

News & Views

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Published by the Graduate Student Organization at Stony Brook

University SRC Supports Health Insurance for SUNY RAs

By Monica McTigue

On Friday February 19, the University Senate Research Committee (SRC) agreed to recommend that the Research Foundation (RF) move forward with their plan to give health insurance to SUNY Research Assistants (RAs).

Present at this meeting were four GSO members (Dave Guttman - GSO representative to the SRC; Tim Morton - GSO Treasurer; Rob Cho - GSO Speaker of the Senate and Monica McTigue - former GSO President); Dr. Arthur Grollman (member of the Provost's Research Advisory Group and RF's Sponsored Projects Advisory Council (SPAC)); Dr. Linwood Lee (member of the RF Board of Directors and RF's SPAC); Eugene Schuler (Assistant Vice President for Research Administration at Stony Brook); and various members of the SRC.

The main topic of discussion was health insurance for SUNY RAs. The

RF Personnel Service sub-committee is considering a number of health insurance packages for RAs. The goal is to find a plan that maximizes coverage to RAs at reasonable cost to research projects. Since funding for health insurance will be charged to the direct costs category of research grants, it is important to minimize costs in order to limit any reductions in the number of RAs that can be supported on these grants.

RAs will be surveyed (through GSO) in order to determine the type of coverage desired and the level of co-payment that is affordable for graduate students. The SRC asked GSO to bring results of the health insurance survey to the next SRC meeting to be scheduled in March. It is expected that at this meeting the SRC will draw up specific recommendations for submission to the Research Foundation Central Office in Albany.

Grad Students Tap Into New GSO Emergency Loan Fund

By Sally Kuzma

The Graduate Student Organization, in cooperation with the Faculty Student Association (FSA) is now able to offer a Graduate Student Emergency Loan program. This is for short term loans to grad students who are in need of cash on an emergency basis, and who do not have alternate means of obtaining such a loan.

The loan program is in response to emergency situations that can arise for grad students operating on extremely limited financial resources (for example, delays in obtaining employment or unexpected expenses). Other loan funds provide emergency loans, but may require a guarantee of repayment which the student cannot provide, or may be limited in the amount they lend and the number of students they can serve.

Eligibility is based on a written statement of need from the student, and demonstration that the student was unable to get an emergency loan through the financial aid office. Only graduate students who are matriculated or accepted as a student in particular program can apply ("Graduate Special Students" are not eligible.) Since GSO funds come from activities fees paid by grad students at registration, only these fee-paying students can tap into the loan fund, explained Norah Martin, GSO President.

Loan amounts can be up to \$400 at any one time. This amount is approximately equal to the take-home pay of a GA/TA for one pay period. The applicant has three months to repay the loan. Ida Fuchs, GSO Office manager, can help you with the application; call 632-6492 or stop by room 206, Central Hall.

From The Editor

To Arm or Not To Arm...

Twenty-one pages of arguments sit on my desk; they make up the report of the University Safety Council on the issue of arming campus safety officers. Dated February 1, 1993, the document's stated purpose is not to recommend, but to present "a concise analysis of the pros and cons of the issue" from which President Marburger will make his final decision on the question of whether or not to arm campus public safety officers.

At first reading, it seems a very

balanced analysis of the risks and benefits of arming. Even the GSO officers present at the last executive meeting had a hard time coming to a consensus on the issue after reading the Council's arguments. They're waiting for feedback from the rest of us, (hopefully at the next GSO senate meeting, Wednesday night, March 3rd) before they come out with a position statement for the administration.

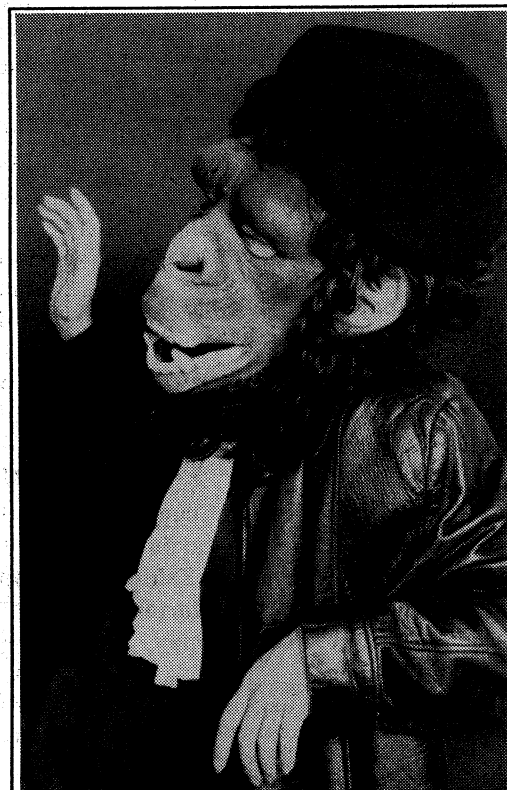
If you haven't had time to read the report (available at the GSO office), consider the following highlights.

The case for arming relies on the interpretation of statistics (has there been a "gradual" increase in crime or a "significant" increase?); the need for appropriate response (officers currently feel handicapped by "General Order #5a", which dictates that they retreat and call for assistance whenever a weapon is in-

involved); the sometimes slow response time of Suffolk County Police; the advantages of a local, presumably more sensitive, campus force over a more distant SCPD; the deterrent effect of having armed officers present on campus; the money-saving feature of not having to "hire out" for armed services when they are needed.

The case against arming questions the goal of arming as it relates to the specific kinds of crimes being committed at Stony Brook (the recent rise in burglaries, for example, would not likely be abetted by arming, nor would "individual-specific attacks", unless an armed officer happened to be there at the moment); the

Continued on Page 4



Who is this woman and what are her politics? Find out when the Guerilla Girls come to the Staller Center, March 17th at 12:40pm in Theater I. More on page 4.

TELL HIM

Marburger wants to hear from grad students on the issue of arming. You can do it by E-Mail: all-in-1: JHMARBURGER or Gail Habicht, Safety Council Chair: ghabicht@path.som.suny.sb.edu

viewpoint

Union Lays the Groundwork for Negotiations From the Bottom Up

By George Bidermann
and Jean Rousseau

As the long, slow march to the beginning of contract negotiations continues, Stony Brook's GSEU chapter has been recruiting members to become part of its growing information network. To date, almost 80 GSEU members at Stony Brook have volunteered to keep their departments informed, solicit input on contract issues, and participate in GSEU committees where policy and positions on contract issues are formulated. Our list of new names and faces, from nearly every graduate program on campus, is growing daily.

Most of these people have stepped up to the task not only because they believe in the union, but also because they see a critical need for their departments to participate in the formulation of our first contract and the birth of this new organization. Self-interest is always a motivating factor, but these members are working with GSEU leaders and organizers because they realize that some good can come out of it. Belief in the union and its goals is not some blind act of liberal faith, but rather a deliberate, informed decision that things can and will get better if we work for it.

This is a process of discovery for everyone, including those "at the top" of the pyramid. The

union's leaders are not always "right" about everything; many members throughout the state have shed light on issues that need more attention, and revision, in the contract proposal. And we occasionally make mistakes. But it is in an atmosphere of trust that these issues are being discussed.

One thing that particularly irks us, and other GSEU members, is the constant nay-saying and ominous warnings being sounded by a couple of people at Stony Brook who have no interest in working to strengthen our union. It's as if they are parroting SUNY's anti-union arguments in an effort to scare people away from us. They urge you to trust the Research Foundation and SUNY to watch over your interests, and equate vague talk of health insurance for research assistants with all the benefits that a union contract could bring to RAs. They say the union deliberately "lies" about the issues in an effort

your departments? What happened to the child care expansion promised in 1987 (there are over 200 children on the waiting list, an average of 18 months to 2 years!)? Why hasn't there been a raise in three years and, more importantly, why is the "minimum" stipend of \$8,850 routinely violated? These "violations" wouldn't occur if a union contract prohibited them.

In case you haven't yet heard, we won the election by a landslide and now we have a union! It is up to all of us, including the nay-sayers, to make this union work as the democratically chosen representative of grad-student employees. In this light, criticizing or questioning the union's actions, or statements by its leaders, can be helpful, but not if it's coupled with sarcastic cracks about the union only caring about the money it will receive from members' dues payments. We don't know any active member who believes that, but maybe that's because we have worked with these people to show

needs some clarification. It has been pointed out that pledge cards for RAs indicate the GSEU will file for RA recognition as public employees, while the GSEU states it will leave the decision of whether to file for public-sector or private-sector recognition up to its members. Of course, this is complicated by SUNY's continued *opposition* to self-determination, for if SUNY would allow RAs to have a certification election, there might be several options available to RAs, including the option to create or join a different union.

The wording on the RA pledge cards was put together over six months ago, based on legal advice for a legally-recognized card. While these cards state that the signer designates GSEU to be the exclusive representative under the Public Employees Fair Employment Act, anyone who believes GSEU leadership would force RAs into seeking recognition as public employees is obviously completely out of touch with the union.

In fact, our chances of winning recognition as public employees may not be very good, but the GSEU's members, and in this case RAs who actively participate in the GSEU, will determine their strategy before filing a petition seeking recognition. If we need to redo the cards for filing a private-sector petition, it will just involve getting those members to sign new cards. The real effort is in getting an RA to make the commitment of signing in the first place.

What the nay-sayers still don't grasp is that even *they* can be part of this process. GSEU does not lead from the top-- it leads from its base. That base is growing stronger, thanks to the work of our members and department contacts. We urge you to get involved in *your* union. Please call Marianthi Lianos (928-4087) or Patty Hubbard (331-9627) for more information.

George Bidermann is a GSEU organizer and former editor of The GSO News and Blues. Jean Rousseau, a TA in the Chemistry department, is a former GSEU executive committee member.

Belief in the union and its goals is not some blind act of liberal faith, but rather a deliberate, informed decision that things can and will get better if we work for it.

to brainwash its members. They claim we are only concerned about inconsequential things like job descriptions and sick leave, omitting the mention of health insurance, higher wages, input into funding criteria, real grievance procedures-- all of which matter to GSEU's membership.

And in their narrow interpretation of the issues, they forget to mention that this is a *state-wide* union, and that many of the things we take for granted at Stony Brook, won through GSO activism in the old days, will be real gains for grad-student employees elsewhere in the SUNY system. The GSEU contract will commit these rights and benefits to paper, with the full power of New York State law behind it. No longer will we have to depend on "promises" made by SUNY, promises that can be, and have been broken, even at Stony Brook.

Many of the gains from the 1987 strike *have* been eviscerated; how many of you know about grievance procedures and have standing grievance committees in

that our interest is in *them*.

Everyone should know that dues, set at 1.15% of salary (\$115 yearly on a \$10,000 wage), will not be collected unless, and until, members ratify the contract. We can only hope that financial gains in the contract will more than offset the "cost" of dues to the membership, but even minimal wage increases and health benefits will make dues "worth" it. The nay-sayers cling to the ominous warning that we're after our members' wallets because it is one of the few scare tactics left in their arsenal. And if the level of member involvement at Stony Brook is any indication, it's not working.

Finally, the issue of the GSEU pledge drive for research assistants

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STONEWALL SCHOLARS

Lesbian, Gay, & Bisexual Graduate Student Network at Stony Brook

- Academic and Social Networking
- Gay and Lesbian Awareness Workshops
- Reading Group • Dances, Movies, Trips

Come to our social/general meeting!
Wednesday, March 10, 7pm
Humanities 146 (Grad reading room)
Call Vivien 689-7568 or Tim 928-2391

viewpoints

RA Health Insurance and Unionization

By Monica McTigue, Pharmacology Research Assistant and '91-'92 GSO President

A significant step forward toward attaining a health insurance benefit for SUNY Research Assistants (RAs) was made at the February 19 meeting of the University Senate Research Committee (SRC). RAs now have the official support of a senate research committee and the support of various members of the Research Foundation's Sponsored Projects Advisory Council (SPAC). Unresolved questions are: the type of coverage to be funded; health insurance premiums and co-payment schedules; and the time frame for delivery of this benefit to RAs. The first two items will be decided in March; the third item is currently under discussion.

This important step forward was made possible because of GSO. GSO holds a number of seats on University Senate subcommittees and administrative advisory councils. This participation by GSO allows graduate students an active (and often opposing!) voice within the Stony Brook administrative bureaucracy. The subject of RA health insurance will be discussed at the next GSO senate meeting (March 3rd 7PM Central Hall). In addition, RAs will be surveyed, through GSO, in order to determine the type of coverage desired and the level of co-payment that is affordable for graduate students.

While I am encouraged by the recent progress made at the SRC meeting, I continue to witness confusion among RAs as to the consequences of signing GSEU authorization (pledge) cards. I will again summarize the facts:

1. At present, RAs do not have the legal right to collective bargaining (ie. to unionize). (NLRB ruling)

2. GSEU has made it clear that they intend to file a petition before a labor board in order to unionize RAs.

3. Once 30% of SUNY RAs sign pledge cards, GSEU can file the petition regardless of whether the majority of RAs oppose or support this action.

4. Once a petition is filed and accepted by a labor board, the Research Foundation cannot give benefits to RAs (labor law).

5. By signing a pledge card, you will block RF's ability to give RAs benefits and force RAs into the middle of a legal battle.

My advice to RAs has not changed. Do not sign union authorization cards! The last thing you could wish for yourself and fellow RAs is to be placed at the end of a very long line of beleaguered state employees. If I sound suspicious of GSEU's motives it is because they have given me good reason to be. GSEU has already misrepresented facts (see Bidermann et al. Past & Present Leaders... Dec. 1992

News & Views; C. Kushmerick RAs: Don't Fall...Feb. 9, 1993 News & Views). In addition to this sad piece of news, GSEU has explicitly outlined their plan to file a petition in a January NAGPS (National Association of Graduate and Professional Students) e-mail announcement... "Once 30% of SUNY's approximately 2,000 RAs sign authorization cards, a petition seeking Public employee status will be filed. Though this will be a tougher nut to crack, given that RAs are not paid off the state payroll, GSEU is optimistic that PERB (Public Employee Relations Board) will see that it matters more where an employee works, and who that employee works for, than how much that employee is paid in determining public employee status."

RAs now have the opportunity to wait until the GSEU TA/GA contract is settled and/or the Research Foundation delivers or fails to deliver an equivalent benefit package. It has been the policy of the RF to offer their employees a benefit package equivalent to those received by state employed peers. They have promised to extend this policy to Research Assistants. The fact that the RF is currently bargaining/negotiating/polling/listening or whatever you want to call it, is in itself very significant! RF is driven by a desire to strengthen all research conducted within SUNY. RAs are important to RF because RAs bring federally sponsored "Research Training Grants" (worth thousands of dollars), into university departments. In addition, the fact that RAs are trained at Stony Brook has brought us a Research I classification (also brings \$\$\$ into the university). It is clear that RF cannot afford to significantly reduce the number of RAs at the university centers. It is also clear that it would be hard to stay competitive without matching benefits given to RAs at peer universities. Thus it is probable that RAs will be given benefits at some point in the future.

GSEU on the other hand, has nothing to offer RAs except the promise of a court-battle. There is no legal "option to unionize" for RAs. Remember the only thing that has been "won" by GSEU is the right to negotiate with the Governor's Office of Employee Relations (GOER). Ironically, at a time when a second Graduate Research Initiative (GRI) is being budgeted for SUNY, TAs/GAs have lost their right to strike. In

1987, the GSO-supported graduate student strike effectively diverted money from the GRI into graduate student paychecks. Sadly, TAs/GAs are now subject to the Taylor law and there are stiff penalties if grads walk off the job. TAs/GAs are also without a contract and there is no way to predict how long it will take before GSEU settles with GOER. Ask any member of an established union and they will tell you that there is no justice at the bargaining table; "binding arbitration" is a farce; and the laws that govern NY State Public Employees are designed to handicap and disable Public Employee Unions. In addition, GOER has quite a reputation for dragging things out. If you wish to verify this information you can ask members of the PEF Nurses Union (a union with one of the smartest division leaders (Mike Kershis) I have ever known). It may be quite some time before the TAs/GAs get a chance to vote on their contract with the State.

If RAs hold back now they will be at a stronger vantage point later

because they will have witnessed either the success or failure of GSEU. RAs will be able to make an informed choice as to the direction they choose to take. RAs will also know more about the Research Foundation - and the relationship between the Research Foundation and SUNY. It is better that RAs learn as much as they can now, before choices are made for them by others.

I am personally hoping that a pro-longed battle does not ensue between the State and GSEU. This will only hurt graduate education at SUNY because it will continue the erosion of our morale and ruin our reputation for excellence. Despite this, I want to remind every SUNY RA that showing support for your fellow graduate students does not mean placing blind trust in Mario Cuomo, SUNY Central, Local Administrators, the Research Foundation, GSEU Local 1188/CWA or anyone!! Do not sign pledge cards! Do not sell yourselves short! KEEP YOUR OPTIONS OPEN!!

"MYTHS THAT DIVIDE US; HOPES THAT UNITE US"



A LECTURE BY

BARBARA EHRENREICH

Author of *The Mean Season: The Attack on Social Welfare* and
The Worst Years of Our Lives: Irreverent Notes from a Decade of Greed

Tuesday, March 2, 1993 8pm

Rescheduled To The Alliance Room, Melville Library

This lecture is Free and open to the public.

Sponsored by the Office of the Provost and Newsday.

1992/93 UNIVERSITY DISTINGUISHED LECTURE SERIES

women's history month at stony brook

Women & Technology Conference, Performing Artists Highlight Women's History Month Celebration

By Paula Haines

March is International Women's History Month, and Stony Brook will be celebrating with more than 50 lectures, films, discussions, performances, exhibits and social gatherings, including a major Women's Studies Conference. Disciplines from Mathematics to Art, Health Sciences to Literature are represented in the calendar of events, which will be posted around campus.

The month's events will culminate in the New York Women's Studies Association's annual conference, entitled "Brave New Worlds for Women." The conference will be held here at SUNY Stony Brook from March 26-28. Panels and workshops will address issues of women and technology from various perspectives.

The conference's keynote address will be given by Mary Jane Irwin, head of the Department of Computer Science at Pennsylvania State University on Friday night. Dr. Irwin's discussion of women's role in science and engineering will be followed by a Fireside Concert featuring Cathy Winter, a gifted storyteller, singer and guitarist. This event is free and open to the public.



Singer, storyteller, and guitarist Cathy Winter will perform Friday March 26 as part of the "Brave New Worlds For Women" conference on women and technology.

On Saturday at 8pm, the conference will welcome Sleeveless Theatre, a Massachusetts-based troupe who will perform their satiric revue "The F-Word," which humorously explores the history of feminism. This event is also open to the public; seats in the Union Ballroom are \$8 and tickets will be available at the door.

Registration for the conference is ongoing through the Women's Studies Department.

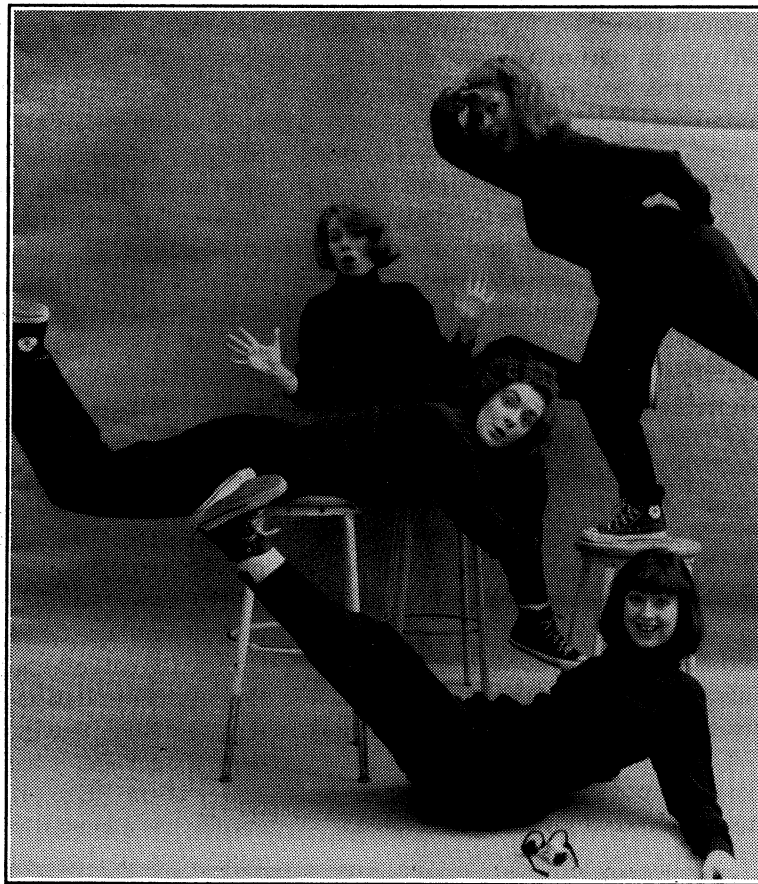
Most of the events planned for March are free to the public. This is a rare opportunity to expose yourself to some of the exciting work being done by artists, writers and others who are interested in exploring themes of womanhood.

Long Island-based columnist Barbara Ehrenreich will help get the month underway on Tuesday the 2nd with a lecture in the Alliance Room of the Library (rescheduled from the Staller Center).

Her worldly and witty commentary on women's and other social issues have made her a popular speaker. Her 8:00 pm talk on "Myths that Divide Us; Hopes That Unite Us" is also a part of the University Distinguished Lecture Series.

A multi-media performance by the Guerrilla Girls promises to be an exciting highlight of the month. It is slated for Wednesday, March 17th at 12:40 in the Staller Center Theatre I. These gorilla-masked feminist artists/activists will come to the University and share with us their mission of "combating sexism and racism in the art world."

Actress Marie Puma will present her one-woman show "Women in Literature — A Patchwork of Many Lives" on Wednesday, March 24th at 10:30am



Sleeveless Theatre will perform their satirical revue, "The F-Word", a humorous exploration of the history of feminism. Saturday March 26 in the Union Ballroom.

in the Staller Center. Puma uses dramatic selections from Ancient Greece, Renaissance England and contemporary America to portray woman as poet, mother, artist, victim, and spiritual leader. This open performance should prove to be both interesting and thought-provoking.

These are only some of the entertaining and informative events that are going on. There is something to do every single day of March to celebrate women's history and women's future. Stop by and pick up a schedule of events or call the Women's Studies office located in Old Chemistry Room 105, at 632-9176 for more information.

The Next GSO Senate Meeting:

**Wednesday, March 3rd
7pm, Room 210
Central Hall**

On The Agenda:

- **Arming Campus Safety Officers**
- Health Insurance for RAs
- College of Arts & Sciences Proposal for Single Dean
- Input for March 10 Meeting with Administration

Be There! Call Ida at 632 6492 for info!

Arming--

Continued from page 1

security of public safety officers is not necessarily enhanced by having guns (in New York City, almost half the police who are shot on duty are the victims of "friendly fire", and 20% are shot with their own weapons); public safety officers' morale and self-image are *not* relevant to public safety; the deterrence effect of armed police on university campuses has *not* been documented; the cost of preparing public safety officers for the use of "deadly force" is not insignificant; the many ways to increase public safety without arming have not yet been carried out.

Other comments made in the document question the wisdom of arming. First, the decision is probably irreversible: "the weight of past practice which governs the relationship between labor and management would not permit it" (i.e.,

public safety really *wants* this and once they get it, they're not likely to give it up).

Second, the council cites an interim report delivered to Marburger on June 2, 1992, which addressed the conviction of the Council that much can be done to improve campus security and personal safety *separate and apart* from arming Public Safety officers. Most of these recommendations had already been presented by committees such as the task force on women's safety, and include: increased foot patrols, improved lighting, an enhanced blue light phone system, restricted access to the campus after 9pm. Marburger indicated that he'd get the report to the relevant administrators for feedback, but nothing happened. "The Council regrets that, to date, none of the administrators has responded (emphasis theirs)."

Feminism at the Graduate Level:

An Interview with Elizabeth Keathley

Women's Studies has come a long way from its beginnings as a fringe element of academia; at Stony Brook, there are over 260 undergrads in one Women's Studies lecture class alone this semester. At the graduate level, Women's Studies offers seminars and colloquia on topics such as African American Women Writers, History of reproduction, Gay-Lesbian issues, Psychology of Women. Grad students also have the option of earning a Graduate Certificate in Women's Studies to complement their major course of study. To get a look at how Women's Studies enriches other graduate programs at Stony Brook, News & Views spoke with Elizabeth Keathley, who is currently earning a Women's Studies Certificate in addition to her work as a Ph.D. student in music history.

News & Views: You're doing a 15-credit program in women's studies alongside your Ph.D. in music history. That's a lot of extra work. What do you get out of it? Do you think it will make you more employable in academia?

Elizabeth Keathley: There's a big emphasis in academia and especially in the field of music not only to be able to teach your specialty, but also something that's more interdisciplinary. I noticed that there are a lot of jobs, music teaching jobs, that ask not only for a period or area of specialization but something in addition to that.

N&V: There's a job advantage for you?

EK: There is a job advantage. But my personal primary goal in being in the women's studies program is that I wanted to get that background. I wanted to get a good grounding in feminist theory and so forth, to enable me to do the kind of research that I want to do; in order to make the kinds of critical assessments I want to make about the period I'm working in. So in addition to there being some employment advantage, it also relates directly to my field of interest and my scholarship.

N&V: What period are you studying?

EK: Early 20th century music, specifically Arnold Schoenberg and the second Viennese school. The focus of what I want to do is to contemplate the sexual politics of modernism and how

that is described--or not described--in the music of this repertoire. There's been a lot of work on that in literature and in art, but there hasn't been much in music. The music of this repertoire is considered to be very "abstract," "intellectual" and very "difficult." These qualities are valorized and associated with the masculine. There's some kind of mapping going on here, intellect and abstraction with maleness; conversely, corporeality and sentimentality tend to be mapped on to what's considered feminine. That's the kind of phenomenon I'm interested in. And then: what does that say about

Some of these scholars have really patriarchal ideas... but after the conference, I realized: musicology needs me!

the composers who were writing this music and their ideas about femininity or woman-ness, the kinds of representations of women that appear in their works, and their personal relationship with women in their art or intellectual circle, and with their students. There are a lot of things you could say about Arnold Schoenberg, for example--it's not all one way or another. There are certain things you could look at and say, this is a really progressive idea about women, and a particular work

may have almost a feminist aspect to it, whereas, maybe another work is describing the masculinist ideology that seems to come with modernism.

N&V: Do you find any resistance from the faculty in your department to the work you're doing, bringing sociological and political ideas into musicological research?

EK: Not in my department. But I get the idea that our music department here is out of the ordinary in some respects. Feminist musicology is really kind of a hot thing in music now, because we're behind everybody else [other disciplines]. Music scholarship has always been a kind of stronghold of male identity; we attach a high value to musical attributes that are associated with the masculine.

But feminist musicology is really coming into its own right now, and there are pockets of resistance to that, but I don't feel that our music department here is one of them. In fact, they've given me a lot of opportunity to bring this stuff out in a more public forum. I was asked last year to do the pre-

concert lecture for the opera Cosi Fan Tutte at the Staller Center. Normally David Lawton, the conductor, would have done the lecture himself, but he asked me to do it knowing exactly what my feminist criticisms of the work were.

And he gave me the opportunity to speak to a "lay" audience, a non-music scholarship audience, and that's really important. I think it's very important to get these ideas out--out of the academy, and into the world at large so people can contemplate the way that music is gendered in some aspects.

Through the music department I've also done some radio shows (I'll do another one coming up on March 10th for Women's History Month) where I interview women in music and get ideas about their experiences as a woman musicologist or musician. I also play music that they've written or performed, or done some feminist critique of. This year I'll have Judy Lochhead, who's a professor here, our director of undergraduate studies, and a music theorist. She'll talk about an analysis she did of a work by Joan Tower called "Breakfast Rhythms"; she has some interesting and different things to say about it. Also, Daria Semegen, who is one of the pioneers of electronic music composition will be on the show, and Julie Josephson, who's a trombonist. (You don't see very many women trombonists or brass players--and she is actually in an all-female trombone quartet!)

And then I have the opportunity to teach from a feminist viewpoint.

This summer I'll be doing a CED course, *Women and Music*; it's a repository course concentrating on works by women composers and women performers. We're also working on putting together a 300 level music and gender class hopefully for the next school year. I get a lot of support from my department because there are a lot of feminists in my department, and most of the male faculty are pretty sympathetic to what we're doing.

N&V: You mentioned that the music department here was perhaps out of the ordinary. Do you think there is less support for feminist musicology outside of here?

EK: When you go to music conferences, depending on their orientation, there can be a lot of resistance to feminist musicology. I went to a big Schoenberg conference about a year ago; it was heavily dominated by old, German guys, and by what I said before about the associations of modernism and maleness. A lot of these Schoenberg scholars have some really patriarchal ideas!

Somebody gave a talk about cabaret songs Schoenberg had written, supposedly in the gender portion of the conference, and he did not problematize this stuff at all, the implied demeaning of women in the work. That was disappointing! Then someone gave a talk about a Schoenberg opera, a work I'm very interested in (in fact I'm going to give my colloquium on it). He spoke about how the libretto, written by a woman, Marie Pappenheim, had a very liberated woman character in it, but that Schoenberg had done some things to undercut the feminist aspect of the work. So I asked him a question, if there were musical things that happened in the work that supported the textual things that he was talking about, about gender ideology. I brought up the name of Susan McClary, who's a prominent feminist musicologist--controversial, but very prominent. And the whole room just kind of blew up!! Everybody started talking out of order; I sort of ignited something. The guy who was giving the talk said "I haven't read Susan McClary's work but I think it's all nonsense." He totally embarrassed himself... it was really wild!

So, there are some really strong pockets of resistance to feminist scholarship. And that experience crystallized what I want to do as a musicologist. For a long time, I wondered: should I go into this field, it's all "old boys"; should I really try to bust in on that, and so on. After the conference I realized: musicology needs me!

Arming-- Continued from page 4

The administration's demonstrated indifference to alternatives to arming is alarming, to say the least. And it raises the question of just how much influence the Public Safety lobby has in Marburger's office, and how much they stand to gain, not only in self-image and morale, but in benefits such as pay raises.

It also raises the question of imagination: how do we envision a "safe" campus environment? I'm reminded of GSO Treasurer Tim Morton's proposal that we not only decline to arm public safety officers; we should take their cars away as well, and let them patrol in golf carts!

According to Morton, the atmosphere at the University of Florida, where this vision is a reality, is one where public safety officers are around to help people who are in trouble, and are both available and approachable.

Indeed, a car and especially a gun can go a long way toward alienating public safety personnel from the people they are here to serve. If, as the Council states, the "highly successful Public Safety Community Team stationed in the Union" is a model of effective community inter-action that we need to emulate, then arming is a move in the opposite direction.

viewpoint

Where Was Africana Studies? Dhoruba's Message Still Lives

By Sherry Ann Marshall

On February 26, 1993, I had the honor of attending the 2nd Annual Black History Extravaganza hosted by AASO (African American Student Organization). This event featured Dhoruba Bin Wahad, an ex-Black Panther member (but still a Black Panther in both mind and spirit), who was imprisoned for nineteen years in this "land of the free."

He spoke on the various reasons behind the destruction of the Black Panther Party. This destruction ranged from government involvement on behalf of J. Edgar Hoover and the rest of the F.B.I., to betrayal by Black Panther Party members, and deeply-rooted sexism within the Party. When he spoke to the audience of around two hundred people, he told of the primitive mentality of some men in the Panther Party who thought that female Party members should only adhere to the whims and needs of male Party members, or the notion that some male members thought that female members should only do "women's work". Dhoruba Bin Wahad made it quite clear that women in the movement

were primarily the "back-bone" of the Organization, if not greater.

As time started to draw nearer to the conclusion of his speech, I

I was shocked to see that not even one faculty member of the Africana Studies Program attended.

realized that whoever didn't attend the extravaganza missed out on one of "life's greatest pleasures", the pleasure of meeting someone who was instrumental to many Black communities of the 1960s and early 1970s. I was also shocked to see that not even one faculty member of the Africana Studies Program was in attendance. It's my understanding that the AFS Program was established on this campus to teach all members of the community about the various groups who were vital to the struggle for liberation of people

of African descent. There seems to be a tendency in the AFS Program to avoid concentrating on those groups who were not accepted by "White" America. It's the duty of the AFS faculty to teach us (the student body) about all aspects of the African American struggle during the 1960s and 1970s; not to ignore the many who were not "mainstream."

I was glad to see that Dhoruba still holds the never-ending fire that he possessed during the Movement. He's a well-spoken man who expresses his ideas and viewpoints with clarity and great conviction. I often wonder what still stirs that fire within his heart, what gives him that drive to do the same things today that he had once done during the Movement. I wish that today's generation had more people like Dhoruba Bin Wahad to look up to, instead of those who have bought into the system.

After nineteen years of imprisonment, one would think that Dhoruba Bin Wahad would be a mere shadow of his former self. Instead, he continues to prove them wrong! Here's to "not letting them get you," Dhoruba!!!!

Sexual Harassment at Stony Brook: Can We Get The Real Picture?

How prevalent is sexual harassment at Stony Brook? The one or two cases a month that come by Sally Sternglanz's desk at the Affirmative Action office may not be an accurate indicator.

Although Sternglanz believes the issue is no worse at Stony Brook than at other major universities, the seemingly low number of incidents reported is not necessarily comforting. The community's ignorance of what actually constitutes harassment and victims' reluctance to come forward may play a role in keeping the figures low.

News&Views is seeking people who've been harassed and/or been through the process that Affirmative Action has set up to handle these cases; anonymity guaranteed. The aim is to let others know the real extent of the problem, and what our strengths are in dealing with it. As Sternglanz pointed out, every case has a reverberative, educational effect; we all learn from it.

Call the editor at 632-6492 if you can contribute to this story.

Stony Brook Department of Theatre Arts
presents

BURN THIS

a play by Lanford Wilson

Thursday, Friday, Saturday March 4-6, 8pm
Sunday March 7, 2pm

Thursday, Friday, Saturday March 11-13, 8pm
Sunday March 14, 2pm

Staller Center Theater I
For Information, Call 632-7283

CINE-FILM

Young Latino Film-Making
presents

"No Futuro --- Rodrigo D"

Directed by Victor Gaviria
English subtitles

Guest Speakers:
Prof. Tim Brennan
Angela Maria Perez (co-writer)

March 16, 2pm
Poetry Center, Room 238
Humanities Building
Free Admission

A program of the Graduate Students of the
Hispanic Languages Department

the arts

A Variety of Perspectives: The 1993 MFA Show

The MFA Show: Works by Vickie Arndt, Brenda Hanegan, J.D. Larson, Maureen Palmieri, Jeffrey Sturges and Ron Wakkary

Staller Center Gallery, Feb. 12-27th
Reviewed by Dominic Molon

The title "Generation X" has been rather dubiously conferred upon our age group, characterizing our supposed lack of focus, of identity, and of a defining attitude. As evidenced by the work of the six artists in the MFA show, our peers are quite capable of exposing the fallacy that lies behind the "X" moniker. The variety of styles, emotions, and modes of expression display a depth of vision, betraying not only the bulk of ideas emerging from the Stony Brook Art Department, but our sense of conviction in our attitudes and our points of view. Vickie Arndt, Brenda Hanegan, J.D. Larson, Maureen Palmieri, Jeffrey Sturges and Ron Wakkary exhibit works which range from the dryly conceptual to the romantically idealistic in their aesthetic agenda, all dealing with the artistic problems handed down from the previous generation as well as the more worldly problems that face us all.

A sense of nostalgic melancholy is presented by the work of Vickie Arndt. Colors are muted where they do appear, black and white dominating the wall sculptures on display. The generous use of "non-colors" in the structural elements of the pieces helps to highlight colored details such as flowers roots coated in was. *Untitled, No. 4, 1993*, for example, sets an ottoman, painted upon with a dense black material, in the center of a false wall with colonial-style trim. A plant's root emerges from out of the blackness of the footrest, becoming a sort of fifth leg as it juts out into space. The colonial trim evokes a feeling of safety, as if one were couched within the bosom of family at "grandma's house." Yet the oddly mounted black footrest disrupts that sense of contentedness, rupturing the smooth space of the wall and growing an unsightly appendage to boot. Brenda Hanegan's paintings bring a welcome dose of bright color into an exhibition where darker hues prevail. Hanegan's paintings operate on various levels of sight, texture, and meaning, bringing a personal flair to a style reminiscent of the layered image paintings of Francis Picabia, Sigmar Pole, and David Salle, the artist whimsically varies the shape and imagery of the works. *Untitled (Studio)* is an example of her deft and knowing placement of mesh over pre-painted canvas. The mesh introduces a distinct textural

element while serving as an extra field of meaning upon which float the ghost-like outlines of a shy girl and an elegant bust portrait of a woman. The striking interplay of the yellow nude female figure (culled perhaps from Botticelli's renaissance masterpiece *The Birth of Venus*), the seeming self-portrait to its left, and the images on the mesh creates a swirl of meaning and of perceptual confusion. Unlike Hanegan's almost sprightly executed works, J.D. Larson's works of sculpture and painting assume a dark and foreboding presence at the rear of the gallery's front space. thick layers of black and red paint cover the canvas like a bubbling blanket of tar in the paintings on the rear wall. A swirling design of squares traced into the paint/sludge offer formal reassurance but the material acts as an agent of repulsion. The sculpture, *Naked We Came, Naked we Shall return Thither*, is the ultimate embodiment of the vagina dentata; its mound-shaped structure a patchwork of coarse material resembling animal skin and the crevice at the center loaded with teeth-like knives. Larson creates a compelling tension, the works attractive in their intensity and repulsive in the aggression of the material and its organization.

Maureen Palmieri offers nature as a way out from the darkness, both of Larson's works and of the industrial wasteland encroaching upon us. Like various artists of this and previous decades, Palmieri has chosen the earth beneath our feet and other organic materials which surround us to serve her aesthetic vision. Her piece de resistance, *Part of the Cycle (Ashes, Ashes, All Fall Down)*, provides a subtle yet pointed commentary on our faltering relationship with nature. Leaves, plants, and other organic detritus envelop a wooden board, its white paint worn by exposure to the elements. Upon the board lies a dark-gray cast of a face, two wire spring coils whose placement below the face suggest breasts, and a red screw-like boring device with its pint turned towards the other components. Is it the artist who feels herself consumed by nature, who, through her art has come to terms with her connection to nature by her realization of humanity's position within nature's whole? Or is it Mother Earth, her presence reduced to that of the beleaguered board, her breasts now empty coils, exhausted and depleted by man's mismanagement of her resources? This ambiguity gives the work its power, the meaning lying in one's interpretation of his or her environment and of the work itself.

At the severe risk of drawing gender distinctions, the two male artists of the exhibition work at the most detached conceptual level, invoking not the introspection of oneself, but of the artistic process. Jeffrey Sturges has arranged sets of close-up photos of a painting (or paintings - it's impossible to tell) into a large rectangular whole. The photo arrangement mimics a panting only to mock it, to show its weakness by stripping the precious gestures of their auratic and signifying potential by their mechanical reproduction. With the aid of the photographic process, Sturges sunders our reliance on the gestural mark for evidence of the artist's involvement and presence.

Rounding out the exhibition, the work of Ron Wakkary draws on paradigms of recent conceptual art - and that of its forefather, Marcel Duchamp - to further the ongoing critique of aesthetics and artistic practice. *Marooned Fantasy Chain* seems to cite Marcel Broodthaers, and influential Belgian conceptualist, in its use of the palm tree in the gallery context. yet while for Broodthaers the tree was one of

many elements within an installation, Wakkary's multiple trees on pedestals must bear their own meaning. Evocative of fantasy and adventure, the tropical palm is thus "marooned" twice: separated from its art historical reference and separated from its rightful environment through its introduction into the gallery space. Wakkary, in this piece as well as the others on display, asserts his references brazenly, using them as catalysts for his transcendence beyond their conceptual paradigms.

An exhibition such as the MFA Show is instrumental in serving as a sort of measuring device, gauging the attitudes and interests of an art program and, perhaps, even a generation. We, like the artists whose work is on display, still have much to learn, much more experimenting to do, and many more chances and risks to take. This is where the excitement of a show like this lies. Offering us a view of the production of these fellow Generation X-ers, the exhibition allows us not only to see where we and the artists are at, but gives us a taste of where we might find ourselves going.

UPCOMING ART EVENTS

Concepts with Neon

University Art Gallery, Staller Center

March 9-April 15

Reception Saturday, March 20, 6:30-8:00pm

Brenda Hanegan

Library Gallery, March 1-12

UPCOMING MUSIC EVENTS

Graduate Recitals &

Music Department Concerts

are still being rescheduled, due to extensive damage to the Staller Center recital hall and main stage; for updates call the music department, 632-7330

Staller Center Cancellations:

March 13th, Peter Serkin and Pamela Frank Concert, cancelled.

March 6 Long Island Philharmonic Concert cancelled;
call 293-2222 for more information.

Staller Center Rescheduling:

Saturday, March 20th, Hong Kong Ballet rescheduled to

Sunday, March 21st, 3pm, St. John the Baptist High School

West Islip; 632-4350 for information. Staller Center tickets will be honored.

More information on rescheduling/cancellations available at box office,
632-7227, or the news line, 632-NEWS

calendar of events

A selected listing of events on campus that may be of particular interest to graduate students

Tuesday, March 2

Barbara Ehrenreich: "Myths That Divide Us; Hopes That Unite Us." University Distinguished Lecture Series, rescheduled to Melville Library, 8:00pm. Sponsored by the Office of the Provost and Newsday. Free.

Alternative Cinema presents: "Sugar Cane Alley." Life in Martinique, directed by Euzhan Palcy. 7:00 and 9:30pm. Student Union auditorium. \$2.

Wednesday, March 3

Women's Safety Fair, sponsored by Women's Campus Safety Committee, Student Union, Fireside Lounge 12:40-2:10pm.

Assertiveness Training for Women: first of three sessions, sponsored by the University Counseling Center. Preregistration required, 632-6715. 12 noon- 1pm.

Mona Orange, Long Island Fund for Women and Girls speaks on "Women on Long Island: Are We Really Making Progress?" Social and Behavioral Sciences Room 102 at 1:30pm.

Humanities Institute Lecture series presents Oda Makota, "The USA, Japan, and the Others," 4:30pm, Library E4340. Makota, a social and literary critic in Japan, is a visiting professor in Stony Brook's Comp Lit department.

Thursday, March 4

Department of Theatre Arts presents "Burn This," By Lanford Wilson. A comedy, truly both straight and gay, that laughs at its own tragic roots and champions the free expression of the individual spirit. 8pm, Theatre I, Staller Center. \$8/\$6 students & seniors.

Friday, March 5

Pot Luck Supper and Discussion of Women's Peace treaty with Vera Baquet. Toscanini Infant Center, 6-8pm. Call 632-6933 for information.

"Burn This," 8pm, Staller Center Theater I. See 3/4 listing.

Saturday, March 6

Nutritional Needs for Women in the 90's: first of six sessions, sponsored by the University Counseling Center. Preregistration required, 632-6715. 10:30am-12 noon.

"Burn This," 8pm, Staller Center Theater I. See 3/4 listing.

Sunday, March 7

"Burn This," 2pm, Staller Center Theater I. See 3/4 listing.

Monday, March 8

Film Series: Two documentaries on art. *Post No Bills*, a one hour film on artist Larry Koral; *Guerillas in Our Midst*, a 35-minute documentary about the guerilla girls, a group of art activists in New York City who battle sexism in the art world and promote women artists. At Theatre Three, 412 Main Street, Port Jefferson, 8pm. See also Wednesday March 17th listing for *Guerilla Girls'* special appearance on campus!

Tuesday, March 9

Alternative Cinema presents: "8 1/2" by Federico Fellini. 7:00 and 9:30pm. Student Union auditorium. \$2.

HISB and Women's Studies Colloquium presents Patricia Wright, "Female Leadership in Madagascar," 4:30pm, Library E4340. Wright teaches Anthropology at SUNY Stony Brook.

Institute for Labor Management Studies Lecture Series: Kenneth Crowe, Newsday Labor reporter and 1970 Newsday Pulitzer Prize Investigative Team Member. 7:30pm, Room 137 Harriman Hall. Free.

Wednesday, March 10

Humanities Institute Lecture series presents William Bruehl, "The Actor's Craft and the Interpretation of Text, or How Actors Use Action to Give Meaning to Words," 4:30pm, Library E4340. Bruehl is a professor of Theatre Arts at SUNY Stony Brook.

Women's History Lecture: "Racism and Feminist

Theory," by Ellen Feder, philosophy, 5-6:20pm, room 240, Humanities Bldg.

Thursday, March 11

Open screening of the 1966 film "Black Girl," directed by Ousmane Sembene. Humanities Institute, 4pm, Library E4340.

"Burn This," 8pm, Staller Center Theater I. See 3/4 listing.

Friday, March 12

"Burn This," 8pm, Staller Center Theater I. See 3/4 listing.

Saturday, March 13

"Burn This," 8pm, Staller Center Theater I. See 3/4 listing.

Sunday, March 14

"Burn This," 2pm, Staller Center Theater I. See 3/4 listing.

Tuesday, March 16

Young Latino Filmmakers Series: "No Futuro -- Rodrigo D", directed by Victor Gaviria, with English subtitles. Guest Speakers: Prof. Tim Brennan and Angela Maria Perez (co-writer). March 16, 2pm, Poetry Center, Room 238 in the Humanities Building. Free Admission.

Alternative Cinema presents: "Rosa Luxemburg" by Margarethe von Tratta. 7:00 and 9:30pm. Student Union auditorium. \$2.

Wednesday, March 17

The Guerilla Girls come to Stony Brook! During Campus Life time, Theatre I, Staller Center. These women are artists and political animals of the fiercest and funniest kind, who ruthlessly expose gender discrimination in the art world.

Thursday, March 18

Center for Womyn's Concerns: "Take Back The Night" March, 8:30pm Student Union. Call 632-200 for information.

Monday, March 22

Fred Orton speaks on, "Figuring Jasper Johns," 12:30pm, Staller Center Art Gallery. Sponsored by the Stony Brook Art History and Criticism MA program. Orton teaches the Social History of Fine Art at the university of Leeds, England.

"Gas, Food, and Lodging," a film about a single mother raising two daughters in a small town in New Mexico. Starring Ione Skye and Brooke Adam. At Theatre Three, 412 Main Street, Port Jefferson, 8pm.

GRAD STUDENT PARTY

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