

Asian American Art at
Staller Center pg 14

Spring Break Special:
Jamaica page 9

The Stony Brook

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Statesman

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THURSDAY, DECEMBER 10, 1998

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Awake to Hate



Marla Mazzatesta, Steve Englebright and Doug Little in the Student Union Fireside Lounge.

Assemblyman Steve Englebright and Others
Speak Out Against Hate at Town Meeting on
Bias Crimes, page 3

Writing Center Holds Poetry Reading

By ELIO EVANGELISTA
Statesman Staff

"Our first Poetry Reading last Spring was such a success that we decided to do it again," said Sally LaForte, director of the Writing Center, as she opened the Writing Center's semi-annual poetry reading at the Poetry Center on the second floor of the Humanities building, last Thursday.

The reading included original verse read by professors, instructors, and students of the Stony Brook campus. Apart from traditional modes of reading poetry, the audience was treated to German and old Norse poetry, as well as open-mic spoken-word, rhythmic performances by Hendrik Borger, Mike Chunosoff, and Dimitre Azarov.

There was a steady stream of readers, ranging from Ellen Broselow, Chair of Linguistics department, to Marvin Levine, a professor in the Psychology Department.

Levine returned this semester to re-read an original love poem that he read during the Spring Poetry Reading. "I was consistently impressed tonight," said Levine, whose poetry was highlighted by a duet, reading with his wife Mara.

"This had a very big turnout," she said. "There was a tremendous variety; it spanned many generations, breaking the age barrier."

Bente Videbaek, an instructor in the Writing programs department, read poetry written in old Norse. Astrid Wimmer, another Writing

Attendees Surprised by the Diversity of Styles at the Event

Programs instructor, read poetry in German.

"It was wonderful to hear the different language," said Saron Marshall, an associate for Writing and Thinking at Bard College and also a guest reader.

La Forte has been planning this reading since the beginning of the semester, preparing flyers and sending out invitations. "Sally deserves a lot of credit," Levine said, "for encouraging people to bring their own poetry and foreign

language [poems]."

The faculty members were not the only ones affected by the talented poets featured at the reading. Mark Karwoski, a senior, said, "I was most impressed by the diversity of styles. It lets everybody share in the written or spoken word, and that's a good thing. There should be more events like this."

The Poetry Reading culminated with the spoken word performances of three Stony Brook students. Mike Chunosoff played the tom-tom drum while Hendrik Borger and Dimitri Azarov took turns reading spoken-word originals to complement Chunosoff's beat. "It's more prose than poetry," Borger said before he began. "I've never heard anything like it before," said Kim Buttacovo, a tutor at the Writing Center. "It was a great way to end everything. It was awesome."

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The Stony Brook Statesman Thursday, December 10 1998

Meeting Against Bias

Conference Held to Address Campus Bias Crimes

By MICHAEL KWAN
Statesman Editor

With the nation still mourning the death of Matthew Shepherd, savagely beaten two months ago at the University of Wyoming, the Stony Brook community focused its attention on bias-crimes in a town meeting. Among those at the meeting, held in a bustling Student Union lounge during lunch hour yesterday, was Deputy Chief of the University Police, Doug Little, professor and Assemblyman Steve Englebright, and Chair of the Brookhaven Branch of the Gay Democrats of Suffolk County, Maria Mazzatesta.

The speakers called on the audience to not forget Shepherd, who is believed to by Wyoming officials to have been killed, in part, because he was gay, and not let his death be forgotten.

"We have this tendency to slip into a coma," said Mazzatesta, and "occasionally we wake up." She spoke about the candlelight vigils, and marches held in honor of Shepherd, but in the weeks since his death, "we're all settling down into a coma again," she said.

The public should "stay angry and write letters," Little said. "There has been a history" of bias crime on our own campus, but none have been reported this year. He remains concerned though, that some may have gone unreported. "Education is the key," he said.

Mazzatesta said that some people may be afraid of attending a meeting like the one yesterday or reporting bias crimes because of fear of being identified as a homosexual. She also said that lesbians, gays, and bisexuals are an invisible minority because of this, and that if the community does not speak out it will continue to be one.

"Apathy is a large part of the problem," said Little. Mazzatesta called for action, saying that Shepherd's death opened a dialogue, and that this dialogue needs to be translated into action.

Such action is taking place throughout the country. In New York, the Legislature is looking into enacting anti-bias laws. Englebright said that the Republican Senate has been slow to pass the legislation, holding up similar bills for the last ten years. "Crimes of hate are not defined in law," said Englebright, "I think it needs to be."

Little said that "we have to fight for our safety," and the that way we can do that is to urge our representatives to pass the bill. "If you write letters, you can say, 'I helped pass that bill.'"

"It will eventually pass," said Englebright, making comparisons of the efforts to pass bills, such as the Bias Related Violence Bill, with that of the women's suffrage movement earlier this



Statesman/Michael Kwan

Assemblyman Steven Englebright and Deputy Chief of University Police for Community Affairs (left to right) spoke at the meeting.

century. He said that "it is analogous to a journey, and like journeys it will take time."

"What you hope for is that you plant a seed,"

said Melinda Parham, a graduate assistant at the Wellness Center, "to build the foundation for our community to build a stand against hate crime."

Painting the Town

By JULIE MINGIONE
Statesman Staff

Every Wednesday, a group of fifteen painters go to Little Flower Children's Services. Their mission is to spackle, paint, and gloss all of Little Flower's rooms and corridors.

Joe Di Santi, a Union painter, is currently leading the group of painter's apprentices in volunteer work at Little Flower. Di Santi said, "I had always been impressed with Little Flower and wanted to volunteer there for awhile, but I just never got around to it."

Months later, by sheer coincidence, Di Santi acquired Avis Rental Car Company as a client. Avis is an active supporter of Little Flower, and Di Santi realized that he had a chance to volunteer his services. Di Santi was overjoyed at the response he got when he requested volunteers. "There's nothing like having man power behind you," he laughs.

For over sixty-five years, Little Flower has reached out to help over 3,000 children of all races, ages, and religions from New York City and Nassau and Suffolk Counties.

Little Flower is an organization whose philosophy is relatively simple: children grow best in families. The organization strives to find families for kids who have been separated from their parents by illness, poverty, or death. Although they utilize a large and dedicated staff; volunteers are always needed and appreciated.

Little Flower currently services 2,500 children through their foster care, adoption, and group home agencies. The main goal of Little Flower is to reunite

the child's family. If that is not possible, the child is placed in a foster family and hopefully adopted. Little Flower also has a program entitled "New Life", which cares for developmentally disabled adults.

There are approximately 100 children currently living in the seven cottages that make up Little Flower Children's services in Wading River, Long Island. The children live and attend school at the house as well. Little Flower can be described as a temporary haven where children can grow and recover from the trauma of their early, painful experiences.

Eileen Callahan, the director of volunteer services at Little Flower, describes Di Santi's painting work as "a true blessing. The work Mr. Di Santi has been doing is unbelievable," said Callahan. According to both Callahan and Di Santi, the cottages were in need of a bright new coat of paint.

The next project for Di Santi is Little Flowers' convent, which he estimates will take one month to complete. When asked if all the volunteer work put a strain on him, he generously replies, "Not at all. I'm healthy, my family's healthy. Those kids have nothing. The greatest thing in the world is to have a parent. I just feel lucky to do something for the kids."

In order to volunteer at Little Flower, prospects must be over 21 and cannot live on campus. Callahan alludes to a problem they had in the past when a volunteer lived on campus, but will explain no further. Another must is that volunteers be dedicated and committed. "Consistency is quite important," says Callahan, "especially with children who've had little stability in their lives."

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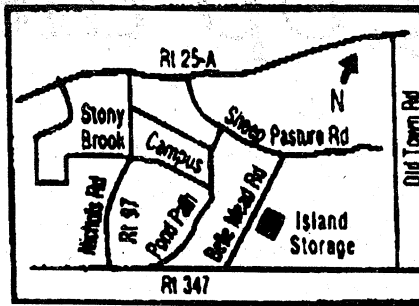
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Lighting Up the Holiday Season

By SIEDEL BETHUNE
Statesman Staff

Lisa Vellucci, a student at the University at Stony Brook, was walking through the campus when she got an idea. It was the fall of 1996, and she had just started her freshman year as a resident in Hendrix College.

She was picturing the possibilities.

Imagine, she thought, how beautiful her suite would look winter nights decorated with Christmas lights.

Vellucci, double majoring in economics and management, recalled her younger years when she was living on Staten Island. She remembered a house in her neighborhood where she would frequently pass by: it was lit with exquisite lights when the holiday season came.

Hendrix College should have lights too, she decided. But not just for aesthetic reasons. "I think lights make people feel good," Vellucci said. "But more importantly it helps people to celebrate the life of Christ."

She passed on the idea to her suite-mates, and the team went to work.

Vellucci went shopping for the lights at the mall that have for every Christmas since 1996 outlined her suite window. "They are not that really expensive," she said. "You can even get them cheaper at a 99 cents store."

She chose multi-colored arrangements of lights because they were "cheap and attractive." The outline design crisscrosses the entire window and is very eye-catching to viewers especially at night.

Vellucci who described herself as "decently religious" said the lights are best viewed from both inside and outside of her suite, where you can see the pond in Roth Quad.

"I wanted to help the campus celebrate the holidays and the community to have a special scene in their heart," she said. "The lights also remind us that we will be leaving soon and going home to our families for the holidays."

The students in Roth Quad appreciate the efforts Vellucci and other resident students who display lights in their buildings have made to brighten the holiday season. "I think they're incredible," said Brisette Gantt, a 20-year-old junior. "They have a very classic and elegant look, and it portrays that image onto the University."

The practice of celebrating the holidays with lights might seem like an American custom, but Gaber Elgendi, who is studying political science at the University, says there are similar practices in Egypt, his homeland.

The people of Egypt "are very open-minded," Elgendi said. "People send each other Christmas cards and celebrate with lights even though they are Muslims or Christians."

The outlining effect of the lights makes Elgendi feel warmer and not so far away from the hotter temperatures of Egypt, where it never snows.

Alfred Cesar also thinks of home when he sees the luminous decorations. The 23-year-old Stony Brook sophomore is from Houston and had never seen snow until he came to New York.



Statesman/Ruth Chung

SB student Lisa Vellucci decorated her window with lights to brighten the holiday season.

"The lights are a really nice idea," said Cesar. "They make the school look like a nice home rather than a university."

For Cesar and other students, the lights make the stone and brick dorms appear a little softer, a little less intimidating.

"When I stop to think of all the ways I spend money, this seems quite inexpensive for all the good it does for the school and the

students," Vellucci said.

But perhaps more important than the spectacle of thousands of shiny lights blinking in resident halls is how the decorations have made people feel about themselves. "I've had a lot of nice calls and compliments about the lights from friends and other students," Vellucci said. "I really believe it was the right thing to do."

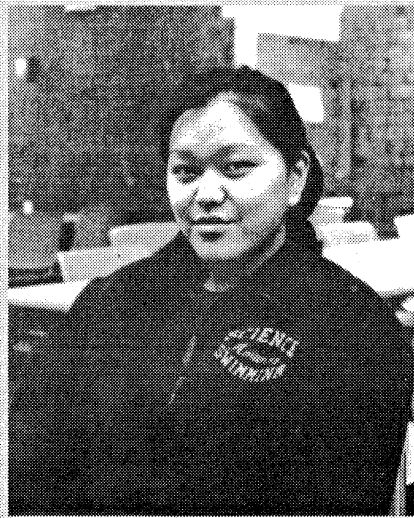
Campus Voices

What are you looking forward to doing over winter break?



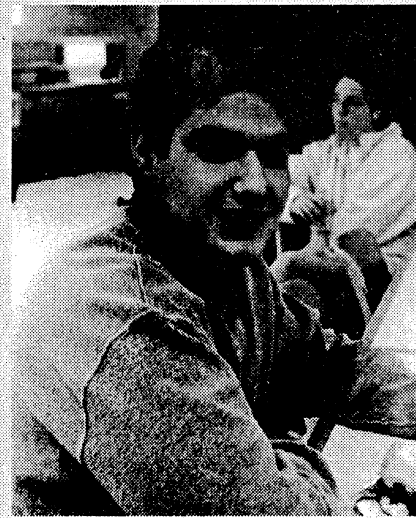
Alex Drebskiy
Freshman, Computer Science major

"Spend some time with my family and my girl. Spend some time away from my roommate."



Amanda Lum
Freshman, Business major

"Home-cooked food. Seeing my friends coming back from college."



Gennaro Scarpati
Freshman, Undeclared major

"Spend some time with my family and enjoy that 'home' feeling. And get laid every night."



Nadia Ali
Sophomore, Clinical Lab Science major

"Party. Go to all the clubs I can."

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Editorial

Looking Back

A Look at the Best and Worst of the Semester's Happenings

Time does fly by. It seems like only yesterday that it was September and we were reporting to you about those food poisonings at Deng Lee's. Now here we are a week before finals with the holidays just around the corner. It has been an eventful semester, as quickly as it has passed, and this issue of the Statesman is dedicated to highlighting the best and the worst of Fall 1998.

The semester started with a punch, literally, when a few students were attacked near G and H quads the weekend before classes began. This forced us as students to question our safety here on campus and left us to wonder what we could do to avoid being "in the wrong place at the wrong time," as the attackers allegedly said. More importantly, the reliability of those charged with protecting us, specifically University police and Stony Brook's ambulance corps, were called to attention. Questions like: 'Why weren't the cops around?' 'What took so long for SBVAC to attend to the

victims?' 'Why weren't the perpetrators caught?' were suddenly on everyone's lips.

The issue of safety was once again brought to the

"The issue of safety was once again brought to the forefront..."

forefront when not 1 but 3 of the most heinous of all crimes, rape, occurred on our campus. Perhaps unfairly, once again university police were blasted for not being around.

This brought Stony Brook much undesirable attention when Stony Brook was depicted on channels 4, 5 and 12 as being dangerous and threatening.

On the somewhat lighter side, the campus food situation served up a healthy

portion of controversy this semester between poisonings, crappy meal plans, crappier quality food, protesting diners and rip-off prices. Apparently our gripes are not falling on deaf ears: our meal plan provider Chartwells is now offering a \$10 refund to meal cards when you get overcharged. They seem to be open to criticism and willing to listen to complaints, holding town meetings and offering comment cards in the dining areas. Hopefully next semester we will be able to focus our energies on a more worthwhile endeavour.

There are a few people on our campus that deserve particular thanks for the things they have done this semester. First there is Todd Stebbins, the project director of the Stony Brook chapter of NYPIRG, who helped prove that the student vote can and does make a difference on Election Day. Then there is the one and only Frank Santangelo, whose (many) words of wisdom has proved that he is something of a crusader for student rights. We have him to thank for many of the changes to our meal plan. Of course, we should also thank our administrators, namely President Kenny, for being the brunt of much of our jokes and sarcasm.

Best of luck on your finals, congratulations to all of our graduates and Merry Christmas, Hanukkah, Kwanza, Ramadan and everything else to all. See you next year.

Statesman Media Relations Award

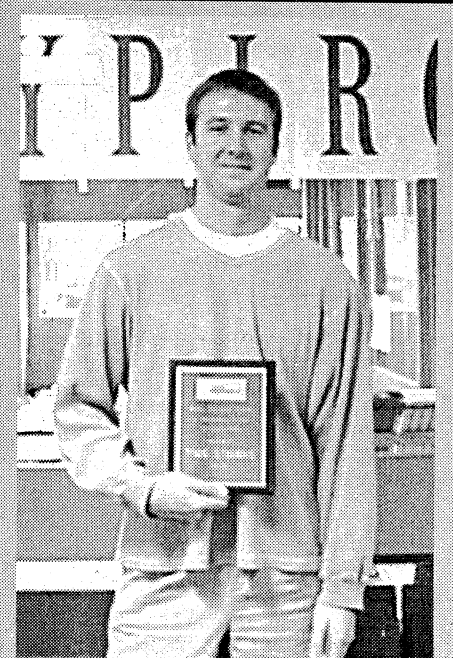
Todd Stebbins, the project coordinator of the New York Public Interest Research Group, was chosen as the first recipient of the Statesman Media Relations Award.

Stebbins was chosen for the semiannual award for his outstanding contributions to the student media at Stony Brook University.

He has been accessible to all the media and has helped with numerous articles.

This is the first time the award has been presented. Stebbins was voted the winner by an overwhelming majority of the editorial board.

We would like to take this time to thank the rest of the campus community who has helped the student media.



Todd Stebbins was named the recipient of the first semiannual Statesman Media Relations Award.

Writing The Difference

Two Writing Teachers Respond to their Removal from the Classroom

By **KIMBERLY DeFAZIO AND AMROHINI SAHAY**
Special to the *Statesman*

Every freshman at SUNY-Stony Brook is required to take a course in writing. But only a few question or even are curious as to why writing is a required course in the university. After all, European universities do not have such a requirement. It is not that students do not care. Rather the ideology behind "writing" courses, for reasons that we will explain, is so powerful that many have come to accept the view that a university education is not complete without one or two courses in "writing".

But is it? Who actually benefits from "writing" courses? Students? Or, as we will argue, big business? When recently we raised these issues and argued that writing courses at the University and the teaching priorities and "philosophy" (if one can call a hodge podge of ideas a "philosophy") that guide the "Writing Program" are aimed not at educating students but at serving the interests of big business, we were summarily removed from classroom teaching by Kay Losey, the Director of the Writing Program.

On October 26th, both of us found in our mail boxes notices informing us that we will no longer be teaching classes in the Writing Program. In other words, for having gone against the grain of the "writing" ideology of the "Writing Program" and for our intellectual critiques we were taken out of the classroom and demoted to being "tutors" in the "Writing Center". As "tutors" we can no longer teach "writing" in the way we think it should be taught. Instead, as our punishment for disagreeing with Kay Losey, we have been given the job of "fixing" problems in "writing".

Our intellectual critiques and our arguments for teaching "writing" in a more sophisticated and up-to-date way, are seen as teacherly "deviations". We are, consequently, being put in what amounts to a pedagogical rehab facility to "recover" from our "deviations" and see the world from Kay Losey's point of view. She actually told us in public that we will be kept in rehab until we are cured. The sign of being

"We are firmly committed to the idea that ALL students—not just the rich kids in private and elite universities—should have access to the contemporary knowledges and advancements in composition theory that are now shaping the teaching of "writing" across the nation."

cured will be our denouncing our current methods of teaching and, in her exact words, "develop syllabi" that she approves of.

This all may sound too much like a clumsy parody of the way in which the treatment of dissidents in the old Soviet Union were portrayed in B movies during the cold war. But it is true. We are not making this up. In fact we are drawing on a transcript of Kay Losey's comments made during a meeting with English graduate students on November 24th.

In this meeting, Director Losey stated that we were

taken out of the classroom and made "tutors" in the Writing Center because of our intellectual deviations from the 'correct' path which is formulated in the MASTER SYLLABUS of the Writing Program. The MASTER SYLLABUS, according to her, should be followed without any interpretive deviations. In order to stifle the slightest hint of any new knowledges which may question her writing regime—one which standardizes formulaic, cookie-cutter forms of writing—Director Losey has had to represent our contemporary mode of teaching writing as completely

~~The Writing Program~~

beyond the pale of "reason" and propriety; as scandalous even. And what is so shocking about our teaching of writing? Simply this: that we are firmly committed to the idea that ALL students—not just the rich kids in private and elite universities—should have access to the contemporary knowledges and advancements in composition theory that are now shaping the teaching of "writing" across the nation. But, as we explain below, our understanding of "writing" is only "shocking" to the administrators of the "Writing Program" because they are committed to another idea: the idea that public schools such as SUNY-Stony Brook—whose students are mostly from the working and middle classes—are for basic skills training only.

Desperately seeking a scapegoat for its own out-datedness and incoherence, the Writing Program administration (and more recently the Chair of the English Department) has subjected us to one form of institutional harassment after another. Not only have our students been subject to penalization (and, potentially, failure) should they follow our assignments (which are in fact based on the 3 main writing genres established by the Program, but theorized in far more complex terms than what the Program finds to be "satisfactory"), but we have been accused of "indoctrination," and charged with making students "suffer" through "difficult" readings! As if this were not enough, after circulating public critiques of the administrators' attempts to deprive undergraduates of the complex knowledges to which they have rights, we have been subject to intellectual and institutional intimidation by Director Losey, as well as the Chair of the English Department, Lee Edelman. (We have not only filed complaints with the Dean of Arts and Sciences on these matters, but we have also written and widely circulated several public texts rigorously theorizing these attacks against us.)

Chair Edelman was brought in to supposedly "resolve" the "conflict" in the Writing Program. His "solution" was to threaten one of us with the loss of our graduate funding!

One way Director Losey has tried to justify her removal of us from the classroom is by claiming that students and even their parents have "complained" about our teaching. Putting aside the fact that parents do not determine the curriculum of a university—teachers do—we have asked Director Losey to give us these complaints so that we can respond. Her answer? That instructors will have a chance to respond if there is only one complaint but not if there are several! This is the kind of "logic" we have had to put up with; this is the kind of logic that evaluates our teaching and scholarship and concludes it is scandalous!

For those who might be surprised by the severity

of the reaction against our criticisms—two beginning graduate students with no institutional power whatsoever—we must make it clear that writing is not like any other course. Writing courses are highly regimented because, as we said, there is so much at stake here for big business. What exactly is at stake?

"Writing" courses are only incidentally about "writing". Their primary educational goal is to provide students with what we call "models of subjectivity". In other words, they teach students how to acquire the characteristics that are deemed essential for an "individual". (The hidden assumption here is that this "individual" is a businessperson, an entrepreneur.) In other words, "writing" courses instruct students in learning how to "feel" as this

"individual", what to accept as an "argument", what to dismiss as "clearly" a "crazy" idea, what to take seriously, what to laugh at as obviously ridiculous and do all of this not in any overt way but in a subtle manner. Rhetoric—the frame of the "writing" course—is the art of learning how to do all this subtly. Rhetoric teaches you how to live with these

"Desperately seeking a scapegoat for its own out-datedness and incoherence, the Writing Program administration has subjected us to one form of institutional harassment after another."

assumptions but be so subtle good "writer (read "individual" businessperson) acts as if her ideas and behaviors are free from any preconceptions when in fact her very "individuality" is constructed by ideological preconceptions about life and society that favor the interest of big business. In short, unlike any other course, the "writing" course is a lesson in constructing a "self" or, as we have put it, in fashioning a "subjectivity".

Behind any self-fashioning is an ideology. It is this ideology that determines what is "serious", what is silly, what is a "good" family life. . . We have questioned the ideology behind "writing" courses and have shown that it has nothing to do with "education" but is in fact the expression of a special interest group—transnational big business.

In our critique of the "Writing Program" and its MASTER SYLLABUS, we have said that "writing" courses in a democratic society should not serve any special interest groups. The university should NOT provide "models of subjectivity" suitable for the business world, but instead educate people in dealing with the social world in its full complexities and with a rigorous objectivity which requires rigorous knowledges. A university education, in other words, should aim at educating what we call "critique-al citizens"—people who, by means of their knowledge acquire the ability to think in a theoretical and abstract (general and not local) manner and are thus able to see various social issues in relation to each other. Critique-al citizens don't base their actions and ideas on partial and incomplete understandings. A partial understanding—because of lack of knowledge—is

Please see *Indoctrination* on page 8

Writing Teachers Defend Themselves Against Charges of Indoctrination

Continued from page 7

always an ideological understanding—which is another way of saying that it always serves special interest groups.

“Writing” courses, through lessons in subjectivity, teach this kind of partial understanding. How? By emphasizing individual “experience”, which is, like any subjective act, always “partial” but is represented in the “writing course” as complete in itself. Through a series of highly contrived assignments such as “Personal essay,” or “informal essay,” or “reflective essay”; “narrative,” or

“researched argument” students are taught in “writing” courses how to take their own “experience” as complete and how to “experience” themselves as unique “individuals” who are examples of singularities and resemble no one else in the entire world. They are taught how to be entrepreneurs of experience and subjectivity.

Experience, in the “writing” courses taught in the “Writing Program,” is regarded to be the cause (because it is said to be complete in itself) of “selfhood”—it is in other words,

spontaneous and has nothing to do with such social and historical factors as social class. This approach to “experience” obscures the fact that experience—far from being spontaneous—is an “effect” of the social system in which the individual lives. It denies that the “experience” of a working class student, for example, is not spontaneous but produced by his/her class position. This perception of “experience” has significant consequences because it justifies the view of big business that, for example, we live in a classless society and “individuals”—not the “system” of social relations based on profit—are responsible for how people live.

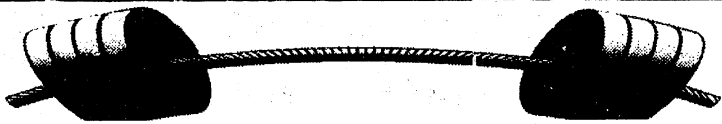
We got into “trouble” with Kay Losey and Lee Edelman when, in our “writing” classes, we made these invisible assumptions visible: we put in our syllabi readings from philosophers (like Derrida), linguists (like Saussure), social theorists (like Marx), feminists (like Bell Hooks), anti-racists (like Cornell West) to show that “experience” (and therefore the “self”) are not spontaneous; that they are not “given” but are effects of a social system.

Our approach to teaching—which is based in part on poststructuralist theory, in part on Marxism, feminism, critical race theory, and cultural studies and is quite common in more advanced universities—is seen by Director

Losey as subversive. She has, among other things, accused us of indoctrinating students (with Saussure!). We are therefore both McCarthyites (to borrow a phrase from Chair Edelman) and indoctrinators of young people into Saussurian linguistics...all because we dared to question the system.

The university is a place of free inquiry, open interpretation and exchange. No realm of its practices should be colonized and subjugated by a MASTER SYLLABUS like the one Director Losey has instituted. We ask faculty and students to stand up against the injustice we have been subjected to and take the University back from bureaucrats and return it to committed pedagogues and thinkers. Stand up against the institutional authoritarianism of the Loseys and the Edelms. Do not let them kick us out of the classroom and run the university by their “MASTER SYLLABI”.

Those who wish to read our theoretical arguments in detail can send us an e-mail (at asahay@ic.sunysb.edu or kdefazio@ic.sunysb.edu) and we will send them our public texts. In this article we would like to inform the campus of what is going on in “writing” courses and the “Writing Program” and it is thus more a narrative summary than a sustained argument.



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WELL DONE!

Many thanks to all the students, faculty and friends of SUNY Stony Brook who helped make Daewoo's recruitment effort a huge success.

We have met our quota of Daewoo Campus Advisors and December 15th is our final recruitment date.

Once again, thank you all for making it possible.



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An Archaic Course

Music Review

By PHIL SALAMACHA
Statesman Staff

I've heard a lot black metal bands that just sound like a lot of noise and high-pitched screaming, but Borknagar is definitely not one of those bands. Their new release *The Archaic Course* blends a lot of clean, melodic guitars and singing along with distorted guitars and vocals.

Out of Norway, Borknagar was formed in 1995 on the underground level but was noticed with the additions of Garm, Grim and Ivar Bjornson from bands such as Arcturus, Gorgoroth, Immortal and Enslaved. They released their self-titled debut on Malicious Records in Europe, which was re-issued in the U.S. by Century Media Records in early 1996. There was a worldwide response and Borknagar quickly rose to the top of the ranks in black metal.

Century Media quickly signed Borknagar and with the help of producer Waldemar Sorychta they

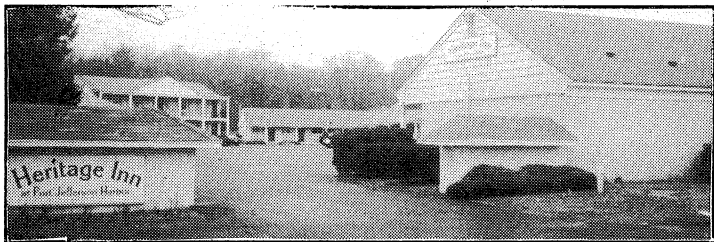
produced their second album, *The Olden Domain* in 1997. They then toured Europe with some awe-inspiring performances and in August of 1998 they returned to the studio to begin recording their third album *The Archaic Course*.

With new vocalist I.C.S. Vortex, guitarists Oystein G. Brun and Ryland, bassist Kai K. Lei and Grim returning as the drummer, they have unleashed their third epic. What separated them from other black metal bands is that they incorporate a folk-style approach into their music, which creates a very cool effect.

They play some intricate scales with underlying chord progressions mixing in the folk guitars and keyboards. Songs such as "Ocean Rise" and "Winter Millenium" bring out the best in the band showing off their musicianship. Borknagar can play at a slow pace or a faster pace and still fit in with the keyboards and melodies and make it sound great. Vortex's vocals add to the harmony that makes *The Archaic Course* a musical masterpiece. Head to the store and pick this one up, you won't be disappointed.

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Dreaming of White Beaches

Our Recommendation For the Perfect Spring Break Getaway

By JENNIFER KESTER
Statesman Editor

With the winter season hitting Stony Brook, students are looking forward to spring break. If you are looking for a place with beautiful crystal blue water, tropical beaches, and nonstop fun, then this year's vacation spring break, Jamaica, is the perfect fix.

The beaches provide numerous water sports such as jet skiing, water skiing and snorkeling. The water is so warm that swimming at 2:00 a.m. is very enjoyable. Another fun option is renting a cruise boat for your party for a couple of hours.

Negril is centrally located but it is recommended that you get a hotel on the beach because everything is right along the coastline. Since the drinking age in Jamaica is 18, every bar is accessible to most college students. And the bars, which are all along the beach, are the main source of entertainment, even for those that do not drink alcohol. The bars feature reggae bands, and nightly DJ's. Bob Marley is definitely an island favorite and the bands are really good local groups. Some bars to check out include Risky Business and De Buss. Both are on the beach and are hot night spots and good restaurants. Another place to check out is Margueritaville on Norman Manley Boulevard. The bar has great Jamaican food and has hot tubs available to customers.

The food in Jamaica is delicious, but is very spicy. The traditional dish is jerk chicken, a spicy vibrant meat, and a side of rice with peas. However, there are no actual peas in the dish, but beans. This meal is guaranteed to be at every restaurant you visit. For breakfast a cute little place to visit in the town square is Juicy J's. This small restaurant serves delicious french toast, made with Jamaican cocoa bread, and akee and saltfish, a favorite among the tourists. This place is also great if you crave a burger fix or other American food.

If you want to go shopping in Negril, the craft fair is the



Statesman/PETER Gratton

Jamaica's beaches are among the most beautiful in the world, and are open to the public.

place to go. Located near the town square, the craft fair consists of dozens of little shack-like establishments where vendors sell everything from jewelry to clothes to art. Locals run the shops and if you look carefully you can find some quality items. A vendor called "Mother Love" sells beautiful wood carved figures and art and the woman who owns the shop, Mother Love, weaves these immaculate, sturdy baskets. All prices are negotiable, but be careful, many vendors try to take advantage of the tourists and overcharge them by with ridiculous prices.

While walking on the beach, tourists must be careful, especially at night.

Local people are actually very nice and friendly. They come right up to you and introduce themselves and ask you questions about yourself. They try to feel you out and if you tell them that you are visiting for the first time they will try to take advantage of you. But the great thing is that if you just politely say no thank you, they courteously leave you alone. Although it is not very safe to be alone at night, the local inhabitants really don't pose a problem, they are just persistent salespeople. They want to sell you everything from jewelry, beer and drugs (all kinds imaginable), to prostitute services.

If you bring a boyfriend or girlfriend, or find a fling there, the simple walk along the beach to see the sunset or the moonlight is very romantic, despite the salespeople approaching you literally every five minutes.

If you just plan on sticking to the immediate area, walking is the suggested mode of transportation. However, if you plan to go visit the West End of Negril, where there are beautiful cliffs that are ideal for the daring divers, some hotels like the Pickled Parrot located in the West End, provide shuttle services to and from bars.

Aside from the beaches, island has other things to offer. On the South Coast is Y.S. Falls, a family owned estate, which is a beautiful change of pace. Instead of the packed crowds of young spring breakers, this popular little hideaway has scenic gardens and refreshing waterfalls. It is a good place to go and relax but is a bit far away from the beaches.

If you are looking for hotels, find one on the beach. It is safer and will make it easier to travel.

One step better is to have a travel agency make the reservations for you. Many travel agents prepare affordable deals. Sun Splash Tours is one such agent that specializes in spring break trips. They provide round-trip airfare, discounts and even meal plans with prices ranging from \$459 to \$949, depending on how many people per room and what hotel

you want to stay at.

Jamaica is a place to just kick back and relax. During spring break thousands of college students visit, it was actually last year's Beach MTV location, and deservedly so.

Top Ten Ways to Save on Spring Break Vacations

10. Partying on an empty stomach is not a good idea. For its ease, value and quantity, select the tour operator's optional meal plan. However, for what it's worth, be aware that it may resemble the menu at your college's cafeteria.

9. Select a reputable tour operator that offers the most free parties and activities that you want to do.

8. Try some local food. Ask your hotel staff where they go to eat. Many regional specialties, such as jerk chicken or rice and beans, can be very tasty and inexpensive grub.

7. In order to compete during spring break, many local hot spots offer specials requiring student ID — "don't leave home without it," period.

6. Figure out where you can get the most bang for your college buck and plan ahead for your entertainment. Most local tourist authorities or tour operators have a list of special college promotional nights at local bars.

5. Select accommodations with a kitchenette and stock up on local groceries for breakfasts or sandwich lunches. While not original, "mac and cheese," ramen noodles and cereal can be found at every spring break destination and are still perfect for late night snacks.

4. You won't be able to beat a tour operator's accommodations and air packages — unless you own a hotel and airline. If you do insist on doing it alone, make sure that your hotel is recommended by the local tourist authority. This will save you headaches, not money.

3. If going abroad, be aware of any foreign departure taxes that might apply.

2. Some hotels offer non-air-conditioned rooms at a lower rate — most spring breakers spend as little time in the room during the day and most destinations are cool enough at night not to require it. For the same reason ask your tour operator if they offer quint occupancy accommodations.

1. Book early.



Statesman/PETER Gratton

Jet skiing and sailing are among the many water sports available for low prices in Jamaica.

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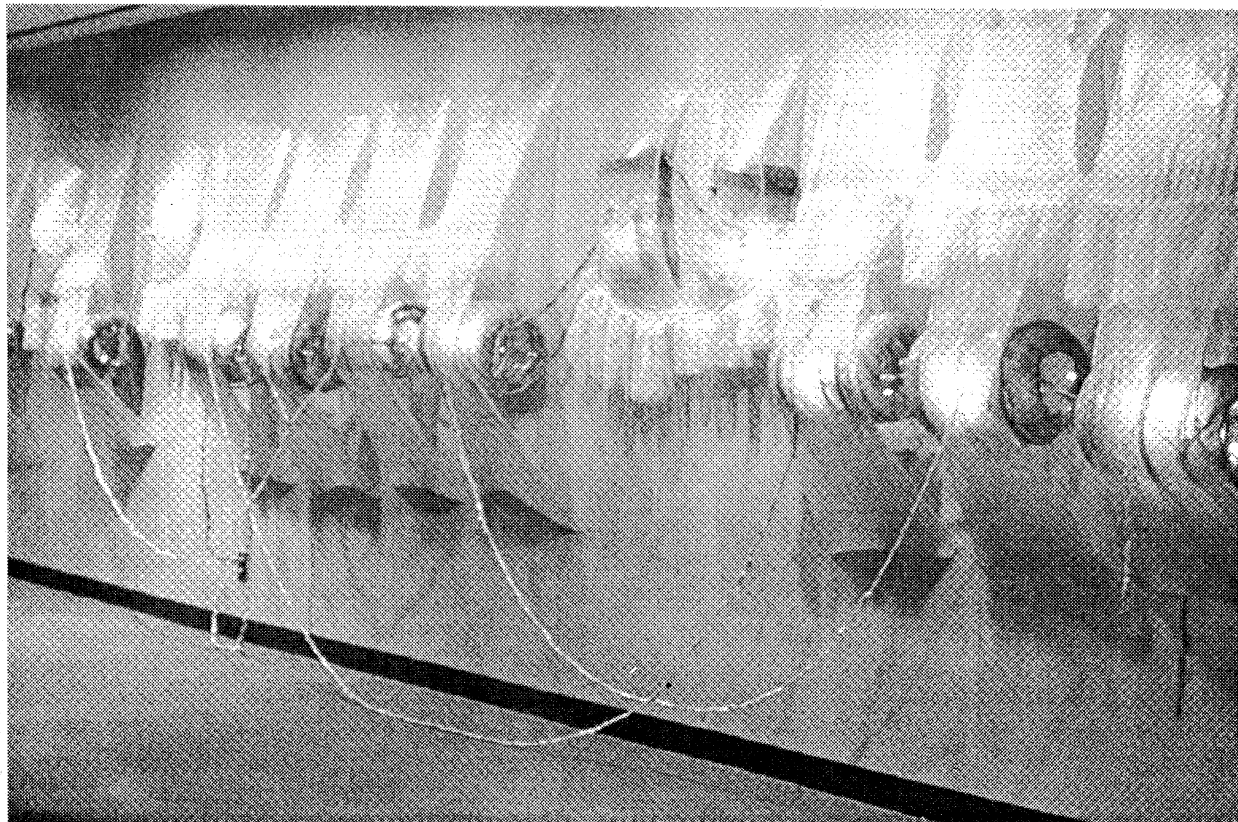
Living on Borderlines

The Work of Asian-American Artists Exhibited at Staller

Mixed media sculpture, installation, photography, and videos by six Asian American artists will be exhibited at the University Art Gallery in the Staller Center for the Arts. The show will be exhibited until December 12.

The exhibition, "Asian American Artists: Cross-Cultural Voices," includes a mixed-media installation by Bing Hu; two installations by Kip Fulbeck; a large scale flag made of human hair by Wenda Gu; two installations made of starched shirt sleeves and text-topped nails by Lynne Yamamoto; site-specific installations of miniature houses by Zarina Hashmi; and sculpture and wallpaper by Do-Ho Suh. The catalogue accompanying the exhibition includes essays by exhibition curator Young Park and by Ann Gibson, chair of the Department of Art, University of Delaware. Although we have chosen to have the artworks speak for themselves, we have excerpted appropriate passages Park's and Gibson's essays below:

Young M. Park: "Caught in the colonial assumption of Orientalism, the confrontational responses of many earlier exhibitions of Asian American art inadvertently tended to perpetuate the stereotypical images of Asian Americans and ignore other instances of social and cultural differences... This exhibition emphasizes... the differences of the intercultural experiences of Asian American artists that play a significant role in the emergence of



The Pregnant and the Aborted, 1995 by Bing Hu

contemporary Asian art... Cross Cultural Voices indicates... the migratory and diasporic experiences of Asian American artists [reflecting] their diverse symbolic structures. Each of the six Asian American artists in the exhibition has lived on the borderline of different cultures for more than seven years...

The post-colonial theme of migration and displacement, one of the major postmodern issues that helped inspire the rise of contemporary Asian art, also makes the role of Asian American artists significant in the development of contemporary Asian art. Given the situation of Asian immigrants to the West, which is governed by an unequal relationship of political and economic power, the point of the issue is the displacement of Asians into the West, rather than the displacement of Asians in their homeland... Situated between the stressful world of the Asian immigrants and America and, in a broader context, between demographic plurality and cultural specificity, Asian American artists have the opportunity to fulfill their

potential and may be expected to create particularly useful and diverse visions for the borderline negotiations of cultural translation."

Ann Gibson: "...Many Americans are ignorant of the deep cultural and political divisions among Asian Americans from different places and cultures and have not realized that artists from different social and economic situations in the same culture experience being 'Asian' and 'Asian American' in the United States in radically different ways. The artists in this exhibition incorporate what may be seen as their reaction to the category of race but do not present it as the main focus of their work. They acknowledge the starting place of those who may see the work through a haze of stereotypes but provide the powerful lenses of their vision of desires, insights, and struggles that take place across cultural boundaries, both within and between ethnic groups. In this way, these artists push their audiences, both Asian and not, to see through their preconceptions, to de-center but continue negotiation with the category of race as they concentrate on other controversial matters: the status of unborn children, our intimate involvement in international relations... and the constitution of a home...."

In Bing Hu's provocatively titled *The Pregnant and Aborted* [pictured] gauzily draped translucent ribbed cylinders with empty red insides are interspersed with a pair of drooping, rounded forms that belly out from the wall. The hazy contents of the bellies, as well as the vacant interiors of the cylinders are lit by a series of light bulbs linked to each other and to an outlet by lumpy electric placentas. But Hu does not provide autobiographical information. Silent about whether this is about an experience she had with childbirth or, indeed, even about what her views about abortion and childbearing are, she provides an unexpectedly glowing presentation of aspects of the female body's swelling and emptying that are seldom so graphically celebrated....

Kip Fulbeck's monologues in *Nine Fish* [pictured] and *Some Questions for 28 Kisses* seem at first anything but silent. His rapid-fire observations move from metaphor to metonymy, from exclamation to literal



Floor, 1995 (detail) by Do-Ho Suh. Cast plastic figures and glass plate.



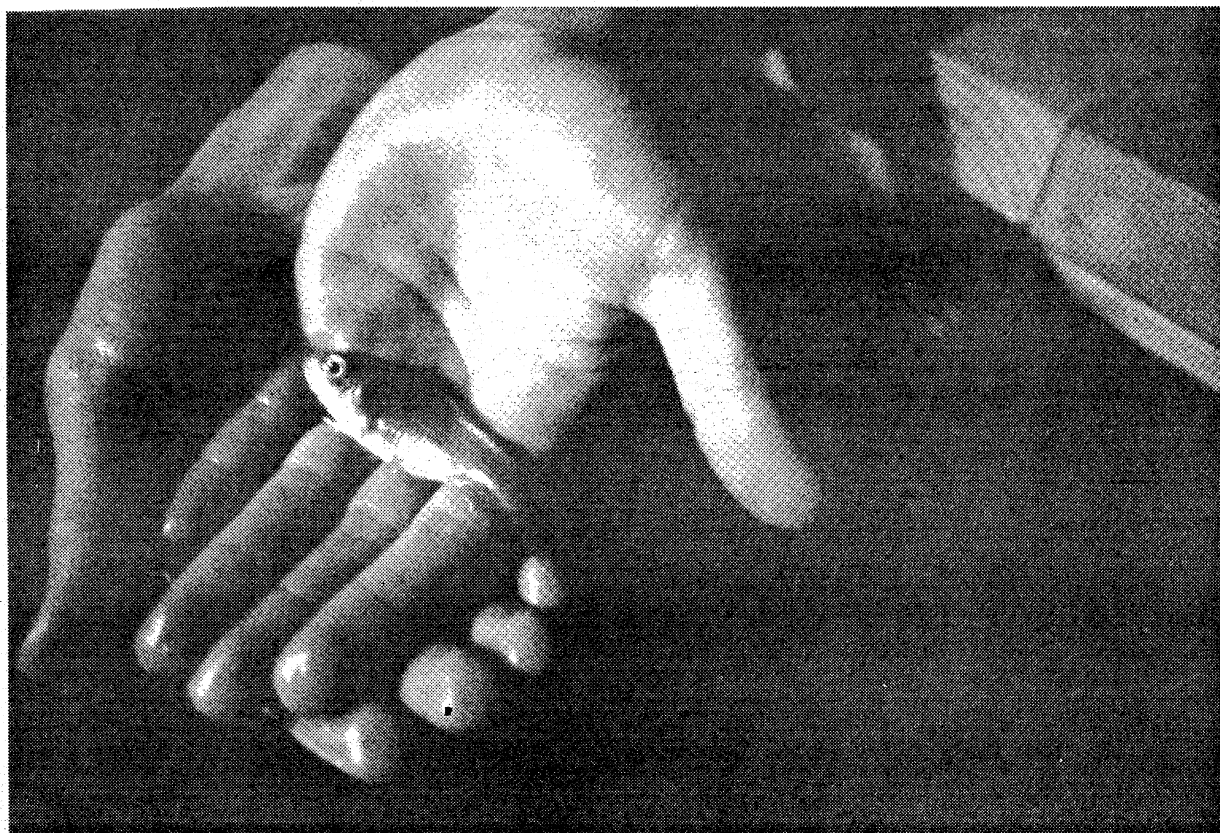
Post-National Flag of America, 1996, by Wenda Gu. Caucasian-, African-, Hispanic-, Native-, and Asian-American hair, and Elmer's glue.

description in cadences whose swift clips demands concentration and even then can outdistance first-timers. Interestingly, this produces a response akin to Hu's silence: the viewer/listener is thrown back on her or his own response to the images. But unlike Hu.... Fulbeck employs a full arsenal of autobiographical detail...The video shows Fulbeck's family negotiating [the collisions] of American technology and traditional Asian values in a work of art that is definitely about Chinese culture in the United States but is also, at the same time, about the relationships between the dying and the living.... Besides his keen insight, Fulbeck's best tools are his humor and irony, modes of address that

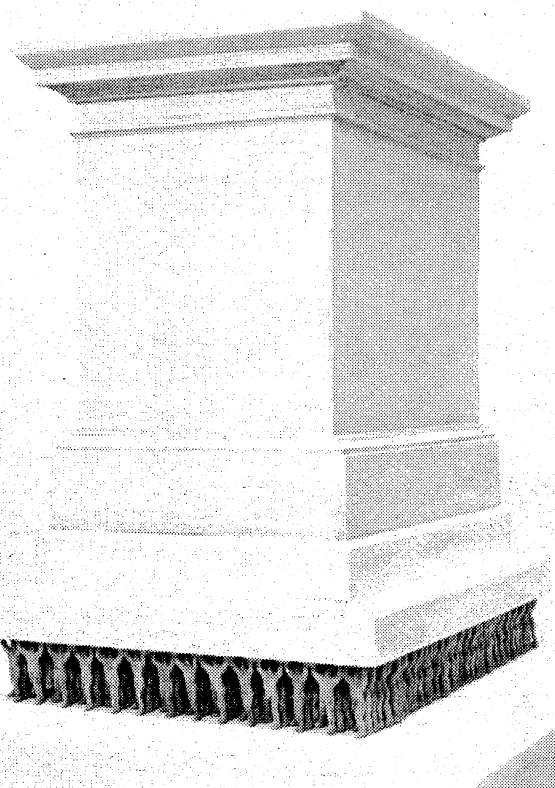
are risky because they depend for their success on audience response. When they succeed as his so frequently do, they are nearly impossible to ignore.

The artists in this exhibition stress the breadth and heterogeneity of their diasporic experience without denying their ethnic identities. In this way, they are participating in a major paradigm shift...that moves away from an earlier emphasis on a unifying cultural nationalism to an insistence on working through ethnicity to focus on what makes their experience distinctive as well as the ways that specific elements of their cultural heritage has become interwoven with that of others."

-Compiled by Peter Gratton



Nine Fish (detail from video), by Kip Fulbeck



Public Figures, 1998, by Do-Ho Suh

The University Art Gallery is open Tuesday through Friday, noon - 4 pm and Saturday, 6-8 pm. The gallery is also open one hour before each of the Staller Center's Season performances. Admission is free.

Learning About the Learning Center

The Learning Communities Program at Stony Brook was initiated in the Fall semester, 1998. The program was designed by faculty and staff working together from the College of Arts and Sciences and the College of Engineering and Applied Sciences and the departments and programs of biology, chemistry, comparative studies, computer science, economics, English composition, history, mathematics, philosophy, psychology and theater arts and the Center for Excellence in Teaching and Learning.

The Learning Communities Program has the status of a department in the College of Arts and Sciences and David Hanson, professor of chemistry, is chair of the program.

For 1998-1999, two communities for first year students were formed. One, the *Community of Science*, is designed for students who take biology, chemistry and mathematics in their first year. The other, the *Community of Ideas* allows students to sample a variety of disciplines while preparing for most majors in the humanities and social sciences. This community is especially suited for students who are undecided about major field of study or who are interested in the humanities and social sciences. About 150 students are in the Community of Science and 50 students are in the Community of Ideas.

In a community, students with similar interests take courses that satisfy general education, major and professional requirements as a group. These courses, usually limited to 25 students, are

integrated through faculty collaboration to provide students with greater insight about their course of study. Faculty collaborate on the content of all the courses, coordinate instruction and apply material in one course to that in others, thereby reinforcing learning in all of them. A linking seminar provides further integration and

Programs Provide STudents with Variety of Disciplines to Choose From

relates the material to other disciplines and cultures and world-wide social and economic problems. The courses are designed not only to help students learn about things but also take full advantage of the opportunities provided by a research university.

The courses that are blocked scheduled in the *Community of Science* in the fall semester are general chemistry, general chemistry lab, mathematics, English composition and the linking seminar (CHE 131, CHE 133, MAT 123, EGC 101, LRN 131). In the Spring biology (BIO 151) will replace English composition. The fall

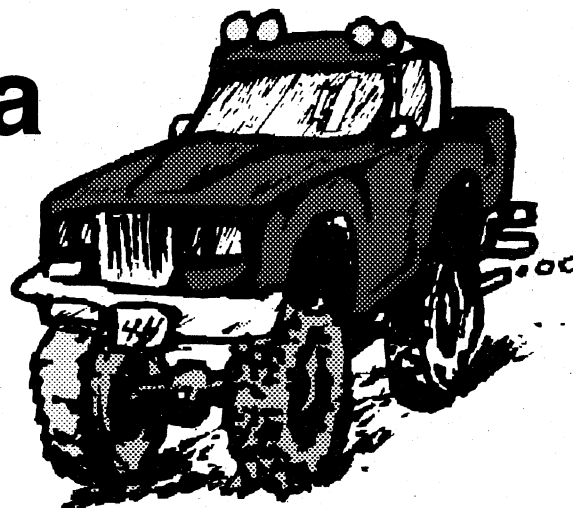
semester courses in the *Community of Ideas* include the linking seminar, philosophy, humanities English composition (LRN 104, PHI 104, HUM 109, EGC 101). The spring semester will add courses in sociology, philosophy, biology and English with the linking seminar (SOC 105, PHI 105, BIO 113, EGL 218).

This learning community format engages students quickly in the intellectual life of the university, involves them in the design and support of their programs and provides opportunities for them to forge social and intellectual connections in their learning with each other and the faculty. They learn to think critically and are able to synthesize material from different courses.

Learning communities are not conceived as special programs for selected students. Rather, the objective is to provide the course of study for the first year as a small college experience within a nationally ranked research university. For 1999-2000, communities in science and the health professions, in the humanities and social sciences and in engineering are planning for the first year students. A community built around the upper division general education requirement (DEC) also will be developed.

The LCP web site is www.cas.sunysb.edu/lcp. For more information, call 516-632-1213 (email Barbara.Lawrence@sunysb.edu) or write David Hanson, Chair of the Learning Communities Program, Melville Library N3006, University at Stony Brook, Stony Brook, ny 11794-3357.

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Stony Brook's Special Semester End Blah's

By FRANK SANTANGELO
Special to the Statesman

It's nearly eight in the morning and you're late—again! for that damn class. Yes, the same one that you struggle through trying to understand the material. Of course, the heavy foreign accent (and you're still not sure if it's German, Russian or Polish, and still too ashamed to ask) is problematic; however, you press on. Yet, when the possibility of failure arrives you gripe—about the language barrier—and swear that you're going to do something about the negligence of the Department officials. And you do: you whine, however, only to anyone who puts up with your babblings (usually those sharing your complaint). Or you write on bathroom stalls (well, at least I know that guys do). Pathetic soul that you are. Unfortunately, you rarely ask why? And when you do, and get a response that is not acceptable to you, you back off. Why?

Of course, you refuse to conceive that these instructors are brilliant inasmuch as their accents indicate something of stupidity. In most cases, they are indeed sharp; however, have (probably) learned the English language by reading the same. Might the department offer supplementary learning packets? I don't know; however, the university cannot be expected to close the doors to (potentially) good grads.

You are a consumer. Yep, you pay money to attend this university. Oh, you say, well, "I get scholarships, loans, and grants" and therefore you grossly reduce the notion to it being a blessing to attend college. Nonsense. You see, USB markets constantly to attract students;

Perspectives

and money is money. In sum, you are a consumer. Consumers have rights. Exercise them.

Really; are there not problems; problems that continue? Didn't the USB guide show you a fine room—newly refurbished. Yet, you live in hell. And you sweat it out. It wasn't supposed to be like this. You talk to an RA (dear god, another blossoming bureaucrat) and you scream—at your roommate (and you're not even struggling with intro psychology) but you can't control your knee jerk response(s).

You're peeved. You do what many first year students do: eat. But the residence dining hall lines extend to the train station (is that *really* a station you ask yourself). And worse yet, you can't get much of anything; either it's sold out or it hasn't been ordered. And you ask, "how can I spend this damn meal card money?" You leave, thanking some god that your mom had unwittingly packed you some noodles (not knowing that you're not in a cooking dorm) so you remove the secret hot pot and eat, if simply to survive. Yet, you continue this behavior and do nothing to change your situation. And find yourself feeling cheated. That is sad.

You drive to school. You, the poor commuter. Parking bus (dear god, I thought that only the punished were sent to Siberia) and then riding to

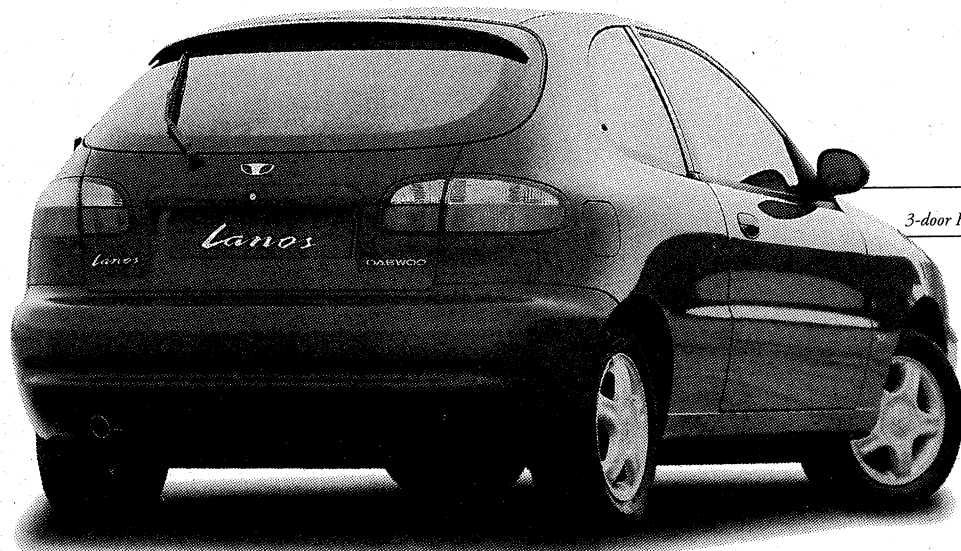
your central destination: the SAC. Now that acronym sounds somewhat vulgar so some university officials cringe when they read or hear it. Ah, the planners of the Student Activities Center. It's like having one hand dryer to service three "areas" in the restrooms. Morons—and our university officials had agreed with the plans. And what about the "food court" in the SAC? In tight times—you know them—carrying a tray entitles one to carry liability insurance. Does this bother you?

Campus crime. Let's face it, it is at least consistent with crime trends in America. Yet, we should (and must) expect more from university officials. The point is that you can get your voice heard. But, don't you lose a little umph when you (or those that you do know) prop doors, if only for a moment? And what about knowing that you or your friend has had too many and simply think it okay to "encourage" a party goer into some sexual activity?

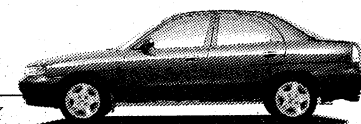
In sum, your voice must be one of conviction. Period. To be sure, it begins with looking at your own attitudes and behaviors. And when you're in order you simply say what you have to say. And people will listen because you will be respected. I can assure you of this. And even if they initially do not listen—and many times it is simply in their duty to thwart your agenda because it doesn't agree with their aims—you will have the conviction to persevere. In the end, you will reach toward a compromise. At least you'll arguably feel better.

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Seawolves Basketball Lose One, Win One

The Stony Brook men's basketball team improved to 2-0 in the New England Collegiate Conference with a 71-54 win over Southern Connecticut Wednesday night. The men controlled the contest throughout and are off to the best start in the NECC since moving to the Division II level.

Four Seawolves reached double figures led by sophomore Chris Balliro, who tallied team-high 15 points. Sophomore Josh Little and senior Bobby Mahoney each added 12 points and freshman Achilleas Klepkos chipped in with 10. Klepkos also added a team-high 14 rebounds to post his first career double-double.

In the women's game, Southern Connecticut's senior guard Kristen Breen tallied a game-high 20 points including two big three-pointers late in the second half which helped fuel a 13-0 run

which turned a one-point deficit into a 12-point advantage. Cortney Ray tallied a team-high ten points and nine rebounds to pace the Seawolves. Stony Brook fell to 0-9 on the year, 0-3 in the NECC.

Seawolves lose to Columbia in OT

The Columbia Lions rallied from a seven point deficit with five minutes remaining in the contest to send the game to overtime and eventually hand Stony Brook its fourth loss of the season.

The loss was a painful one for the Seawolves, who controlled and led for most of the game. Stony Brook raced out to a 16-5 lead and held a 26-24 halftime

advantage thanks to eight points apiece from Bobby Mahoney and Steve Pratta.

The Seawolves were outscored 17-11 in the extra stanza and were unable to register their first win over a Division I opponent. Pratta finished with a team-high 15 points and Achilleas Klepkos chipped in with 14. Ryan McDermott grabbed a season-high 15 rebounds in the loss.

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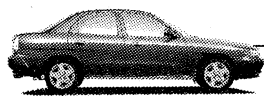
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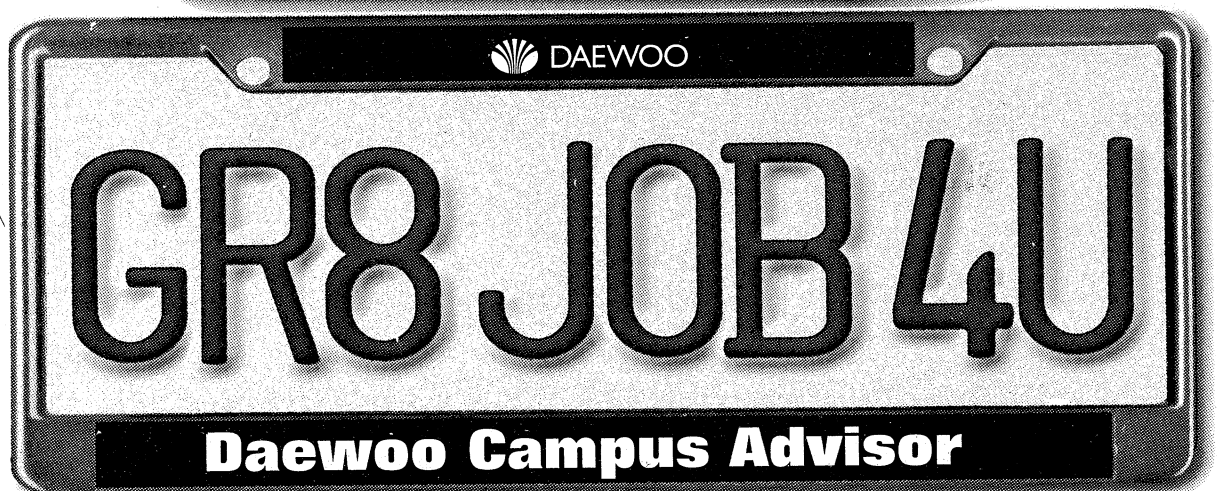
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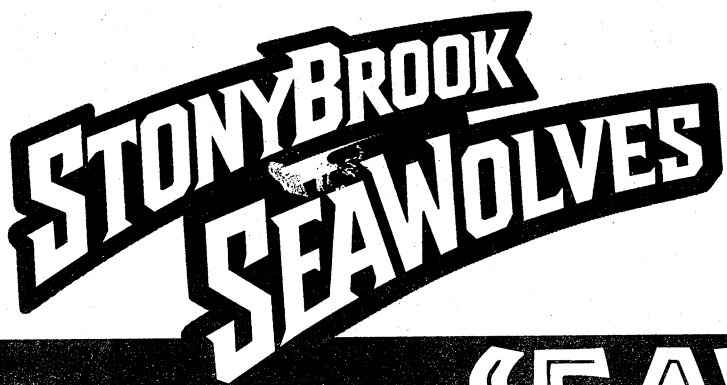
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SEAWOLVES SPIRIT CHALLENGE

EVENT #1

SHOOTING CONTEST RESULTS

TEAM	CONTESTANT	SCORE	POINTS
1. CSO	Damian McCreath	16	4.5
1. EXB	Tom Cardemas	16	4.5
3. SAM	Nick Tzoumos	12	3
4. Campus Residence	Malik Simmonds	9	2
5. DSP	Kevin Pierre	8	1

OVERALL RESULTS

TEAM	EVENT #1	100% ATT	85% ATT	SPIRITS PTS.	TOTAL
Theta Phi Alpha	0	5	-	2	7
Caribbean Stud. Org.	4.5	0	0	2	6.5
EXB	4.5	0	0	0	4.5
DSP	1	0	0	2	3
EAM	3	0	0	0	3
Campus Residence	2	0	0	0	2
Intramurals	0	0	0	0	0
Phi Sigma Sigma	0	0	0	0	0

**EVENT #2
JANUARY 23
FACE
PAINTING CONTEST**

**EVENT #3
FEBRUARY 10
GROUP CHEER
CONTEST**

**EVENT #4
FEBRUARY 13
BANNER
CONTEST**

Features

Artists With Ability

SB Art Gallery
Features
Artists With
Disabilities
Show

*A.D.A. Art Show
Stony Brook Art Gallery
December 8-December 11
Noon-4 p.m., Monday-Friday*

By TINA CHADHA
Special to the Statesman

The beautiful thing about art is it can be anything that inspires or moves a person. It can be an imitation or an escape from reality. Where language is a boundary there are no barriers in art. It is a universal way for people to express them selves.

On Tuesday, December 8 though Friday, December 11 the Stony Brook Art Gallery presented "A.D.A. Artists with Disabilities Show" sponsored by Disabled Student Services and The Department of Student Union and Activities. Any notion people may have regarding the lack of ability or talent disabled people posses is disproved by this show.

The show featured twenty-one artist with works ranging from water color, to clay, to video.

Two of the artists whose work was displayed in the show were Efrain Sanchez and Emilio Sanchez. They are twin brothers who attend Boces at St.Charles. Efrain's favorite piece is his acrylic painting "the Dunes." It is a landscape of the beach with birds flying over a sand dune. Susan Bengis who works with the brothers said, "their personalities are different, so is their artwork and where they get their inspiration."

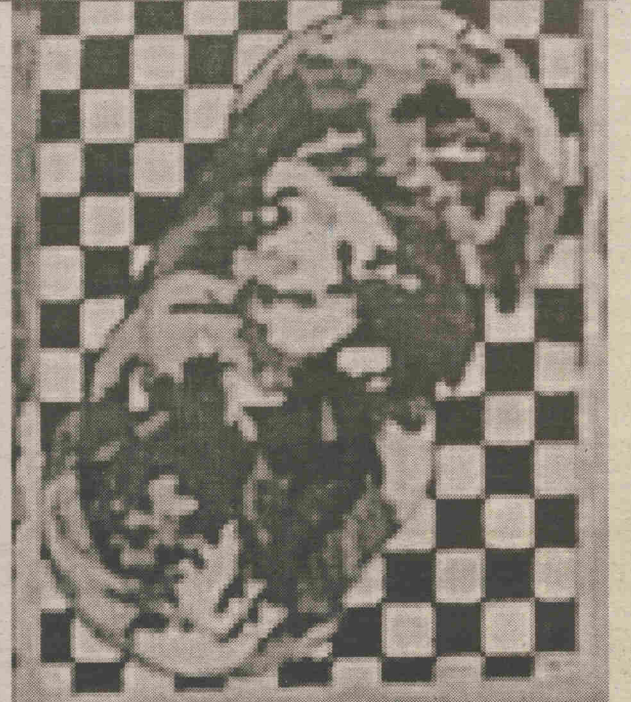
Helen Berman's dark paintings are eye catching and have a sense of mystery behind them. "The Broken Statue" is a painting of a woman in a low cut white dress with big, dark eyes and no arms. The woman looks almost



ghost like. Mrs.Berman said she got the inspiration for this painting from a picture she saw in a pamphlet from the Metropolitan Museum of Art. The pamphlet was of broken statues the museum reconstructed over the years. Interestingly, said she liked the broken statues better than the repaired ones; they had more character.

Sylvia Leach's use of bright colors and rounded shapes in her paintings Razzle-Dazzle and Salad-Daze are reminiscent of paintings done by Keith Haring. They were loud, funky and full of life. When asked about her work she said "I like putting color on paper. It makes me feel happy and good." A particularly interesting part of her work are the frames. She dislikes black, boring frames and painted the edges different colors and designs.

The most moving exhibit of self-expression came from Bruce Jackson, who showed a dramatic videotape of wheel chair ballet. This ballet was choreographed and performed by Bruce. His movements and facial expressions showed us the struggle he's been through and the strength he has displayed.



Statesman/Michael Kwan

The two paintings (above) were featured in the A.D.A. Show.

The following issue should have been numbered “28”

