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Mandela

The ANC Leader on Tour



by Walter Schneider

On Wednesday June 20th, Nelson Mandela began a twelve day tour of the United States. The two main reasons for his trip were to raise funds for the African National Congress (ANC) and to organize a stronger base of support for the ANC among both the public and government leaders. Beginning in New York, he spoke at the controversial town meeting at City College. The biggest (and most profitable) event here was the rally at Yankee Stadium. On Friday the 22nd, Mandela spoke in front of the general assembly of the United Nations. After spending three days in New York the leader made a shorter tour of Boston, where he gave a talk to High School students in Roxbury and attended a lunch given by the Kennedy family. On Monday the ANC entourage arrived in Washington D.C. While in D.C. Mandela talked with President Bush and then spoke in front of a joint session of Congress. On Tuesday, the 26th, Mandela attended a rally at the Washington Convention Center. Atlanta and Miami were both stopped at briefly. Following a ceremony at Martin Luther King's grave and another at Morehouse College, where Mandela received honorary degrees from 40 black colleges, he arrived in Miami to speak at a local Union gathering of 6000. When in Detroit he spoke at a United Auto Workers rally at the Ford assembly plant (Ford has now pulled out of South Africa, leaving GM as the only American car company supporting Apartheid) and then attended a rally in Tigers Stadium. Mandela then finished up his tour of the US that weekend by stopping in Los Angeles.

The most controversial statements of the tour said by Mandela were first made during the town meeting hosted by Ted Koppel at City College, and broadcasted on ABC Night Line. Despite pleas from supporters of Israel and anti-Castro groups, Mandela told the audience that he still supported Yasser Arafat, Muammar Qaddafi, and Fidel Castro. The reasoning that Mandela has given, to explain his continued support of these leaders, is that throughout the 60's, 70's, and even in the 80's Libya, Cuba, and the PLO were the ANC's only sources of significant assistance (both military and monetary.) Although much of the world has since caught on to the notion that Apartheid is bad (only really starting in the mid-80's), the ANC is not about to stab its strongest allies in the back without an equal alternative for aid. It would appear that Mandela won't criticize a dictator that is

helping to build South African democracy until a democratic nation gives an adequate amount of aid to allow the ANC to chose better friends. It should also be noted that Israel and the white South African government have been steadfast partners for many years. Israel has remained true to the Apartheid government while the rest of the world was telling South Africa it was time for a change. Although Mandela supports the PLO he states that he does not agree with all the PLO doctrine. Mandela believes the West Bank and Gaza Strip should be under self-rule but that the rest of Israel, including West Jerusalem, does indeed have the right to exist under a Jewish government. If the ANC were to criticize Libya, Cuba, and the PLO they might lose their best hope for attaining democracy in a foreseeable future and that is simply too much agony to risk.

Another controversial aspect of the tour that was ignored by both the New York Times and Newsday was the fact that most of the people managing the tour were entertainment promoters and corporate sponsors. Any of the "official" Mandela shirts had face and name along with the Reebok Logo. Both the politicians and the corporations often seemed too eager to use Mandela to promote themselves. Marion Barry, mayor of Washington, barged in unannounced at the beginning of a Washington rally thereby putting Mandela in the position of being perceive as being an associate of Barry government corrupted administration. I'm sure a picture of that meeting will be shown by the media in the near future.

According to the Village Voice, a Coca Cola spokesman had said that Coke "would be delighted to support the visit any way ANC leaders thought appropriate." The ANC rejected Coke's offer because as one ANC official stated, "Apartheid is good business for Coke," Coca Cola has a virtual monopoly of the South African softdrink market (some activists claim as much as 69% of the market.)

When I attended the rally for the ANC in Yankee Stadium I noticed many, often tasteless, attempts to cash in on Mandela's popularity. Along with the expected Mandela shirts, pins, and posters, I saw dealers with \$50 Mandela watches, t-shirts that had Bart Simpson in "black face" and those glow-in-the-dark plastic bands that are usually sold at amusement parks or carnivals. In a related manner, George Streinbrenner, the owner of the

Yankees baseball club, had New York mayor Dinkins announce to the people at the rally that Streibrenner had generously taken it upon himself to foot the bill for the rental of Yankee Stadium, and that New Yorkers should respect him for doing so. Many days after the rally I learned Streinbrenner only paid for part of the bill. The ANC still had to pay \$292,000 for use of the stadium (perhaps a relative bargain, but no free lunch as originally claimed.) I also noticed that, despite the ANC's rejection of Coca Cola as a morally legitimate sponsor, Yankees Stadium stuck to its standard policy of having only Coca Cola sodas available inside and around the stadium. Overall, even though I have no respect for the man, I don't think Marion Barry was the worst American to try and wrap himself in Mandela's image.

ANC officials claimed that Mandela's meetings with the President and the joint session of congress were the centerpieces of his American tour. At the meeting with Bush, Mandela was asked to renounce violence and organize a non-violent movement like Martin Luther King did in the 50's and 60's. In response Mandela stated that since the South African Government uses violence against its own people "the people have no alternative but to resort to violence." Mandela also said that the ANC has "a total commitment to peace" as long as the South African government continues to progress toward equal rights. In Congress Mandela asked for assistance in bringing democracy to south Africa. Basically money and increased sanctions. He then once again defended his support of Castro, Quaddafi, the PLO and the armed struggle.

Most of what Mandela told Americans on his 12 day tour was not new information. The major exception to this has been the ANC's economic plans for a democratic south Africa. Mandela has now said that most of a post-apartheid economy would be of a "free market" nature, although he still has plans for, at least temporarily nationalizing the mines and banks. Since the mineral wealth of the country is the source of much of the white minority's power to run the government, many believe nationalization of both the mines and the banks is necessary to truly eliminate apartheid from South Africa.

Soccer , Not Just A Fad !

by Stuart Harrad

On the evening of July 8th, in the steamy heat of a Mediterranean summer, 80,000 paying spectators, not to mention 2000 journalists and assorted dignitaries, gathered inside the Olympic stadium in Rome for the soccer World Cup Final. Nothing remarkable in that, after all the Mets can pull in 30 or 40,000 on a regular basis. The truly immense global significance of this one soccer match only emerges when one takes into consideration the billions worldwide who vicariously experienced the fervour generated in Rome via television. If, as at one point seemed inevitable, the home team had beaten West Germany in the final to lift the trophy for a third time, the portents were that the whole of Italy would have erupted into a joyous, flagwaving, hornblowing, corkpopping frenzy that could likely have lasted until the next World Cup in 1994. Instead, the Italians were eliminated in a dramatic semi-final by Argentina and a despondent gloom has descended over the host nation, a depression not helped overmuch by an imminent government-threatening general strike postponed for the duration of the World Cup but now being called for July 11th.

Such passion is not confined within Italian borders. The originally unfancied Cameroonian team have performed so creditably that their government is set to erect a monument in Yaounde, the national capital, to the team's goal-scoring hero, Roger Milla.

In Brazil, arguably the most soccer-crazy nation of all, two of the four television channels are showing live coverage of every single one of the tournament's 52 contests, with one network promising (or threatening, depending on your point of view) a daily ration of 20 hours of soccer. Even the newly elected president, Fernando Collor de Mello has got in on the act and is writing about the cup for a newspaper, doubtless hoping that such high-profile obeisance to the national game will reap its reward with the electorate.

Even those countries not represented in Italy - and it should not go unnoted that each of the 24 participants, save for the host nation and the reigning champions, have to win a qualifying group to even appear in the tournament proper - are not immune to soccer madness. Last month, hundreds of soccer fans stormed government offices in Calcutta after electricity cuts removed the World Cup action from their television screens, subjecting officials to severe beatings. A leading opposition spokesman supported the rioters, stating "This government has failed totally. They cannot provide security, law and order, water. Now even the World Cup is denied us. They should resign immediately."

Of course, not all politicians are so enamoured of the game. In Britain, Margaret Thatcher, ever the "Virgin Queen", has reportedly been less than enchanted with English soccer exploits since being kissed by the team captain in 1982. However, given the English team's unexpected progression to the semi-finals, even the steel lips of "La Thatcher" must have been trembling at the prospect of having to pucker up and bear it had the England side managed a second World Cup victory.

And so on.....the tales of the hold that

soccer exerts throughout the world are practically inexhaustible and are proof of its unrivalled status as the world's greatest sport. Mysteriously however, it has yet to take firm hold in one of the most powerful and sports-mad nations on earth, the USA. During the Italians' narrow 1-0 defeat of the American team, an estimated 25 million (or 80%) of Italian households tuned in on television. By contrast, a mere 4 million sets were switched to TNT and Univision in this country. The cultural divide that exists between America and the rest of the world in this matter can be no better illustrated than by the dichotomy I experienced on sojourning to the kitchen during an especially intense game between England and Cameroon. The excitement generated around the television by the Iranian, Algerian and English spectators was wholly at odds with the soporifically detached attitude of the Americans seated at the dining table.



Why this divide exists is unclear, though there is certainly no shortage of pundits willing to proffer analyses of the American sporting psyche's rejection of soccer. Many believe that the lack of a national league, coupled with the absence of anything more than the present derisory level of television coverage are major factors. Encouragingly however, both these points are being enthusiastically addressed by the US Soccer Federation. A national outdoor league has been under discussion since July 4th, 1988 and most of the major networks have expressed an interest in covering the next World Cup.

The performance of the United States team in the 1990 tournament also augurs well for the future of the game here. Largely through ignorance of the professionalism expected at the world level, they were trounced 5-1 by a solid Czechoslovakian side in their opening match, the only saving graces being Paul Caligiuri's brilliant solo goal, and goalkeeper Tony De Meola saving a penalty kick. However, their later matches, which

produced narrow 1-0 and 2-1 defeats by Italy and Austria respectively, proved that they had learnt the lessons of the Czechoslovakian debacle and provided a firm basis upon which a squad can be built ready for the next World Cup, for which, as the host nation, the USA automatically qualifies. The recent speculations that the coach of the victorious West Germans, Franz Beckenbauer (who played for the New York Cosmos from 1977 to 1980), will accept an offer worth \$10 million over four years to supervise the USA's preparation for 1994, is proof of the US soccer hierarchy's serious intent to produce a side capable of competing with the world's best.

The socio-political significance of the tournament cannot obscure its true *raison d'être* however, that of deciding which nation will be the World Champions of soccer. Despite the presence of several less-vaunted soccer nations in the last eight- Ireland, Cameroon, and to a lesser extent, Yugoslavia- the semi-finalists were all previous winners and the final an exact repeat of 1986; Argentina against West Germany.

Each World Cup spawns new heroes- in 1986 they were the brilliant Diego Maradona of the winners Argentina and Gary Lineker, whose six goals helped England to the quarter-finals. Both men played their part in their team's campaigns this time, but failed to fully repeat their exploits of '86. Instead, the new icons are Salvatore Schillachi, whose predatory instincts made him the tournament's leading goalscorer and won him lavish acclaim from the Italian press and Jurgen Klinsmann, the West German striker. Immensely strong, yet fast and skilful, Klinsmann's display against Holland in the second round was the finest individual performance of the tournament.

Of course, there have been lighter moments to savour. The sight of Jackie Charlton, the Irish manager, grinning manically at the cameras before threatening to insert the zoom lens into a photographer's rectum, was one such instance. However, the choicest incident came when Roger Milla of Cameroon robbed the Columbian goalkeeper, Rene Higuita, 35 yards from goal and proceeded to put the match beyond a crestfallen Higuita and team. Prior to the tournament, many critics contended that Higuita's unorthodox habit of advancing beyond the goal area to intercept the opposition and initiate Columbian counter-plays, which earned him the moniker of "El Loco"- "The Crazy One"- was reckless and would inevitably backfire. A confident Higuita contemptuously dismissed such criticism, boasting that "my style will catch on and after the cup there will be those who try to imitate it, but it will be difficult". Difficult to maintain a straight face whilst doing so perhaps, especially if one was to recall Higuita's self-aggrandizing pronouncement that "it will be the cup of goalkeepers and I will be one of the best."

Famous last words indeed and on that note here are mine, or rather those of the late Bill Shankly, one-time manager of the English club team Liverpool. When questioned as to the significance of soccer, he replied "it's not a matter of life or death, it's much more important than that."

The New Press

The lazy days of summer are here again. Bar-B-Que, beach games, and a touch of music by the B-52's create the perfect ambiance to relax. Finally, some free times to talk to the old friends, see some good movies like Jesus of Montréal or go to one of the plays of the International Theatre Festival of Stony Brook. This leisurely pace does not prevent important activities from happening. For example, the largest world sporting event, the soccer world cup, just ended in Italy with the victory of West Germany, accompanied, nearer to home, by the historically significant visit of Nelson Mandela to the US.

On Long Island, some beautiful sunset violet and pink pastels illuminate Stony Brook campus, long after the summer students have ended their classes. But if you are around during the day, you will notice the animation of people walking in and out the Union. In fact, a whole community of professors, graduate students, summer students and employees contribute to the academic life of the campus. There is also a brave group of students that even managed to produce yet another issue of the Stony Brook Press. You have the present issue in your hands. Take the time to look at it. Glimpse at the pictures, browse over the titles and choose an article. The presentation is not bad. Oh!, here is an interesting article. Is it true that it happens like the author of this article claims. At this point, why don't you let us know what you think. We invite you to write to the Stony Brook Press and share with the University community your interests and concerns. At the Stony Brook Press we hope that the pleasure we experienced in compiling this issue becomes contagious.

This summer, a transition team has been formed in preparation for the fall. We plan to release six issues next term. If you want to write or present your artistic creations, you will be welcome. Moreover, if you desire to devote part of your free time to the running of the Stony Brook Press, we

will hold elections during the second week of September.

In the past, a small team would assume all the responsibilities involved in the production of the journal. It is a worthwhile and gratifying experience to be intimately involved with the production of an issue. To enhance the interest among the collaborators of the Stony Brook Press and alleviate the amount of work required from the elected officers, we would like that the operations of the Stony Brook Press involve more people. We think that the best way to proceed is to function according to the rules of a collective, in which decisions concerning the production of an issue are informally debated by those involved. The elected officers do not run the show; they are there to execute the necessary tasks and are responsible to the group. This is something of a shot in the dark because nobody knows what to expect from a collective. It is an idea that must evolve from the principle that the individuals that commit themselves by writing, for example, will feel responsible for the overall quality of the paper and not only for their article. For this issue, we debated the quality of each article and suggested improvements to their author. Everybody was pleased because they received direct feedback. This editorial also reflects the opinion of the people that were present during one of these meetings.

As a collective we believe that a student organization must aim to be as professional as possible. This is a first step towards establishing credibility. Only then can the Stony Brook Press provide a forum where individuals can express themselves. Through the dialogue existing between writers and their readers, we want to create an informal network of socially concerned individuals and people that want more than the mainstream commercial media can provide. Simply stated, we want to be the link among the progressive people of this campus. A lot can be done

within the pages of this journal. The Press has no a priori constraint in style and in the covered topics, and we are open to experimentation.

The Stony Brook Press is perceived as the alternative newspaper on Campus and we try to fulfill this goal. A lot of topics can be covered in the Press. Just imagine. Outside the intellectual ghetto formed by this university, what's going on? All the major media network feed us similar visions of a world where domination and violence are legitimized by their all-too common occurrence. Do we lack our critical faculties when we watch the news? Or is it that we are afraid and cannot even question the pertinency of the babbling of the professor we had in front of us this morning? Not at all! We are all aware of these problems, but they have to be correctly phrased and exposed. The Stony Brook Press offers the opportunity you are looking for! It will not change the world, but it can have a real impact in our campus community. Good reading.

The Stony Brook Press

For this summer and the beginning of the fall, a temporary team assumes the cumulative responsibilities of the different elected officers.

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Next issue of The Stony Brook Press,

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The Price of Free Speech

by Fletcher Johnson

Politicians had much sport playing with the flag and with art. It is not because they hadn't any other toys to play with (the toy chest is overflowing). Why all the hoopla, in this day of corner video porn, in protecting the flag from desecration and protecting children from avant garde artists? We witnessed a comical dog and pony show performed by our Senators and Representatives matched only by the theatrics of various conservative and so called patriotic organizations. The entire performance was further magnified by the media. Throughout the affair it was confusing as to who was prompting who: were the politicians setting the stage and acting upon it or did their constituents direct them? The true motives of each were left beneath the surface of the fracas as all players professed their noble intentions. After all is said and done, we must ask if a two hundred year old document applies to a supersonic age and wonder if the rights "guaranteed" are truly guaranteed after all.

"Congress shall make no law ... abridging the freedom of speech, or the press ..." Nearly any form of communication, be it auditory, visual or printed, is included in the meaning of "speech" or "the press." There are presently four exceptions: to this freedom. Libel is not guaranteed constitutionally, nor is obscenity. Thirdly, one cannot defend illegal action as meant to illustrate a message of a political or social nature. Lastly, one cannot urge others to commit majority said, "Punishing desecration of the flag dilutes the very freedom that makes this emblem so revered and worth revering." Used as a political strategy it is played like this: propose an amendment which at first glance seems unpatriotic to deny support, then present the record of the representatives' votes and use it against them in the next election. Vote against the flag protection amendment (and the Bill of Rights) and voila! what do we have here, but a subversive or, heaven forbid, "a card-carrying member of the American Civil Liberties Union."

The arrests of several members of the rap group 2 Live Crew, and the charges of obscenity levied against the dangerous art curator of Cincinnati, Dennis Barrie who had the audacity to display the

controversial art of Robert Mapplethorpe will most likely go all the way to the Supreme Court. Many problems exist in the limitations of the first amendment on the basis of illegal acts or directly provoke another person to violence. This summer we witnessed a two pronged attack on our liberties. The first was a proposed constitutional amendment which would have prohibited desecration of the flag and was championed by such great "patriots" as Senator Jesse Helms of North Carolina who felt a sentiment deep within his bosom to protect Old Glory from would-be revolutionaries. The second was a sneak attack of the moralists aimed to pick up the



stragglers who spew civilization-wrecking obscenity.

The flag issue was a child of the politicians. When the test case of a flag burner reached the Supreme Court, Justice William Brennan, speaking for the obscenity. The problem lies in the Court's unsuccessful attempts to define it. The most recent definition (1973) maintains that an obscene work must appeal to the "prurient interest" as judged by "the average person applying contemporary community standards," or to depict "in a patently offensive way, sexual conduct specifically defined by applicable state law" and to lack "serious literary, artistic, political or scientific value." How anyone is to define "the average person" or say what has artistic value is beyond me. Also, standards of obscenity fluctuate with time. In the 1950's, movies that contained such terms as "virginity" and "pregnant" were ruled obscene. The term "prurient," by the way; "given to the indulgence of lewd ideas; impure minded, 1746," is a little more than outdated. With such nebulous standards the limiting of the first amendment on the grounds of obscenity should be eradicated.

I made the general assertion that Congress has better things to do with its time than debate such things as obscenity and patriotism. Both internal and external dilemmas face us and need to be dealt with, however, the liberties of the citizens of this country are of the utmost importance. Our liberty is the foundation of the Nation and should be given priority. I

disagree with the amount of time allotted to the subject, the mind games and cheap political strategies utilized by certain elected officials, and the media's packaging of the issue. True, it was a flashy topic - the question of who loves America and who does not and the dirty picture controversy - however, it seemed as if the entire media had gone tabloid.

Related to the issues at hand on a psychological level, yet clearly a distinct topic is the debate over funding of the National Endowment for the Arts. Spearheaded by such characters as the very Reverend Donald Wildmon of the American Family Association (the man who said Mighty Mouse snorts coke),

mailing campaigns have been launched at legislators urging them to censor artists financially by cutting off their grants. According to John Frohnmayer, director of the N.E.A., in the agency's twenty five year history entailing over eighty-five thousand grants to artists and one million images fewer than twenty grants have been controversial. Early on in the conservatives' campaign, mail to representatives was twenty to one against funding the N.E.A. However, at present mail received is ten to one in support of the agency.

It is understandable why various individuals do not want to financially support via tax dollars the work of artists that they dislike. But, here again, we have the dilemma of deciding which art to fund, which art is obscene and is not worthy of funding. Next month the House and Senate debate on the future of the N.E.A. In deciding on the funding of the agency in light of a very few controversial works, I hope that they do not throw the baby away with the bathwater, or should I say, the crucifix with the piss.

As the politicians played their unscrupulous game of power, the "moral minority" attempted to make value decisions for the entire country. Groups like the A.F.A. have every right to do so, but their motives require examination. Sex is a bogie in the eye of conservatives, but it is really just lip service - everybody likes to get laid, even Jimmy Swaggart. There are occasional forays into neighborhood redlight districts and adult bookstores, but nothing

ever really comes from it. A few angry housewives parade through the local seedy side of town, but nothing like the national fervor we have just witnessed ensues. Homoerotic sex is another can of spam. Let the depiction of such sex involve a mixture of races and all hell breaks loose. So yes, the problem is tinged with homophobic and racist overtones. What should be kept in mind, however, is that some rather lousy art is receiving undue attention. "As Nasty As They Wanna Be," the 2 Live Crew album that was taken from shelves from Florida to Texas (those Texans just don't cotton to flag burners and niggers) has minimal social or artistic value. Note that I am not saying that it should not be available, but only that the record sucks.

There is also a desire to "counter-censor." I am referring to those who decry those who attempt to limit free speech while at the same time they have their own targets they wish to censor. Syndicated columnist, Manning Marable, states that "... the KKK, given its racist ... history, has no right to exist." Let's allow everyone to say what they like and allow everyone to judge for themselves as they like.

I must admit that I did ... did ... did believe the hype. Last month I felt as if the packed deck Reagan left in the courts had finally been dealt and the conservative shift of the country which we have witnessed in the past decade was to be enforced legislatively. The return of the "Moral Majority" has once again shown itself to be neither. Overall, the Constitution is still working, although the limitation of free speech in the case of obscenity is obsolete. The heterogeneity of the United States guarantees that the rights of the many will not be usurped by one group, even if it is sizeable. There is one group of people whose colors have really shown through: the politicians who tried to use the flag issue as a tool in setting up a stage for slinging mud at their opponents in future elections. They assumed they could take advantage of a constituency that may be fooled with the complex issue of the freedom to burn the flag as a patriotic topic. It is evident that politicians such as Jesse Helms are willing to sacrifice the rights of the citizens of this country in order to achieve political power. He and his ilk must be seen as the repugnant individuals that they are.

Energy Without Pollution

by Scott Williams and Jeton Ademaj

THE PROBLEM

Pollution and its consequences are felt everywhere on Earth. From downtown Manhattan to the windswept steppes of Asia to the Antarctic ice cap, the pollution caused by the industrial revolution is present in the atmosphere in the forms of such gases as carbon dioxide, carbon monoxide, chlorofluorocarbon compounds, methane and other gases, many of which cause global warming. Though some of these gases occur naturally in the atmosphere and make life possible, slight changes in their relative amounts due to humane activity are sufficient to tip the balance towards global warming and its attendant problems. Air pollution and global warming stem primarily from the combustion of fossil fuels used to provide energy for the industrial economy, fuels such as oil, coal, and natural gas. One of the main products from the burning of these fuels is carbon dioxide which contributes to global warming. The production of these fuels also causes its own pollution, such as oil spills and strip mining.

For those familiar with the problem of man's industrial pollution, there are two main solutions. The simplest would be to return to a simpler, pastoral lifestyle without complex machines or high technology. This idea does appeal to many people, especially deep ecologists. The other solution, that of changing the industrial infrastructure to perform without harming nature, is more complex but has more universal appeal. The single largest component of this change would be to switch from fossil fuels to renewable and alternative energy sources.

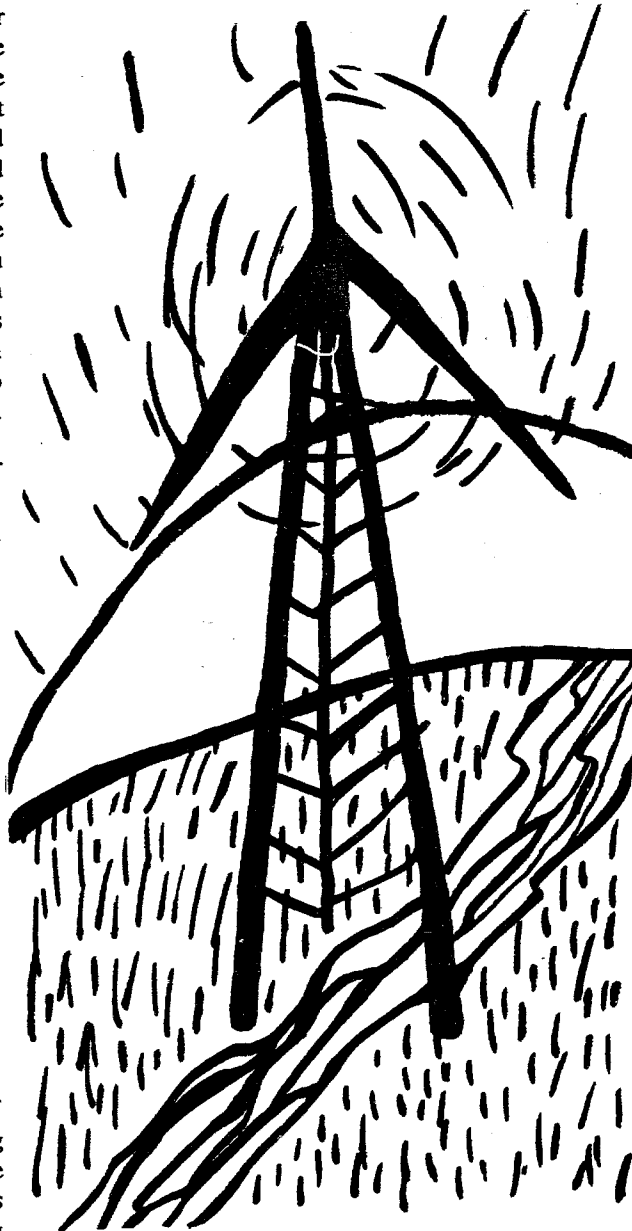
ALTERNATIVE ENERGIES

The solutions to preventing further global warming and developing alternative energy are already within our grasp. Despite being utterly ignored by the Reagan and Bush administrations (and mostly ignored by President Carter), the development of alternative energies has been progressing steadily to the point that they can now be implemented and used to fulfill the world's energy needs. While the cost of implementing renewable alternative energy systems will not be inexpensive, neither will it be prohibitive. Australian scientist and solar-hydrogen energy researcher John O. Bockris has estimated the investment of transforming the United States into a solar-hydrogen based economy would be comparable (in real 1990 dollars) to the Apollo space program of the sixties which saw men sent to the moon.

WHERE IT ALL COMES FROM: THE SUN

Though the forms of alternative energy are amazingly varied, much like nature itself, all forms trace their roots back to energy gained from the sun. Tidal energy plants, dams harnessing the energy of falling rivers, windmills, bio-energy sources and, of course, solar power itself, all utilize the power of the sun in different ways. Even fossil fuels themselves are really forms of solar energy, as they are the remains of plants storing the

energy of the sun in their chemical structure. Every car on the road today is essentially using solar energy from tens of millions of years ago, locked up in the form of gasoline. What distinguishes fossil fuels from truly renewable resources is that the average energy company doesn't have the patience to wait around one hundred million years for their product to form.



ALTERNATIVE ENERGIES IN USE

Some of the most promising and efficient uses of renewable energy are emerging from recent solar energy research. The different forms of solar energy break down into two general categories; those which simply use the sun's energy to heat water or indoor air, and those which convert solar radiation into electricity.

Progress on the former has already produced tangible results. Solar hot water heaters have been available since the mid to late seventies and are technologically simple. Though they have a high start-up price, they cost little to maintain and nothing to run while providing plentiful hot water and causing no environmental damage.

Passive solar collectors for heating air have been around for centuries and are more commonly referred to as windows.

Improvements made over the last two decades such as double glazing and argon filled windows have made it possible to utilize windows as a significant source of home heating. Some innovative architects have combined super-insulation and passive solar heating to create buildings which are heated completely by sunlight.

Because they require no energy other than that provided by the sun, these systems need only a small amount of money for maintenance and will pay for themselves over time (generally about two to ten years, depending on the system).

Of the second category of solar systems, those that convert sunlight into electricity, these are two main forms. The first type, large plants which use solar energy to heat water for turning a turbine (called "power-towers") are restricted to utility companies because of their large size and price. Many countries, including the United States, already have such plants on line and feeding electricity into utility power grids.

The other type is the widely known photovoltaic cell, which produces electricity directly from sunlight. Many residential homes in the United States and abroad have photovoltaic systems supplying power. Photovoltaic cells have improved steadily since their invention, and new prototypes have achieved the thirty percent efficiency mark, which has long been held to be the threshold for cost-effectiveness.

NEW DEVELOPMENTS

Perhaps the most exciting example of new alternative energy technologies is the household solar collector currently being developed for mass production by the Bomin Solar company of Germany. The collector resembles a television dish antenna (though a bit larger), and unlike most solar collectors it isn't mounted on the roof of the house, but beside it instead. Initial models of this collector have harnessed enough energy to power every energy need of a house, including heating, hot water, electricity, cooking and air conditioning. Bomin says that its collector could be available for sale to the public within three years, but hasn't yet offered an estimate of its expected cost. Considering that the typical family spends about \$2,500 per year for all their energy needs, even if the Bomin solar collector were priced at \$10,000 (author's over-estimate) it would pay for itself within four years, and the owner could bid a fond farewell to the outrageous prices of their local utility company.

Outside of the home, in vehicles especially, great progress has also been achieved. One promising development is the solar-hydrogen system, mentioned previously in reference to John O. Bockris. In that system, hydrogen is produced using solar energy, either by breaking water molecules into hydrogen and oxygen using electrolysis powered by photovoltaic cells, or by using the more recently developed method of using solar radiation directly to shatter water molecules in special cells. The beauty of the solar-

continued on page 7

Free Speech, Great Sex

by Robert V. Gilheany

There is a major debate going on on campuses and within the American Civil Liberties Union over the issue of biased verbal assaults and free speech. On one side, the argument is to protect minority groups from racial assaults and the gay lesbian and bisexual communities from homophobic verbal attacks so they can attend and take part in the campus community in a non hostile atmosphere. The other point of view is espoused by civil libertarians such as Nat Hentoff is that the only way to deal with racism, sexism, and homophobia is to bring it out into the open and deal with it. Driving it underground does not solve the problem, and any restrictions of speech brought about by people who are progressive and care about people's rights will come back to hurt them later on.

Hentoff is right. Restrictions in speech will hurt progressive people in the long run. Any broadly defined statute that prohibits speech that creates a "hostile environment" can and probably will be used against anyone. It could have been used against Dube who was screwed by the administration and SUNY Central. Dr. Ernest Dube was a black South African professor who is a member of the African National Congress. He spent four years in jail for his membership in the A.N.C. before coming to United States and teaching at Stony Brook. Dube had the nerve

to ask an essay question about the relationship between political Zionism and racism. He was denied tenure because of political pressure. If an anti-hostile speech statute was in effect at that time it may make Dube's law suit against SUNY and the university more difficult. What needs to be defined is the line between free speech and harassment.

Free speech can offend (mine often does) but to limit it, for whatever reason would make it easier for future Macarthys, Meeses or Marburgers to limit free expression. Drawing the line between free speech and

harassment you have to look at intent. If someone has homophobic tendencies it is free speech for that person to say the state has a right to outlaw gay sex for public health reasons but to call someone a nigger or a faggot is harassment. Words can be used as weapons. They can cut and hurt people, especially people who have been part of communities that have historically taken a lot of shit from the racist, sexist, homophobic elements of our society.

We as a campus community should decide to act on our own and not rely on the

State to create an atmosphere that does not allow hateful attitudes towards part of our diverse community. When we hear someone say something that is racist, sexist, homophobic or something insensitive towards a disabled person, it should be challenged. Do not let these statements just pass. This approach will go a long way in raising awareness of the different people on our campus and in the world and hopefully build understanding and respect for the diverse communities as humans.

Building respect and opening up communities on and off campus will create an environment where the needs and perspectives of the community are brought to light and discussed. These views are vital when dealing with social diseases, such as racism, sexism, and homophobia. For example, if the gay community is able to operate in an environment free of hostilities they can organize events that center around safe sex. That would benefit the whole community (protecting yourself against AIDS would also protect you from syphilis). It is very important to get information out about condoms and dental dams for safe sex so people can feel free to fuck whoever they want, or practice free speech at the Stony Brook Press, or do both and have a great summer.



continued from page 6

hydrogen system is that during combustion, two hydrogens recombine with oxygen to reform a water molecule, causing no pollution. Though many countries are currently researching hydrogen fueled vehicles, the United States has done little to develop such technology. In Germany, both Mercedes-Benz and BMW have already produced prototype hydrogen powered cars which look and perform like their gasoline powered cousins. The Soviet Union is also involved in hydrogen research, and has successfully tested aircraft engines powered by hydrogen. Japan, too, has embarked on a solar hydrogen research program.

WHY ALTERNATIVE ENERGIES ARE NOT IN MORE USE TODAY

Despite the promise of alternative renewable energy, today only ten percent of the United States' electrical production comes from renewable sources, and for other types of energy (i.e., home heating and fuel for vehicles) alternative energy provides an even smaller share. The reasons for this are varied. As scientist Amory Lovins of the Rocky Mountain Institute points out, the high initial

cost of renewable energy coupled with tax disadvantages (which are too complex to go into an article of this size) combine to discourage people and businesses already focused on short-term gain. Congress in the past had provided financial assistance in the form of tax breaks for those who purchased such systems with the Energy Conservation and Production Act, but the Act expired in 1983 when President Reagan refused to renew it.

The biggest stumbling block in the implementation of renewable energies in our economy is the United States Department of Energy (DOE). The DOE could more accurately be called the Department of Nuclear Energy, due to the fact of its approximately four billion dollar annual budget, more than ninety five percent funds nuclear power research and development. Nuclear power is not truly a renewable energy, not only because uranium is present only in a fixed supply, but also because of the deadly radioactive wastes it produces, wastes for which there is still no permanent method of disposal. Furthermore, in the Federal government's own study, WASH-740, scientists predicted that a major nuclear accident is likely to happen within fifty years. In light of these restraints, and the fact that it would take more than ten thousand nuclear

power plants to satisfy the world demand for electricity alone, the nuclear industry's (otherwise known as General Electric and Westinghouse) attempts to "paint itself green" are preposterous.

Worse still, though it is massively subsidized by government money, nuclear power has failed to remain economically competitive with alternative energy. In the mid-Eighties, a solar power plant (of the aforementioned "power-tower" type) came on line in California's Mojave desert, which is currently producing electricity at a cheaper rate than most nuclear plants. With newfound economic advantages, it is obvious that alternative energies have reached maturity and are ready to be implemented by utilities.

Despite their history of government neglect, alternative energies today provide ten percent of the electricity used in this country. If given the kind of government support and tax breaks received by the nuclear industry, they could be providing the other ninety percent too. It has become evident that we now have a choice to make: refuse to face our responsibilities and imperil ourselves or react to the challenge of maintaining our comfort by adapting technology to exist harmoniously with nature.

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Jesus of Montréal

JESUS OF MONTRÉAL

refers to the Gospel according to St. Mark, advertising eau de Cologne, the Brothers Karamazov, the dubbing of pornographic movies, the Big Bang, the formula for Coca Cola Classic, the inconvenience of being born in Burkina-Faso and Paul Newman's salad dressing. In short, it touches on everything that is unavoidable.

Denys Arcand, director and screenplay writer of Jesus of Montréal.



by Jean Rousseau

If you ever go to Montréal, Québec, you will notice numerous churches and even an illuminated cross at the summit of Mont-Royal, the mountain dominating the center of the city. On the eve of the third millenium, the Catholic Church no longer enjoys the unquestioning allegiance of its faithful. Decline in the number of churchgoers and incomes has pushed the transformation of many churches into condominiums. Even one of the main buildings of the Université du Québec à Montréal (a SUNY equivalent) was built on the site of a destroyed basilica. The only remnant of that sanctuary is the main portico where students walk through, without crossing themselves.

Official religions are questioned, but the quest for spirituality is still flourishing. In Jesus of Montréal, the latest movie of Denys Arcand, we are confronted with a modern day Jesus. It is an unusual topic that could easily have been moralistic and preaching, yet Arcand avoids the trap.

In one of Montréal's shrines, the Oratoire St-Joseph, the Passion is reenacted each summer by a troop of comedians, but the text is dated. The priest who is in charge of the play asks a young actor to update the old version. This actor becomes Jesus of Montréal.

In the Catholic religion, the passion refers to the sufferings of Jesus Christ, son of God, between the night of the Last supper and his death. The symbolism behind the sufferings of Jesus represents for Catholics the idea of redemption. In other words, by letting his son dies, God shows his affection and his magnanimity for all of us, even with our imperfections, by committing the ultimate sacrifice of a loving father: letting his son die to save us. As a kid, I would argue with my teacher and wonder how a loving father could abandon his son. That looked like a cowardly act to me. Facing the growing irritation of my teacher for my metaphysical interpretations, I would retreat safely into a respectful silence with a big grin on my face.

The Passion has been the subject of previous movies. In Jesus of Nazareth, Franco

Zeffirelli offered a lavish production with a Jesus Christ Superstar who almost glows in the dark. More recently, The Last Temptation of Christ by Martin Scorsese provoked a scandal among fundamentalists. They protested that Jesus in this movie was too human and not etherized enough by his mission to deny his desire for the sinner Marie-Madeleine. Denys Arcand approaches the Passion play as an opportunity to explore the relationship between art and religion. The result is a smart, satirical, incisive and often comic portrait of life in the twentieth century.

Jesus of Montréal was in competition for the best foreign movie at the Oscar ceremony in 1990, but Cinema Paradisio won the award. In 1989, Arcand's movie, The Decline of the American Empire, was also in nomination in the same category, but did not carry off the prize. The Decline of the American Empire was a movie about sex but not a sex movie. One of Arcand's qualities was to suggest situations and not explicitly show them. In Jesus of Montréal, Arcand refines his art. With various change of tones that include the wildest comedy as well as the most absurd tragedy, Arcand is a musician doing variations on a theme. At times, my friends and I could not stop laughing. There is a scene in which two women and one men dubbed a porno movie. You don't see the porno movie but the cast is mimicking the noise happening on the screen and reciting their text. At one point the guy has to impersonate two male voices, and it is hilarious to see him jump frantically from one microphone to the other.

The movie is in color and the version we saw in New York city, at the Paris, is in French with English subtitles. The movie is now showing at the Angelika Film Center (corner of Houston St. and Mercer St.). The translation was well done and the humor does not suffer much. The movie lasts two hours and the half-filled theater responded with enthusiasm. Jesus of Montréal is rated R, maybe because it is an intelligent picture.

In the movie, Lothaire Bluteau interprets Daniel Coulombe, an actor who is

hired to direct and play the role of Jesus in a production of the Passion Play. Lothaire Bluteau is known in the United states for his appearance in an episode of Miami Vice. In Jesus of Montréal, Daniel sees his life and art becoming entangled and soon metamorphoses into Jesus. Being true to his artistic conviction and the historical facts that he incorporates in his new version of the Passion, Daniel must face challenges similar to those experienced by Christ. A slick lawyer stands in for the Devil, and today's Pharisees are advertising executives. The spectators are also challenged. At one point a theologian gives Daniel xeroxed material and tells him "Read this, it's where we stand right now. I cannot talk but you are an actor, you can say anything you want." This scene was based on an actual experience by Arcand and he was intrigued by what he learns, explaining that "You find that in every Jewish text of the time, Christ is referred to as Yesha Ben Panthera (son of Panthera), not Ben Joseph. Fifteen years ago, they found tablets with the name of Panthera, a Roman soldier. So maybe Christ could be the illegitimate son of a Roman soldier." With such provocative statements and an interpretation of the Passion which denounces hierarchy and those who strive for honors, the passion Play is stopped by the ecclesiastic authorities. There is a wonderful passage where a priest explains to Daniel that those who come to church don't want to listen about the latest archeological finds. "The people that gather here are Haitian maids, Guatemalan refugees, homeless. In the confessional stand, I talk to individuals that have hit the depths of despair and craziness. They cannot afford a Lacanian psychoanalysis. They just want to be told that the Lord loves them and that they can go in peace, their sins are forgiven." But Daniel replies: "Is it a reason to lie to them?" All the actors refuse to give up so easily and want to interpret the play a last time. At the crucifixion scene, the police intervene and ask everybody to leave, but the actors resist and a fight between the public and the policemen

continued on page 11.

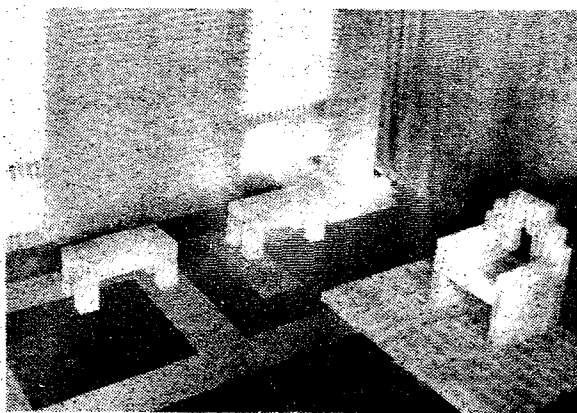
A work entitled *Enrico IV* by Ms. Kit-Yin Snyder is on display from June 26 - September 8, 1990 at the Staller Center for the Arts here at Stony Brook. The set/installation combines a theatrical stage with an artificial garden. The exhibit is designed to go along with an adaptation of Luigi Pirandello's play, *Enrico IV*. This play has no actors, only a solitary, prerecorded voice. As you walk into the gallery, what you see are various post modern sculptures, arranged in the format of a theatrical "set". All of the cubicle sculptures in the set are created out of wire-mesh bricks and are tied together with chicken wire. The floor setting is surrounded by gray tiles, within the tiles are astroturf pieces, creating the image of the "garden". Also in the floor are four square mirrorlike pools of water. The pools are sunken within the tiles and the green, and on the corners of this set up are three Romanesque wire-mesh pillars. This creates the image of the garden, which appears to have nothing to do with the play, except as maybe as an "aside" (but who knows the ways of the artist). Next to the garden are two black raised platforms, facing each other diagonally. The largest piece on one of the platforms is a throne, along with what appear to be footstools. On the other platform there is a similiar yet smaller chair, footstools, and perhaps what represents a fireplace. These empty "rooms" are the "characters" in the play, as is made obvious when the narration begins. On the floor of both platforms mirrors have been installed. There are three more pieces in the set, two are rectangular structures next to the platforms, one is directly in front of and in the center of these structures. It is a three-chaired wire mesh piece, the larger chair facing the set, the two smaller on either side of the middle chair, facing the entryway to the gallery. This tri-sculpture arrangement also appears to have nothing to do, really, with the play, but they are interesting to look at anyway. In fact, all of the sculptures are interesting to look at. Certain angles and lighting effects create the illusion of the mesh-wire pieces' transformation from solidity and clarity to transparency. The sculptures unnervingly blur out and almost disappear. This effect is what I believe to be the most representative quality of what the artist is attempting to relay, aesthetically.

The narration begins. A light is switched onto the throne, as the prerecorded voice booms over the loudspeaker, reminding one of God's beration of Charlton Heston. Yet it is the voice of the crazed Henry, the only character in the play. It starts: "How unfortunate that this mirror is so poor a storyteller - so utterly incapable of coloring or embellishing." And so introduces the thematic element of reality and non-reality, as is exemplified by all of the

various mirror images, as well as the wavering, ghost-like effect of the mesh works. During the narration the effect upon the sculptures is amazing. The changing, dimming streams of light as Henry goes back and forth between himself and the only other character in the

The Looking Glass

by Lara H. Jacobson



Così è, 1988 (partial view)

Set/installation: wire mesh, tile, and fabric.

play, Matilda (the platform with the throne represents Henry, the other, Matilda, his adultress lover) create a constant interplay between light and shadow as well as the blurring of the wire pieces. As Henry questions truth and reality within the trap of his insanity, so the viewer of this intriguing work of art is asked to question inwardly his or her own reality.

July 7, 1990 was the opening of *Enrico IV*. The Press had the opportunity to speak with Ms. Snyder about her work. "The Art Department here at the college has been very good to me with space." Ms. Snyder does indeed utilize all available space. The entire gallery, in fact, with not only the set, but also the background walls. When asked about the transparency of the pieces, and whether or not when she first created the wire-mesh structures if she knew of the blurring effect, she surprisingly said no. "The transparency

was a wonderful surprise. The illusory effect was unexpected. It was quite a bonus!" I'll say. She also mentioned the use of mirrors in the platform, "because Henry is always looking at himself. He's crazy, you know." Ms. Snyder seemed to be very excited about the opening.

We also took the time to speak with her about her other work, past and future. She pointed out the working drawings of some of her other works on display in the other part of the gallery. "You see, it changes." She said. "I decide to change the installations, so I go on to make another drawing." She also said that she recycles the hand-made mesh bricks. "The only thing is that they are very expensive, so I have to recycle them. It's too bad, because I have to disassemble the pieces and all I have is documentation that the work ever existed." Ms. Snyder does indeed have plenty of documentation. She's done work from 1979 to the present, in California, Pennsylvania, New York, Texas, Georgia, and Italy. She's been bestowed with awards, honors and commissions from nearly all of these locations over the years, including NEA fellowships and Excellences in Design. Originally interested in architecture, she received a Bachelor of Science in Electrical Engineering from City College in New York City. She earned a Master's in Mathematics at the University of Michigan, and a Master of Fine Arts Degree in Sculpture at Claremont Graduate School in California. When asked about the arrangement of *Enrico*, Ms. Snyder responded that it was not mathematically formatted, but was done in this way "because of the shadows on the walls." A true artist, indeed. Ms. Snyder's next project is the installation of a work that has been five years in creating, a collaborative outdoor Percent for Art commission for the White Street Detention Center near Chinatown in New York City. This installation, including all of her other works that I've seen, is created out of the wire-mesh modules. She also enjoys working with garden elements, and much of her past work includes still pools of water and grass, artificial and otherwise. Ms. Snyder said that she was interested in doing more theatrical set/installations, but after the White Street installation she intends to do some travelling.

Ms. Snyder had a Buddhist upbringing and the philosophical Buddhist question of the illusion of reality is indeed reflected in her work, along with her obvious interest in Greek and Roman classical forms. *Enrico IV* is an uncanny post-modernist presentation that is indeed fascinating, if not profound. My suggestion is that one views the set and listens to the play with an open mind, but take caution, for in doing so this incredible illusory effect may cause even the greatest critic to pause and question deeply next time he or she gazes in the mirror.

New Books

The Ward Melville Library receives 25,000 new books each year. The following is a sampler of the newest acquisitions which may be of general interest.

Corporate Art. Rosanne Martorella. 209 pp. A sociologists's analysis of the seemingly antithetical concerns of the visual arts and its presence in the corporate setting.

The Cult of Redemption. Leo Bersani. 232 pp. A study of claims made in the modern period for the authoritative, even redemptive, virtues of literature.

Speaking My Mind. Ronald Reagan. 432 pp. Includes a chapter compiled by the editors entitled, "The Wit and Wisdom of Ronald Reagan."

The Relevance of Culture. Morris Freilich. 250 pp. Is culture dead, alive, or did it just get fat?

The Philosophy of Horror; Paradoxes of the Heart. Noel Carroll. 256 pp. A study of the catharsis of pity and fear done in the style of analytic philosophy.

The First 200 Years of Monty Python. Kim "Howard" Johnson. 269 pp.

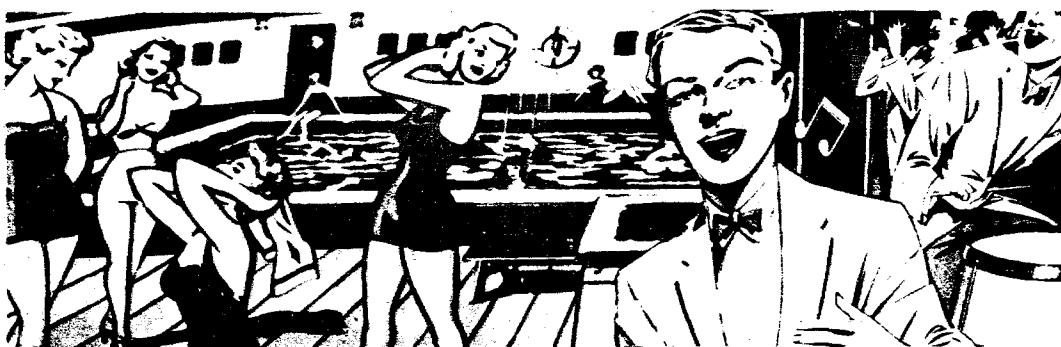
The Lessons of Modern War. Cordesman & Wagner. A three volume set focussing on the Arab-Israeli conflicts, 1973-89; the Iran-Iraq war; and the conflicts in Afghanistan and the Falklands.

Art'speak. Robert Atkins. 175 pp. A guide to contemporary ideas movements and buzzwords. Now you can appear hip at the next cocktail party.

The Republic of Choice; Law, Authority and Culture. 248 pp. A look at modern individualism and the effect of technology on authority systems and legal culture.

Smithereens Rock the Beach

by Eric Penzer



In an age when radio stations are jammed with programmed synthesizers, and stages are filled with talentless lip-synchers, The Smithereens are proof that true rock is still alive. Only in recent years has this band started to get the media attention and airplay it truly deserves, to now become an established band. Although The Smithereens usually play clubs (such as New York city's "Ritz"), they recently opened a concert at The Jones Beach Theater for UB-40. I was fortunate enough to hear this unique rock quartet perform.

The Smithereens have succeeded in bridging the rock and roll of the 1960's with the hard rock of the 70's and 80's. This nixture sounds like a combination of The Byrds and the Ramones. In fact, they play straightforward rock and roll. Their lyrics mirror the multiple dimensions of male-female relationships. The Smithereens have been together for most of the 80's. They have released three records on major label and all their albums have a similar sound.

The Smithereens' live performance is the epitome of what a rock concert should be. The band doesn't rely on costumes, light shows, heavy programmed synthesizers, or an array of "back-up" musicians. The music is what matters. These four guys give everything to make their songs keep you on the edge of

your seat from start to finish. This is due, in no small part, to their extremely solid rhythm section, featuring Mike Mesaros on bass and Dennis Diken on drums. Then, you have the guitars. The band has two guitarists who share the rhythm and lead parts. First there is Jim Babjak, whose lead work is nothing less than powerful. Then we have singer/songwriter Pat DiNizio. All four play together to create a wall of sound, as if the sound was everywhere, that would make jealous Phil Spector (he is an early rock and roll producer known for the full sound of his albums).

The concert began with two songs from their brilliant new album, Smithereens 11. The more memorable of these was the powerful show opener, "Blues Before And After". During the following song, "Yesterday Girl", it seemed as if the band was having almost as much fun as the audience.

Next came a pair of songs from their first Enigma album, Especialy For You. From the opening bass notes of "Blood and Roses", it was apparent that the rendition to follow would bring us into a state of rock ecstasy! And, sure enough, the energy was tremendous. The only thing that could top that song was the following number, "Behind the Wall of Sleep". Since the early days of the Smithereens, this song has always been a sure crowd-pleaser, but

now it has grown to mammoth proportions.

After representing their first album and their latest album, the band gave us two songs from their record, Green Thoughts. Their hit single, "Only A Memory" broke into a raging guitar dual between Babjack and DiNizio. After DiNizio called a brief "band meeting", they broke into "House We used To Live In". This too was played perfectly, and opened up enough to give DiNizio a chance to light up a Malboro. Their show ended with the recent hit, "A Girl Like You".

The only complaint a concert-goer could have with this show was that The Smithereens weren't given enough time to play! Although they represented all their albums almost equally, many Smithereens classics were omitted. I would have liked to hear rockers such as "Strangers When We Meet", and "Beauty And Sadness". It would have also been nice to hear some of the band's more mellow material like "Cigarette", "In A Lonely Place", or the recent "Blue Period". However, for an opening act, The Smithereens gave a well-balanced show that would make most contemporary bands sound like night club acts. If you've never seen The Smithereens live, any of their records will show you how good this band really is.

continued from page 9

ensued. Daniel is tied to the cross at that point, and warns people to watch out when someone pushes the cross. Daniel falls and the transverse bar hits him on the back of his head. After going from one emergency ward to another, but finding no room, Daniel regains consciousness. He starts to hallucinate, talks of the apocalypse and faints again. Brought to the General Jewish Hospital of Montréal, he dies but his heart and his eyes are removed for transplant. He is resurrected through his organs.

The photography of the film offers beautiful views of Montréal seen from the Mont-Royal. Curiously, the actors are almost always on the top of a hill or the top of a building, except for the end when they are in



the subway station, the gates of hell according to Arcand. The shooting of the Passion is very dramatic. The scene where Robert Lepage plays Pontius Pilatus is magistral. You may remember Robert Lepage since he came to stony Brook three years ago to interpret his play, The Dragon Trilogy, during the International Theater Festival. With detachment and nobleness, Pontius Pilatus wonders why he should condemn this Jesus. His advisor tells him that Jesus insults the priests that are faithful to Rome. "That does not make Jesus a dangerous man" argues Pilatus. "An example will serve you, and it is better to sacrifice the life of a man once in a while" replies the advisor. Pilatus is intrigued by Jesus and tells him: "By having you killed, I help you."

The movie ends with a travelling sight of two conservatory students that sing in the subway for some quarters, after they fail an audition for a beer advertisement. In this movie, some of the actors are treated brutally. They are a commodity, like any other goods. "If you don't want to do it, someone else will do it." To succeed they have to play by the rules, as we all do. Daniel Coulombe refuses to compromise and he dies. His death is not a direct consequence of his integrity, but who knows.

If you are in New York city and you want to see an entertaining and thought provoking movie, go for Jesus of Montréal. The movie will also be presented at the New Community Cinema, in Huntington, at the end of August. It is a cinematographic experience, a rare opportunity.

Videos

The Audio-Visual department of the Main Library maintains a collection of nearly 1400 videos which students may borrow for three days. Including documentaries, educational films, as well as feature films, the collection has something to suit every taste. The AV department is located near the computer room and is open from 9:00am - 3:00pm, week-days.

Selected titles:

Some Like It Hot. 1959. #638. Marilyn Monroe, Tony Curtis, Jack Lemmon. Classic comedy with the original blonde bombshell.

Betty Boop. #617. Original animation from the '30s accompanied by the music of Louis Armstrong and Cab Calloway.

Runaway Train. 1985. #1302. Jon Voight delivers jailhouse philosophy in this action thriller that hits as hard as a ...

The Good, The Bad, and The Ugly. 1966. #1341. Spaghetti western par excellence. Clint rocks the house as the ever capable "man with no name."

Fellini Satyricon. 1969. #616. A look at the reign of Nero in classic Fellini style. "Science fiction projected into the past."

Diary of Anne Frank. 1959. #1151. Faithful to the book.

International Theatre Festival

by Lara H. Jacobson and Jean Rousseau

Lara: There are a lot of people here. Definitely more than there were at **Forbidden City Acrobats**, those corny gymnasts that were at the Staller Center here at Stony Brook.

Jean: I didn't see that one. When was it?

Lara: July 5 - 7, as part of **The 1990 International Theatre Festival**. They were awful, completely cheesy. Chinese muzak in the background as geisha girls showed over at least one hundred people how to turn into a pretzel while lying on a round, red bed. One guy demonstrated his manhood by hitting his head on a piece of metal five or six times and yelling "Bonzai!" as he did it. Afterwards he proudly flagged the bent tin, then hit his head on it again, bending it back. A girl demonstrated contortions on a stack of chairs, but the safety wire pretty much ruined it. Sure, the show introduced a bit of pseudo-Chinese culture to conservative suburbia, but I think the audience was pretty bored altogether. Too bad, they spent \$14 apiece! Thumbs down for me, dude! Strictly for the kids, but they can't afford it!

Jean: Wow, that sounds pretty bad.

Lara: It was indeed.

Jean: I believe it. I'm glad I didn't have to sit through that. Personally, I like one of the plays I saw during the **International Theatre Festival**. I saw **Ghosts** and **Sheila's Day**. **Ghosts** is a play by **Henrik Johan Ibsen** and was interpreted by the **Abbey Theatre of Ireland**. It was a very intense drama, but I really did not have the patience to sit through it. I left after the second act. In the original version of **Ghosts**, the main character discovers that he has syphilis but in this version by **Thomas Kilroy** he has AIDS, and his days are numbered.

Lara: Ah, the terrifying yet overplayed theme of the modern age. Typical, was it?

Jean: He has to cope with a demanding mother, you know, the old Oedipus complex. The acting was sober but did not impress me particularly. **Sheila's Day** was much better. It tells the story of two African maids. One living in Alabama and the other one being in South Africa. Sheila is the nickname that the white masters give to their maid in South Africa. The story goes back and forth between the life of these maids. There is a cast of fourteen people on stage. At the beginning it was an humorous treatment of segregation problems as experienced by the Alabama maid. She is always the victim of an action to protest against segregation. There is a bus boycott, for example, and she has to walk three miles to her job. She makes light out of the situation. For these two maids life is miserable, but on Thursday afternoon is their free time, their only moments of freedom, so they sing. The cast sang gospels, Zulu hymns. It was beautiful. I did not like the end, but the final message was beautiful. Racial harmony will arise through women.

Lara: True, true. That sounds fascinating. **Crossroads Theatre Company**.



Sheila's Day

produced the USA/ South African **Sheila's Day**, did they not?

Jean: They did indeed. The director was **Mbongeni Ngema**. **Sheila's Day** was at The Staller Center from June 26-30, 1990. **Ghosts** was here at Stony Brook from June 12-16, 1990.

Lara: There were a couple of other plays besides this one. **Le Cirque Imaginaire**, a touring troupe from France, was here at Staller June 19-23, 1990. I didn't get a chance to see it myself...

Jean: Neither did I.

Lara: But I heard it's a psychedelic circus act, magical, colorful, etc.

Jean: Must've been good. The other play is an upcoming debut of **Seance**, a play about a 19th Century French mime - **Jean Gaspard Debureau**. **Seance** was conceived and directed by **Bolek Polivka**, and is performing at Staller Center on an Exclusive U.S. Engagement. These are the first performances of this play outside of Czechoslovakia, they will be here from July 17-21, 1990.

Lara: That sounds very good. Maybe we will go see that too...

Jean: Shhh... **Romeo and Juliet** is starting...



Romeo and Juliet

(3 1/2 hours later)

Jean: So, Lara, what did you think of **Romeo and Juliet**, this Shakespeare play directed by **Bill Homewood** in such a contemporary way?

Lara: I always enjoy Shakespeare. Even then he understood the elements of melodramatic adolescent love.

Jean: Yes, Juliet was fourteen and Romeo, seventeen. Do you think people really do believe, still, in the perfect love? I think Shakespeare was attempting to demonstrate the impossibility of perfect love. How about you? Do you hope that it will come your way someday?

Lara: I suppose I do. I wait like everyone else. Oh, stop getting romantic on me! This troupe is from England and it stars a

famous personality, **Roland Gift**, singer in **The Fine Young Cannibals**, as **Romeo**. Juliet is played by **Daphne Nayer**.

Jean: Yes, I thought Juliet was a little weak as an actress.

Lara: Well, it's a difficult role to play. She definitely portrays a child well.

Jean: That's because she runs around the stage during the whole play in a little white nightie. Romeo, on the other hand, was excellent.

Lara: Indeed Roland seemed pretty decent. I think one of the best character portrayals was that of the old Nurse. She was funny, she was more really a caricature of a black nanny.

Jean: It was interesting how the action was set in modern day.

Lara: Yes, Romeo and his pals were like London Youth. Mercutio was a skinhead. It was so funny when Mercutio runs drunk through the streets after the Capulet Ball yelling, "Romeo, Romeo, Romeo, oil!" And I liked the idea of Juliet and the Capulets being East Indian in dress. The way Juliet flits around in her little sari is cute.

Jean: The most interesting aspect of the play was the set and the way the actors interact with the stage.

Lara: Yes. There was that big huge box placed in the center of the stage with neon-tape set directions all over the floor, looking like an artistic design. The set came out of the box, and the actors take apart and put together the box during the entire play, so that they are creating their own set. All of the pieces in this set (stairs, post-modern geometric shapes, etc) are multicolored and make the stage seem almost 'naked', so that the (play) relies almost entirely on the action. And the action is good. Also, The actors sit on the side of the stage in a traditional Shakesperian mannner, they become the "audience."

Jean: I like the opulent red and white globes on the background wall behind the stage.

Lara: Oh, yes, definitely representative of the sun and the moon, night and day, the common theme in **Romeo and Juliet**. **Roland Gift** plays a very sensitive Romeo.

Jean: I almost expected him to break out singing, "You Drive Me Crazy." I'm glad he did not, I like his acting but I hate his voice. He was a much more powerful figure in this play than he seemed to be in his two movies, **Sammy and Rosie Got Laid**, and **Scandal**. I was very impressed.

Lara: So was I. Altogether, The 1990 International Theatre Festival at The Staller Center for the Arts here in Stony Brook was a success. Wouldn't you say, Jean?

Jean: Yes, indeed. There was only one frustration I had when attending the performances.

Lara: What is that?

Jean: They served soda and Long Island Wine, which, to me, tasted more like Kool-Aid. And in tiny plastic cups at two dollars a pop.

Lara: That's theatre for you.

Jean: Yes, indeed.