

"What do I
know?"

—Montaigne

News & Views

A Forum for Stony Brook's Graduate Community

November 12, 1997



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Angels in America: History Overcome and Lost

By ADRIENNE M. LAMB

A few weeks ago, in a class I'm teaching, I made a passing reference to the Iranian hostage crisis of 1979-80. I forget now what the context was, but the reaction from the students remains vivid in my memory. The reaction was no reaction. A student seated near the front row informed me that they had either not yet been born, or were infants during this time. Suddenly, the distance between me and my students seemed unbridgeable. The climates in which we had come of age were extreme, in terms of cultural knowledge, social circumstances, historical events, and political tenets. I am one of Reagan's children - though a proudly disinherited one now - and my views of the world have been indelibly shaped with the decisions and actions of that administration. My students, on the other hand, aside from their schooldays and playmates, have no significant memory from those eight faithless years. And yet, there is one thing that they have that I do not: these students have no conception of a world without AIDS.

Tony Kushner's *Angels in America, Part Two: Perestroika*, directed by Professor and Chair, John Lutterbie, was presented by the Department of Theatre Arts from October 30th to November 9th. This work returns us to the mid-80s and counters the world-defining policies with the mass devastation wrought by the AIDS crisis. Its interwoven themes are far-reaching in scope, and intimate in presentation. Yet, for many of its audience members - and curiously for many of the cast - the historical and political aspects of the work compose a section of the American landscape in which they have never traveled - or have traveled in ignorance, if the

collective memory of my class is to serve as an example. The play's references, however, are not limited to the 1980s, and the ostracization of the homosexual "subversive" is paralleled with the McCarthyism of the 1950s. This significance, however, is lost on the present generation, as are the numerous cultural and historical references. One wonders how many of them are familiar with Ollie North, Lillian Hellman, the meeting of Nixon and Mao or the game show *Hollywood Squares*. Perhaps this is a play that requires footnotes.

The subject matter here - politics, religion, history, progress, AIDS, death, love - is a topographical survey of the Reagan era, and we are presented with the questionable companionship of these issues. The play asks: where is the solution? Can we afford to be idealistic or should we force a melding, or melting, of these ideals? Is a return to earth, to praxis, necessary for "more life," for continuance? Or, if we compromise and forgive, are we merely getting into bed with the enemy?

This production, however, does not foreground these issues, though they remain on the periphery. The lives of the characters are so compelling that the play's politics seems at times to move offstage. Prior Walter, dying from AIDS, has been visited by the Angel of America and, in his eyes, condemned to the role of prophet. The message is to "stop moving" and to "turn back." This, of course, is impossible, and a turn of phrase or misstep spirals the play relentlessly forward. Prior's former lover, Louis Ironson, has abandoned his dying friend and begun a new relationship with Joe Pitt, a "sensitive Gay, Mormon, Republican lawyer." Joe is suffering guilt for abandoning his wife, Harper, a Valium-addict who



Photo by Tsz Kin Ng

Jeanine L. Cappello (Harper Pitt) and Jennifer Yi (Angel / Mormon mother) in *Angels in America, Part II: Perestroika*.

flies off the deep end as a result of her loss. Enter into this mix: an AIDS-afflicted Roy Cohn - fictionalized, but close enough to the original to be convincing; Hannah Pitt, Joe's transplanted Mormon mother; and Belize, a former drag queen turned nurse,

See ANGELS, page 6

N&V's New Research Page



A female honey bee (*Apis Mellifera*); life size: approximately 15 mm

This Week Featuring *Competition Between Invasive and Native Bee Species* by Karen Goodell

Oxfam America Organizes "Fast for a World Harvest Day"

Don't miss a good chance to reach people and communities who need your help by simply contributing one or two of your meals to Oxfam America.

Oxfam America is a non-profit international organization that seeks to alleviate hunger in developing nations and right here in America. The primary goal of Oxfam is to fund community-based projects which give the members of the community a way to help themselves.

Oxfam gives people training and the necessary tools so that they can improve their own lives. The organization also helps areas in need of relief from natural disasters and poverty.

Over the past six years, USB students have raised more than \$11,000 to contribute to this worthy cause.

Here are some of the ways in which you can get involved: Students on the meal plan can

donate one or two meals to Oxfam on Thursday November 20th. Aramark transfers the equivalent money to Oxfam America Committee. Students not on meal plan can donate the cash equivalent of a meal or meals on that day.

Organizations may wish to make donations as a group with some of their "outreach" fund money if they have any or can sponsor a fund raising event. Sigma Lambda Beta, for instance, has planned a party as a fundraising event. Catholic Campus Ministry and Sigma Lambda Gamma have a fund-raising event called "Battle of the Sexes."

For more information and/or offer help call Brian or Kris at 632-6636.

Turn to Page 7 for
N&V's Guide to
Local Libraries

Fellowship Announcements

Graduate and Postdoctoral Fellow Internship Program in "Biotechnology & Patent Law"

Importance: Patents and intellectual property rights are critical to the success of the biotechnology industry. Without patent protection, biotechnology companies cannot afford the risk and expense of bringing a new product to market.

Goal: Scientists who are unfamiliar with patent law may make missteps in protecting their intellectual property. This program will provide third and fourth year graduate students, and postdoctoral fellows, with an opportunity to work in a legal environment conducting research into prior art and learning the basic principles of intellectual property rights. This insight will be useful to students interested in remaining in academia, as well as those who wish to pursue a career in industry. It may also open new career paths for students who wish to pursue a law degree.

Guidelines: Applicants must be third or fourth year graduate students and have completed all "core" courses and qualifying examinations. Each Internship will comprise one semester and students will earn up to three credits for either the fall or spring semester. Permission of the thesis Advisor and Graduate Program Director is necessary. Postdoctoral fellows must have the approval of their adviser. A final paper that describes an actual legal research project conducted during the internship will be submitted at the end of the semester. The intern and advisor must make arrangements for the intern to continue to work on assigned academic projects during the semester of the internship.

Financial Considerations: The sponsoring legal firm will provide financial support for each intern to The Research Foundation of SUNY. The Director of the Center for Biotechnology will act as the principal investigator and direct funds to cover the intern's stipend for the semester of internship. The stipend (\$6100) is based upon the intern working 12 hours per week for 10 weeks. The stipend will be paid directly to the intern by the Center, prorated equally over the period of the internship. If necessary, the department or adviser may supplement this amount to bring it up to, but not to exceed, the intern's current stipend. Arrangements for the payment of health and other benefits, and adjustment of the intern's grant or departmental funding during the internship are the responsibility of the intern and the faculty adviser.

Application Procedures: An application, along with a resume or curriculum vitae and two letters of recommendation, should be submitted to the Center for Biotechnology. The Center will submit applications that meet the program's guidelines to the law firm's representative, who will make the final decision in choosing an intern.

Information: For applications and additional information, please contact the Center for Biotechnology at 632-8521, e-mail: rgaynor@life.bio.sunysb.edu. Updated information and applications also can be obtained from our Web site (<http://life.bio.sunysb.edu/biotech>).

The Getty Research Institute for the History of Art and Humanities: Representing the Passions

The theme of the Getty Research Institute's residential Scholar Program from September 1998 to June 2000 is "Representing the Passions." Applications for two-year predoctoral and postdoctoral residential fellowships are invited. Applications—welcome from any discipline in the arts, humanities, or social sciences—will be evaluated in terms of how the proposed dissertation or book bears upon the theme. Research projects which lead from passions to issues about the nature and history of the humanities will be of especial interest. Applications must be postmarked no later than December 15, 1997. For more

information or to receive application materials, please contact: Scholars and Seminars Program, The Getty Research Institute for the History of Art and the Humanities, 1200 Getty Center Drive, Suite 1100, Los Angeles, CA 90049-1688. Telephone: (310) 440-7392. Fax: (310) 395-1515. E-mail: fellowship@getty.edu.

Vision of the Under-Represented Graduate Scholars at Stony Brook

Throughout the academic odyssey, which concludes with the attainment of a doctoral or master's degree, a disproportionate number of ethnic minorities leave the educational system. It has been reported that by the time members of these under-represented groups reach the graduate or professional school level, their retention rate is 50 to 75 percent lower than that of their European-American counterparts.

The cultural and ethnic diversity of the people of the United States provides a rich diversity of knowledge and scholarship. However, due to the disproportionate attrition rate of African Americans, Native Americans and Latinos in the educational arena, much of the potential cultural diversity in education, policy-making and leadership is lost.

Our Vision is to foster a sense of community and to create a campus environment conducive not only to the academic success of students of color, but also beneficial to their social, spiritual and personal growth.

The next meeting for the Under-Represented Graduate Scholars at Stony Brook is scheduled for Thursday, November 20 at 6:30 p.m. in room 312 of the Student Activities Center. For more information, call 632-6492.

CORRECTION: The name of the author of the article "Music and Diversity at The Spot," which ran last issue, was omitted. It was written by Amy Bass.

Abilities Poster Contest

The President's ADA Subcommittee on Education and Training needs your talent and support.

The Americans with Disabilities Act affords individuals with disabilities equal opportunity in the areas of public services and programs, employment, transportation and communication. The subcommittee's goal is to provide education and training to the campus community about people with disabilities.

Very often in society people do not understand the nature of disabilities. They may react strangely to a person with a disability or treat them as if they are inferior. In addition, there is a lack of understanding of the correct terminology that should be used when addressing the different areas of disabilities. For example, it would be more appropriate to say "person with a disability" rather than "handicapped."

To help in promoting awareness, we are sponsoring a poster contest. The poster should include a photo, drawing or other type of artwork and some type of wording that promotes disability awareness. The winner will be chosen based on his or her creativity and ability to promote education about people with disabilities. There will be both first and second prize winners. First prize winners will receive \$250 cash, second prize winners will receive a watercolor painting by Sylvia, the assistant to the ADA coordinator as well as an artist.

All faculty and students are encouraged to participate in this contest. The deadline for posters is December 5. Posters should be submitted to Andrew Carini, Graduate Social Work Intern, Office of Disabled Student Services, Humanities Room 133. If you have any questions regarding the contest, please call 632-6748.

- Andrew Carini

GRADUATE STUDENT ORGANIZATION

SENATE MEETING

THURSDAY, NOVEMBER 13
ROOM 302 STUDENT ACTIVITIES CENTER

GET INVOLVED!!!

Become a GSO Senator
Volunteer to serve on a Committee

Meeting Begins at 7 pm
Free Food!!! All are welcome!!!
All Department Senators Must Attend!!!

For more information, visit the GSO Office: 224 Student Activities Center
Phone #: 632-6492

News & Views

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Long Island's Battle of the Bees

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Competition Between Invasive and Native Bee Species

By KAREN GOODELL

As part of my dissertation research, I am investigating competition between an invasive bee species, the honey bee (*Apis mellifera*), and a native bee species in natural areas on Long Island. This example represents a relatively recent invasion that was facilitated by human activity.

Biological invasions in general have profoundly influenced the earth's flora and fauna over geologic time scales but often occurred through the relatively gradual processes of natural dispersal and colonization. For example, during the Great American Interchange beginning about 3 million years ago, North American mammals that colonized South America via a land bridge may have led to the extinction of many South American mammals. Within the past several centuries, however, the increase in the rate of species introductions associated with increased human movement and the corresponding increase in invasions by non-native species is so dramatic that the impact of invasions on natural communities can be seen in historical time. While some invaders have received much attention, such as the European gypsy moth, whose larvae periodically denude eastern oak forests, others with less conspicuous effects go unnoticed or at least ignored.

The honey bee was brought to the United States from Europe in the mid 17th century as a domesticated animal to provide honey and candle wax for the colonists. Swarms of honey bees escaped from cultivation to the surrounding natural areas and quickly became a ubiquitous feature of natural and urban landscapes, establishing large feral populations. Honey bees have since developed an important role in agricultural pollination, which has burgeoned into an approximately \$10 billion per year commercial industry.

Honey bees' success as invaders is demonstrated by their presence in a wide variety of habitats on almost every

continent and is undoubtedly attributable to their unique biology. They have a rigid social structure in which a single female (the queen) reproduces while her daughters (workers), which can number over 60,000 per colony, collectively gather food, keep house, and tend to developing offspring. Their large colonies are long-lived and can reproduce by dividing into two colonies through swarming, rather than having new colonies start from a single reproductive individual. Furthermore, because the workers can communicate the locations of food patches and recruit each other to particularly rich patches, honey bees can find and exploit the best floral resources very efficiently. As a result of these traits, honey bees may deplete the amount of pollen and nectar resources available to other species. In many ways, the honey bee represents a classic example of an invasive species that could have a serious negative impact on native species. Nevertheless, until recently, the honey bee has been regarded as a benign introduced mutualist that improves pollination of both agricultural and natural plant populations.

A diversity of native species depends on pollen and nectar resources. Familiar flower visitors include bumble bees and humming birds, but native, mostly solitary bees comprise the bulk of species that consume pollen and/or nectar (In fact, most of the world's 20,000+ bee species are solitary.). The highly generalized diet of honey bees makes it likely that they overlap with many native species in flowers used. Research done in the United States, South America, and Australia has shown that as the number of honey bees visiting a particular patch of flowers increases, the number of other bee

Photo by Murat Eyuboglu



N&V / Murat Eyuboglu

Close-up of *Osmia* nests in paper soda straws. From left, an unopened nest, two opened nests showing pupae and one opened nest showing pollen provisions.

species decreases leading some ecologists to speculate that honey bees compete with native bees for food.

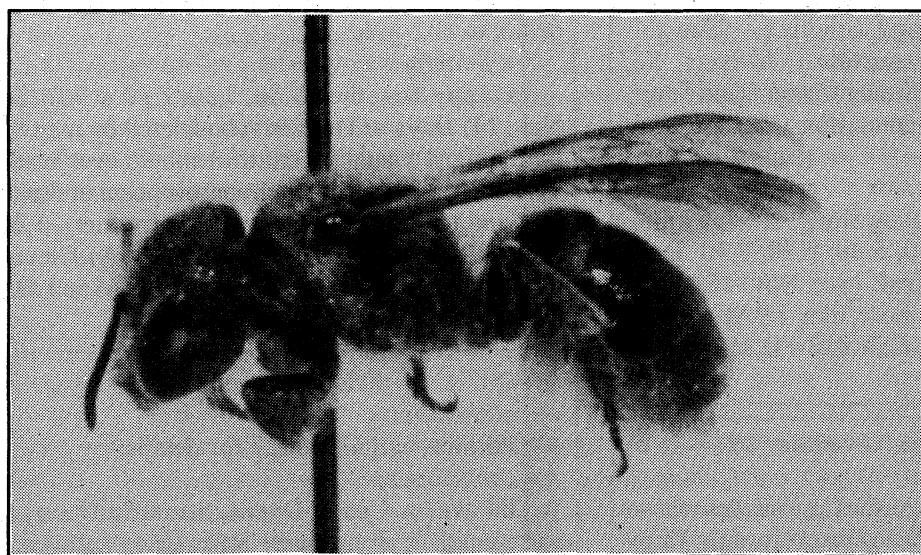
Honey bees may well dominate the richest resources in any given habitat, but does their presence adversely affect native bee species? Native bees may simply switch to collecting pollen and nectar from other flower species, particularly if unexploited resources are available to them. To demonstrate that honey bees have a negative impact on solitary bees through competition for food, one must show that solitary bees are able to get less food, get lower quality food, or must expend more energy to obtain the same amount of food when honey bees are present. Ultimately, the reduced quantity or quality of food available to native bees must translate into fewer offspring produced, which would decrease the population of that species in the next season.

Field studies designed to test the effect of honey bees on a native species must compare how much food the native bees can gather, or better yet, how many offspring they produce, when honey bees are absent to when they are present in the habitat. Until recently, such studies were not possible because large, but unknown populations of feral honey bees made it impossible to measure the activities of native bees in their absence. In 1996, honey bees on Long Island, and throughout the United States, suffered attacks from two parasitic mites that drastically reduced their populations. Feral bees were particularly hard hit because they were not treated with pesticides to protect them. The current low density of feral honey bees has opened a temporary window of opportunity to conduct research on how honey

bees effect native bee populations.

In April-July of 1997, I conducted a study on Long Island to determine if honey bee presence had any measurable effect on a native bee in the genus *Osmia*. *Osmia* is a solitary species, which means that each female bee constructs her own nest and reproduces. The females emerge in early spring and locate nest sites in holes in trunks, twigs or logs made by beetles. The female then begins to "provision" individual offspring cells with a ball of pollen mixed with nectar, which she constructs sequentially in a linear arrangement (as shown in the accompanying photo). Females will also readily nest in artificial nests made of holes drilled in boards and lined with paper soda straws, which can be easily monitored by removing the straw, holding the straw up to a light in the early morning, and counting the number of new individual offspring cells produced. This species has a generalized diet, which makes it likely to overlap in floral resource use by honey bees. If honey bees reduce the amount of nectar and pollen available to *Osmia* then they will either provision fewer cells, make smaller provisions, or both. Offspring that develop on smaller provisions are smaller.

I induced a number of *Osmia* females to nest in my artificial nests then checked the nests every morning before dawn. In one site, I situated two honey bee hives near the *Osmia* nests for a week but did not introduce honey bees to a second site as a control. Although I found a reduction in the rate of offspring production in both sites because of adverse weather conditions, that reduction was larger in the site with the honey bees (66 percent reduction) than in the control



A female *Osmia pumila* from Long Island (approximate size - 10mm)

See BEE, Page 7

N&V's Area-Watch: Lectures, Movies & Much More

Wednesday, November 12

at the Spot:

The Good Rats/ Sony Pros, call 632-6027 for details.

contemporary chamber music:

Stony Brook Contemporary Chamber Players celebrate their 10th anniversary in a concert featuring some of Canada's finest composers: Gilles Tremblay, Steven Gellman, John Rea, Brian Cherney. Staller Center Recital Hall, 8.00 pm. Free Admission. Call 632-7330 for further information.

panel:

Panel on Domestic Violence in Asian American Communities, with guest speakers from a broad spectrum of family and community organizations. 5.30 pm., in the Javits Lecture Center, Room 100. For more information call 632-7582.

Thursday, November 13

colloquium:

Schoenberg and his Public in 1930: The Six Pieces for Male Chorus, Op. 35 by Dr. Joseph Auner. 4.30 pm., Music Department Room 3317. Call 632-7330 for further information.

meeting:

Senate Meeting, 7.00 pm., Student Activities Center Room 302. Call the GSO Office at 632-6492 for further details.

discussion:

Unitarian Universalist Campus Ministry meeting: **Interfaith Relationships**. 5.15-6.15 pm., in Union 221.

at the Spot:

Reckoning, call 632-6027 for details.

movies:

The Gate of Heavenly Peace, a film by Carma Hinton and Richard Gordon. This film explores the complex political process that eventually led to the Beijing Massacre of June 4, 1989. (See colloquium rubric, November 14) 5.00pm., Student Activities Center Auditorium. Call the Humanities Institute at 632-7765 for further details.

off-campus movies:

Fast, Cheap & Out of Control, a brilliant original documentary by Errol Morris, explores the lives of four eccentric men, individuals driven by the need to search and create the past and future ways we relate to the natural world. 3.15, 5.15, 7.15, 9.15. **Paths of Glory**, Stanley Kubrick's powerful drama of war, courage and hypocrisy. U.S. 1957, 86 min. B&W. 3.30, 5.30, 7.30, 9.30. Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Friday, November 14

at the Spot:

Tang, call 632-6027 for details.

colloquium:

"Debates on Trauma, Memory, History" with special focus on "The Gate of Heavenly Peace." Participants: Carma Hinton, Craig Calhoun, Michael Roth, Yuan Liu. 10-3 pm., Student Activities Center Auditorium. Call the Humanities Institute at 632-7765 for further details.

movies:

Conspiracy Theory, 8.30 & 11.00 pm., Student Activities Center Auditorium. Tickets 1\$ with SB ID, 2\$ without SB ID. Call 632-9278 for further details.

off-campus movies:

Happy Together, by Wong Kar-Wai, is the story of two gay men from Hong Kong, dealing with life as expatriates in Buenos Aires, conjures the desperate side of loneliness with aesthetics as well as plot. Hong Kong, 1997, 97 min. color. 3.30, 5.30, 7.30, 9.30. **Fast, Cheap & Out of Control**, (See Nov. 13) 3.45, 5.45, 7.45, 9.45. (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Saturday, November 15

dance:

Sydney Dance Company, Australia's breathtakingly beautiful leading contemporary dance company performs their latest production **Free Radicals**. 8.00 pm., Staller Center Main Stage. Tickets \$26-\$28. Call Staller Center Box Office at 632-7230.

at the Spot:

Daddy, Electronic/Industrial: see our preview in this issue, call 632-6027 for details.

off-campus movies:

Happy Together, 1.30, 3.30, 5.30, 7.30, 9.30. (see Nov. 14) **Fast, Cheap & Out of Control**, 1.45, 3.45, 5.45, 7.45, 9.45. (see Nov. 13) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Sunday, November 16

baroque music:

Stony Brook Baroque Players perform music of the 17th and 18th century on period instruments. The concert features works by Purcell, Durante, Bach, and Handel. Staller Center Recital Hall, 3.00 pm. Free admission, donations are encouraged. Call the music department for more information: 632-7330.

movies:

Conspiracy Theory, 7.00 & 9.30 pm., Student Activities Center Auditorium. Tickets 1\$ with SB ID, 2\$ without SB ID. Call 632-9278 for further details.

off-campus movies:

Happy Together, 1.30, 3.30, 5.30, 7.30, 9.30. (see Nov. 14) **Fast, Cheap & Out of Control**, 4.15, 6.05, 7.55, 9.45. Native American Video Fest 12-4 pm. (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Monday, November 17

off-campus movies:

Happy Together, Hong Kong, 1997, 97 min. color. (See Nov. 14) 3.30, 5.30, 7.30, 9.30. **Fast, Cheap & Out of Control**, (See Nov. 13) 3.15, 5.15, 7.15, 9.15 (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Tuesday, November 18

lecture:

"Parergonal Aesthetics: Phenomenology and Art Theory" by Dr. Janos Bekesi, University of Vienna. This lecture is part of Art and Philosophy Lecture Series. 4.00 pm., 214 Harriman Hall. Call the Humanities Institute at 632-7765, or the Department of Philosophy at 632-7570 for details.

orchestra concert:

University Orchestra, Miriam Burns director, Lucas Guideri soloist in Sibelius' Violin Concerto. Stony Brook's undergraduate performers and community members feature works by Mendelssohn, Haydn and Sibelius. (See our "Around the Campus" section.) Tickets: \$6, students and seniors \$4. Staller Center Main Stage, 8.00 pm. Call Staller Center Box Office at 632-7230.

off-campus movies:

Happy Together, Hong Kong, 1997, 97 min. color. (See Nov. 14) 3.30, 5.30, 7.30, 9.30. **Fast, Cheap & Out of Control**, (See Nov. 13) 3.15, 5.15, 7.15, 9.15 (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Wednesday, November 19

lectures:

"Computers and Linguistics" a joint presentation by Dr. Richard Larson, Dr. David Warren, and Dr. Yacov Samash as part of the "Technology and Millennium Series." 5.00 pm., E 4341 Melville Library. Call the Humanities Institute at 632-7765.

Wednesday, November 19 (continued)

lectures:

"The Cultural Revolution in Retrospect" by Hao-yuan Xu, Physician and Professor, University of Pennsylvania. 2.30 pm., E 4341 Melville Library. Call the Humanities Institute at 632-7765 for further details.

"Rebus: The Fusion of Word and Image in the Education and Mature Productions of the French Avant-Garde" by Jack J. Spector, Rutgers University. 5.00 pm., Staller Fine Arts Center, Art Gallery. Call 632-7230 for further information.

workshop:

Asian American Writer's Workshop Literary Caravan, published poets and authors reading their works with a Q&A discussion about literature and publishing. See our "Around the Campus" section. 5.30 pm., Javits Lecture Center, Room 100. For more information call 632-7582.

seminar:

Nutrition: A Seminar on Healthy Eating for College Students, presented by Janice Sicilano, Dietetic Intern. 12.30-1.30 pm., Place TBA. Call 632-6850 for further information.

at the Spot:

Los Istantanos de la Plena, Salsa, call 632-6027 for details.

chamber music:

Percussion Plus, conducted by Raymond Des Roches, Stony Brook's stellar performers play: **Coming Together** by Rzewski, **Zyklus No.9** by Stockhausen, **Ballet Mecanique** by George Antheil and more. See our "Around the Campus" section. Call 632-7330 for details.

off-campus movies:

Happy Together, 3.30, 5.30, 7.30, 9.30. (See Nov. 14) **Fast, Cheap & Out of Control**, (See Nov. 13) 3.15, 5.15, 7.15, 9.15 (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Thursday, November 20

at the Spot:

Supergenius/Clocktower, call 632-6027 for details.

lecture:

"Apocalyptic Violence: The Case of Aum Shinri Kyo" by Robert Jay Lifton, Distinguished Professor of Psychiatry and Psychology, the City University of New York. 4.30 pm., E 4341 Melville Library. Call the Humanities Institute at 632-7765 for further details.

discussion:

Unitarian Universalist Campus Ministry meeting: **Gay Marriages**. 5.15-6.15 pm., in Union 221.

meeting:

Under-Represented Graduate Scholars at Stony Brook, 6.30 pm., Student Activities Center, Room 312. For more information call 632-6492 or fax to 632-8965.

off-campus movies:

Happy Together, 3.30, 5.30, 7.30, 9.30. (See Nov. 14) **Days of Heaven**, considered by many to be the most visually beautiful movie ever made, Terence Malick's film is a hypnotic poem of desire, loss and tragedy on the American frontier. 3.15, 5.15, 7.15, 9.15 (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Friday, November 21

at the Spot:

Pumice, call 632-6027 for details.

comic opera:

BJ Ward- Comic Opera, Stand-Up Opera: an entertainment for all audiences. Staller Center Recital Hall. Tickets \$22. Call Staller Center Box Office at 632-7230.

SEE AREA-WATCH, NEXT PAGE

Around the Campus. . .

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Computer Music Concert

The Computer Music Studio invites you to experience a fascinating sound world on Sunday, November 23 at 7 p.m. in the Recital Hall of the Staller Center for the Arts. Admission is free. Donations at the door.

This year we have two guest composers who specialize in delightful sonic discoveries. Annea Lockwood brings her surprisingly tactile "sound-ball" piece, in which the sound literally swings and travels through the audience. Guest composer Stephen David Beck will introduce a sparkling new piece where "virtual instruments" bend, fold and stretch guest performer Griffen Cambell's saxophone in amazing ways. In addition, a collection of our talented performers play Sean Varah's hauntingly beautiful *Slipping Image*, and composer/drummer John Parcell presents his own explosive *Fun House* for Drum-set and computer-interactive electronics. Extraordinary bass clarinetist Michael Lowenstern joins us for his latest virtuosic and funk-influenced work, *King Friday*. You will also be treated to: Dan Koontz's exotic and whimsical journey *In the Valley of the Kings*, Jason Hanley's visit to the industrial *Factor E* and Craig Harris' ethereal video contemplation on what it might have felt like to experience *Galileo's First Glimpse*.

There will be a reception following the concert. Audience members are invited to meet the composers and performers. This is "a user-friendly" production. Partial funding from Meet the Composer, Inc. is provided with support from The Chase Manhattan

Foundation, the New York State Council on the Arts and the National Endowment for the Arts.

The public is invited to talks by our guests. Stephen David Beck will be discussing his recent works on Friday, November 21st at 4:15 p.m.; Annea Lockwood on Monday, November 24, at 11:00 a.m. Both events are in Room 3317 in the Music Building. For more information, call 632-7330.

Panel on Domestic Violence

A panel on domestic violence in Asian American communities will feature guest speakers from a broad spectrum of family and community organizations, Wednesday, November 12, at 5:30 p.m. in the Javits Lecture Center, Room 100.

Contrary to popular opinion, domestic violence is an often overlooked, unspoken reality of Asian American immigrant lives. In the hopes of bringing better understanding to this sensitive subject, speakers from Gabriela Network (Filipina), the Korean American Family Service Center, the New York Asian Women's Center, and SAKHI for South Asian Women, will discuss the problems and solutions. These organizations provide counseling, community outreach, legal advocacy, translation services, hotlines and shelters.

This event is sponsored by the Philosophy Department through a funding award from the Academy of Teacher Scholars, the Asian American Center, the *Asian American Forum*, the *Asian American Journal*, and *Dim Sum*, the Chinese American journal.

For more information call 632-7582.

PERCUSSION PLUS! Concert

On Wednesday, November 19, the Music Department will present PERCUSSION PLUS! - a concert featuring 20th century classics and new works for percussion and mixed ensembles.

The Stony Brook Percussion Ensemble, conducted by Raymond Des Roches, will perform *Kuka-ilimoku* (1978) by Christopher Rouse; *Coming Together* (1971) by Frederic Rzewski; *Zyklus No. 9* (1959) by Karl Reinz Stockhausen; and *Ballet Mecanique* (1924-5) by George Antheil.

This concert will be held at 8 p.m. in the Recital Hall of the Staller Center for the Arts. Admission is free. For more information, call the Music Department at 632-7330.

Asian American Writer's Workshop Literary Caravan

Published poets and authors will read from their works with a question and answer discussion about literature and publishing, followed by a writing workshop led by USB's *Asian American Journal*, on Wednesday, November 19, at 5:30 p.m. in the Javits Lecture Center, Room 100.

This event is sponsored by the Philosophy Department through a funding award from the Academy of Teacher Scholars, the Asian American Center, the *Asian American Forum*, the *Asian American Journal* and *Dim Sum*, the Chinese American journal.

For more information call 632-7582.

University Orchestra Concert

The University Orchestra, directed by Miriam Burns, will be performing a concert on Tuesday, November 18 at 8 p.m. on the Main Stage of the Staller Center for the Arts. Tickets are \$6 (senior citizens and students are \$4). For tickets, call at the Staller Center box office at 632-7230.

The University Orchestra, a select group of enthusiastic musicians, featuring Stony Brook students and community members, will be performing Mendelssohn's *Sinfonia No. 10 in B minor*; Haydn's *Symphony No. 99 in E-flat* and Sibelius' *Violin Concerto* featuring Lucas Guideri, undergraduate soloist.

For more information, call the Music Department at 632-7330.

Chorale Ensemble in Setauket

The Stony Brook Camerata Singers, Long Island's premier chamber choir, will perform a special program entitled "Music of the Spirit" at St. James Catholic Church on 25A in Setauket on Saturday, November 22 at 8 p.m.

Most of the music is derived from Gregorian chant and will include works by Durufle, Poulenc, Palestrina, Gorecki and Part. A piece by John Tavener, whose work was heard at the end of Princess Diana's funeral, will also be presented. Guest artist Kenneth Frieze will play organ.

Tickets are available at the door on the evening of the performance. Prices are \$6, seniors and students \$4.

For more information, call the Music Department at 632-7330.

N&V's Area-Watch: Lectures, Movies & Much More

Friday, November 21 (continued)

movies:

Hoodlum 8.30 & 11.00 pm., Student Activities Center Auditorium. Tickets 1\$ with SB ID, 2\$ without SB ID. Call 632-9278 for further details.

off-campus movies:

Year of the Horse, by Jim Jarmusch, explores 30 years of Neil Young's life and career and finds them still going strong. Plenty of uninterrupted music from Young and Crazy Horse. U.S. 1997, 98 min., color. 3.30, 5.30, 9.30, 11.30. **Ali: Fear Eats the Soul**, by Fassbinder, is the story of a lonely German widow who finds love with a Moroccan migrant worker half her age. 3.15, 5.15, 7.15, 9.15 (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Saturday, November 22

at the Spot:

Tempus Fugit, Jazz. Call 632-6027 for details.

choral music:

Camerata Singers, "Music of the Spirit," chant inspired sacred music by Durufle, Poulenc, Palestrina, Gorecki, and Part, conducted by Timothy Mount in the stunning acoustics of a sacred space. Tickets (only available at the

Saturday, November 22 (continued)

door)\$6, seniors and students \$4. 8.00 pm. at St. James Catholic Church on 25A, Setauket. See our "Around the Campus" section. Call 632-7330 for more information.

off-campus movies:

Year of the Horse, (See Nov. 21) 1.30, 3.30, 5.30, 7.30, 9.30, 11.30. U.S. 1997, 98 min., color. **Ali: Fear Eats the Soul**, (See Nov. 21) 1.15, 3.15, 5.15, 7.15, 9.15. (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Sunday, November 23

computer music:

Computer Music at Stony Brook, featuring guest composers and spectacular performers for an evening of music using the latest in sonic technology, including computers that listen, machines that sing, and sound you can hold in your hand. (See our "Around the Campus" section.) Staller Center Recital Hall, 7.00 pm. Call 632-7330 for further information.

movies:

Hoodlum 7.00 & 9.30 pm., Student Activities Center Auditorium. Tickets 1\$ with SB ID, 2\$ without SB ID. Call 632-9278 for further details.

Sunday, November 23 (continued)

off-campus movies:

Year of the Horse, (See Nov. 21) 1.30, 3.30, 5.30, 7.30, 9.30. **Ali: Fear Eats the Soul**, (See Nov. 21) 1.15, 3.15, 5.15, 7.15, 9.15. (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Monday, November 24

off-campus movies:

Year of the Horse, (See Nov. 21) 1.30, 3.30, 5.30, 7.30, 9.30. **Ali: Fear Eats the Soul**, (See Nov. 21) 1.15, 3.15, 5.15, 7.15, 9.15. (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Tuesday, November 25

wind ensemble:

University Wind Ensemble, Bruce Engel director. "Spring Serenades." Staller Center Main Stage 8.00 pm. Call Staller Center Box Office 632-7230 for details.

off-campus movies:

Year of the Horse, (See Nov. 21) 1.30, 3.30, 5.30, 7.30, 9.30. **She's so Lovely**, director: Nick Cassavetes, U.S. 1996, 100 min. color. 3.15, 5.15, 7.15, 9.15. (One more film TBA) Cinema Arts Center, Huntington. Call: 423-FILM and 423-BOXO.

Angels in America: History Overcome and Lost

ANGELS, From Front Page

and close friend of Prior and Louis.

The staging of the work is often inventive and surprising, colliding past, present, and future in a single stage picture. One of the more vivid scenes involves the ensemble, each coupling presenting an encapsulation of time: Joe and Louis end their relationship, as Louis prepares to return to Prior; Ethel Rosenberg - a hallucinatory vision - haunts and taunts the dying Cohn; Harper embarks on a learning journey from past to future with the Mormon mother, a resurrected mannequin from the Mormon Visitor's Center diorama.

Each of the performers are to be commended for their endurance and interpretations of their characters. Robert MacLachlan brought depth and pity to his role as Prior, the reluctant prophet, and this was all the more compelling after seeing him as Roy Cohn in Part One. This year's Roy, Marc Allan, seemed less vitriolic than was expected, but nonetheless remained a powerful presence despite his ailing state. Jason Samuels, reprising his role as Louis, retained a simpering quality that was at times without the bite of cynicism one would expect from a child of "New Deal pinko parents." Steven Lopez, as Joe, allowed us to glimpse into his suffering and divided soul. His fall from grace was despairing, though somehow also deserving. As Harper, Jeanine L. Cappello projected a state of insanity, rather than a woman unhinged, but she also maintained a childlike innocence, encouraging the audience to grieve with her. Meliza Weir held a ferocious devotion in the tight Mormon fist of Hannah Pitt, but it is her portrayal of Ethel Rosenberg that showcased her talent. A snicker and a sly look were enough to convey Ethel's delight at the expense of the pitiless Roy Cohn. Jennifer Yi was a comely Angel, and one filled with apprehension

and unyielding faith; at times, however, she was not as awe-inspiring as an Angel should be, nor as sexually avaricious as this hermaphroditic creature is described. Also reprising his role from Part One, Charlie Silva shone mightily as Belize, lending his character perspicacity and compassion. A kind of friend that everyone should have.

As mentioned above, the plot is detailed and complicated, and I suggest that one read the text for the intricacies and vagaries of the story. In staging, this work is long - over three-and-a-half hours, and that's with cuts suggested by the author. These cuts do not open any gaps in the plotting, but there are other gaps that appear, ones that are more attributable to the text itself, rather than the production.

The Department of Theatre Arts performed *Angels in America, Part One: Millennium Approaches* last season, and a question that arises is how much does this second work depend upon the first? For the most part, *Perestroika* stands on its own, but I found moments of confusion. The reappearance of Little Sheba, Prior's cat whose disappearance occurs in the beginning of Part One, is a joke that falls flat and seems to have little relevance here. Fortunately, this is not a significant plot point and the only thing lost is a laugh. A more important breach in the work occurs between Joe Pitt and Roy Cohn. Without knowledge of Part One, there is scant development of the professional and personal relationship between Joe and Roy. Their meeting in the hospital and Joe's coming out to Roy has little weight precisely because it has no history. This missing development also affects the relationship between Joe and Louis.

Without the history and taken in parts, this work takes on qualities of a soap opera and loses most of its wider significance. Though perhaps the problem is simply that the work is a dated one: the Cold War has warmed, Reagan is now suffering from Alzheimer's

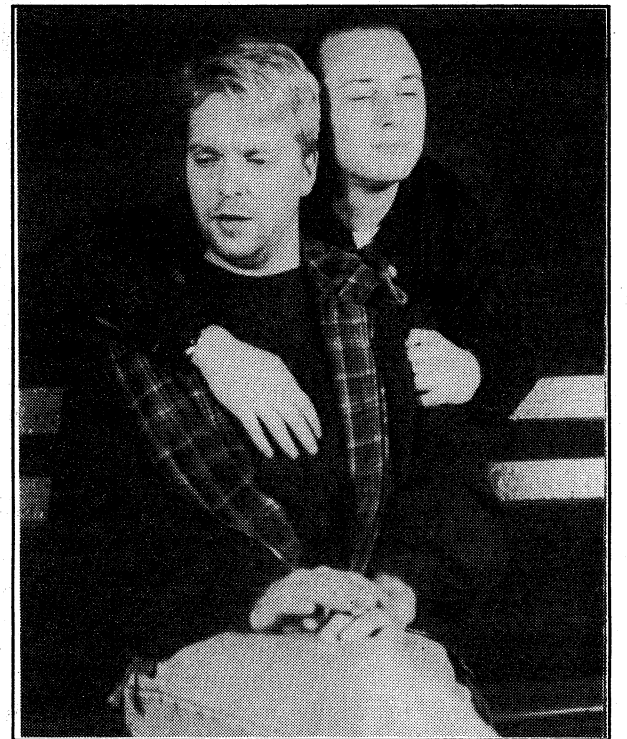


Photo by Tsz Kin Ng

Robert MacLachlan (Prior Walter) and Jason Samuels (Louis Ironson) in *Angels in America, Part II: Perestroika*.

Disease, AZT has been replaced by the "cocktail," and AIDS is, despairingly, commonplace and affecting all members of the American population. And if the work is produced, maybe the focus should remain squarely on the interpersonal relationships: we can all relate to love, and love lost. But without the history, without the politics that fuel the work and propel it forward, this play loses its depth, its power and its ideals.

Adrienne M. Lamb is a graduate student in the Theatre Department



The 1997 Newsday | Martin Buskin Journalism Seminar

Whether or not you are considering a career in journalism, you can gain valuable experience by participating in campus publications, radio and television. Doing so will help you sharpen your information-gathering and analytical skills, improve the speed and clarity of your writing, and improve your ability to communicate in whatever career you pursue.

Campus journalism also is a valuable addition to your resume, regardless of your intended field. Employers hire applicants who have gone beyond the basics and who demonstrate a breadth of skills, interests and experience.

This three-hour seminar will introduce beginners to the opportunities in journalism at Stony Brook and enhance the abilities of those already taking part.

You will receive a Newsday | Buskin binder full of essential how-to information that will help you get started immediately. It also will be a point of reference as your interests or responsibilities change. There's something for everyone, and it's open to all students at no charge.

You will have a chance to talk with professional journalists, a number of them graduates of Stony Brook, who will conduct the individual sessions.

Among the topics: News Gathering, News Direction, Broadcasting, Photography, Alternative Journalism, Sports Reporting, Desktop for Journalists

When: Tuesday, Nov. 25, 6:30 p.m. to 9:30 p.m.

Where: Student Activities Center, 3rd Floor.

Attendance will be limited to 50, so reserve your space before Nov. 19 by calling the English Department at 632-7400 between 9 a.m. and 3 p.m. weekdays.

Newsday

STONY BROOK
STATE UNIVERSITY OF NEW YORK

Brutal Honesty in *Boogie Nights*

BOOGIE, From Page 8

the women we see participate in pornography. *Rollergirl* is particularly perplexing: we see her in school, we see her naked, we see her high - but we never see her soul. She seems only to exist so that others can inflict damage upon her.

But this is a minor point. *Boogie Nights* is an excellent film. Above all else, it is an adult film. Despite finding itself in an age of critical literacy, it struggles valiantly not to judge its characters, only to show them to us.

Oh yes, despite the drugs and the sex, this is a highly moral film: it shows us the consequences of depravity and allows us to act as jury. At its end, through the brilliant use of a mirror, we see exactly what its protagonist, Dirk Diggler, thinks of himself. It is a sad and piteous sight.

Coming out of *Boogie Nights*, I couldn't help but look around for real love.

Gregory Janks is a graduate student in the Department of Mathematics

POSTER CONTEST

Sponsored by the
Office of Disabled Student Services
President's ADA Advisory Subcommittee on Education and Training

Poster Contest
To educate and bring awareness
of the ABILITIES
of people with disabilities
to the campus community



Deadline December 5th, 1997
Submit all posters of
any type of photo, drawing, artwork
to the
Office of Disabled Student Services
Humanities 133
BE CREATIVE!!!!

For more information, please call 632-6748



N&V's Guide to Long Island Living: Local Libraries

BY MURAT EYUBOGLU

Port Jefferson Free Library

100 Thompson Street,
Port Jefferson, NY 11777
phone: 473-0022

Port Jefferson Library is located at the intersection of East Main Street and Thompson Street in Port Jefferson. From the University take 25A East. Pass the blinking lights in Port Jefferson and turn onto East Main Street. Shortly after this turn you will see the library on your left side. The classic look of the pillared entrance (no longer used) and the brick facade that welcomes you belong to the original building of 1925. The current entrance is on Thompson Street and through the modern extension. The old part of the library now serves as the reading room where current periodicals are kept. It is clean, quiet, luminous (nice combination of florescent lights and desk lamps) and has the semi-private sense one would seek in a library. Elsewhere in the library there is a designated quiet area with carrels and a brand new children's section lit with a skylight. According to 1996 figures the library houses 111,117 books. Their books on tape, cassettes, CDs, and Videos number up to 12,729. The total number of periodicals, newspapers, CD-ROMs and Microfilms is 2,719. The staff is currently working on an internet access site and word processing facilities. The library publishes a newsletter called *Yeoman* which lists new acquisitions

and publicizes the events organized by the institution: chess club meetings, cinema for seniors and local talent music workshops are among these activities. The library serves the communities of Port Jefferson school district, Miller Place, Mt. Sinai and Sound Beach. The well organized interior and the friendly staff make the Port Jefferson Library a place where you would want to spend time. When you step out of the library East Main Street has other attractions to offer. The Street is dotted with small shops: a bookstore that handles rare and out-of-print book, a bakery and several other shops selling souvenirs and clothes.

Emma S. Clark Memorial Library

120 Main Street
Setauket, NY 11733-2868
phone: 941-4080

From the University, take 25A East. At the first lights after Nicolls Road turn left onto North Country Road which will become Main Street after you cross Ridgeway. You will briefly drive along Setauket Millpond. Following Main Street turn right at the intersection and you will find the library on your right side shortly after. The exposed beams and the gables of the two-story building take you instantly back to the turn of the century. Yes, Emma S. Clark Memorial Library was founded in 1892 by Thomas Hodgkins, a man who after having had some misadventures in Calcutta as a

teenager, came to New York and opened a candy store in Greenwich Street in the 30s. The library which opened with some 1500 volumes in 1892, now contains 170,000 books, 13,000 audio-visual materials, and 34,000 periodicals and newspapers (according to 1995 figures). The reading room is invitingly spacious with an arched roof and is dominated by the gaze of archangel Gabriel who is represented in a large stain glass window. In addition to the reading room, there is a designated quiet area with six carrels, a children's section, and a computer site which will soon provide internet access. Emma S. Clark Memorial Library serves the communities of Old Field, Poquott, Setaukets, and Stony Brook. The library is well organized, quiet and elegant. The vicinity is great for short walks when you are tired of reading. Highly recommended!

Comsewoque Public Library

170 Terryville Rd.
Port Jefferson Station, NY 11776
phone: 928-1212

From the University, take Lower Sheep Pasture all the way to 112. Turn right (South) onto 112. Terryville Road will be on your right side shortly after the strip-mall. Comsewoque Public Library serves the communities of Terryville and Port Jefferson Station. Those who live in Mt. Sinai and Miller Place can chose between Port Jefferson Free Library and

Comsewoque Library for membership. Founded in 1969, the library contains 160,000 books and 21,000 audio-visual materials. Because of the current renovation the place is rather hectic and has an over-crowded feel. No quiet study area is available.

Smithtown Public Library

1 North Country Rd.
Smithtown, NY 11787
phone: (516) 265-2072

Directions from Stony Brook Train Station: take 25A West to junction with 25. Library will be on the left.

The Smithtown Library offers an extensive collection of Cds, videos, audio cassttes and books on tape. In addition, the library has an in-depth Business Collection, designed to answer questions for beginning investors and supply information to the business community.

There is also a Long Island History Room, complete with historic documents and books offering a comprehensive look into the history of Long Island. Also included is genealogical information on Long Island families.

The library also boasts an extensive vertical file and periodical section, as well as Internet access and a multi-media computer for children.

A large study area is located on the main floor, fiction is upstairs, and a community room and the Long Island History Room are both downstairs.

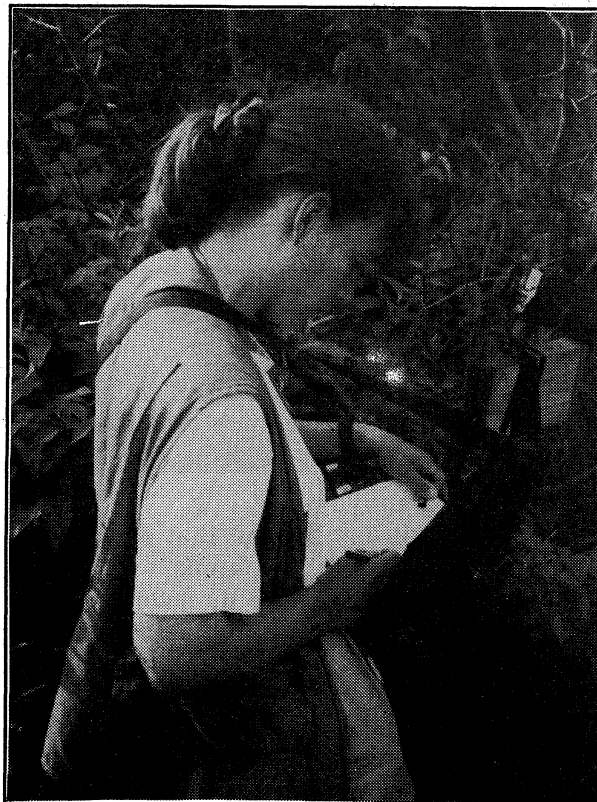
The library also provides a number of programming events. Call for details.

LONG ISLAND'S BATTLE OF THE BEES

BEE, From Page 3

site (31 percent reduction). These results suggest that honey bee presence has a marked effect on the rate of reproduction, although other factors may also influence reproductive rates. I weighed all of the offspring produced at both sites once they had developed into pupae. The offspring that were produced where honey bees were present weighed less than those that were produced in the absence of honey bees. It appears that the presence of honey bees leads not only to fewer offspring produced by solitary bees, but also smaller offspring. Larger offspring in solitary bees have a higher probability of surviving the winter because they have larger fat reserves to burn throughout the winter, which they spend as fully developed adults inside their pupal cases. Although this research is only in the initial stages, preliminary results suggest that honey bees can have a marked negative impact on populations of at least one native solitary bee in the genus *Osmia*. One could argue that after more than 200 years of coexisting with the honey bee, we should not have to worry about the survival of this small bee because it must have successfully adapted to sharing resources with honey bees.

But for at least two reasons, I believe that it is worthwhile to quantify competitive effects. First, we have little information about past distribution and abundance of this particular *Osmia* species; it is possible that this species once enjoyed a much broader range or greater abundance than it does now and is actually experiencing a slow decline. Decreasing population size, even if gradual, may put a species at greater risk of extinction due to random



Karen Goodell checking artificial nests at a field site

environmental factors such as draught or a disease. Larger populations have a greater probability of surviving such events because they may be more genetically variable or some of the populations may inhabit a protected area. Second, thousands of species of solitary bees occur in the United States, all of which evolved in the absence of highly social bee species

with long-lived colonies like honey bees. Many of these species now coexist with honey bees and may be at least as sensitive to the effects of competition as *Osmia*, if not more. Because our knowledge of most native bees is very limited, we are unable at this time to adequately assess the impact of honey bees.

Karen Goodell is a graduate student in the Department of Ecology and Evolution

Boreas Hits USB

Despite the wind and the rain on Saturday, November 8, hardy medievalists from Stony Brook, NYU, Wayne State University, Columbia and CUNY gathered at the Poetry Center in the Humanities Building for a multi-disciplinary conference on medieval studies.

Paper topics ranged from semantic change and cultural transition in Anglo-Saxon England to the paradox of enclosure in Julian's showings, to the impact of alliterative verse on twentieth-century poetry. The one-day conference also included a multi-media presentation on the music and texts of the fourteenth-century poet and composer Guillaume de Machaut, and a keynote address by Robert Hanning of Columbia University on problems of mediation in the *Decameron* and the *Canterbury Tales*.

This annual graduate student conference received sponsorship from a wide variety of sources: the Graduate Student Organization, the Humanities Institute, the English Department, Pat Belanoff and Fran Zak, Bolchazy-Carducci Publishers and, believe it or not, Edwards Fine Foods.

- Jennifer Bain

Industrial Rockers of *Daddy* Bring New Sounds to The New-Look Spot

BY THEO CATEFORIS

Over the past two years, the Graduate Student Lounge has miraculously metamorphosed from a low-key student hang out into a hotly tipped performance venue for both local and NYC acts.

The fall semester's precipitation of top-flight shows (did you see the overflowing audience for the WUSB sponsored Jonny Chan and the New Dynasty gig last Thursday - unbelievable!) has been nothing short of revelatory, and the proceedings promise to reach a climax this Saturday (the 15th) when New York industrial rockers Daddy issue in a new chapter in The Spot's soon-to-be legendary story. Those of you lucky enough to find yourselves at The Spot on Saturday can marvel at a new stage, roam around the greatly expanded crowd area and hear a preview of a powerful new sound system (the likes of which, we can all hope, will be a permanent addition to The Spot's new stage sometime in the near future).

Such developments, in and of themselves, ought to be occasion enough to mobilize a Biblically-proportioned flood of people crashing down upon The Spot this Saturday. But The Spot's cosmetic improvements are only part of the treat. What should promise an even greater draw is the actual show that up-and-coming industrial rock artists Daddy will bring to The Spot's new stage. In the grand tradition of such live industrial acts as Skinny Puppy, Ministry and the Young Gods, Daddy strives for an optimal combination of dense, pummeling beats, morphed Black Sabbath guitar riffs and layered, electronic textures. Top that off with an unrelenting assault of menacing, processed vocals - which offer up a postmodern critique of urban decay and technology gone awry, while simultaneously slamming mantra-like phrases against your head - and you've got some idea of the narcoticizing chaos that awaits The Spot.

If there's one quality that separates Daddy from the majority of industrial groups populating the clubs these days it is, for lack of a better word, ambition. In these sampler-happy times, even your kid brother can concoct a half-decent electronic beat before he's even moved past page two of his new keyboard



Daddy Hits The Spot on Saturday, November 15

manual. It requires far more courage to take that synthetic wizardry and merge it, in a live setting, with the sounds that only flesh and limbs working away at a drum set, or fingers gliding across a fretboard, can produce. Simply put: interlacing the complex drum and guitar grooves of live players within a grid of precise, pre-recorded samples is always dangerous, and for most bands it remains about as sensible a proposition as slugging back a twelve pack and going for a ride on the LIE. That Daddy can construct a seamless, bowel-shaking sonic assemblage out of such incongruous materials is not only a tribute to the band's consummate musicianship, it is also largely what makes their live show such a unique, visceral experience.

While industrial music has certainly burrowed its way into the public consciousness via the efforts of Nine Inch Nail's Trent Reznor, et al., it is still relatively rare to find live industrial music out here in the hinterlands of the Stony Brook campus community. In fact, industrial clubs this side of

Manhattan are a scarce commodity, and practically unheard of in Suffolk county. This is a rare opportunity to catch an excellent live industrial band in your own backyard, with the added bonus of opening act PLS. The show is free of charge to graduate students with Stony Brook ID, and a mere \$3 for all other parties. Doors open at 9 pm. The Spot is located on the second floor of the Fannie Brice Theater in Roosevelt Quad. See you there on Saturday.

As an added note, Daddy counts among its members three graduate composers from the Stony Brook Music Department. That they are in large part responsible for the incredible sounds this band puts forth is a point of school pride that by rights should be an official addendum to any and all future recruiting pamphlets this fine University sends out in hope of luring its future students.

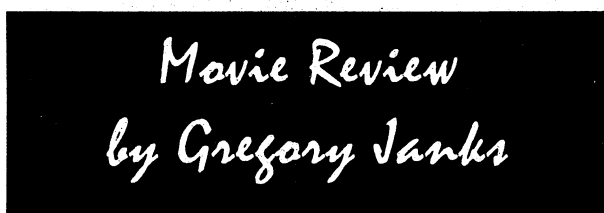
Theo Cateforis is a graduate student in the Music Department

BAD LOVE AND SELF-DECEIT: BRUTAL HONESTY IN *BOOGIE NIGHTS*

Cast: Mark Wahlberg, Burt Reynolds, Julianne Moore, John C. Reilly, Heather Graham, Don Cheadle. Written and directed by Paul Thomas Anderson. Running Time: 152 minutes

Look around you. See that guy over there: his parents divorced when he was five. That girl? She was raised by her gay aunt in Wichita after her parents killed themselves with a Subaru and a six pack. Somehow, it must have been when Reagan wasn't watching, family stopped being about watching T.V. during dinner and became a study in visitation rights. Of course, it was probably there all long: the dysfunction, the bitterness, the damage. But it wasn't something our grandparents talked about, divorced each other over, torched each other over.

And that's what Paul Thomas Anderson's honest new film *Boogie Nights* is about. A collection of people, each in some way the product of a broken home, band together to form a new family. I am not talking about the Brady Bunch: these are characters who can't express healthy love; they are trapped in selfishness and self-deceit. They live in a world of nightclubs and cocaine, a world of violence and sleaze. The



world of pornography.

That's the brilliant conceit that drives the film: sex as metaphor for the family's distorted discourse. The only way that its members can communicate is through touch. Instead of emotion we see gross physicality; instead of intimacy, copulation on celluloid.

What makes this all work is the real world's atmosphere the film struggles so hard to create. While we watch, we are in the 1970s: we see the cars and the hair and the pre-AIDS naiveté. Then before our eyes, it metastasizes into the 1980s: the pants loosen, the characters tighten up, the world of adult entertainment slinks from the cinema to the video store. There are gorgeous long takes - from the opening introduction, to the final monologue and bitter denouement. These are the kind of shots we dream of, the kind denied to us by M-TV and epileptic television directors. The attention to detail is a delight. That's why I didn't mind the movie's

two-and-a-half-hour running time; I spent most of the time puzzling through the density of images that the film presented.

The cast is strong. *Boogie Nights* is an ensemble piece, another unusual pleasure. And in some ways, it is the minor characters who are more interesting. Sure, Burt Reynolds' phallus-less director/patriarchal figure and Mark Wahlberg's prodigal-son-cum-rising-porn-star occupy the bulk of the film, but from early on it is clear that these are doomed characters. So we watch Julianne Moore's Maggie as she battles with motherhood and Heather Graham's broken little Rollergirl. We marvel at William H. Macy's superb and oh-so-real (watch him as he lock his car door) assistant director driven mad by perverted love; we are horrified by (even as we empathize with) Don Cheadle who plays Buck: an actor trying to go straight and finding only discrimination. Indeed, it is Buck who has the film's most powerful scene. (Don't do it, Buck! Don't do it!).

In fact, I have only one quibble with *Boogie Nights*: it is exclusively a man's reading of the world. We never come to understand what makes

See BOOGIE, Page 6