financial woes, and ended with reassurance by Provost Edelstein that this was not true, although many remained skeptical.

According to Professor McAdoo, the Provost made a commitment, two years ago, to keep Africana Studies. The students wanted to hear this for themselves, however, and the Provost appeased them: "We sure as hell could use money, but we will do it (Africana studies) even without the money we deserve."

Students used this opportunity to address additional concerns. When asked if Africana Studies would ever be made into a department, Edelstein responded, "We have a lot of poor departments, the question is whether you have people to support a lot of good programs." It would seem students should not be looking forward to any help from the administration or improvements in Africana Studies, although the Provost did say there would be no retrenchment of

staff, and more particularly the Provost reassured students that Professor Luis Rivera would remain at Stony Brook, something students were glad to hear and feared might not be true, "If you want him, we have no intention of getting rid of him" said Edelstein.

Students maintained that Africana Studies stands as a monument against racism, sexism, and anti-Semitism, and Professor McAdoo said that the program was "firmly in support of multiculturalism and a democratic society for everyone," taking advantage of the term multiculturalism, the theme for the Provost's speech later that day.

Students were urged to attend the Provost's lecture, and the surprisingly large turnout even prompted a remark from President Marburger, who was pleasantly surprised.

Not everyone, however, was so pleased. Although the Provost's speech, "Fostering Multi-Culturalism, Diversity, and Equality," was full of praises for Stony Brook, which clearly leads the way among state universities in minority attendance and minority programs, and praised the recent campus activities celebrating Spanish, Black, and Womyn's History months, many students were eager to point out, that this does not mean the University's programs or minority attendance is satisfactory, and the projected tuition increases, possible financial aid cuts, and possible differential

tuition will only make these problems worse.

The Provost's speech was a very positive one that preached the importance and benefits of multiculturalism and looked to "create a new American," to sort of fix the melting pot.

The question and answer period that followed the lecture was not nearly as positive. Students criticized the plausibility of implementing any new programs with the obvious financial problems of the university. As well students, and professors, criticized the lack of multiculturalism on the faculty, and students expressed continuing dislike for

the treatment of TA's and GA's who are now employed only on a part time basis. A rumored proposal at the last University Senate meeting, that the different Humanities studies would be lumped together into fewer departments, was also a point of concern for students, and seemed to contradict the Provost's push for multiculturalism.

The Provost's responses to many of these questions, were agreements with obvious problems, and assertions that many things can be done without money, although most people left the lecture with more concern over the plight of education, than they had going in.



Meeting between Provost and students

ALONG THE COLOR LINE ...

PAT BUCHANAN: RACISM ON THE FAR RIGHT

by Dr. Manning Marable

The most striking event in the early stages of the 1992 presidential campaign is the emergence of conservative television commentator Patrick Buchanan. This former Nixon and Reagan speechwriter, who possessed no previous electoral experience, ran unexpectedly strong against Bush in last month's New Hampshire primary.

Battering Bush at every opportunity, Buchanan has run on one central theme. The candidate declares that "his campaign is about dumping George Bush and putting America first again." Every difficult question presented to Buchanan yields a simplistic answer. The federal government's too big and too bureaucratic, you ask? Buchanan responds that he would "freeze federal hiring", consider "cutting farm subsidies", permit private firms to compete with U.S. Postal Service, and "sell off power stations and airports." If Congress refuses to play ball, Buchanan would "let the government shut down", permitting a "political blood bath." For the corporations, Buchanan favours the total elimination of any capital gains taxes. He explicitly condemns Bush for increasing the minimum wage by one third, and for supporting the Americans with Disabilities

Act. Buchanan denounces affirmative action and considers multicultural education a sinister plot to destroy Western civilization and culture.

But the greatest controversy surrounding Buchanan concerns his espousal of racist and anti-Semitic views. Attacking the 1991 Civil Rights Act, Buchanan insists that the "sons of middle America pay the price of reverse discrimination." White small businessmen are losing "contracts because of minority set-asides." If elected, Buchanan vowed to purge the federal government by "agency by agency, and root out the whole rotten infrastructure of reverse discrimination, root and branch."

Buchanan's reputation as an apologist for anti-Semitism is equally well known. He joked publicly that Congress was "Israeli-occupied territory" and has dismissed Democrats as "poodles" of the Israeli lobby. Vigorously opposing the recent war against Iraq, Buchanan explained in 1990 that only the Israeli defense ministry and its "amen corner" inside the U.S. really desired war.

As *New York Times* columnist A.M. Rosenthal later observed, Buchanan was slyly warning white America to, "watch out, the Jews are trying to drag your children into war for foreign purposes." Combining these statements with

Buchanan's equal hatred for multiculturalism, and his love of tax cuts for the rich, the death penalty and Clarence Thomas, one has a profile of a rigidly reactionary ideologue, who substitutes stereotypes for analysis. When Buchanan shouts "America First" from the campaign podium, what he's really saying is: "White Upper Class America First, Except Jews."

Virtually all conservatives admit that Buchanan has no chance of upsetting Bush for the Republican Party's presidential nomination. But Buchanan's real objective is the GOP presidential nomination in 1996. Buchanan will surely endorse Bush in the 1992 general election, but his followers may be encouraged to stay home, swinging the electoral balance to the democrats.

Buchanan has coldly calculated that there will be only one Republican "centrist" in the 1996 Republican primaries, Secretary of State Jim Baker. Republican conservatives could be divided between Vice President Dan Quayle and Housing Secretary Jack Kemp. Buchanan's run today will permit him to establish a network of dedicated campaign workers and financial donors. With shrewd insight, he realizes that his prominent media base on CNN, combined with a bold move to challenge Bush this year, would allow him

to consolidate his position as the only logical "heir apparent" to the Reagan legacy.

The thunder from the Far Right, by both Buchanan and former Klan leader and Nazi David Duke, threatens to redefine the parameters of US politics. Buchanan is only a cleaned-up version of Duke. Since Bush has no clear principles of his own, he could easily be dragged further to the right, advancing Buchanan's reactionary message without the controversial context. Increased racism and political discrimination would be the result.

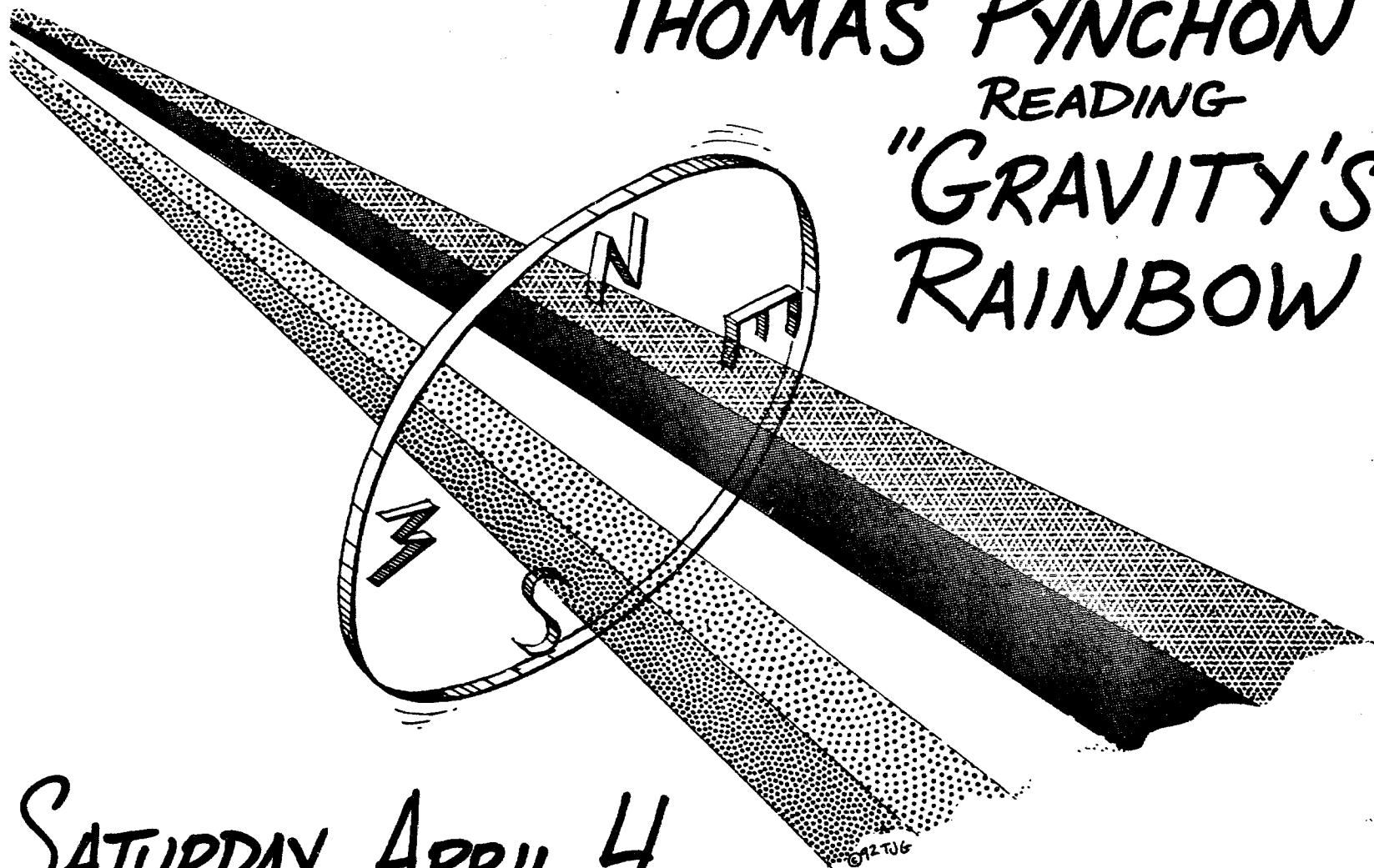
Dr. Manning Marable is Professor of Political Science and History, University of Colorado, Boulder. "Along the Color Line" appears in over 220 newspapers internationally, and a radio version is broadcast by over 50 stations throughout North America.



THOMAS PYNCHON

READING

"GRAVITY'S RAINBOW"



SATURDAY, APRIL 4
(POSSIBLE DATE)

ALL INTERESTED PLEASE CALL 269-4030/288-5661

HEAVY HEADS Take A Trip...

Into The Philosophical or the Metaphysical Mind

Although my first experience with psychadelia was with psillosibin cubensis (magic mushrooms) which was an adverse symptom of senioritis in high school. The euphoric enlightenment of the "trip" was not felt until I indulged myself into the electricity of my own psyche brought about by "acid". I can honestly claim that it has changed my life and my outlook on "life" as a result.

I was a bit skeptical to believe that licking the lint off of a minute piece of parchment would create such an overwhelming effect on me. Approximately half an hour after "dropping", I felt a surge of energy overtaking my body and it was effervescent as life itself. I had never felt so alive until that point and a new set of stimuli had encompassed all my senses, for I was feeling a rejuvenation of spirits of undescrivable joy and contentment.

Central Park was a symphony of
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instruments with integral parts, each with its own distinct sound and movement which seemed to be in such harmony that was irreplicable. The sounds of the city were drowned out by the sweet songs of birds and the foliage of the trees seemed to grow and breathe life right before my eyes.

The sights and sounds may have seemed too quirked by hallucinations but it wasn't until I had closed my eyes that I saw what could not be seen. It was at that point I discovered the key to open the door to the subconscious. I hit the apex of all human reasoning and concluded that knowledge was unknowable. Hume founded the approach to nihilism in Western culture and Gautama Buddha sat underneath a tree for 7 years to discover enlightenment but I had just bitten the forbidden fruit from the tree of knowledge. It made the discovery of myself an enlightenment of a theosophical nature.

The true beauty that dwells within us all is the undeniable that we are on the opposite polarity of nature itself but our own existence is spawned by it and we as human beings must ultimately realize our need to return to the birthplace of our creation. I cannot ever regret the revelation that was dawned upon me, however, it is remorseful to find that when you transcend back into "reality", not everyone has discovered the basic elements that should be our foundation to guide us into a more peaceful, harmonious coexistence with ourselves. It is unfortunate that the fantastic should be the more realistic, for under influence of this powerful psychoactive journey one will realize the "reality imagined" is one of misdirection that we all succumb to. Aside from the discovery of the human soul and episodes of rationale, I, plainly put, had the time of my life.

The sky was a wall-eye vision, the universe filled with star dust and a million microscopic mishaps, scattered clouds were images of friends and foes, finely sculpted by whomever, I sat cross legged and looked closely at the floor, I felt like a giant looking down at fields, rivers, mountains, and even towns and people, from macrocosm to microcosm, or from microcosm to macrocosm, I could not tell the difference as I stood there like a strange, spotted giraffe, but then again all giraffes are spotted, I looked around and saw nothing but my mind in technocolor, and landscapes on the side, hills of cole slaw, trees of broccoli, I walked-it was hard to keep my balance- I thought I was on a tightrope, it was not long before I fell, through time and space, and landed on a subway platform, trains flew

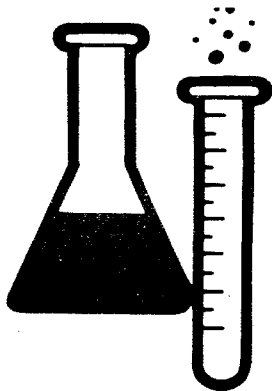
by leaving trails of plasma like a vertigo song that went on and on until it formed into a liquid stairway, flowing upwards, up into my room, where I sat in my chair, but I was only six, and my father came in to put me to sleep, but he was old, very old, and he was not my father, he was me, and the six year old ran away from me, and staring into the white ceiling above my bed I saw my own image as I looked that day, but it was floating, pulsing like the reflection in a river, it slowed down, nearly still until someone dropped a stone, right on my forehead, and the image rippled out in little circles that grew and grew until I was drowned in its Lethan waters.

Tripping Without Falling

lysergic acid diethylamide-25, "acid"

Called "Psychedelic" by Humphery Osmond (from the Greek- "mind Manifesting" or mind expanding) discovered by Dr. Hoffman, Sandoz Company, Switzerland, 1942, as ergot fungus growing on rye. Later morning glory seeds were found to contain LSD. Declared illegal in the US October 6, 1967.

Effects: A "trip is intensely personal, and it depends upon the personality, expectations, and the setting one is in. You may experience profound changes in the sense of Time and Reality, exaltation with feelings of omnipotence, oceanic feelings of oneness with the Universe, or religious ecstasies. Perceptions become unusually brilliant and intense, colors and textures seem richer, contours sharpened, music more emotionally profound, smells and tastes heightened. Normally unnoticed details capture your attention, and ordinary things are seen with wonder, as if for the first time. "Synesthesia" is common, colors are heard and sounds seen. Changes in body-image and alterations of time and space perception also occur. Intensely vivid dream-like kaleidoscopic imagery appears before closed eyes. Emotions become unusually intense and may change abruptly and often. Two seemingly incompatible feelings may be experienced at one time. Dual, multiple, and fragmented consciousness can be experienced, crystallized or flowing. Sensitivity to non-verbal cues is increased. Exaggerated empathy with or detachment from other people may arise. Seeming



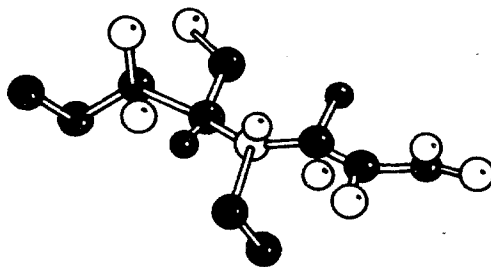
awareness of internal body organs, recovery of lost early memories, release of unconscious material in symbolic form, and regression and apparent reliving of past events, including birth occurs. A heightened sense of reality and significance suffuses the experience. Introspective reflection and feeling of religious and philosophical insight are common. The sense of self is greatly changed, sometimes to the point of depersonalization, merging with the external world, separation of self from body, or total dissolution of the ego in mystical ecstasy ("Nirvana"). Increased creative capacity, new psychological insight, relief from neurotic and psychosomatic symptoms, or a desirable change in personality have been claimed (Masters and Houston). The religious experiences produced by psychedelic drugs have the capacity, in certain conditions, to catalyze transformation in beliefs and ways of life, and this may be mistaken for drug-induced personality or organic change. Drastic changes in cultural and metaphysical identity after taking a psychedelic drug were most common in the 1960's, when the hippie movement promised to build a new society on the use of these drugs.

"Bad trip": resembles an acute panic reaction, but it can be more severe- it ends when the immediate effect wears off, which takes 8-12 hours. Psychiatric help is usually unnecessary; the best treatment is protection, companionship, and reassurance. Bad trips and potential psychical dangers from euphorohallucinogenic drugs can be associated

with toxicity or idiosyncratic responses rather than with inherent parameters of drug action. The most likely candidates for adverse reactions are schizoid and prepsycotic personalities with a barely stable ego-balance and a great deal of anxiety, who cannot cope with perceptual changes, body image distortions and symbolic unconscious material produced by the drug trip. A good "baby-sitter" or a person who calms and offers warm sympathetic reassurance is the best coping mechanism in the case of a bad trip.

Rumors: A persistent issue has been genetic damage and birth defects. Available evidence suggests that LSD produces no chromosome damage in reproductive cells of a kind that is likely to cause birth defects; the same is true of other psychedelic drugs to the extent that they have been tested. There is no evidence of teratogenicity in human users at normal doses. There is no physical addiction, psychological dependence is rare because each LSD experience is rare because each LSD experience is different and there is no reliable euphoria. There is no clear evidence of drastic personality change or chronic psychosis produced by long-term LSD use.

History: Because of the consciousness-expanding, mystical, and transcendental experiences reported by a number of people who took the drug, it was tried in many different psychiatric conditions for various reasons. In patients in psychotherapy, LSD was used to encourage deeper exploration of unconscious, symbolic material and thus hasten insight; in group therapy, it was used to enhance communication and foster regression under controlled conditions; and in alcoholics, the drug was used to overcome denial. Autistic children were given LSD and it's methylyde



derivative, metysergide (Sansert, Sandoz); LSD was reported to increase activity up to excitability, to increase alertness, and to decrease stereotypes. Methysergide yielded a mixed reduction and worsening of symptoms, within a small sample only the two most retarded children improving, showing signs of increased alertness and affective responsiveness.

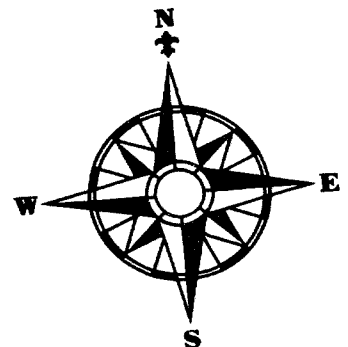
Chemistry: Temporal lobe limbic rhythms altered, and spontaneous activity of the retinal ganglion cells increases after administration of LSD, while suppressing serotonin in the rest of the brain (dorsal and median raphe nuclei especially) while it facilitates the ability of norepinephrine and serotonin to enhance the



exitory actions of glutamic acid and acetylcholine. The euphorohallucinogenics often produce important new connections between freely floating emotional cathexis and cognitive associations. Appreciation of music and art and other dimensions of right-hemispheric functioning is dramatically emphasized in most subjective descriptions. Heteromodal changes in perception; diminished linguistic capacity and augmented perception of facial expressions of others. There is a simultaneous influx of multimodal perceptions which may overwhelm the systematic sequential processing of the language hemisphere. The more analogical integrative processing of the right hemisphere seems better suited to the task of consolidating this perpetual flood.

Don't drop if you are mentally ill, pregnant, or can't cope with change. Alternate perspectives can teach a lot about our interaction with the environment, and ability to perceive beyond appearances can't hurt.. "Drop in" not "Out". Try situations with friends conducive to positive feelings, and experience Nature (within and without). Most importantly, use the insight you gain on your journey, and apply it to life.

DIG IT!



JAY MANKITA



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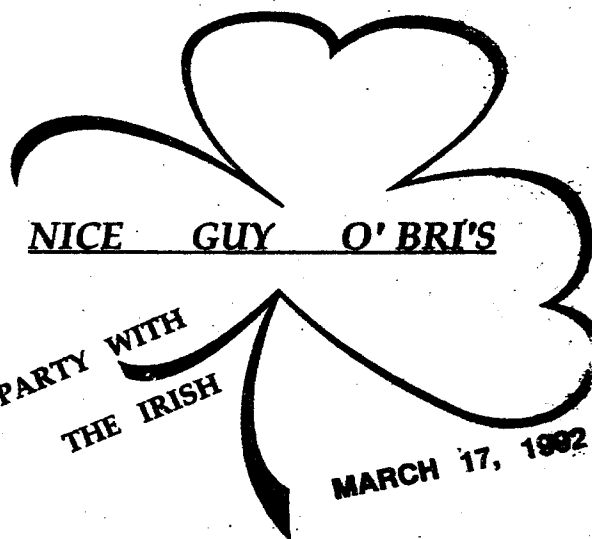
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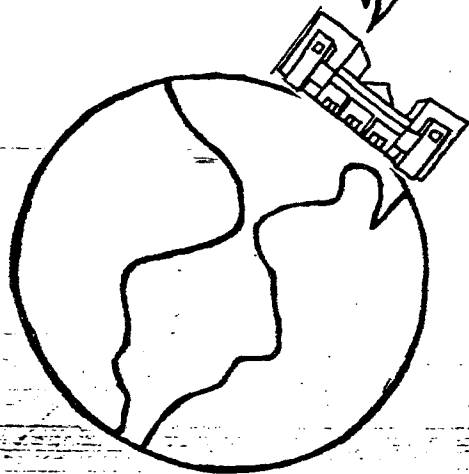
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Cultural/Food Booths	10 am to 5:30 pm	SAC/Rm.235/Lobby
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(Dr. Panos Mourdoukoutas, Assoc. Prof. C.W. Post/Univ. of Japan/Nagoya Univ.)		
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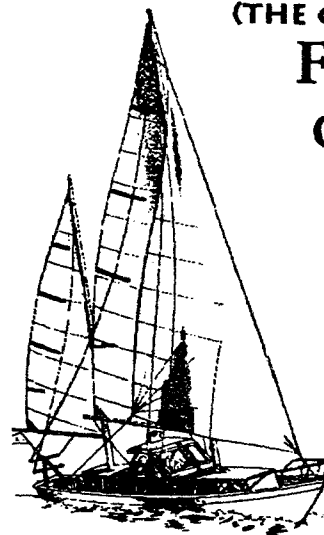
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March 11, 1992 page 9

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BEWARE TILDEN THE STUDENTS ARE WATCHING YOU

If you are still concerned about the budget issues, and who is to decide the fate of our faltering university, please read this carefully and pass it to a friend.

There is going to be a full blown Academic restructuring due to proposed SUNY budget cuts. According to Provost Tilden Edelstein's report to the University Senate, restructurization is the only thing that can help this ailing University.

What reconstruction of the Academic Centre of the University means to its inhabitants is that departments will close down and faculty, regardless of tenure, will face the possibility of losing their jobs.

This directly effects undergraduate programs of this school, but not as hard as graduate programs will be hit. When graduate student departments get cut that reduces the amount of teacher assistants on campus. When this happens the school is forced to hire retired or unemployed high school teachers. This idea only seems good on paper, when in reality these teachers will be less qualified than teacher assistants and graduates we have now.

In Edelstein's report he mentions the fact that President Marburger agrees with him when it comes to how long it would take for the University to adjust to these budget cuts. Both think that one fiscal year is not enough, so their plan is to consider a phased-in approach, to be implemented over a three year period.

The steps which the President and the Provost wish to take should be taken as an insult, and an infringement, on the rights of both undergraduate and graduate students at this University. The Blue Ribbon Committee, Faculty Recruitment, and Allocation of Support for New graduate Students, are the most devastating for the student and faculty at the present time. First off, the Blue Ribbon Committee is going to be comprised of a panel of

distinguished senior faculty and staff to assist in the Academic redevelopment. Okay, has it occurred to you yet, that's right, there are no students being represented here. In fact, as far as, graduate students and research students go they have no representation at all. If you know any qualified people there are positions open for Vice Provost for Research, and Vice President for graduate studies. With these positions open it leaves the graduate students and research students with no representation campus wide.

This is only half the problem. Secondly, the Faculty Recruitment issue deals with the non hiring of more faculty. What this means is that the Deans and Department Chairs were authorized late last fall to only recruit enough to fill limited positions. Edelstein said his principle is to act selectively, making investments in individuals of exceptional quality. This also means they are probably higher paid than your average professor, who just needs a little room to grow. What happens is that this action gets translated into larger classes and less choices of classes, because there will be nobody to teach them.

The third insult offered to graduate students mainly is the Allocation of Support for New Graduate Students. This in Edelstein's own words, "I have informed the deans that a one-year limitation is being imposed on the extent to which state funds can be used for the support of new graduate students in 1992-93. The goal of this strategy is to generate \$1 million in savings. This is an appropriate area to look for savings, because Stony Brook is highly unusual among public universities in the proportion of its graduate students supported by state funds, and measures have been introduced in recent years to adjust it. Undergraduate teaching needs to continue to be met by the re-allocation of a portion of these savings to the Vice Provost for

Undergraduate Studies, for the staffing of courses."

What the above means is graduate departments are going to lose their graduate staff for anywhere from a half of a year to full year. In fact if you promise to keep a secret I'll let you in on a little information concerning which departments will feel the blunt of this above mentioned proposal. Before I give it to you I must stress the fact that Edelstein has been heard saying that there was definitely know departments in mind which will feel the hurt, but I find this to be bit short of the truth since sitting next to me is a listing of academic programs which may be the victims of academic rape.

The proposals which head this document go as follows:

***=REDUCE IN HALF FOR 1 YEAR THE NUMBER OF NEW GRADUATE STUDENTS SUPPORTED WITH STIPENDS FROM UNIVERSITY ALLOCATED FUNDS**

****=1 YEAR SUSPENSION OF ADMISSION OFFERS TO GRADUATE STUDENTS**

*****=MASTERS LEVEL PROGRAMS THAT CAN SUPPORT GRADUATE STUDENTS WITH STIPENDS**

For the record I will mention only a few of the fifteen programs which will feel this crunch the worst. Ecology & Evolution, Philosophy, Chemistry (including: Chemistry, Chemical Biology, and Chemical Physics,) are a number of programs designated as *. Some ** programs are Anthropological Sciences-Social & Cultural, Foreign Language Instruction, (including: French, Italian, German, Spanish, and Russian. In case you are wondering there are no *** programs on this list, could be because nobody knows what it stands for.

If you think this Editorial really comes across as reporting Edelstein's plans for the University, you are correct in thinking so. It's my way of saying we are watching you, and are

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determined to have our say in the restructuring of the university's academic centre. Tilden, this ones for you, we want equal representation in the committee on restructurization, it has also occurred to me that you think we don't belong in the decision making of who gets fired. Well you're right we don't, what we ask is fair representation as students, tax payers, and financiers of this university. Stay alert Administration, we are watching you and don't want you to "reallocate" our ***@%\$%n programs without consulting us.

LETTERS

AND THEN THERE WERE THOSE WHO LIKED GATES...

To read Shari Nezami's review of Prof. Gates' speech last month, you'd think we listened to the senile reminiscences of an old establishment lackey, inter spersed with grumpy, reactionary platitudes. But to compare her version of Gates with what we actually heard that night, it seems more likely that Nezami couldn't remember what he said and so decided to trash him personally. It isn't Gates who "would much rather talk about himself than anything truly meaningful," but Nezami who would rather stew in her own prejudices against Gates, old whit people, Harvard, Yale and literature than listen to something she disagrees with.

As Nezami points out, it became clear early on that Gates was not going to speak on the advertised topic—"On Transforming the American Mind." But she seems to have checked out at that

point, while Gates went on to give a very careful and compassionate portrait of James Baldwin's life and writings which addressed the most pressing issue facing artists and scholars today; the relation of art to politics. The fact that Gates expressed an unpopular opinion—that the artist's ability to be honest is compromised by involvement in mass politics—doesn't automatically sentence him to the rubbish heap. Whether Nezami paid enough attention to see Gates' point, we may never know; but instead of taking him on directly she resorts to bizarre personal condemnations—Gates is evil because he teaches at Harvard and studied at Yale; she would rather die than be like Gates even though he lives in a mansion (which he doesn't)—and shameless distortions so that, leaving alone her arbitrary preference for politics over literature, some defense of

Gates' words is necessary.

Some of her misquotations are only minor. According to Nezami, Gates was on assignment for the London Times (it's the Times of London) when he first met Baldwin. Actually, he was on assignment for Time magazine, writing not "a story entitled 'The Black Expatriate', as she says, but a series on Black expatriates. (Was Baldwin an English expatriate?) Nezami says that in London Gates "rents a car and drives to France." Across the Channel?

But as she goes on her way towards the final outright fabrication of Gates' mansion, and her statement that "I'd still rather die than turn out like this guy," she makes bigger and bigger mistakes. After briefly dismissing Gates' sentimental recollection of dinner with Baldwin and Josephine Baker—she says it's

condescending—Nezami moves on to ridicule Gates for "his underprivileged childhood which he was forced to spend in Christian Summer Camps in New England." Why an underprivileged childhood should be an embarrassment isn't clear to me. Moreover, it was one Episcopal camp and it wasn't in New England, but in West Virginia

Where Gates read a sample 16-comma sentence from Baldwin, Nezami has him reading us "a piece of his (own) writing from that time...equally thrilling himself and the audience at his worthless forgery." She adds that "My friends and I were not impressed" by Baldwin's sentence.

At one point, having apparently exhausted her notes, she inserts a long attack on Gates for "his nasty habit of speaking about things which he doesn't understand," namely racism and sexism.

Presidential Candidates Read Playboy

Author Kozol Attacks Education Again

Public education in America is a game rigged by the rich to the disadvantage of the poor, according to Jonathan Kozol, author of the best-selling *Savage Inequalities: Children in America's Schools*. In the April issue of *Playboy* magazine (on sale Tuesday, March 3), Kozol argues that the nation's schools are in worse condition than they were a decade ago, and puts the blame on two consecutive Republican administrations.

"[T]he poor have no place in America anymore," Kozol says in the *Playboy* Interview, conducted by Morgan Strong. "Since President Reagan was in office—and, more vividly, since President Bush came to office—government policy has increasingly ceased to address questions of equality."

"Ronald Reagan was a genius," Kozol adds sardonically. "He has made millions of Americans as selfish as he and his wife. He has surgically removed the soul of conscience out of our children and replaced it with the most crass and unhesitating self-interest."

When *Savage Inequalities* was released, *Publishers Weekly* printed an open letter to George Bush demanding that he read it. In that same spirit, advance copies of Kozol's *Playboy* Interview have been mailed to each Democratic and Republican Presidential candidate, along with a letter urging them to make education a campaign issue.

"President Bush doesn't need to be accountable to the poor," Kozol says. "[His] statement that we don't have enough money to fund Head Start is preposterous. It's as implausible as his having said that Clarence Thomas was the most qualified candidate for the Supreme Court..."

"If I were the Secretary of Education, the first thing I would do would be to convince the nation to get rid of property-tax funding for schools," he adds. "And I would immediately ask Congress to raise the federal expenditure from its present five

percent to twenty-five percent. If we could afford to spend fifty billion dollars in the Persian Gulf, then we can afford five billion dollars to do this."

Kozol began chronicling the failings of public education with his first book, *Death at an Early Age*. "That trip across town was

values of wealthy children, whose education, the author claimed, anesthetized them to the problems of the poor.

"The book was about how decent middle-class kids...lose a sense of justice, really," says Kozol. "Even the best of them—who read good books and are worried about

people would never put their kids out on the little-league field and say, 'We are going to rig the game for our children...' Yet we do permit that rigging in our public schools."

For 1986's *Illiterate America*, Kozol spent three years exploring how America's poor adults navigate society—even though many are unable to comprehend basic forms and some cannot read a telephone directory.

"This country could end illiteracy overnight if it wanted to," says Kozol. "We have the means to do it, we just don't do it. More money is put into prison construction than into schools. That, in itself, is the description of a nation bent on suicide."

Kozol interviewed homeless families living in New York for his next book, *Rachel and Her Children*. The stories he heard prompted him to visit minority schools nationwide, and then to write *Savage Inequalities*.

"I didn't think it would be this bad," says Kozol. "Like most Americans, I believed in the myth of progress...But the schools are more crowded, the black children are more segregated, their health is worse, their nutrition is worse, their teachers' pay is comparatively worse."

"This book doesn't ask for compassion," he adds. "It asks for anger and action. And that intimidates people. But I wanted to write a book that will keep rich people from sleeping easily until they act upon what I've written."

This piece was submitted by *Playboy* Magazine.



Jonathan Kozol

the longest trip I've ever taken. Just a twenty-minute train ride. I've never returned in any real sense."

Kozol's second book, *The Night Is Dark and I'm Far from Home*, focused on the

injustices, inequality and segregation—are convinced by their education that they are powerless to change it.

"I don't believe that any rich person wishes poor children harm," Kozol adds. "Rich

Then she goes on to give a legalistic definition which she seems to think "there is no way around" because "It is said" by someone she doesn't mention. I can see her criticizing Gates for not dealing with racism enough. That's what she seemed to be saying when she said Gates didn't speak about anything truly meaningful. But now we're all the way on the other side, trashing Gates for talking too much about these things.

Picking up the pace in the stretch-run of the article, she tells us that Gates made "these strange assertions—I am a scholar," he throws in our faces about every five minutes. "I don't remember him saying it even once. But even if she remembers correctly, by ridiculing Gates for preferring scholarship to revolution she merely affirms the main point of his talk—that the pressure on intellectuals to participate in mass political struggles comes from people who are fundamentally hostile to intellectuals. In subordinating his personal quest for honesty, freedom and creative inspiration to the schedule and rigidity of a revolutionary cadre, Baldwin—Gates said—gave up his dignity and his

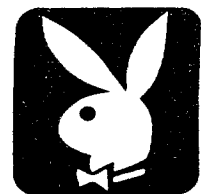
independence. Baldwin, whose unique talents and temperament suited him—more than all but a handful of Americans in the last 40 years—for the creation and enjoyment of beauty and truth, was destroyed when he ventured into public politics. He was too vulnerable. Others were better suited to make the sacrifices and to follow the logic revolution. We do not have to despise one human type in order to praise another. Maybe Gates deserved Nezami's thrashing, if he seemed to denigrate political coordination in order to exalt the solitary activity of art. But look around. The world is not in danger of being taken over by artists or even by Harvard scholars. It would be just fine if a few people ended up like Prof. Gates instead of dead.

Ira Abrams
632-7390
EGL Dept.

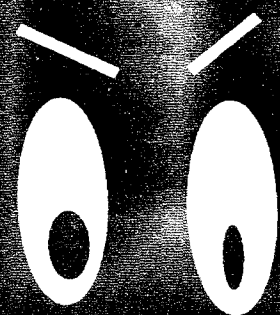
Ms. Nezami Replies: Mr. Abrams does make one point correctly: the wording of the

article makes it seem as if Mr. Gates drove across the English Channel—that however was not my intent. I did not say his story was condescending—only his tone. I did not ridicule his "underprivileged childhood"—maybe Mr. Abrams should re-read the article; obviously you have missed the point.

On my "legalistic definition" consult the Sociology Department on the meaning of the terms racism and sexism. I did not trash Gates for speaking about those subjects too much. My point, which once again you seem to have missed, was that it was wrong of him to make such a misleading statement. I did not ridicule Gates for preferring scholarship to revolution, if that is his preference then I agree with him. However, I did not feel that Gates had the right to assume that Baldwin had compromised his beliefs in order to appease Black America, which was the point of both his speech and my article. You assume that I despise scholars, wrong again I simply despise scholars who tow the establishment line and make light of the struggle of "revolutionaries."



FIGHT THE POWER



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Bush Convicted War Criminal

International War Crimes Tribunal Finds Bush & CO Guilty on 19 Counts

by Robert V. Gilheany

An international war crimes tribunal had heard a testimony from the international commission of inquiry on U.S. war crimes against Iraq. This commission of inquiry held hearings on five continents, fifty cities, and thirty cities in the United States. They gathered information from eyewitnesses, experts, doctors, photographers, media coverage, published reports, interviews, and accounts gathered between December 1990 and May 1992.

The final meeting of the tribunal took place in New York City, in a fifteen hundred seat auditorium at the Martin Luther King Junior High School in Manhattan, after many months of gathering evidence. The auditorium was packed, and so was the school cafeteria. The attendance was huge despite a media blackout on the activities of the tribunal in the United States, though the tribunal has been front page news in other countries when they have convened there.

The tribunal found George Bush, J. Danforth Quayle, James Baker, Richard Cheney, William Webster, Colin Powell, Norman Schwarzkopf, and others guilty of nineteen charges, ranging from crimes against peace, war crimes, crimes against humanity and other criminal acts and high crimes in violation of the charter of the United Nations, International law, the constitution of the United States and laws made in the pursuance thereof.

The international inquiry was called together by Ramsey Clark, who was Attorney General in the Johnson administration. He is internationally recognized as a constitutional, human rights and international law expert and world class attorney.

The charges, dealing with crimes against peace and humanity, addresses the overwhelming evidence that the U.S. set up provocations that led Iraq into invading Kuwait, which in turn offered a pretext for a U.S. military invasion. The charge that is documented in the tribunal states that the U.S. conspired on or before 1989 to provoke Iraq into military actions, but the evidence that is published in the War Crimes book and was submitted to the tribunal, shows that the U.S. government was conspiring to engage in a war with Iraq way back in 1985.

According to Kuwaiti sources, in 1979 the U.S. National Security Advisor, Zbigniew Brzezinski urged Saddam Hussein to attack Iran and seize Khuzistan. The U.S. objective was to roll back the Iranian revolution. If Iraq was successful it would gain control of the Shatt-Al-Arab, a strait between Iran and Iraq, that Iran gained in a treaty with Iraq in 1975. The ensuing war lasted eight years and caused many deaths. This wrongful attack on Iran had the tacit approval of the Reagan-Bush administration.

The arms dealers of the world made a killing on this war, especially the United States which provided arms to both sides in the conflict. The Iraqis were getting military aid through third countries and monies hidden in U.S. agriculture grants. The Reagan-Bush contacts with the Khoumeni regime in Iran go back to 1980

when their campaign chief, and later CIA director, William Casey, was meeting with representatives of Teheran to delay the release of American hostages until after the U.S. Presidential elections in return for arms. Iran was armed through the Iran-Contra scandal. The attitudes of the powers in Washington could best be summed up by Henry Kissinger's quote: "Let them kill each other."

The double dealing of the White House throughout the Iran-Iraq war had two purposes; money for arms traders, and to weaken both countries. The Iranian revolution overthrew the hated Shah of Iran whose secret police, the brutal SAVAK, was trained by none other than Norman Schwarzkopf's father who was a U.S. client state policeman of the middle east. The U.S. destabilizing campaigns against Iraq go back to 1958. In order to control the area with imperialist aims, the U.S. was hostile to the idea of strong nationalist governments in the area.

Double dealing was the practice of the Bush administration in dealing with Iraq and Kuwait. On one hand the Bush administration was encouraging Iraq to pursue its policy of raising world oil prices. In a secret meeting in New York City, the former U.S. ambassador and the Iraqi foreign minister came to an agreement to raise oil prices (according to the London



Ramsey Clark

observer, 10/21/90). At the same time, the CIA worked with Kuwait to glut the world oil market. While the Iraqis were embroiled in their war with Iran, Kuwait moved in on Iraqi oil fields, the Rumaila oil reserves. Kuwait annexed nine hundred square miles of Iraqi land. Kuwait contracted out to Santa Fe drilling corporation for the purpose of slant drilling to steal Iraqi oil. One of Santa Fe drilling's major chair holders is none other than National Security Advisor Brent Scowcroft.

After several attempts by Iraq to resolve the tensions between the two countries by Inter-Arabian means failed, Saddam Hussein started to move troops to the Kuwaiti border. On a July 30, 1990 meeting between Jordanian and Kuwaiti leaders, a Kuwaiti foreign minister, Sheik Sabeh Ahed Al Jaber Al Sabah, the Emir's brother, stated that if Iraq invades Kuwaiti territory they will call in the Americans (The Village Voice, 3/3/90). Later on the

Kuwaiti crowned prince told his military advisors that the Americans will come in when the Iraqis invade.

George Bush's intentions were clear, to provoke Iraq into invading Kuwait. Before the invasion, an American ambassador to Iraq April Glaspie was called into Saddam Hussein's office on July 25, 1990. During that meeting, Hussein expressed his interests in friendly relations with the United States even though certain circles in the government were hostile towards U.S. Iraqi relations. He went on to say that Kuwait was engaging in economic warfare with his country, and he was interested in peaceful resolutions of the issues at hand. Glaspie responded that President Bush wanted to deepen and broaden relations with Iraq and the President wants to secure peace and stability in the region. Glaspie also went on to say that the dispute between Iraq and Kuwait is an Inter-Arab problem and the U.S. would not intervene militarily.. At the end of the meeting Glaspie reiterated the U.S. position of peace and friendship with Iraq.

By setting up the circumstances in the Persian Gulf for the purposes of instigating a war (for whatever reason) this is a violation of the Nuremberg Principle No. 6 as a crime against peace. When we look at the conduct of the War, The President violated the Protocols of the Geneva conventions, the charter of the United Nations, and the Hague conventions of 1907 and 1920.

The Geneva conventions of 1949 and 1977 clearly state that civilians can not be targets of military acts, and it's a violation of international law to wantonly destroy, remove, or render useless objects that are indispensable to the survival of the civilian population, such as drinking water installations, food stuffs, crops, live stock, agriculture and irrigation works, to start out or cause suffering to the civilian population as a war crime.

President Bush ordered the destruction of facilities essential to civilian life and economic productivity of Iraq. The U.S. government sponsored coalition attack on Iraq deliberately destroyed all dams and water purification facilities in Iraq, forcing the people to drink polluted water, and also knocked out all power generating facilities in the country along with all pharmaceutical factories and rendered the Iraqi health care system rudimentary. Without electricity simple surgery could not be performed and the effects of the embargo (that includes medical supplies, contrary to popular belief) is causing death and untold suffering on tens of thousands of people, mostly children. The goal of this illegal campaign of suffering that is being inflicted upon the Iraqi population today is



An incinerated body of an Iraqi soldier on the "Highway of Death"

to incite the people to revolt against the Hussein regime and replace it. This is against international law. This tactic was used against the people of Nicaragua and it turned some portion of the population to vote for the UNO coalition giving the U.S. a partial though not a permanent victory in that country.

Other Bush attacks on civilians included the carpet bombing on the city of Basara, the bombing of bridges and shopping centers during the day and a bomb shelter at night that killed 500 civilians. Also hit were suburban neighborhoods, schools, masques, churches, and civilian government buildings.

Bush deliberately destroyed Iraq's infrastructure for the expressed purpose of weakening Iraq as an economic power. Along with the bridges and dams, the U.S. lead forces bombed fertilizer factories causing immense environmental damage, and an infant formula factory with the intent to destroy Iraq. The genocidal intentions of the Bush administration were pronounced on September 16, 1990 by Air Force chief of staff General Michael J. Dugan as he mentioned plans to destroy Iraqi civilian economy (Washington Post, 9/16/90). That is an announced intention to commit war crimes. Also in a speech in September 1990, Secretary of state James Baker spoke of the strategic goals in military intervention, not just to include the liberation of Kuwait, but the destruction of the Iraqi military infrastructure (N.Y. Times 9/4/90).

Charge No. 14 of the complaint charged by the commission of inquiry states that President Bush intentionally deprived the Iraqi people of essential medicines, potable water, food and other necessities. According to this charge written by Ramsey Clark: "A major component of assault on Iraq was the systematic deprivation of human needs and services. To break the will of the people, to destroy

the economic capabilities, to reduce their numbers and weaken their health."

The embargo has prevented the shipment of new medicines, water purifiers, infant milk formulas, and other supplies. The combined effects of these actions has caused epidemics of diarrhea, cholera, hepatitis, malnutrition and stress that will kill more people than the initial bombings. With the electrical grid deliberately bombed hospitals were forced to close. The Bush policy also prevented relief agencies such as the Red Cross and the Red Crescent from bringing relief to the Iraqi civilian population and they deliberately bombed food and fertilizer storage facilities.

Iraq consumed 2,500 tons of Infant formula per month during the first seven months of 1990, from Nov. 1 1990 to February 7, 1991 Iraq was able to import only 17 tons. The Red Crescent society of Iraq estimated that more than 3000 infants will die as of February 7, 1991 as a result of infant formula and medical shortages. This was happening at the same time Bush was declaring a sanctity of life day designed to take away American women's control of their own bodies.

The U.S. forces used illegal weapons and conducted an assault on the environment. Bush used Napalm, phosphorous bombs, fuel air explosives, cluster bombs on troops, civilians, oil refineries, and nuclear and fertilizer storage facilities causing apocalyptic environmental destruction and death. This conduct violates the U.N. charter, Geneva conventions and Hague conventions, the laws of armed conflict and constitutes war crimes and crimes against humanity.

Other Bush crimes leading up to the war included the open bribery of U.N. security council members. The Bush administration dolled out billions of dollars to members, made arms deals, and forgave Egypt of seven billion on loans, Bush had no

authority under the U.S. constitution to unilaterally forgive those loans. One member of the U.N., Yemen, voted against the U.S. forced resolution and was told by the U.S. ambassador: "That's the most expensive vote you'll ever cast."

Media manipulation and disinformation was an administration strategy. For five months the U.S. media ran a campaign to glorify militarism and weapons systems. The corporate media screened information that

was allowed into the public domain and intimidated writers and reporters into putting proper spin on the news coverage and on who gets interviewed to speak on the issues involved. The U.S. military created reporting pools and intimidated, harassed, and persecuted reporters who tried to report outside the pool.

President Bush continually made statements to the press that he knew were false, such as the Iraqi soldiers stealing Kuwaiti babies from incubators. A story that the daughter of the Kuwaiti ambassador told congress under a secret identity at least one congressman on the committee panel knew she was the ambassador's daughter and kept quiet about it. This was all part of a sophisticated media campaign to gather support for Bush so he could go out and commit war crimes.

Bush and Schwarzkopf ordered the killing of surrendering Iraqi soldiers over 24 hours after the cease-fire. The Iraqis agreed to a soviet sponsored cease fire and agreed to comply with the U.N. resolution 660 and withdraw from Kuwait on February 21, 1991. Bush tried to dismiss the cease fire and administration officials decided to prosecute the war. Bush said he would give no cover to retreating soldiers out of combat in violation of the Hague 1907 conventions governing land warfare.

On February 26th Baghdad Radio announced the withdrawal of troops from Kuwait in Accordance with the U.N. resolutions. On the 27th withdrawing troops and refugees were leaving Kuwait on two highways heading into southern Iraq. The U.S. air force attacked the front and rear cars of these caravans creating traffic jams miles long both military and civilian vehicles. These vehicles were than strafed and fire bombed.

The above photo is the charred remains of an Iraqi soldier. The photographic evidence suggests the use of Napalm,

phosphorous and other incendiary bombs. Many of the surrendering troops were waving white flags, and this all happened a day and a half after the surrender in the seventy mile long stretch of carnage there were no survivors. This was one of the most heinous war crimes this planet has ever seen.

The last of the nineteen charges put together by Ramsey Clark stated that the use of force to secure permanent military base in the gulf region and Arabian peninsula is a violation of the U.N. charter, International law, and the constitution of the U.S.

The mainstream media covered this war for literally hundreds of hours. During that time of coverage and commentary, the treaties, protocols and principles of the Nuremberg, Hague, Geneva conventions, and the charter of the United Nations, were never discussed in the context of U.S. bombing targets.

The Kurdish Question

The Kurds are a Persian people who live mainly in southeastern Turkey and their population spreads across Northern Iraq and Northern Iran. They have been victims of ethnic repression in each of the countries they live in.

1920 after World War 1 the Turkish Ottoman Empire was defeated. The Kurds were promised a homeland of Kurdistan. This promise was broken by the British, the dominant power in Europe at the time. They saw an emerging power in the Soviet Union. The British saw a relatively strong Turkey as a check on the new communist state. This betrayal of the Kurds set up

CIA and the Shah. In 1972, Iraq nationalized the Iraqi petroleum company. Nixon and the U.S. gulf policeman, The Shah Mohammed Reza Pahalavi started running arms to the Kurds, but not enough for them to be successful, just enough for them to stabilize the Iraqi government.

In 1975, Saddam Hussein and the Shah of Iran reached an agreement that the Iranians would get control Shatt-Al-Arab and the Kurds would no longer be armed. With this agreement worked out, the Iraqi regime went on a search and destroy mission of the Kurds.

12 to 15 million Kurds live in Turkey. Kurdish people and culture are under constant attack in this fascist country. It is against the law in Turkey to speak the Kurdish language and the whirling dervishes are also illegal except for one day a year. The Turkish government refers to the Kurds as mountain Turks. Some of the terrorist policies the Turks use against the Kurds includes death squads, in the U.S. media we have heard a lot about the treatment of the Kurds in Iraq, but not about their treatment in neighboring Turkey. Could it be that Turkey is a U.S. ally, receiver of massive military aid and was an important part of the 27 nation coalition against Iraq?

The commission of inquiry held three meetings in Turkey. The Turkish people and Kurds defied police terror to attend tribunal hearings held in Turkey August third and fourth of 1991.

The commission visited the Turkish Iraq border at the same time the Turkish army attacked a Kurdish village inside Iraq. This happened two weeks after Bush thanked Turkish prime minister Turgut Ozal for his



An Iraqi mother tending her badly burned child

years of persecution in Turkey.

From March 1946 to February 1947 the Kurds had a small independent nation of Mahaban in what now is northern Iran. In December 1946 the U.S. trained Iranian army moved into Mahaban and crushed the resistance. The destruction of Mahaban was carried out on the orders of Harry S. Truman under the leadership of General H. Norman Schwarzkopf the father of Desert Storm Commander and the trainer of the brutal secret police of the Shah of SAVAK.

The oppression of the Kurds in Iraq is based on Kurdish resistance to the Hussein regime that was stirred up by the Nixon

part in the war against Iraq.

In Istanbul the commission hearings were supposed to be held in a six thousand seat stadium, but the government pressure forced the stadium to back out so people crammed into a five hundred seat auditorium.

In Silopi, Turkey on the Iraqi border, commission delegates saw British and American Poised Hammer Strike force stationed under the pretense of protecting the Iraqi Kurds. But Turkish Kurdish leaders accused the U.S. planes of flying reconnaissance missions and providing information to the Turkish death squad



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(cont. from page 13)

government about guerrillas of the National Liberation Front of Kurdistan.

Diyarbakir, Turkey police massacred mourners at the funeral of Kurdish leader Vezad Aydin who was assassinated by the Turkish death squads, they murdered sixty three Kurdish activists in southeast Turkey in June and July of 1991.

Ozal stated the U.S. was going to establish a new world order on completion of the war and Turkey had to actively join the war in order to join in the victor's booty and plunder feast.

There is nothing new in this new world order, it is the United States riding high without the Soviet Union to keep it in

check so it is trying to establish itself as an unchallenged imperialist power able to control land, government, resources and human labor. The establishment of this kind of control is embodied in the Sykes-Picot treaty of 1916, when Britain and France decided to divide up the Arabian peninsula and place Arabian collaborators with western imperialism were placed in charge of the Arabian kingdoms.

Ramsey Clark's Recommendations

Some of Ramsey Clark's recommendations after the tribunal of international jurists came back with the guilty verdict on all nineteen counts in New York on February 29th 1992.

1) Give the world court and international law more teeth, so that heads of state can be brought before it and held accountable for their actions.

2) Abolish the security council of the U.N. because it's undemocratic and call for proportional elections to the United Nations.

3) The Liberation of the United States. For a democratic media, a 90% cut in defense spending, a closing of all foreign military bases, and to share what we have with others, and to provide housing and health care for all Americans.

4) Stop the violence. The U.S. society through its media is glorifying violence and vigilantism and is feeding militarism of the country.

Ramsey Clark said: "We have to make

sure this never happens again."

For more information on United States War Crimes against Iraq, The War Crimes Tribunal, or the Commission of Inquiry, order War Crimes, a Report on the United States War Crimes Against Iraq, Ramsey Clark and Others Report to the Commission of Inquiry for the International War Crimes Tribunal. Published by Maisonneuve Press P.O. Box 2980, Washington, D.C. 20013

The Commission of Inquiry is located at 36 East 12th Street, New York, NY 10003 (212) 254-5385/FAX (212) 979-1583

HAVE YOU COME A LONG WAY BABY?

by Dean D. Markadakis

When I finally awoke from my 19 credit coma and realized that yes, it was, in fact, Women's History Month again, already, I quickly dove for my desk and started pouring vast amounts of information into the 16-inch-wide-by-20-inch-high-by-12-inch-deep gray box on my desktop which I will henceforth refer to as my "computer." After typing the first few lines of my attempted article, I learned several things. First, I now know the dimensions of my Macintosh. Second, I know that I can successfully use the word "henceforth" constructively. But even more importantly, I realized that the most effective way to write about women's representation in American society, would be to indicate how the representation of women in *advertising* has changed through time. Images in advertisements are, in fact, what we, the general public, see. While attempting this, however, I realized that just as images in advertising today are far from anything real, so was the case in the past as well. Advertising is a dull, empty void of utter political incorrectness. Advertisements are lies — we can't make generalizations about women in the 20th century by analyzing their depiction in ads because just as women's images in modern advertisements are fake, so were the images of women in ads in the past.

We've all heard rumors that women in the 50's were ranked in the American class system in a position just slightly above the duck-billed platypus. Yes, I know this theory makes many modern Americans cringe like salted slugs. Supposedly, women "only dreamed" of smoking, or working, or going to football games. The woman was nothing more than something waiting at home till her husband arrived at 5:30 with a sore neck, expecting a rubdown and maybe a little sex. Okay, so there weren't too many women construction workers back then. Women were always models, store clerks, telephone operators, bookkeepers, etc. (and I'm not stereotyping). They were never merely wives and mothers, barefoot and pregnant slaving over a pot roast in a 1950's American kitchen. It seems too many people have this distorted impression of the mid 20th century, and it will inevitably lead to faulty assumptions of pre-Kennedy America.

Today, nobody believes women are discriminated against. Nobody believes women are merely sex objects (we must remember: women have lawyers too)(Sarcasm, sweetheart, sarcasm). Times have changed, indeed. In the late 80's to early 90's, being unfashionable has become so fashionable, that what is considered unfashionable is in reality highly fashionable (ripped jeans, shoes-no-socks, 5 o'clock shadows, mussed-up hair, no makeup, dirty tee-shirts, etc.). We've gone from the 1950's M&M man to the contemporary Ninja Spuds McKenzie (yes, NINJA Spuds) and the subliminal Howard Johnson's clam-strip orgy (but we won't get into that; let's just say I always ordered clam strips, and I don't even like seafood — very effective).

There is no question that the role of women in advertising has changed dramatically since around the second world war. In just five consecutive decades, beginning with 1940, women have been portrayed in many different ways. By no means, though, can America in general be epitomized by a few ads from a few different magazines. The fact that what is portrayed in advertising today is very different from actual everyday life can not be disputed. We must remember that the sole purpose of advertising is to sell a product. Of course the advertiser wants the image to seem blissful and desirable. Usually, the ad has nothing to do with the product being sold, but is rather a desirable situation or image. Just as images in advertisements today are far from anything real, so were the ads of the 50's.

In one ad from a 1950 LIFE Magazine, a woman in her mid-thirties dressed in a rather expensive evening gown sporting elaborate jewelry, holds a silver tray with a matching coffee pot and cream & sugar servers. Behind her are the four styles of silverware being advertised. She is obviously saying, "I can't wait until my guests arrive so I can really show off my new dress, jewelry, and silverware." The impression being made is that along with the silverware comes the rather tacky clothing and gaudy jewelry. If we want to look as stunning as this woman, we should buy the eight place-settings plus four serving pieces and chest for only \$69.95 without any excise tax. The names of the four models of silverware are *Spring Garden, Youth, Lovely Lady, and Danish Princess*. Although these names have absolutely nothing to do with spoon style, they are all something we desire. We would all like to have a spring garden. We would all like to be young. If you have the silverware, you, too can be a lovely lady, and I suppose women in the fifties might have wanted to look like Danish princesses (okay, okay, three out of four isn't bad).

The image is of a perfect hostess who is the epitome of entertainment perfection. This method of advertising is the most basic. The product being advertised is in perfect view. The silverware takes up most of the page, while the woman takes up about a third. The advertiser is taking advantage of the fact that the human mind subconsciously works by association. When we see two or more things next to each other, our brain automatically "shuffles" the images until some connection is found. In this case, the silverware yields a perfect hostess. This ad may be telling us that women in 1950 were usually housewives and that they were in charge of things like silverware while the men were in charge of more important decisions. Even though the woman is depicted in all her stunning feminine glory, the representation is nevertheless a negative one. Of course, we shouldn't make the hasty generalization of saying all women in 1950 took after the one in this ad.

In another ad from LIFE magazine, we see that in 1960, just ten years after the silverware ad, there is a significant difference in the way women are

represented in advertising. A man wearing a rather carefree expression is smoking an L&M cigarette while a woman takes a wafting sniff of the smoke which seems to put her in a hypnotic trance. Although she is surrounded by flowers, their fragrance doesn't seem to affect her as much as the cigarette's does. She seems to enjoy inhaling the carcinogenic sidestream smoke. On the lapel of her overcoat, there is a rather large button with the letter M on it. It is unclear what this means (maybe it was "in" to wear a button with the letter M on it, but I doubt it). Maybe it was put there to stir controversy so the ad would get as much publicity as possible. (Again, we must remember that the sole purpose of an ad is to sell a product.) What does this representation tell us about what we desire? If we are men, we want to attract women, and if we are women, we want to be attracted. In the ad, the man has a smirk on his face as he glances over his shoulder at the beautiful woman closing her eyes in ecstasy as she smells the smoke. Maybe she'll talk to the man, get to know him, go to bed with him, marry him, have 3 kids, a dog, a Volvo, and live happily ever after — all because of that one cigarette.

A 1940's ad for Bayer aspirin consists of three pictures — one of a man, one of his wife, and one of their teen-aged son. They all look extremely happy perhaps to the point of insanity. The tough father, sporting a hard hat and stupid smile, is saying, "I gargle with Bayer for sore throat due to a cold!" The mother, holding a mop and stretching a stupid smile, says, "I take Bayer for the headachy feeling of housework fatigue!" The son, flashing his football garb and stupid smile, is saying, "I take Bayer for aching muscles!" This is a most prime example of stereotypical advertising. It gives us the impression that all men "in those days" were the breadwinners, all teen-aged boys were jocks, and most importantly, that all women were housewives (but nevertheless, all three had stupid smiles). This ad obviously gives us the wrong impression of women's roles in the 1940's.

In the film *Killing us Softly*, which was shown in Wagner College's main lounge this past Tuesday, women spoke about how they felt about these negative representations in the advertising industry. The lecturer claimed that the average American sees approximately 500 advertisements each day, most of which depict women in a vile, highly sexualized manner. Advertising in the 80's and 90's is very different than it was just 20 years ago. Images of men in advertisements are of success, while those of women are of unattainability, "femininity", and sexual assertiveness. In a 1986 ad in *Time* magazine, a man is surrounded by 10 women, each with a very seductive expression strewn across her face. Apparently, they really want to sex him up in the biggest way possible. He is a very attractive homo sapien and each of the women is absolutely flawless. This ad is very effective and really makes me want to go out and buy frozen yogurt. *Men's Lives*, an anthology compiled and written in part by Dr. Michael Kimmel of the

Sociology department, proclaims: "Society says that you have to have a lot of sex with a lot of different women to be a real man. Well, what happens if you don't? Then what are you? Are you half a man? Are you still a boy? It's ridiculous. You see a whiskey ad with a guy and two women on his arm. The implication is that real men don't have any trouble getting women."

This example illustrates the power men supposedly have over women, and the fact that men get women whenever, wherever they want — even in diners over yogurt. However, as one interviewee in *Men's Lives* informs us further, we realize that the power is really in the women's hands: "As a man, you're taught that men are more powerful than women, and that men always have the upper hand, and that it's a man's society. But then you see all these women (in advertisements) and it makes you think, 'Jesus Christ, if we have all the power, how come all the beautiful women are telling us what to buy?' And to be honest, it just makes me hate beautiful women because they're using their power over me."

It's obvious that the representation of women in advertising has changed dramatically in the past 30 or 40 years. It is expected to. Nobody wants to see an ad that depicts life as it actually is. That's what most people try to avoid. An ad has to be something desirable — something we don't have, but want. This is precisely the reason women have been so misrepresented in advertising. If an ad gives the image of something that is not real, then how can we be expected to understand what America was like in the past or know what is real in the present?

If the advertising industry keeps changing at the pace at which it has been for the past 50 years, it will be quite a while before any advertiser can claim, "You've come a long way, baby," and actually think we believe it. Now, during Women's History Month, more than ever, we should think about these negative images of women, write letters to advertisers, companies, etc. and let them know just what we think of their lame attempts at productivity, because no matter how far women have gone or how far they will go, nothing will ever change unless we take an active step in changing it. And, when the day finally does come that women can actually feel comfortable with their images in advertisements, I'll be able to merrily have my slug, and salt it too.

Oh, and one last thing — Of course, censorship is more evil than all degrading advertisements combined, so, rather than trying to ban or boycott the advertising industry, the next time we see a degrading advertisement, we should just sit down, relax, have a snack, look at it, think about it, and laugh. Enjoy!

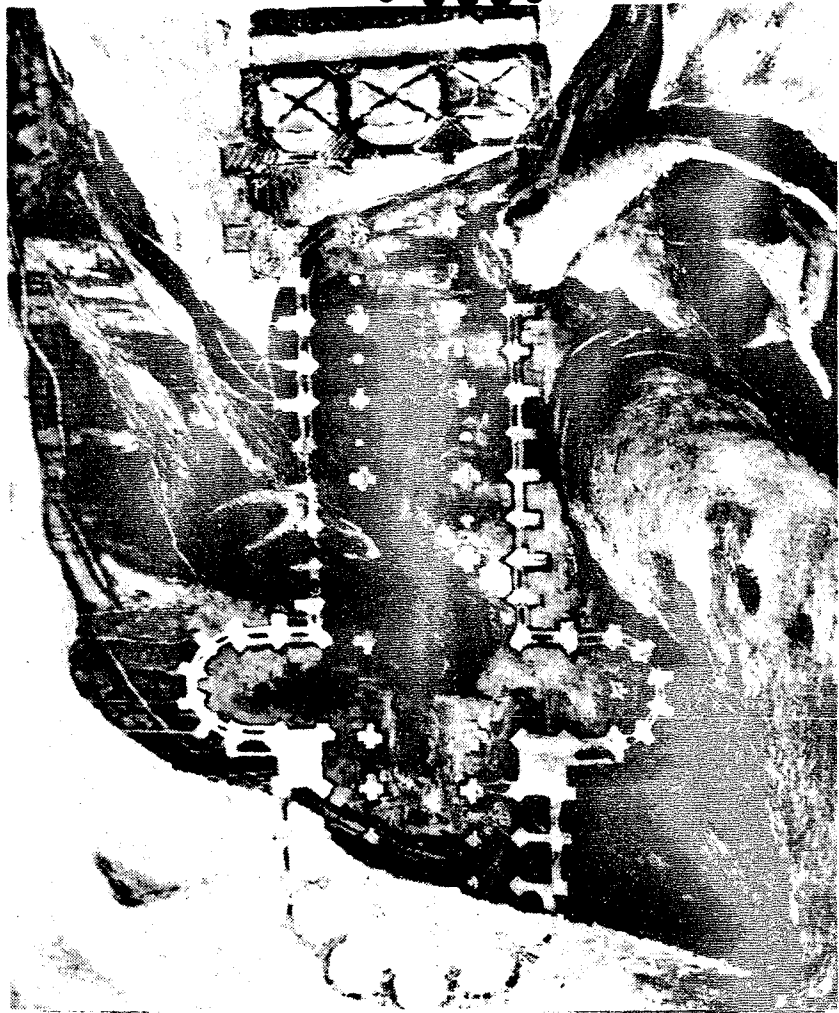


LOST SOULS SWIMMING

...the desperate baby-sitter sat a wailing child before a large aquarium and in moments the child was mesmerized by the swimming tropical colors...

Similarly those who spot Mabi Ponce deLeon's "Ancient Dreams...Soul Houses" in the Library Gallery till Friday are mesmerized by the bright aquarium of color and spirituality present in the dreamy tropical fish of her thesis show. The fish are presented as swimming in and through the architectural plans (or souls) of old cathedrals, like Mabi 'swims' in her own dreams and her own spirituality.

We can identify with her work as it reaches into the depths of our own spirituality and if we don't understand her work hopefully it will bring out our own spirituality or an inquisitive introspection. In fact the work comes from three years of her own introspection, and the subject matter dates back to her earliest childhood memories. "I see my work as a place to house my spiritual feelings...those which I cannot describe with words, but only with sensations."



Review of *Once Upon A Time: A Treasury of Modern Fairy Tales*

by J.A. Madonia
Review of *Once Upon A Time* (Del Rey
and Kessler)

Last time's book for review [*Press* Vol.13 #8] was such a piece of trash that turning the pages was like peering into the very maw of hell. That is why it is such a pleasure to have something good to read; Lester Del Rey and Risa Kessler's *Once Upon a Time: A Treasury of Modern Fairy Tales* (Del Rey/Ballantine). An anthology of Fantasy fiction is equated with a kind of smurf-carebear-my pretty pony-crap mentality to a lot of folks. And why not? A lot of fantasy fiction seems to have been written after *The Lord of The Rings*, a yardstick by which good fantasy is measured, and tries to combine elements of Disney's Tinkerbell, a pretty bland fantasy critter at best. That is why the fantasy shelves are filled to the brim with titles like *Journey of Cutesey: The Little Elf That was Confused*, part 36 of a 'trilogy' that goes on infinitely so that it seems the author pummels you like a heavyweight champ, the end result being nausea and a headache that sticks for days. This is caused by brain cells being literally eaten away during bad, poorly written fantasy reading. The only cure is to gather whatever good brain cells you have left and read well written stuff.

This is where *Once Upon A Time* comes in. Help heal your hurting head with a collection of fine fantasy fiction from writers like Barbara Hambly, Terry Brooks, Lester Del Rey, Katherine Kurtz, Lawrence Watt-Evens and Isaac Asimov, whom sci-fi readers know as one of the most prolific writers in sci-fi, but is less known as a writer of fantasy stories set in modern times. Here Asimov takes a crack at the classic style of fantasy story in a lighter look at the myth of knights, dragons and the fairy godmothers who screw them up at birth in "Prince Delightful and the Flameless Dragon." Isaac's story pokes

fun at the Disney type of writing mentioned earlier and is well written enough to lead the anthology, a place usually reserved for the best story. In the last spot a place also reserved for one of the better stories, is Lawrence Watt-Evens "Portrait of a Hero", about another dragon who takes a town like all the 'Magnificent Seven's' bad guys rolled into one, and the woman who is the villager's only hope for getting rid of the dragon.

Not all the stories are about dragons, of course, there is a good story by long time writer and editor Lester Del Rey, called "Fairy Godmother", that sets straight what Asimov had set awry earlier. Del Rey's story involves a young girl learning about compassion. Terry Brooks sets his story in modern times, with a young boy stricken with leukemia who seeks help from "Imaginary Friends", who teach him about self-reliance. "The Old Soul", by Wayland Drew is a tale about three travelers in an isolated, seemingly deserted, location and the tales they tell—when a fourth joins them with another tale. There is also "Changeling", by Barbara Hambly, where a knight discovers a child, a Fawn-like creature, and a creature of glittering light in a dragon's hoard and receives a lesson in the flexibility of form.

Most of the ten stories were very good though Anne McCafferey's "The Quest of a Sensible Man" was difficult to get into. *Once Upon A Time* is filled with wonderfully described mythological critters, and the illustrations by Michael Pangrazio accompanying each story are painstakingly rendered to fit the stories. The editors should be congratulated for producing such a wonderful book.

The next time your eyes wander over the shelves in the fantasy section of your local book store stop when you get to *Once Upon a Time*, this definite reading for fantasy fans and even those who don't regularly read fantasy will find a lot to like.

Walter Winchill by Michael Herr

by Scott Mintzer

It's Sunday afternoon, and once again you are literally being dragged off to see your grandparents for what will be yet another boring afternoon. Well kids, I think I may have the answer to all of your troubles. It's probably one you never thought of. My answer is reading a book, but not just any book. It must be something they can relate to.

Just such a book, is *Walter Winchill*, by Michael Herr, who also brought us *Dispatches*, and the screenplays from *Apocalypse Now*, and *Full Metal Jacket*.

As we know from seeing such film classics as *Apocalypse Now*, and *Full Metal Jacket*, Michael Herr has a way of bringing the past right into the present. He does just this with his latest novel *Walter Winchill*. To quote Herr himself, he calls his newest creation a "screenplay that's typed like a novel, that reads like a novel but plays like a movie." He is right on the money! The images he creates puts you right next to Walter at "The Stork Club," which was Walter's favorite night club. Herr spares no detail in bringing to life this nearly forgotten hero of the 30's and 40's, along with all of his friends, family, and many enemies.

Walter Winchill, is the long awaited biography of one of America's forgotten folk heroes. He was a gossip columnist and radio personality of the 1930's and 40's. If you are under forty years of age, chances are, you never even heard of him. Now is your chance. Sit back, relax, and read a little bit about him. Then call your grandparents and ask them all they know about this famous journalist.

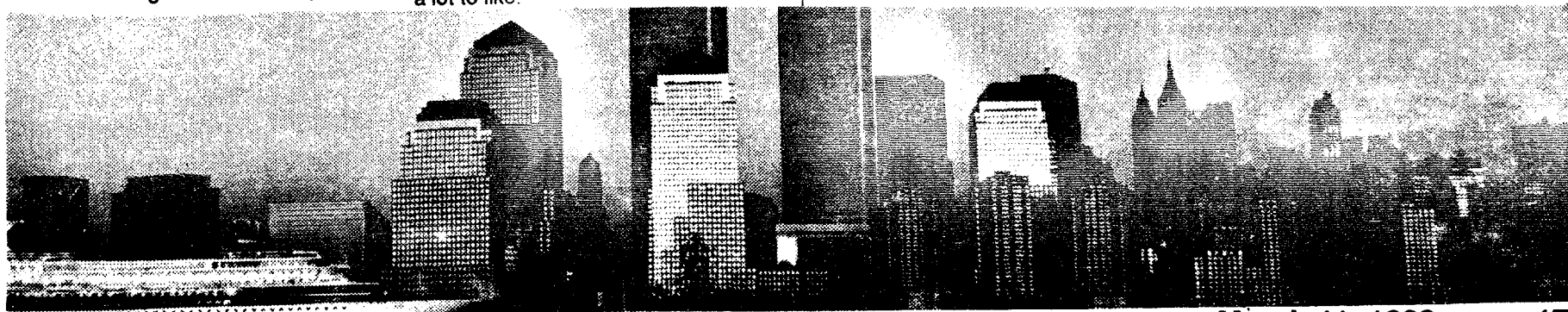
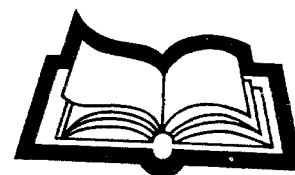
The book begins with the start of Winchill's journalistic career. He actually got his start in Vaudeville, but acting never really panned out for Winchill. On a whim he started to put bits of gossip up on the call board of the auditoriums he played at. Before long the other actors began reading

his tidbits, and fell in love with his writing.

When next we see Walter he had gotten himself a job at the *Mirror*, probably one of New York's first tabloid newspapers. (Just to show how far back this book takes you, Ed Sullivan was a reporter at this paper along with Winchill.) Winchill was a star, if he said it happened, then it happened (sometimes). This is not to say he was yellow, but he was known to stretch the truth a little bit. For a writer as influential as he was, he could have deleted the truth completely and still would have been taken seriously in his day. He was so powerful back then that if he even mentioned a restaurant or club in his column as being a good place to go, it became the new "in" spot almost immediately.

Not only was Walter a powerful journalist, but he took his ideas to the radio as well. This was before television was affordable and popular. Every night thousands of radio listeners tuned in to hear those unforgettable words "Good evening, Mr. and Mrs. America and all its ships at sea! This is Walter Winchill in New York. Lets go to press!"

Eventually television became popular and people turned their attention away from radio and onto television. Particularly to the Ed Sullivan show. Now Walter wasn't by any means perfect, or completely nice to anyone. So some might say he got what he deserved while others like myself felt a little sorry for him in the end. But I'll let the readers decide that for themselves.



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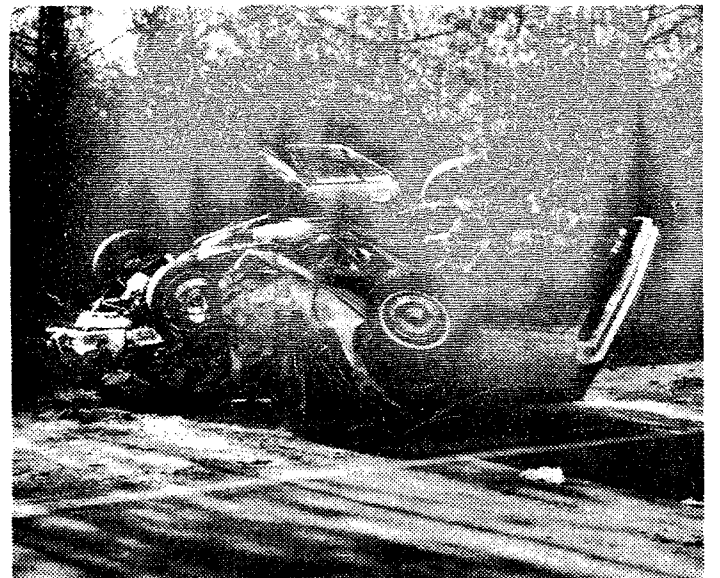
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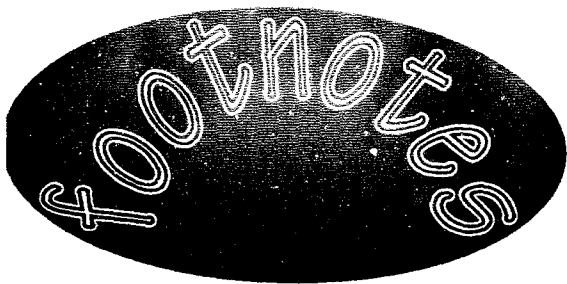
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Music Maestro...

The Stony Brook Musicians Collective is a new organization open to all members of Stony Brook who share an interest in playing, performing or writing music. Meetings are held every Monday night at 6:30 in room 201 in Central Hall. They are currently looking for musical instrument donations of any kind. contact: 689-3574 or 928-FISH...Upcoming events include OPEN POETRY READINGS every Thursday night at The Rainy Night House, acoustic instruments welcome... Tuesday Afternoon Meltdown 3-5:30 on WUSB 90.1FM...An evening of 'Great(?) Acoustic music' JAY MANKITA will perform at THE FANNIE BRICE THEATER March 11 at 8pm, preceded by an open mike music/poetry...ERICA SPIENIK performing her one-woman show...one woman plus guitar, that is, at Theater Three in Port Jeff on March 17th (info 689-5083), Look forward to an all-day concert happening tentatively scheduled for April 18th...

GOOD THINGS COME TO THOSE WHO RAVE

The world loves a critic ...

Boy-r-dee aren't there an awful lot of Art Critics on the payroll now??? Well while Donald Kuspit is somewhere or another (getting paid good tax dollars) the woman's studies and African Studies being as ravaged as they are and as Ann E. Kaplan alienates the undergraduate

community with often backwards grueling academic art philosophy... SUNY at Stony Brook in a sweeping gesture of

Speaking of the Devil...

The Humanities Institute sent us this really cool expensive-looking multi-color poster the other day announcing their Ethnicity in the New America: The University of the Future series of lectures. On March 11th we the undergraduate community can be treated to a fine lecture by Professor Carlos Hortas from Hunter College who will be speaking on Cultural Diversity and Academic Consensus (just what we need - more academic consensus), On April 29th is a lecture by Amy Ling on Asian-American Studies: Past, Present and Future, and even though the Humanities Institute seems like a formidable ivory-white tower it should be easy enough to find on the fourth floor of the main Library...The Humanities Institute has also launched in conjunction with the Greater Port Jefferson Arts Council a new series - The Music Forum - featuring Milton Babbitt's works by Pianist Robert Taub on March 23rd, Robert Levin and the Music of Mozart April 13, And Drew Stafford Krause, doing piano and electronic music of Herbert Brun on April 27th. Tickets are a whopping \$8 for students and are available all the way in Port Jefferson at Theater Three (call 928-9100) and the Good Times Book Store (call 928-2664)...

Distinguished Black Casper... "Unspeakable Things Unspoken: Ghosts and Memories in African-American Women's Identity" a lecture will be given by Elizabeth-Fox Genovese on Tuesday, March 10, 1992 at 8PM at the Staller Center for the Arts, Recital Hall. The lecture is free and open to all.

THE MUSEUMS AT STONY BROOK PRESENT...

two exhibitions of contemporary art

Two people touching through twilight,
As the memcome up from below,
Strike with mortality, and swoon away,
Love and anguish suddenly become one,
In the symphony of confusion,

Our histories feign the present,
The light we shed on each other
Is from the darkness within.
Two weary hearts collide,
Two wounded souls understand,

Two lovers leery of love,
Questioning and catering,
Healing the common wound.
In this sea of despair,
We struggle to meet, to get it right,

The timing to a tee
Has vanished with the frenzy of emotions,
The path we take is impulsively squandered
on the passions, on the screens,
Everything is here and now, one and the same
When you're wounded and burnt.

quilts, a truly American art form. On March 8, 1992, The Museums at Stony Brook will present **Innovative Traditions 1992: New Expressions in Contemporary Quiltmaking** which will showcase 34 quilts by artists from across the United States and will be on view in the Margaret Melville Blackwell History Museum Through June 7th, Emiko Toda Loeb: a retrospective, 1983-1991, a one-person show of quilts by an internationally acclaimed quilt artist on view in the Art Museum through May 10. Located on rt.25a in Stony Brook, the Museums are open wed. thru Sat and most Mon.. holidays from 10am to 5pm. General admission is \$6 for adults and \$4 for senior citizens and students, \$3 for ages 6-12, and free for Museum members and children under 6. call for info 751-0066

The Names Quilt...

The NAMES Project AIDS Memorial Quilt - to be displayed at the USB display, in the University's Indoor Sports Complex - will include panels of Long Islanders that have died of AIDS-the next work shop is March 11 from 11am to 5pm in the bi-level

"AIDS: The Caregivers",

a photographic essay by artist Susan Dooley, will be on exhibit from Monday, March 30 through Thursday, April 2nd in the Student Union Gallery, and features photos of the health care workers who are involved with the treatment of AIDS patients...

The Commies Are Coming...

The Young Communist League invites us to attend its first open house in Room 137 in Psych A and they seem to be together enough to present recent developments in the Socialist world and the economic crisis in the capitalist world, and they also seem together enough to fight and defend working people against the ravages of the current crisis, but they seem to have forgotten to tell us what date they are meeting at 7:00pm in Psych A...if you're like them and are interested in carrying on a long tradition of backwards political philosophy call Jim of the YCL at 287 -

Roger MacGuire

Fartin Martin Looother King Joonover

i had a dream
im runnin throoo a packed parking
garage
with yooo
butt naked

loosin it settin off as many car alarms
buttbumpin

and i slaphappy
slap yooo uppin on

a screemin wailin bob marley
dumtruck
and make love tooo yooo
till you're blooo

MJXII

Revenge

3744...

The Movie Price Increase Mystery
If anyone out there is still wondering why Terminator 2, which played last October in Javits cost an additional \$1 for entry here is the answer you have been waiting for.

The reason for this was the high cost of the rental fee for this particular film. According to Polity Treasurer David Greene, this film cost almost double the rental fee of the other films COCA presents to us in Javits Lecture Center.

There were also rumors around that Polity President Dan Slepian had given the order for them to charge more because their constitution was mysteriously lost. This to after further investigation turned out to be only speculation. David Greene stated that he has copies of said constitution on file in the case of such an emergency. It was also said that this money was then taken and has been since unaccountable for. The students should be assured, that Polity does not need to hoard this money and even if the price was increased to \$2.00 on a regular basis it is still less than your average video rental, or movie theater outing.

WATCH MORE TV

Three balloons,
Red, yellow, and blue
Caught in the spider web
Of a bare winter tree
Beside a brick monolith.

- Joe DiStefano

eyes are laughing blue
jellybeans whose taste reminds
me of Mayan General stores where
animated cigar store Indians hawk
gnostic religious tracts- Gurdjeff five for a dollah
passing through gates and
portals accompanied by chortles and
flocks of blue winged sea
birds whistling Carmen soar by
feeling the dark of trees
fingers see the bark of the night
rolling on the ground like leaves
tasting mouthfuls of earth
the vines throw runners encircling the
forest floor....

- Joe DiStefano

POETRY THING

Despite the Confusion

The guitar struggles in the back,
and my heart starts to break.
I thought I decided
Not to fall in love,
But here I am again.

She and I feel the same way,
Despite the confusion,
She poured it out by the buckets,
Feelings indistinguishable as mine
She feels the same way,

Ballet Chicago at Staller Center

By Christine A. DeFazio

Ballet Chicago, as part of their first extended tour, presented an energetic, fresh ballet on Saturday, February 29 at Stony Brook's Staller Center for the Arts. Still in its youth, Ballet Chicago was founded in 1987 by Daniel Duell, a former principal dancer of the New York City Ballet, the late George F. Newman, Jr. and Patricia Blair. This young rising "star" is a cherished addition to Chicago's art community. Duell describes Ballet Chicago as a reflection of the city itself, since both are "fabulously rich in cultural diversity". Duell created the Ballet Chicago because he feels that "with the emergence of the dance community Chicago can be one of the world's few great cities to have it all."

One goal of the Chicago Ballet is to present new works rooted in classical and neoclassic ballet, creating and commissioning new ballets which spring from and express movement in jazz, symphonic and chamber music. Already with a diverse repertoire of 40 ballets the Chicago Ballet springs forward, combining new and traditional aspects of dance, in the same tradition as the infamous Martha Graham Company. The short pieces, filled with wit and action, are a refreshing change. Perhaps this takes ballet back to its origins in the 17th Century as a lively intermission act.

The performance opened with a piece entitled "Square Dance" causing one to believe that they were about to see another corny presentation of cowboys dancing a jig. On the contrary, this adaptation of the square dance was a modernized, abstract

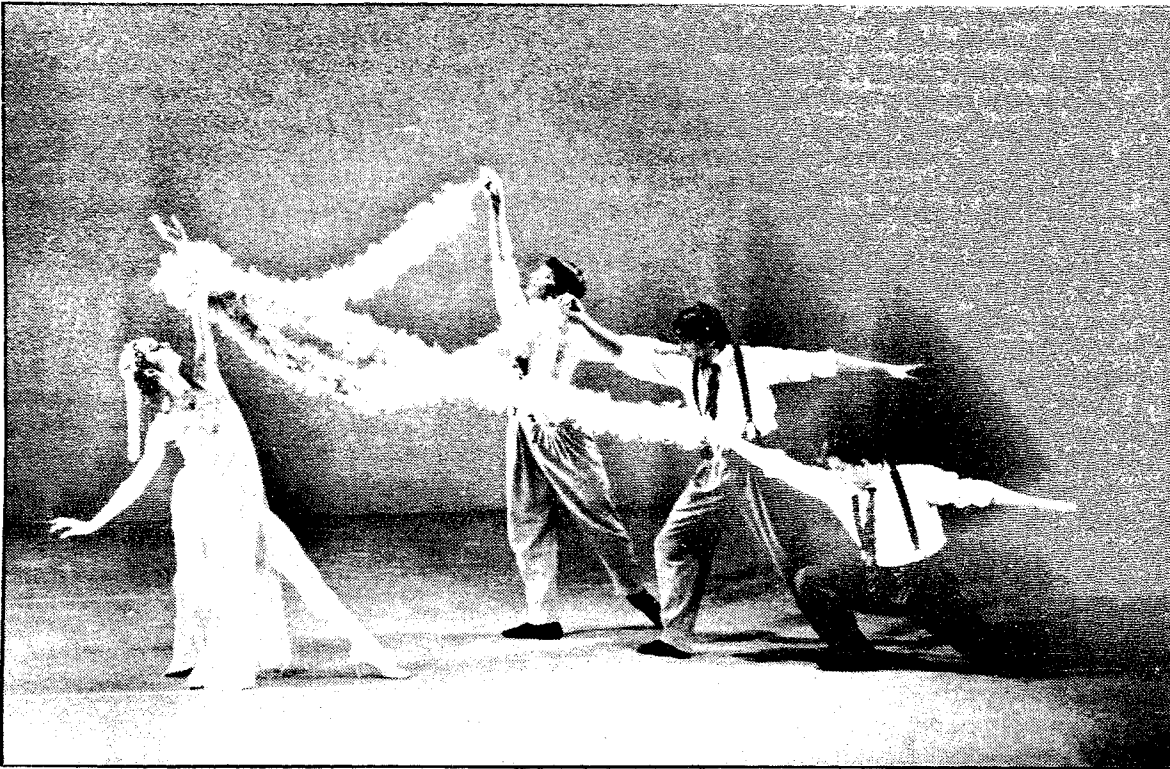
Hitchcock's "Psycho". It seemed to be a ballet adaptation of "Night of the Living Dead", but perhaps there was a deeper meaning. The characters played by the dancers had humorous titles like "The Lady in Neelgee", "The Sanctimonious-

moment was when all of the dancers began to speak at once, and a scenario of chaos resulted. However, the director soon appeared and got the crowd under control. This is a spectacle one never sees in ballet.

Alternating the narrative pieces with quick and energetic dance pieces "Time Toque" came next. In this piece, as was the case in "Square Dance", the simplicity turned all attention to the young and fresh dancers themselves, who danced with a certain air of playfulness making it seem as if they were actually enjoying themselves.

The last act was a nostalgic grand finale that left me wanting to be a part of the 1920's flapper-girl days. It looked like everyone was having so much fun! This piece called "By Django" was truly the icing on the cake. It was a quick vaudeville piece set to the roaring 20's music of Django Reinhardt and Stephane Grappelli. The "unexpected cameo", danced by Lisa Kipp, was sumptuously dressed in a long white gown with a silver jeweled headpiece. She danced around effortlessly in high stiletto heels flailing her white feather boa. This costume, designed by Kathryn Koesling-Bennett, was a piece of art itself.

This was surely one of the performances that Jennifer Dunning of *The New York Times* has described as having "a distinctive simplicity and clarity that burnish the least compelling dances in their repertory and make their signature works glow unforgettably."



Ballet Chicago

piece of George Balanchine, which carried off the humor of a square dance with the skill and sophistication of classical ballet. It was a perfect opening piece, setting the stage for an evening of lively adaptations of classics carried off magically by Ballet Chicago.

The second piece was David Parsons' "A Hairy Night on Bald Mountain" choreographed to heavy the music of Moussorgsky and Edvard Grieg, along an unexpected choice, Herman's score for

Snob", "A Debonair Young Man", and "Another Sanctimonious Snob" leading one to believe this was really a critique of society, dealing with a timeless subject dealt with endlessly by art, the fact that nobody, regardless of their social stature can escape death. The dancers rejoiced and picnicked spurring death whose faithful reappearance kept sending the dancers into cartoon style tiptoe, or terrified frenzied jigs, and finally dropping in heaps of dead bodies. A humorous

Dysfunctional Fables: Sparky the Vicious

by Rachel S. Wexelbaum

In the Union Free District of Commack there lived a woman who subjected her poodle to the unspeakable torture of wearing a funny haircut. No matter how the poodle howled, no matter how hard he struggled, the woman still forced him into the doggie salon to get the same silly haircut all the time. This made the poodle ashamed to be seen in public, for all the other dogs made fun of him and gave him an inferiority complex. No human knew why he was so so upset, and his mistress used to attempt to placate him with doggie yummys which only made him sick.

Finally, Sparky (the poodle) found his chance. He jumped through the doggie door to freedom-he would run away and live the life of a rebel, then no one would insult him anymore. He

would be Sparky the Attack Poodle, Sparky the Vicious, Sparky the...Pink. On his mad dash to salvation he tripped a man swinging an open can of bubble-gum pink paint, which spilled all over him and into his eyes, causing him to fall down a manhole. Then the rats and cockroaches ate him, pink hair and all.

MORAL (well actually two):

1. Do not impose your standards of beauty on an unwilling member of the universe.
2. It doesn't matter how you look on the outside-it's your inside that's the most delicious.



Electric Chicken Fizzles

Roosters at Staller

by Fiona MacLeod

Rooster's script can only be described as electric: Highly charged flights of lyricism, dialogue and characterization flow through each line- all well grounded by a sharp sense of irony, dark humor and not a little scatology. Milcha Sanchez-Scott knows both her territory and her craft extremely well: Her territory being the lives of her rural Chicano characters, and her craft being playwrighting- she finely balances humor with pathos and the fantastic with the mundane. This is a powerhouse of a script, no question. Pure electricity.

But electricity can be a tricky thing to handle. An example: In order to relieve the various stresses of college life, my suitemates and I occasionally enjoy hooking a piece of fresh fruit up to a wall outlet in the hope of producing an entertaining pyrotechnic burst.. Unfortunately, however, for some reason or other only a certain percentage of fruits will spark up as intended- and let me tell you, nothing disappoints more than an apple that simply doesn't conduct. And that was the problem with *Roosters*. Some of the apples just couldn't deal with the electricity. By "apples," of course, I mean the actors: A pair of weak performances broke the current and turned out the lights.

The story revolves about the tension created by the return of a convict father, Galla Morales (Andrew Roth) to his impoverished campesino family: His wife, Juana (Yeidí Rivero), his daughter, Angela (Maria Jose Loo) and his son, Hector (Patrick Aro). The theme of an absentee father has an honorable place in Hispanic literature (this theme is not a "stereotype", as a certain illiterate reviewer for another campus publication would have you believe), and Sanchez-Scott exploits the situation to the fullest. Galla wants Hector to carry on the family tradition of breeding roosters for cockfighting; Hector wants to sell the family's prize bird and move on to greener pastures, or at least pastures where he doesn't come home smelling like manure every night. Their conflict is elemental, and in many respects timeless and universal and a whole lot of other adjectives that English majors use to make their papers sound like they weren't written by cretins.

Given the possibilities inherent in such a situation, it was a shame that both Aro and Roth blew their assignments. They certainly looked convincing- the costumes

and the set were excellent, as is usually the case with Stony Brook's Theater Department- but their acting couldn't quite cut the salsa. They were "indicating" like crazy (theater-folk jargon for doing things artificially rather than organically), and just

sometime sidekick and a family friend. All of these people were completely authentic. They knew their parts and knew exactly where they came from- both culturally and in terms of the script. Janet Henriquez and David Zeaman had less to do at

deserve it. They'll be doing "Hair" April 9-12 and 16-19, and Shakespeare's "The Tempest"- a smash hit from everybody's fave Elizabethan- April 23-26 and April 30-May 3. If you don't make the scene may a voracious parasite take up an uncomfortable residence in your lower intestine.

It should also be mentioned that the live roosters used in the performance were purchased from a slaughterhouse and thus saved from becoming Oven Stuffer Roasters, and will be turned out to pasture immediately after the show closes- something the animal rights types didn't mention in the flyers they handed out in the lobby. Maybe the birds had to hang out in milk crates for a couple of weeks, but that still beats being chopped up into McNuggets. Also, in the interests of responsible journalism, I managed to procure an interview

with one of the roosters right after the curtain went down (I took chicken to fulfill my foreign language requirement). He told me that all the roosters firmly believe that roles written for poultry ought to be played by poultry- so it looks like we just

narrowly avoided another "Miss Saigon" type controversy here. It should also be pointed out that the cockfighting scene was kind of silly- it was just a bizarre little dance which featured two theoretically mature college students waving a couple of chickens at each other. But then again, I guess they would've looked even sillier waving a couple of fake chickens at each other... so who's to say who's right in the Great Stony Brook Chicken



generally failing to create a credible illusion that they were who the script said they were: Poor but proud men in whom a strong undercurrent of lyricism vies with their potential for violence. Roth was supposed to have been in prison for manslaughter, but he presented a persona about as threatening as a tortilla; Aro was even less scary, which made their inevitable confrontation as pointless as a late-season contest between the Seattle Mariners and the Cleveland Indians. Neither spoke with a reasonable Chicano accent and both tripped over their occasional lines in Spanish, which created confusion because the rest of the cast did these things extremely well. Roth and Aro were too... well, Anglo. It just didn't fly.

Which was too bad, because it was otherwise a great show. The script, like I said, is dynamite; all of the female family members did fantastic jobs: Loo was really cool as the somewhat crazed Angela, managing to make even a meditation on the size of her butt touching as well as funny; Rivero was perfect in every detail as the long-suffering mother; and Madeline Fuste scored well as the worldly cynical and sexually provocative Chata. Eff Henriquez was also absolutely genuine as Adan, Galla's

Resentment and Rancor, two odd spiritual sorts who spoke through microphones and hobbled around on stilts, but both were nevertheless effective.

Although the evening was kind of a disappointment, it was still a pretty good



time. I think the Simpsons I missed was a repeat anyway. Also, it's always a good idea to come out and support the Theater Department; they do good work and they

Controversy? Not I. I don't get paid to make these difficult decisions.

Taking Care Of Business

BIG BUSINESS
A SENSE OF LOSS (INDEPENDANT)

By Eric Penzer

I guess every generation has its "town crier" so to speak; you know, the person who, during the American revolution, shouted, "The British are coming!" or throughout the sixties cried out in protest of this, that or the other thing. Well, we at Stony Brook are lucky enough to have our own lookout, Georger Bidermann who, with the band Big Business, gives us insightful songs that tend to alert us to the world's injustices and at other times, merely entertain; either way, Big Business' debut independant release, *A Sense of Loss* is worth listening to.

The first song on the tape, "For the West", is a straight-forward rock tune with a slight country tinge. The style here is somewhat reminiscent of John Mellencamp's better material. This song's catchy melody would be enough to guarantee the song some radio. Had this collection been released by a major label.

Unfortunately, the next song left me feeling a little dissappointed. "Bump Bump Bump (Goes Donald Trump)" is as immature a song as they come; the lyrics are juvenile and the chorus gets annoying when heard over and over. After all, a refrain that goes, "She dump dump dumped Donald Trump" leaves a bit to be desired.



"Christmas In Panama" is a very pleasant song. Featuring an acoustic guitar, the song sounds like a love song, but is a bit awkward because of the protest lyrics. Nevertheless, the chorus is catchy and pretty. The song also suffers from poor mixing: the nice harmony vocals are only brought out during the last chorus.

Regardless, this song stayed in my head after I had finished listening to the rest of the tape.

Perhaps my favorite song on the first half of the tape is "Step Softly" which is a pure love song, nicely orchestrated, and featuring really poetic lyrics that could stand well on their own. The last song on the first side of this tape, "Do You Wanna Free a Hostage? (Free Joe Doherty)" is a bit boring in that it begins with a lengthy spoken intro by Joe's

attorney that is really unnecessary. The rest of the song is well done, giving the uneducated listener some information about one of the world's great injustices.

Side two of the tape is acoustic (well, almost acoustic). Highlights include a cover of Van Morrison's "And It Stoned Me" and the country-bluegrass sounding

"Six Miles High". Although the latter features two acoustic guitars, it could still use a more pronounced lead string instrument (hey, how about a banjo!). Regardless, the song is a barn-burner. Bidermann's vocals gently mesh with those of Anne O'Shea to wonderful effect. The rest of the tape continues with "One for the Beaten". This song laments over the fate of black South Africans. Certainly a noble cause, but this tune is lacking in a melody.

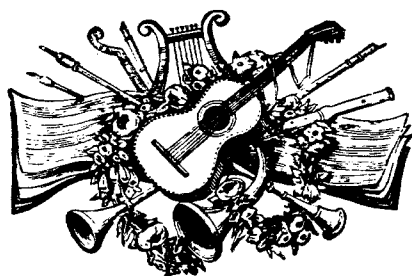
Big Business's *A Sense of Loss* is quite a good debut recording. Perhaps the band would do better to concentrate on making music instead of trying to inform the world of anything bothering the lyricist. However, even with the flaws in recording, the album still carries with it a professional sound and quality songs that should prove enjoyable to the masses (with the exception of President Bush).



The Cool Lives at Staller

by Joe DiStefano

Jazz alto saxophone wizard Lee Konitz brought his subtle magic and his trio to the Staller Center last Saturday March 7th for the final concert in this year's International Art of Jazz concert series at USB. For some time before the show I had seen the concert plugged in various media organs, all to the effect of Lee Konitz jazz legend coming to Staller; no mention of Konitz and company, or Konitz and his big band or what have you, but just the man himself. For a while I had envisioned some wacky one man bebop apocalypse playing a snare drum with attachments on his shoes as I once saw a street musician



do. Entering the concert hall I still entertained what I knew to be ludicrous thoughts of Lee Konitz wailing solo for the whole two hour set. Alas my illusion was shattered by seeing the trio's equipment arranged on the stage. Although Konitz did play with others, I was convinced by his skill that if he were able to muster up enough fire in his genteel sixty five year old body he could very well have gone it acapella.

Konitz has been playing since he was fifteen and played with Miles Davis on his landmark disc *Birth of the Cool*.

In fact cool was the order of the evening. Konitz was really relaxed in his attitude towards the crowd and in his playing. The Staller Center, helped along by the fact that the band played acoustic, almost seemed cozy. Lee started the evening off by introducing the trio: Mike Richmond on bass, Jeff Williams on drums, and Peggy Stern on piano.

Konitz was incredibly softspoken as he quipped to the audience that the trio was going to do "a little extemporization for about thirty or forty minutes." The trio launched into a jam that was somewhat loose and, of course did not last the time Konitz had jokingly allotted it. After this Konitz asked the audience what they thought of the acoustics. "Great, great," they responded.

Before going into their prearranged material Konitz was kind enough to tell the audience, "If you have any comments please stand up at any time." Most of the tunes that Konitz and his trio played were written by pianist Peggy Stern and recently recorded to be released on the band's new release *Lunasea*.

The title song "Lunasea" featured Konitz playing light and sweetly on soprano sax and was really laid back with a faint taste of some Brazilian bossa nova. In fact a good number of the tunes shared this trait making them sound quite similar. This is not say that they were not enjoyable, in particular drummer Jeff Williams has great knack for subtle South American beats and brush work as well as a great skill in just beating the hell out of the skins. In general though, I prefer my jazz served straight up, and well sort of raw. However, despite the fact that some of the pieces did seem CD101 like I enjoyed them, albeit in a very sedate fashion.

One of the highlights of the show was a kinetic number called "Leeway". Konitz introduced the tune as a "punk reggae rock samba". Indeed it was a groovelicious dish with a definite funk rock pulse, although Konitz's lead left with a sense of deja vu, sounding like it was straight of the bebop shop. The tune also gave Williams and bassist

Richman a chance to turn up the heat, since they provided the driving force behind it. Overall the piece was a swinging potboiler that transcended the sense of cool restraint of the show, making me wonder if our man Lee is a fan of Fishbone.

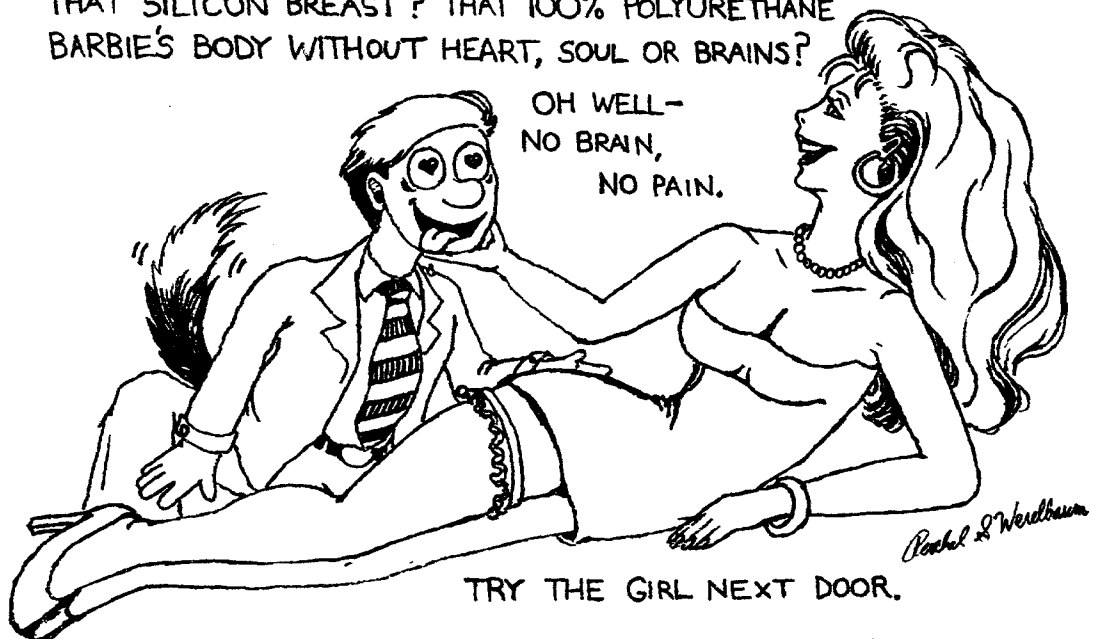
One of the things that makes jazz unique as an art form is the surprises and fluidity that it derives from improvisation, and one of the treats of the evening involved such a surprise. Lee and his crew didn't know that pianist Peggy stern would try her hand at the Main Stage's rather formidable looking pipe organ, and the audience didn't expect it either. After all, when one thinks organ usually church or really scary thundering Bach pieces come to mind. Nevertheless Stern played an eerie free form duet with Konitz and later took a rocking solo on the pipes.

In the near future Lee Konitz plans to leave for Denmark where the Danish Jazz Center will award him the 1992 Jazzpar award. Although my tastes in jazz tend towards music that grabs you by the collar and shakes you up, I admire Konitz for his free and easy laid back style. And although the use of Brazilian beats is far removed from the "cool jazz" of the fifties his breezy playing and modest stage presence betray him as one of the father's responsible for the Birth of the Cool and more over that the cool tradition is alive and well.

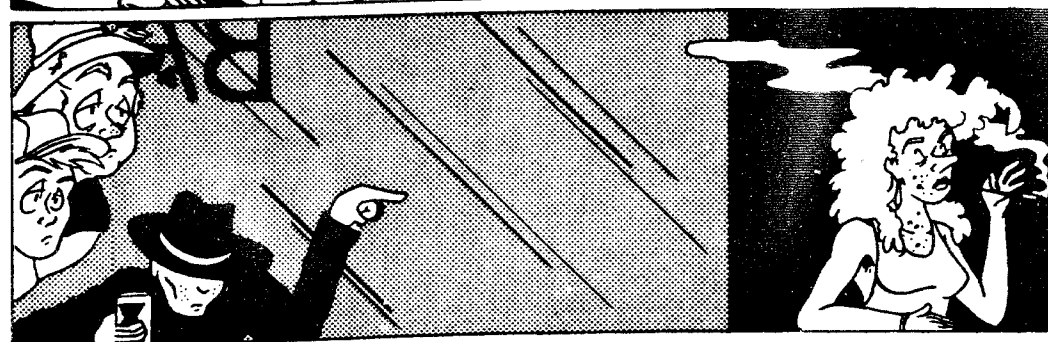
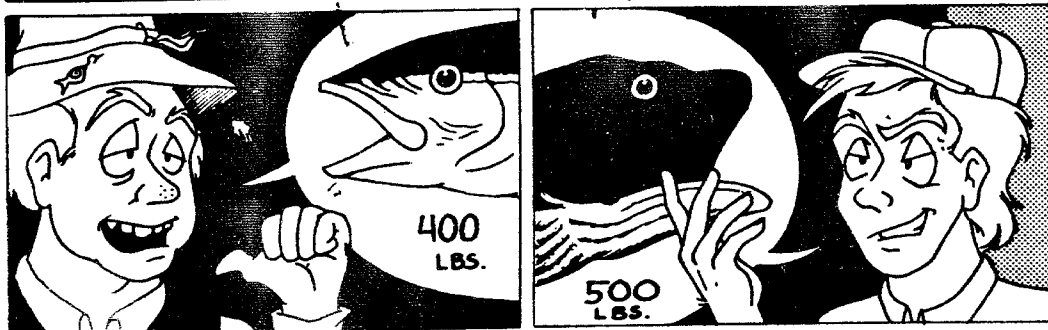


C O M J C S

GUYS! IS THIS WHAT YOU WANT - THAT HI-PRO GLOW?
THAT SILICON BREAST? THAT 100% POLYURETHANE
BARBIE'S BODY WITHOUT HEART, SOUL OR BRAINS?



H.P. LOVECRAFT FUNNIES



GRAFF, Coming or Going??

by Angel Duster

Remember the good old days of shell top Adidas, nylon tee's, permanently creased Lee's and of course the most common ingredient of the art, - Hip Hop music. Graffiti, although not every writer fits the stereotype, is associated with the ghetto originated subculture. The art of Graffiti, most old school writers would agree, began sprouting its bold, loud and colorful roots way back sometime in the early to mid 70's.

The art originated in the streets of New York, where teenage brothers, ranging from the full spectrum of racial backgrounds and economic levels, started throwing up tags simply for the fame of it, in other words writing their names on whatever type surface thought to bring the writer instant fame - amongst these the most desirable, of course being the New York subway systems' trains.

As graff 's short lived unpopular stage metamorphized into a fame game craze, Graffiti vandals, as we were considered, due to new and old competitors, developed fresh new styles of "getting up". Instead of just writing one's tag, graffers began designing bubble letter throw-ups which would boastfully spell out the writer's name, to other graffer's benching- that is platform graffiti observers- as the graffiti crammed trains roared by. Along with the evolution of filled in (colored) throw-ups came the technique of hooking up your letters (giving life to your work) by making them fatter, attaching arrows to them, blending paint colors and giving your "piece" a three dimensional, coming at ya, perspective.

Graff rode its peak for a dozen years or so, during which time graffers went all out on bombing sprees, killing trains in all yards and tunnel lay-ups and gaining nuff' respect from other writers and/or crews. Bombing such places was quite risky, due to rival crews, hundreds of volts worth of live electricity or the worst enemy yet, the vandal squad (under cover D.T's), but certainly the ideal way to gain fame and recognition toward

becoming the king of the line(s).

Toward the terminal years of its summit graff lost popularity, among some writers, probably due to the all too common rumor of graffers getting busted and arrested for expressing the art.. At the same time the riskier the game became the more certain writers were attracted to the fun (so it seemed to me) -These writers being the backbone of the remaining scene. And finally, partly due to the high number of vandals getting caught, and otherwise, I'm guessing, due to the MTA's decision to shape up the system and give its customers the satisfaction of clean trains to ride on, the subway system's authority cold yanked the plug on graff.

Graff has been riding its last spare hopes as an urban outdoor art form, for the past three to four years, by way of untalented new-jack toys (amateur writers) who have sworn to keep graff alive. But my generation of writers all know that graff had its funeral when all subway cars were buffed, shined and made vandal proof.

The nostalgic period of Graff has recently made its phantom appearance throughout, not only its city of origin but through out other selective states and countries (mind you). Clubs in N.Y., trains in Japan, murals in Europe have all adapted and expressed the art of Graffiti. So in this respect, of becoming popular in the mainstream, it could be considered correct to question graff's death - although for some this very exposure to the mainstream world is considered the essence of a trend's death.

Closer to home, meaning my immediate home, here at Stony Brook, we as a community have recently had the privilege of tapping into the world of graff thanks to an old school writer incognito A K A Stony Brook Student. Issac Rubinstein, who's graffiti tag is WEST. He put together a graff exhibit, entitled "Roots of Graff", in the union



Graffers exchanging styles of writing

BEEONE

gallery during the last week of February.

The exhibit, (the first I've attended in many years) turned out rather successful for the most part. Along with all the positive vibes from other old school writers, The showing concentrated on the works of seven FC crew members; among these were WEST, RISK, WANE, JAV, SERGE, PSYCHO and BRUE.

The works of the artists ranged from name and character pieces to simple paintings of women, which stirred the question, amongst the KING TEAM crew and others, of whether this work could validly be considered graff. Although the two paintings created a bit of controversy I thought that the one painting, by WEST, of the full bodied woman was slamming.

The rest of the works presented were, for a gallery show, I thought, a bit on the sloppy side. There were two particular pieces that especially caught my eye in the messy department. The first is another piece by brother WEST, which spelled out his name in a funky overlapping style. This piece's

credibility was dripped and smeared away as one came closer to the work. The other, a piece by WANE, got props(respect) partially for the good paint control and the letter style, but what was he thinking when he threw up that "Homeless man" character. The character had no sense of being real or a real representation of a homeless person. And unlike the better side of this piece the character showed no paint control, and lack of it for that matter. There was one piece though, by BRUE, that by itself stood out as the front runner of the unpieceful school- it simply had no style, it should have been left in the man's scrap book.

On the positive tip though the exhibit progressed positively, with appearances by such writers as VOKE, ZU KT, CHINO, BEE FWD, REAS, RICH LOVE and others. Together these writers exchanged thoughts on graff, bombing and shared ideas on how to keep the art from completely vanishing in to an old washed out trend - so all you writers out there, are you ready to make a big fat come back or what?

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Piece on canvas by JAV