

OPINION PACKETS

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Quotes OF THE WEEK

"If I ever see him at a governor's convention, I definitely won't challenge him to an arm-wrestling match."

Governor-elect Mike Johanns, on the election of former pro-wrestler Jesse "The Body" Ventura as governor of Minnesota

"I feel like I've let so many guys down, guys I don't even know who started this streak at home."

Senior rush end Chad Kelsay, on NU's home loss to Texas - the first loss in 47 games at Memorial Stadium

"Marriage is but slavery made to appear civilized."

Albert Einstein, via a "synthetic interview" created by former UNL Professor Scott Stevens

"Your body assumes that you can't smile for an hour."

Charley Friedman, on his video, "One-Hour Smile," currently being shown at the Sheldon Art Gallery

"It's up to you to take the campaign now and through the next 30 hours to victory tomorrow night."

Governor-elect Mike Johanns, speaking Monday at a campaign rally

"When the gun went off, I thought to myself, 'This race is what I'm doing now. I can cough and be sick later.'"

NU cross country runner Jeanette Zimmer, on dealing with her cold at the Big 12 Championship

"I think students would like to know. I know I would."

ASUN Senator Brad Reynolds, on future construction plans and their effect on parking

"Apparently people who are into museums are also into campy movies."

Dinosaur Theater and Auction Organizer Mary Dupuis, on this year's featured film, "Mothra"

"This type of thing is senseless."

University Police Sgt. Mylo Bushing, on the assault of a homeless man on campus

"We created an organization this year that says you're going to have to listen to our voice because we're not going away."

Gubernatorial candidate Bill Hoppner, during his concession speech

"Up in Idaho, they were around the dish more often."

Former NU baseball player Bryan Schmidt, on pitching in the advanced-rookie league as compared to the rookie league

Mook's VIEW



DN LETTERS

"Brandon Teena," Part 1

Both Andrew Ascherl and Sarah Baker have missed the point concerning "The Brandon Teena Story" and its depiction of Nebraska and its citizens. While it is an important, ground-breaking film, it commits some serious acts of omission.

It neglects to point out that all Nebraskans do not wake up every morning trying to decide which oppressed group to maim, injure or kill. It does not show the thousands of Nebraskans who are members of the National Organization for Women. It does not show the Nebraskans who were just as appalled by the crime as the filmmakers.

What the film does depict well was a certain variety of Nebraskans, and the social conditions that produce them. The problem is that by only showing these people, it forgets to mention all Nebraskans are not like those featured in the film.

In fact, it does not even suggest that the people depicted in the film could just as easily have been from urban East or West coasts. Ascherl is absolutely right when he says these tragedies, by nature of their viciousness and senselessness, occur with the implicit approval of the larger society.

However, "The Brandon Teena Story" concentrates intently on the specifics of the occurrences in Falls City and Humboldt, so I do not think it is as effective a larger societal indictment as Ascherl suggests. In its insistence on uncovering this one story, the film lacks a greater theoretical framework that might confuse the uninitiated.

Those who may not be as familiar with queer thought or politics may not get as much from the film as those of us who have some background in these issues. In this case, one does not know the world by first knowing the parish.

Ascherl takes Baker to task for her comparison of homophobia to stereotypes about Nebraskans; he calls it "insulting." This is a dangerous proposition, because it sets up certain kinds of prejudice and stereotyping as more acceptable than others. Let us not forget there is a large segment of African-American leaders who feel the current comparison of gays in the military to

the segregation of black servicemen in the past as insulting.

If we follow Ascherl's feeling of being insulted to its logical conclusion, then all prejudices and stereotypes must be ordered into a hierarchy from innocent and acceptable to grievous and morally wrong. So, how would that work? Would oppression of gays and lesbians be more OK than oppression of African Americans? Would the oppression of women be more OK than the elimination of millions of Jews? And what happens if this hierarchy shifts, or a new group is added?

Does Ascherl feel he is qualified to determine which stereotypes are perfectly fine and which ones are not to be

night, I got to hear from Susan Muska and Greta Olafsdottir (directors of the film) and gained some insight.

First, I do not think Sarah understands the concept of producing an independent feature. In this case, it was done over four years with credit cards and money from wealthy friends. A tight budget creates ever-growing conflicts between quality and content, and in this case, as much as possible has been put into content, sacrificing quality, which gives it its edgy feel.

It is the same for the soundtrack, for which rights must be obtained for each song, which adds to the cost of each showing. Such films get made only through the great desires of the creators and are not designed to necessarily turn a profit, if they ever break even.

It is necessary to keep in mind that this is a very tragic story, which must be told within a 90-minute time frame. This is a remarkable documentary, pieced together very well. When discussing locations shown in the film, it is important to note that this is where the events took place.

However, Sarah forgets to mention the chilling shots of the capital and O Street or that the shots of barren land were used to focus the audiences' attention on what is being said. This is a documentary done without reenacting the events, which results in the use of powerful interviews and photographs.

MATT HANEY/DN

On a more important note, it is appalling to me to think when something negative in our society is brought to light, we fear it is creating or reinforcing stereotypes. Instead, when events such as this occur, we should face the fact that these stereotypes must be true to some degree, and we should work together to correct this.

This is not happening when a person like Sheriff (Charles) Laux, who interrogated Brandon and acted in a hideous manner, has become an elected official within Folsom County.

Rarely do documentaries truly spark emotional responses such as this one. I know from Sarah's review that it has gotten people discussing these issues, and with recent national events, it is evident the time to fight hate is now. This can only be accomplished if everyone works together to do what is right.

Joshua Bergland
junior
computer science

tolerated? I don't believe he does. All stereotypes are damaging. All come from a larger societal need to keep people and communities in their place. All stem from oversimplification and generalization. All should be challenged.

The biggest shame about "The Brandon Teena Story" is that it was not made by a Nebraskan or even a Midwesterner. Outsiders with their own preconceptions of the rural Midwestern experience had to fill the void by making this film. Nebraskans should be most ashamed of that.

Michael McCamley
University of Nebraska
Press staff

"Brandon Teena," Part 2

I am writing in response to Tuesday's review of "The Brandon Teena Story" by Sarah Baker. Having seen this film on opening

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