



Statesman

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First Copy Free

Happy 20th Birthday WUSB

Fresh Perspectives Keep Stony Brook's Radio Station Sounding New

By LAURA LO
Statesman Editor

It's been two decades of diverse programming and dedicated station volunteers for WUSB-FM, Stony Brook's noncommercial campus radio station, born June 27, 1977, after a four-year delay.

Back in 1973, when the concept of an on-campus radio station slowly emerged as an actual possibility, the initial plan didn't involve stereo. Radio listeners at that time preferred to tune their dials to AM stations.

"Back then, FM as we know it today was still coming into its own," says Norm Prusslin, WUSB's general manager since its opening broadcast 20 years ago.

Stony Brook applied to the FCC in December of that year only to have a petition filed one month later against the potential radio station by Adelphi University of Garden City. Prusslin says that Adelphi's radio station, 90.3/FM, didn't want Stony Brook's signal, 90.1/FM, to interfere with its own since the two frequencies would be next to each other. Approval didn't arrive from the FCC until October 1975.

"The station used the delay period to better position itself and identify extra money," Prusslin says. Polity became the primary funder of equipment and first year operating costs and WUSB had the opportunity to get serious about going on the air, although it was not yet transmitting,

by taping programs at the radio station and having them aired by Sachem High School's radio station once a week.

The next delay was waiting for approval to actually go on the air. In April of 1977, Prusslin and others involved with the radio station decided that the air-date would be June 27 at 5:30 pm. Approval didn't arrive until just days before the scheduled date when a secretary from the Health Sciences Center called to say permission had been phoned in to her office.

Today, WUSB is Long Island's largest public radio station operating at 4,000 watts and covering Suffolk County, eastern Nassau County, southern Connecticut and parts of upstate New York. Prusslin says this became possible when WUSB moved its antennae and transmitter, originally located at the top of the Graduate Chemistry Building, to a new location on top of Bald Hill in Farmingville. The application for FCC approval was sent off to Washington DC in May of 1990. Approval didn't arrive until August of 1993. The tower at Bald Hill was still in the process of being built and required additional time for completion. There were more delays. It wasn't until September 8, 1995 that WUSB began transmission from that site.

Broadcasting 24 hours a day every day, WUSB airs 168 hours of programming each week. Prusslin credits



Statesman / Jae M. Kim

WUSB Disc Jockey Claudia Coutenay at work

the success of the station to the hundreds of people who have been dedicated and devoted their time to volunteer there. "What amazes me and what I am most proud of is the people that make this happen," Prusslin says. He estimates that there are between 140 and 150 volunteer station workers at present. Volunteer positions are open to anyone from the campus and surrounding community pending successful completion of a one-semester training program.

Prusslin remembers one volunteer

who made a distinct impression on him while working at the station in the early 90's. "He was so professional and mature about his work that the students here at the time were impressed by his professionalism," Prusslin says of Bill Fisher, who was 11 years old. Today, Fisher appears on WBLI/FM 106.1 as Willy B. Good.

"The radio station is a good way to make contact with the industry," says

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Radio Theater Lives Through Montage

By LAURA LO
Statesman Editor

There are those who say radio theater died in the 1950's with the invention of television, but don't try and tell that to Bradely Arrington.

Arrington, who works for campus residences at SUNY Stony Brook, is one of the founders of Montage, a radio theater troupe.

"Radio theater is a unique medium," Arrington, 41, says. "There's a certain charm to it. You have to use your imagination. It's theater for the ear, the mind's eye - there are no visual components involved."

The radio troupe formed more than a year ago, but Montage was in the works long before that. About four years ago, Arrington responded to an advertisement in *The Yankee Trader* calling for anyone interested in forming a fiction writers' club. The ad was placed by Dr. J. Clive Enos III of Blue Point and he became the group's mentor.

It wasn't long before Arrington approached other members of the group and asked them if they would be interested in forming their own fiction writing club. Montage was born.

Montage meets regularly at a variety of different public places including libraries, book stores, Suffolk County Community College and Stony Brook. On the second Sunday of each month, the group meets at Borders book store in Stony Brook, and on the last Sunday of the month at the Borders in Bohemia. Meetings are from 2-4:30 pm. Anyone with an interest can become a member at no cost.

"We're like a workshop in a sense - very informal, no pressure," Arrington says.

At meetings, members read excerpts or whole pieces of their writing to the group. Those who attend can comment on the strengths or weaknesses of the short stories, novels, poems, radio plays, comic book scripts or screenplays that are read aloud.

Arrington has written more than a few radio plays himself. He has performed a few of them live at the I-CON science fiction convention held at Stony Brook each April. Titles included "I Know Who Shot JFK" and "Mission Not Impossible."

"A radio play requires 12 or 13 people to pull everything off," Arrington says. Each production needs

soundmen, technicians and mixers. Sound effects are created using CD's, audio cassettes and reel to reel.

Montage is also expanding into filmmaking. The group makes and views amateur films and videos and discusses the mechanics and issues of filmmaking.

Montage and Arrington have come a long way.

The non-profit group has a current mailing list of more than 200 people. It does not accept monetary donations, but does request donations of stamps and stationery materials to help with the distribution of the group's newsletter.

As for Arrington, he is currently the assistant arts director at WUSB, Stony Brook's radio station.

"I'm getting my own radio program on WUSB," Arrington says. "It will be The Montage Radio Arts Magazine. I'm interviewing interesting people involved in the arts."

Five years from now, Arrington says he sees himself working for a major company such as Disney or Paramount.

"I believe it's going to snowball," he says. "I have no fear that it's not going to happen. I have no fear." □

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News Briefs

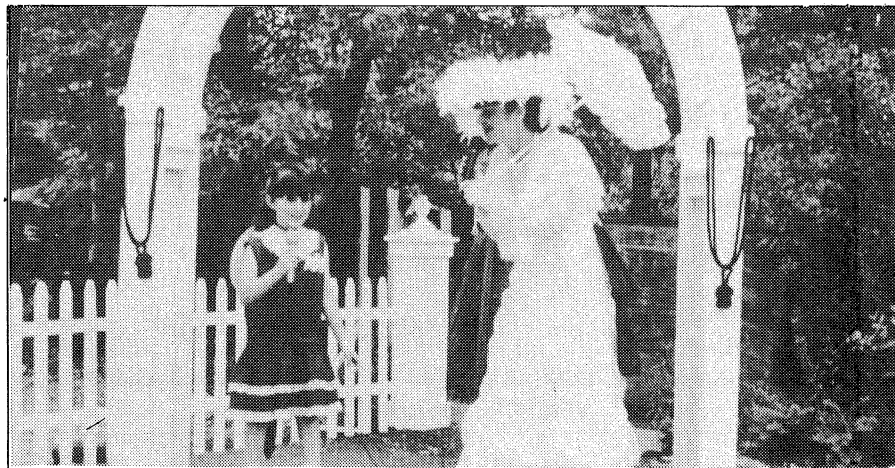


Photo Courtesy of Unitarian Universalist Fellowship

Brittany Bookbinder of Kings Park sings with Linda Mikell of Commack who played Nellie Bly at a previous 1890's Summer Fair.

1890's Fair Comes to Stony Brook

Florence Nightengale, Mark Twain and President McKinley are just a few of the characters who will be roaming the fairgrounds along with various musicians and performers at the Unitarian Universalist Fellowship's ninth annual 1890's Summer Fair. This year's theme recreates the 1897 grand opening of the Steeple Chase at Coney Island. The fair, to be held July 5 and 6 from 12-8 pm, features more than 50 arts and crafts vendors, the Victorian Mercantile Shoppe, a book emporium, a flea market and a vintage clothing area. Old fashioned lemonade and strawberry shortcake will be included in the variety of homemade foods served. Prizes to be raffled include a camcorder and Victorian doll house. For children, there will be games, a petting zoo, pony rides, face painting, story telling, the Monkey Doodle Dandy Puppet Show, Western Sing-Along and "The Great Bank Robbery," a Victorian melodrama. The Unitarian Universalist Fellowship at Stony Brook is located on Nicolls Road between Route 25A and Route 347. A \$4 donation fee is required. Children under 12 will be admitted free. The fairgrounds are handicap accessible and parking is free.

Summer Workshops Begin at Union Crafts Center

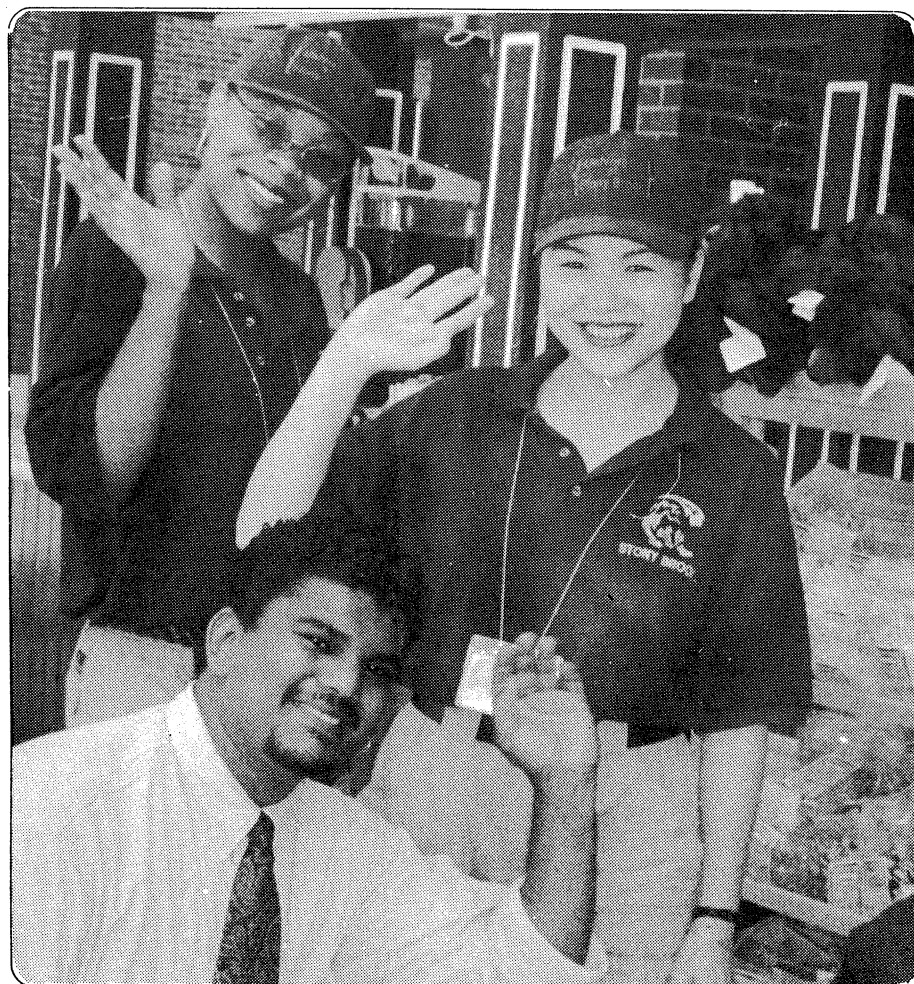
The Union Crafts Center offers summer low-cost courses in Basic Photography, Drawing into Painting, Low Fire Glazing, Beginner Pottery Making, and Floor Loom Weaving, all of which began this June. Other classes in Kayaking, Bartending and Wine Appreciation are also offered through the Center. Memberships are available for people from the University community who would like to work alone in the Center's ceramics, weaving or photography facilities. Most courses meet in the evenings and parking is free. The Crafts Center also offers children's classes in Mixed Media Arts and Clay workshops in the mornings beginning in July. Preregistration is necessary for courses. For additional information on registering for courses or memberships call the Union Crafts Center at 632-6822 or 632-6828. If special accommodations are required as a result of a disability, contact the Department of Student Union and Activities at 632-6822.

Seawolves Tee-Off

The Department of Athletics will host the Second Annual Seawolves Golf Classic on Monday, July 7, at the Port Jefferson Country Club. According to Richard Laskowski, dean of physical education and athletics, "It is important to note that all proceeds from this event will be earmarked for our athletic scholarship fund." Those who registered as Individual Golfers will tee-off at 10 am. Lunch and dinner reservations are included in the \$195 package.

\$ 7.2 M For Teachers

The New York State Education Department has launched a \$7.2 million, five-year project to reform and integrate the teaching of mathematics, science and technology in elementary schools. The project receives \$4 million from the National Science Foundation and \$3.2 million from project partners SUNY Stony Brook, Hofstra University, Brookhaven National Laboratory, the New York State Education Department, the Boards of Cooperative Educational Services, 20 New York school districts and material developers. Twenty teachers will participate in a four-week summer workshop from July 7 - August 2, dividing their time among SUNY Stony Brook, Hofstra University and Brookhaven National Lab. The project will eventually encompass more than 1,200 teachers in New York State.



Statesman / Jae M. Kim

Katucia Lamarre, top left, and Sandy Wu, FSA associates work with manager Andie Sharbo at the recently opened concession stand in the Staller Pit. Students can get a quick bite to eat, grab a cold drink, or even purchase a small gift on the way to class.

Art, Religion and Philosophy Come Alive

3

"Visions and Revisions: Paintings from the Nineties" at University Art Gallery

By RENA SANGCHAN
Special to *The Statesman*

On Saturday, June 14, the reception for Terrence Netter's "Vision and Revisions: Paintings from the Nineties" was held at the University Art Gallery in the Staller Center for the Arts. Students, as well as faculty members, were in attendance to enjoy Netter's paintings and to have the opportunity to speak to the artists himself.

Art, religion, and philosophy are important parts of Netter's work. His preoccupation with the three topics are recognized by his students. "It's like everything that he taught in the Honors class is coming alive," said Kaushal Nanavati, pointing out pieces such as "Beyond" and "Dialectic," a painting that dealt with Kant's master and slave dialectic.

"I see a lot of time conflicts between modern and biblical ideas," noticed Adnan Fateh.

The connection between technology and religion is evident in the piece named "Windows." The painting is a transcendental version of Windows on the computer, where one can see three different things at once. The painting shows three overlapping screens which, according to the artist, formed the Trinity: the Father, the Son, and the Holy Spirit. A phrase on the top of the piece comes from Dante's *Inferno*, which says, "Abandon hope all you who enter here." Netter, however, did not want it to appear hopeless and removed the word "abandon." The phrase can now be translated as, "All hope you will enter here."

Netter received his inspiration from

many different sources. His seasonal pieces, "Spring," "Summer," "Fall" and "Winter" were inspired by nature. Others were inspired by technology, religion and philosophy. The idea for the piece called "Naked Singularities" came from an article about a group of physicists that discovered that something had escaped from the Black Hole. "The Medium is the Message" and "Severe Storm Warning in Effect" were inspired by television. "Severe Storm Warning in Effect" is made up of 15 canvasses, each slightly different from the others, and can be viewed as rows of televisions in an electronics store. "Like all artists, I live in the world and I look at things," Netter said. "Certain things catch my fancy, but I don't paint from a model, obviously. This is expressionistic. It's painting that's not about the here and now. It's not social commentary. And yet in certain cases, it's taking something that is contemporary like Windows, which is from Microsoft, and it's something that I look at everyday." Netter takes images from nature and technology to use as a "springboard to take you out of this world."

Many guests at the reception reacted positively to the exhibition. "I'm very impressed by Professor Netter's art work," Owen Debowy said. "He's truly an inspiration as a teacher and an artist on campus."

John Woodward, director of the Woodward Gallery in New York City, called Netter's work "the cutting edge of contemporary art."

"Terry is an extraordinary individual," Woodward said. "His paintings reflect his soul. They tend to occupy a lot of people's thoughts and emotions. They're very emotionally driven paintings. And at the

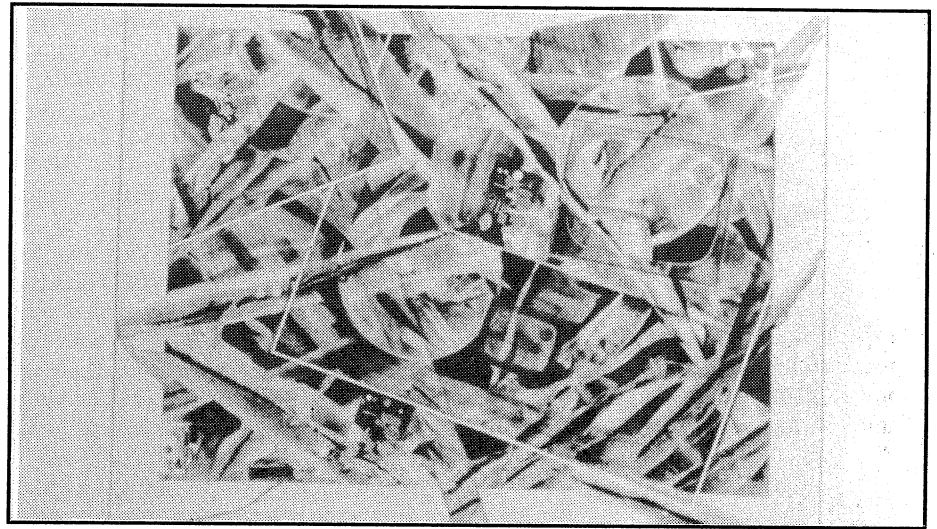


Photo Courtesy of University Art Gallery

Netter's "The Medium is the Message," on display at the University Art Gallery

same time they make you reflect about life and about what direction you might want to go."

When Netter had his first one man show in New York City, he had just gotten his MFA from George Washington University. He was still in the Jesuits and on the faculty at Georgetown. "He was the priest who paints at one time," Woodward said in reference to Netter's Jesuit background. "And he's been allowed the freedom to be a creative person and it shows. The work is very outstanding."

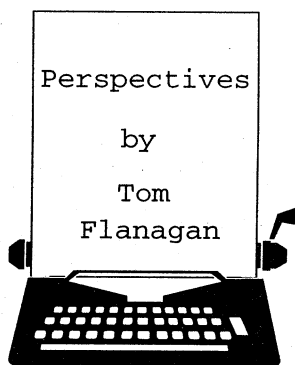
Netter currently serves as artist-in-residence at Stony Brook. He retired as director of the Fine Arts Center in 1996 after serving in that position for 17 years. Yet, Netter continues to teach his popular course, "The Creative Process," which presents the history of the philosophy of

art and aesthetics from Plato to the present day. Netter has had numerous one-man shows, and his work is included in the permanent collections of the John F. Kennedy Library in Boston, Fordham University at Lincoln Center and George Washington University in Washington DC.

In December, Netter will have a solo exhibition at the Woodward Gallery, located at 476 Broome Street, 5th Floor, New York, NY 10013-228 1. The show will carry into January of 1998.

Netter's "Visions and Revisions: Painting from the Nineties" will be on display at the University Art Gallery, Staller Center for the Arts, until August 2, 1997. The gallery is opened from 12 to 4 pm Tuesday through Friday and 6 to 8 pm on Saturday. The gallery is closed on Sunday, Monday, and holidays. For information, call: (516) 632-7240. □

Building Confidence Through Burning Tears



It happened a few summers ago, but it could have happened only yesterday. Some memories don't fade with time.

I stood at the front of the line with three of my buddies, waiting to go inside the gas chamber. I was ready.

Each year, more than 50,000 recruits go through United States Army Basic Combat Training. All of them are required to go into the gas chamber, a room filled with CS gas. CS gas is more commonly known as tear gas. That day, it was my turn.

My black combat boots, which I had shined that morning, were caked with mud. My camouflage fatigues were heavy with sweat. I was exhausted after marching five miles in mid-July heat. My back ached from the 45-pound rucksack. But I was ready.

My kevlar helmet, which I was told could stop a bullet, was strapped lazily over the empty canteen on my left hip. I had finished the water in that one earlier in the day. I brought my other canteen — we were always instructed to carry two — up to my lips and swallowed a mouthful of water. It was warm, but tasted good in the 95-degree heat.

Rivulets of sweat poured down my face. My hair would have been matted had it not been shaved off a few weeks prior. I capped my canteen and replaced it on my right hip.

I was ready for the chamber.

I turned to the recruit next to me, smiled and reminded him that we had only five more weeks to go.

He was not in the mood for dry humor in the heat. So I turned my attention to my M-17 Army Issue Hooded Protective Mask.

Once, in the naiveté present in Army recruits, I had called it a gas mask. My drill sergeant had then allowed me to wear it during a half-mile jog. I never called it a gas mask again.

My M-17 was snug in its case, tied around my waist and resting uncomfortably over my left thigh. Over the past three-day training cycle, my M-17 and I had become good friends. I could remove the mask from its case and have it on my face and properly sealed against outside contaminants in less than nine seconds.

For three days I had marched with mask on, practiced combat maneuvers with the mask on and, thanks to a rather malevolent drill sergeant, had even done push-ups with the mask on.

I was confident about going into the chamber.

Four of us walked slowly into the small gray building. I was the last to enter and found myself standing in a small dark room with a dirt floor. An odor of rotten eggs permeated the air. Two drill sergeants walked around us, wearing their own M-17 Army Issue Hooded Protective Masks.

"Gas, Gas, Gas," one shouted and within nine seconds my mask was on and sealed.

Without a word, that same drill sergeant opened a large wooden door behind him. All I could see beyond the door was a dense fog. He pointed into the dark room and, obediently, I and the other three recruits walked in. The door closed and locked behind us.

We found ourselves in a chamber filled with a thick yellow gas. I noticed big, shadowy shapes looming in front us. Drill sergeants.

A very loud voice boomed from within the fog. "All right, privates, listen up. We're going to ask you a few questions. We'll ask your name, your rank, or maybe

even your shoe-size. Your mission is to answer our questions. Only after your mission is complete will you be allowed to leave."

I remember thinking that this would be a breeze.

But then the voice said a very strange thing. "Take off your masks."

None of us moved. The drill sergeants must have known what we were thinking because before I had blinked twice, one was screaming in my ear to take off my mask. And in the blind obedience found in Army recruits, I took off the mask.

The thick gas surrounded and swallowed up my face like a polluted incoming tide. My skin burned and my eyes felt like someone had lit a bonfire just behind the eyeballs. Tears streamed down my face uncontrollably. The recruits next to me were coughing, spitting and making other unpleasant noises. I still held my breath.

Then, a drill sergeant, breathing comfortably through his own M-17, yelled for my name. Answering him, I gulped a mouthful of air.

At that instant, my chest cavity combusted in some type of internal fireball. Fluids poured out of every opening in my face and I began coughing uncontrollably. My thoughts of whether hell was a small gray building were interrupted by a faraway voice.

"I say again, what's your name, private?"

A question. If I answered questions, I could leave. I tried to speak my name.

The sound that came out of my mouth was more like the mating call of some long-extinct mammal than my name, but the drill sergeant nodded. He asked for my rank. I made another unintelligible sound. He nodded again. If circumstances were a little bit different, I could see myself almost having fun with this.

The drill sergeant then asked for my girlfriend's

See GAS, Page 4

WUSB Celebrates 20 Years On the Air

WUSB, From Front Page

Kenyon Hopkin, a Stony Brook student and intern at Dedicated Records, a small affiliate of Arista Records. "I wouldn't have gotten my internship if I wasn't working at WUSB."

Hopkin has worked at WUSB for four years. He hosts his own show called "Electric Mainline" and will take the position of music director at WUSB next semester. "I wanted to have my own program so that I could play music that I like that isn't played on commercial radio," Hopkin says.

And it's that kind of individuality that forms a niche at WUSB. "As long as it's legal as far as the guidelines are concerned, it's encouraged," Prusslin says.

Still, there were times that the radio station found itself in the middle of controversy due to the nature of its programming. "From day one, WUSB has always broadcast programming for the gay community," Prusslin says. "Twenty years ago, this was a big thing. People in the outside community who did not agree with

the point of view or philosophy found it inappropriate."

Prusslin, however, says WUSB's mission is to serve the campus community with entertainment and information. To that end, its programming features sports broadcasts, live broadcasts and local artists. Throughout the years, WUSB has served as an active outlet for discussion ranging from local issues like the construction of the Shoreham Nuclear Power Plant to Presidential Election candidates. In 1984, WUSB invited every one of the 209 legitimate presidential candidates including Ronald Reagan and Walter Mondale. Prusslin says Mondale sent a letter saying that he could not attend, but that it was a "great idea."

In any case, WUSB has had its share of distinguished visitors. According to Prusslin, artists such as Harry Chapin and Roger McGwyn of The Byrds have been known to stop by or call the station in the past. In fact, Prusslin has a poster of a *Rolling Stone* Magazine cover featuring Nirvana. In black magic marker, the words "Thanks a lot, love Kurt" are scrawled.

"I had to take it off the wall," Prusslin says.

Prusslin says that groups gravitate to college radio stations because they know their music can be played there. Hopkin agrees. "The main idea of college radio is to break in new artists," he says, "to play new music before the commercial radio

stations pick up on it."

Although twenty years have gone by, WUSB remains current by moving with the times. "There will always be new bands, new trends, new ideas," Prusslin says of WUSB's programming, "but the concept is the same." □

Confidence & Tears

GAS, From Page 3

name. I heaved and belched and could imagine his smile behind his M-17 as he then asked for her phone number. I counted to seven and he shoved me toward the door.

I ran into the hot fresh air, gagging, choking and hacking, but thankful and overjoyed. I stopped to catch my breath, when another drill sergeant appeared.

"Whatta you think you're doing?" he yelled. "Start running." Off I went. "And flap those arms," he called after me.

Someone must have been amused as I joined three other recruits running around the building. My arms were flapping like some frenzied green chicken as fluids of all kinds poured from my face. I left a trail that would have made a slug proud.

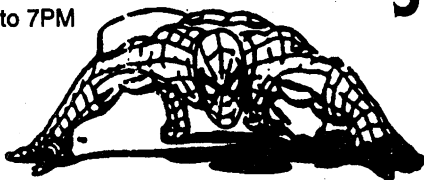
Finally, after about ten laps around the building, I collapsed under the shade of a large tree. The other recruits sat in silence, listening to the birds sing, getting used to breathing again.

One nudged me and said, "Hey, only five more weeks."

A real funny guy. □

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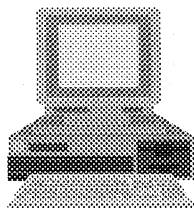
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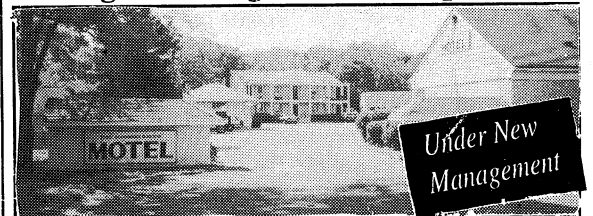
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Battle of the Bulge & Body Bashing

Plus-sized Model, Emme Aronson, Advocates Self-Acceptance



According to Eve

By Brooke Donatone

Milk. From the commercials, we all know that it does a body good. But the recent advertisements boast that the new "F" word is "fat" and that you can never be too rich or too thin.

The American Dairy Association isn't the only group that's worried about weight. One in five American women suffer from an eating disorder.

While many models emphasize the importance of clear pores and perfect bodies for swimsuit season, one model advocates self-acceptance, no matter what size you are.

Emme Aronson's new book, *True Beauty - Positive Attitudes & Practical Tips from the World's Leading Plus-Size Model*, details her battles with diets and bouts with poor body image, in addition to society's difficulty with accepting people who are more than the nearly mythical size five. The book also features advice on healthy dieting and overcoming stereotypes to increase self-esteem.

Emme shares intimate stories about her life, such as when her step-father circled her "trouble spots" with black magic marker where fat could occur on her body. She was 15. After unsuccessfully scrubbing the circles off, she went to a local swimming pool to unwind and was traumatized when she realized that the other kids were laughing at her because her "trouble spots" were in plain sight.

So, why did today's leading plus-size model decide to lead the self-acceptance crusade while Naomi Campbell and Kate Moss merely strut their stuff on the runway?

"I just thought it was so important after working in the industry and seeing that the ideals, myself included, are of all different shapes and sizes," Emme says. "Women who were very much in shape were body bashing themselves, and here we are, the ideals."

Emme, an ex-reporter turned model, decided to advocate self-acceptance when her compassion surfaced after talking to kids and realizing that they are bombarded with the innate need to fit in and society's need to tell

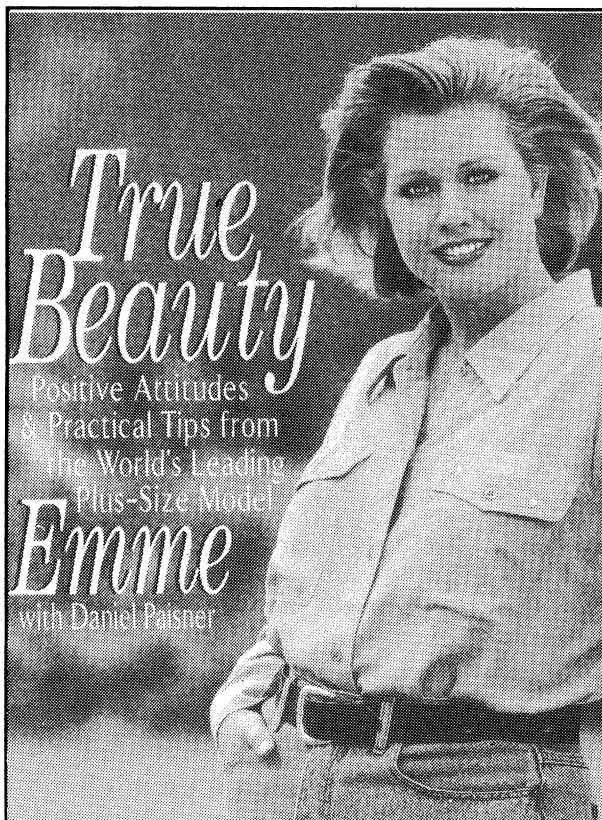


Photo courtesy Sarah Hall Productions

Cover to Emme's book

them that no matter what they do, they're still not perfect.

Emme states in her book, "I am a plus size model for a size and shape that's not today's preferred norm, even though it is by far the norm." Emme says that 62 percent of American women are a size twelve and above. Twenty years ago models weighed eight percent less than the average woman, today they weigh 23 percent less.

"When you're only given one type of image for so many years, that's all you have. When you see another type of image, why can't you have beautiful women who have your body type? But it is inspirational to see a beautiful woman who is a size 14 or 18 in a magazine," says Emme, one of *People* magazine's "50 Most Beautiful People" in 1994.

Emme explained the detriments on body image by relating it to economic value. "This year, *Psychology Today* just came out with a survey. They found that \$50 billion is being spent on diet-related products," Emme

says. "And it's all based on a 98 percent failure rate." Emme advises making your body the best it can be instead of aspiring to an unobtainable ideal.

At 5' 11", 190 pounds, Emme proudly dons a size 14 - 16, and could never shrink into a size five. But at her perfectly healthy weight, there's no reason she should.

"The unobtainable ideal continues to make lots and lots of money from women who are still lacking the self-confidence, self-esteem and positive body imagery that they refuse to accept that they're going to be a different body type than the women in magazines," Emme says. "Billions of dollars have been spent on the goal that we as women will aspire to buy their product because it will make us be something that we're not."

Jean Kilbourne has been a long-time consciousness-raiser about the ill-effects of advertising, most notably the documentary *Killing Us Softly*. In her most recent film, *Slim Hopes*, she mused that 30 years ago if a woman said she did something bad, it was thought to be sexual in nature. Today, the phrase "I've been bad" is taken to mean that a woman went off her diet. Kilbourne reiterated that if most women had three wishes, the number one wish would be to lose weight and to keep it off.

Women learn at a very young age that they should be beautiful without flaw and to feel guilty if they aren't. Even models aren't perfect enough. It's rumored that Kate Moss' head was put on someone else's body in a Versace ad, and that a woman was computer generated from pieces of many women for the cover of *Mirabella* magazine. Not only do women have to aspire to look like models, but now they must also compete with computer technology.

Obviously, advertisements can't be blamed exclusively for eating disorders and poor body image. Everyone in a society is exposed to the same things, but aren't affected in the same way. However, when college women are more concerned about going to the gym than the library, and the approach of summer leads to hyperventilation, there is an obvious trend.

Emme talked about how she learned her body-bashing ideology wasn't exclusive to herself. "When I got into modeling, I looked around and I saw size 6 up to size 16 complaining about themselves," she says. "It's not something that you take a pill and all of a sudden you're fine. It's up to us individually to stand up and make our own set of rules and be responsible for ourselves." □

Out of the Opera House — Into the Park

Audience Heads to Central Park to the Tunes of *Carmen*

By PETER GRATTON
Statesman Editor

The Metropolitan Opera recently held a performance of George Bizet's *Carmen* as part of its 1997 Met in the Park Concert Series. This year marked the 33rd year in a row that the Met has held this series, providing New Yorkers with free access to world famous operas and musical productions.

Carmen was performed as a part of this year's series in addition to the opera double-bill of *Cavalleria Rusticana* and *Pagliacci* that entertained crowds earlier this summer. Other free cultural events taking place this summer in Central Park include performances by the New York Philharmonic and Shakespeare in the Park.

The story of *Carmen*, based on the writing of Prosper Merimee, is familiar to most opera fans. The title character is a gypsy who has been read as the first

modern woman of opera, free in her sexuality and eventually paying for that freedom with her life. The opera is also the story of Don Jose, a military officer who must choose between a life of passion, and be branded as an outlaw, with *Carmen*, or remain loyal to his place in society and with his family. After abandoning his dying mother and the military, Jose kills *Carmen*, having been enraged at her new love for a famous bullfighter.

As with all of the performances in the Met in the Park Series, the stars of the production do not carry out their parts in complete wardrobes that normally accompany a theatrical production of an opera. Denyce Graves, who sang the role of the title character, performed in a bright red dress, singing into a microphone just left of center of the stage. The other artists performed their roles in simple dresses and tuxedos.

Graves, a veteran of this particular

role for world-wide audiences, performed as expected. Her rich voice easily flowed to an audience filling the great lawn at Central Park. She will play this role again, as the Met opens its 1997-1998 Season at Lincoln Center in the fall. The rest of the ensemble, including Vinson Cole as Don Jose, provided their powerful voices, in addition to showing a sense of the humor inherent in the story.

The audience, which included everyone from young urbanites to older theater goers, seemed delighted with the performance. The weather, though warm, cooperated in providing the crowd with a comfortable, and for some, stress relieving, concert experience. Many enjoyed the event laying back comfortably in lawn chairs and sipping wine under the evening stars, which paying ticket holders will unlikely be able to do during the Metropolitan Opera's 1997-1998 season performances of *Carmen*. □

Here are highlights of cultural events taking in the metropolitan area that are free to the public:

The Metropolitan Opera:

George Bizet's *Carmen*:

Monday, June 30 at 8 p.m. - Brookdale Park in Montclair, NJ

Thursday, July 3 at 8 p.m. - Buccleuch Park in New Brunswick Park

Cavalleria Rusticana and *Pagliacci*:

Tuesday, July 1 at 8 p.m. - Brookdale Park in Montclair, NJ.

Saturday, July 5, at 8 p.m. - Cooper River Park in Pennsauken, NJ.

Shakespeare in the Park:

Henry VIII

Free tickets available at 1 pm at the Delacorte Theater, Central Park (at 81st Street).

Runs until July 9.

Theater in the Square:

Sophocles' *Antigone*, adapted and directed by John Wuchte, and performed by Rakka-Thamm.

Washington Square Park, Fifth Avenue at West 4th Street. For information call (212) 606-2254. Runs Thursday to Sunday till July 20. □

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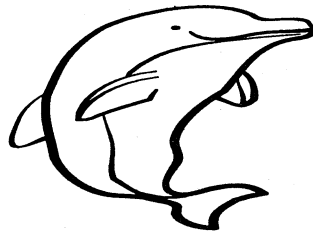
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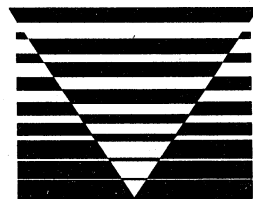
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Batman & Robin: Good FX, Bad Script ⁷

By RAY GRAHAM
Special to *The Statesman*

Big-budget blockbuster movies are a summer tradition nowadays. *Batman & Robin*, the fourth film in the blockbuster series, is just one of these movies complete with nothing more than spectacular visual effects and bankable stars.

The new villains Mr. Freeze, played by Arnold Schwarzenegger, and Poison Ivy, played by Uma Thurman, have joined forces to freeze Gotham City and destroy its human residents.

George Clooney is the newest actor to play Batman and Chris O'Donnell reprises his Robin role from *Batman Forever*. The new team is more interactive than Val Kilmer and O'Donnell's. Clooney's Batman is more expressive than any of his predecessors. The movie allows for more characterization on Robin, giving O'Donnell a wider range

for acting. To liven up the action, Alicia Silverstone joins the crimefighting team as Batgirl, whose amount of lines you can count with your fingers.

Schwarzenegger's Mr. Freeze has fun chilling up everyone in his sight. Underneath his cold features lie an eternal love for his wife. The most interesting thing to watch, however, is Schwarzenegger attempting to cry.

As Poison Ivy, Thurman camps up the role with every movement and gesture. The only annoying thing is her spouting off environmental messages every time she appears.

Director Joel Schumacher shifted Batman from its dark, brooding roots (Tim Burton's *Batman* and *Batman Returns*) to a cartoonish, colorful style with the highly successful *Batman Forever*. With *Batman & Robin*, Schumacher has extended the cartoonish style to camp, similar to the 1960s Batman television series.

The whole movie is a costume ball in a cartoon book. Mr. Freeze's suit is especially a marvel. The visually stunning sets include Ivy's garden lair and Freeze's icy hideaway. The movie achieves the cartoonish look by washing these sets with colorful lighting.

One of the major disappointments of the film is its screenplay. Akiva Goldsman, who had successfully adapted John Grisham's *The Client*, has written one-liners crammed with as many puns as he could squeeze in. This only adds to its campiness, which doesn't allow for any characterizations. The mistake that actors commit with this script is taking it seriously. With a script like this, you can't take anything in the movie seriously, even when it attempts to be serious.

The only redeeming value that remains is its mind-numbing special effects. After all, this is the only reason why we go to see summer movies, right? □

Electronic Music Goes Mainstream

CHEMICAL BROTHERS, DAFT PUNK & EMPIRION SET THE TREND FOR THE ELECTRONIC GENRE

By MARC WEISBAUM
Statesman Staff

Now that they've buried their flannels, the trendies are looking for something new to cling on to.

Well, for 1997, that would appear to be "electronica." Electronic music has been around for a long time, ranging from the avant-garde antics of *Skinny Puppy* to the quirky synth-pop of *Gary Numan* to... well, let's just say it goes back much farther.

With this current wave flooding the market, how do you know what's worth listening to? By watching MTV's AMP and by seeing one or two good videos and eight homemade ones? By reading the ever trendy magazines *Rolling Stone* and *Spin*? No, it's much more simple.

Unless you have been living under a rock, you are probably already familiar with Tom Rowlands and Ed Simons, or **The Chemical Brothers** as they are better known. You've either been a devotee since their debut, *Exit Planet Dust*, or reeled by either of their two infectious singles, "Setting Sun" and "Block Rockin' Beats." If not, don't worry The Brothers still cordially invite you to their sophomore outing, *Dig Your Own Hole*, a party that you will definitely enjoy. The Chemical Brothers focus on intense beats (personal fave: "It Doesn't Matter") and know how to get you to go along with the groove.

Another duo spearheading the electronic assault is Guy-Manuel de Homem-Christo and Thomas Bangalter a.k.a. **Daft Punk**. Most of you who are tired of MTV and started to watch Much Music have surely seen the video for "Da Funk" and gotten a kick out of the brief glimpse into the life of a dog-man in the city.

Well, I am proud to report that their debut, *Homework*, is just as strong as the leadoff single (already featured on *The Saint* soundtrack, as well). The album is so good in fact, that MTV could no longer ignore the dynamic duo. The follow up video for "Around The World," which is chock full of clever choreography and costumes, has been rolled more than once on AMP. Daft Punk believes in music first, the people behind it second. They aren't the focal point, their music is.

Finally, the third offenders are **Empirion**. While this trio (Jamie Smart, Oz Morsley and Bobby Glennie) first got

recognition for its remix of **The Prodigy's** "Firestarter," the band has stepped up to the plate to show the world that it has some tunes of its own and released them via *Advanced Technology*.

The first single, "Jesus Christ" gives a good taste of what this band, and indeed this genre, is all about: driving beats and dancey rhythms. Empirion has a more intense, cold sound than The Chemical Brothers who are more concerned with beats and Daft Punk who are funkifying your brains out. Maybe it's me, but there is a feeling of chaos under even the most controlled passages, like any second the band is going to erupt into **Razed In Black**.

Ultimately, what makes these artists special is that they each have an individual style. When evaluating how many pathetic/generic electro-dance albums have been released, this is praiseworthy, even if you don't like this genre. Do note that, unlike a majority of the bands I write on, you should be able to find these releases in any record store. If you like these, just remember, another album that will rapidly be flying off the shelves is the new Prodigy, *Fat of the Land*.

While everybody may be touting electronic music as "the big thing," it is, as are all styles of music that suddenly explode, tons of sub-par albums are heading your way, as well. □



Photo / Daft Arts

Daft Punk: music first, band members second



Photo Courtesy Astralwerks

The Chemical Brothers



STATESMAN SPORTS

MONDAY, JUNE 30, 1997

Seawolves to Face The Red Storm

Stony Brook To Go Head-To-Head With St. John's in D-I Competition

By ALEXANDRA CRUZ
Statesman Editor

The Seawolves will begin their 1999-2000 season with a bang, as Dean of Athletics Richard Laskowski announced last week, that the men's and women's basketball teams will face St. John's University's Red Storm. The games will kick-off the Seawolves' first season in Divisions I sports.

The games, which will be held in the Indoor Sports Complex, are among the many that will be played against St. John's. Laskowski and St. John's Director of Athletics Edward Manetta, Jr., announced that the Seawolves and the Red Storm will go head to head in every sport that year.

"I'm very elated and very excited," Laskowski said. "This is going to help us to get students excited, get our name on the map and get the fans in the seats.

"It is a great opportunity for us to compete against one of the finest Division I athletic programs in the country," Laskowski said. "To have our home opener in basketball against St. John's, with their rich history and tradition of excellence, certainly is a great thrill for all of us at Stony

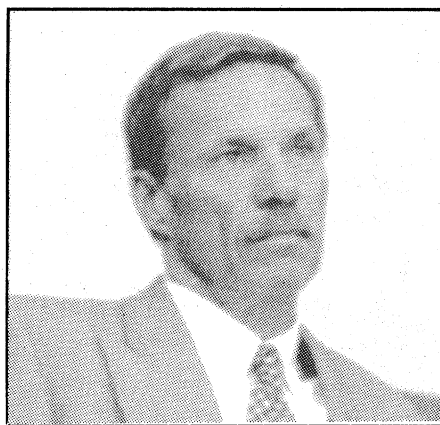
Brook. It's a big thing for a team like St. John's to go on the road and play Stony Brook. It would have been very easy [for St. John's] to say 'No we won't play.'"

Ironically, St. John's is Laskowski's alma mater. "You want to play where you come home from," he said. "St. John's is always there for those who need assistance. We're very grateful to them for giving us this opportunity to host The Red Storm."

Men's basketball coach Bernard Tomlin said, Certainly, we are very excited about the opportunity to compete against St. John's. I grew up always competing against St. John's in one form or another. We're looking forward to competing."

Manetta agreed. "We are very happy to welcome another institution to play St. John's," he said. "We were real happy to put this together."

After the first match, however, it is not known how often the two will meet in competition. Although the Seawolves and St. John's will both be in Division I, each will be in a different conference. St. John's competes in The Big East Conference, but it is still not known what conference the Seawolves basketball teams will compete



Statesman File Photo

Dean Laskowski

in. The America East Conference and the Northwest Conference are among the conferences being considered.

Manetta said St. John's does schedule a number of non-conference games.

"Scheduling is very difficult," Manetta said. "As long as we can fit it into the schedule - we hope to be able to do this as much as possible."

The deal comes on the heels of the Seawolves making their announcement earlier this month that they will make their move to Division I in all sports in the 1999-2000 season. Currently, the Seawolves lacrosse and soccer teams already compete

on that level.

Laskowski said he hopes this match-up will lead to a road of success and recognition for the Seawolves. He said he expects the games will stir up excitement among students. "There has never been a major Division I school in Suffolk," Laskowski said. "The lack of student life is not because the school is 50 percent commuter students. Look at St. John's - 95 percent of their students are commuters and they still come back to see the games. If we play teams of quality and students are competitive, they are going to want to go to the games. Within 10 years all our games will be sold out," Laskowski said. "The Seawolf is going to become a big logo in the country."

Laskowski and Tomlin said they realize that St. John's fans will come out to the games and may even outnumber Seawolves fans. "We have 17,500 students," Tomlin said. "We have to get them excited and in the building early.

"We want our athletic programs to get the same recognition as our academic programs," Tomlin said. "Our goal is to be number one." □

University at Stony Brook Celebrates 40th Anniversary

Alumni Affairs Seeks Current Students and Alumni for Homecoming Reunion

By KEVIN KEENAN
Statesman Staff

This fall, SUNY Stony Brook will be 40 years old. During Homecoming weekend, scheduled to be October 24 - 26, a variety of events will be held on the campus to mark Stony Brook's birthday. The coordinators of certain events are striving to include current Stony Brook students, as well as former students who hold degrees from Stony Brook.

The William and Jan Knapp Alumni Center, under the direction of Jovanna Little, interim director for Alumni Affairs, plans to contact alumni and invite them back to Stony Brook in order to make this year's

Homecoming a larger event. Little says she hopes to strengthen the Stony Brook community and foster the realization among current students that they are part of a continuing legacy by re-acquainting alumni with the University community.

Volunteers are needed by the office to reconstruct records and information on graduates. Volunteers may be asked to research Stony Brook graduates, contact them and invite them back to the University for Homecoming. Any student who is a member of a fraternity or sorority, honor society, or campus organization and has information about any Stony Brook alumna or alumnus who held a

leadership position at Stony Brook is urged to inform the office so that these graduates may be included in the anniversary festivities.

Anyone who would like to assist Little

in organizing this reunion should contact the Alumni Affairs office, located in the Melville Library, Room E1315, between 9 am - 5 pm Monday through Friday or call (516) 632-6330. □

The Seawolves Are Going Division I.

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