

Arts & Entertainment

Reviews

Translation Night at Writers Forum

Susan Russo

November 11th's Fortner's Writers Forum featured Translation Night. Four foreign students read works from their native countries.

Ingrid Scholz, a junior from the Netherlands, read the poetry of Hans Bouma, first in Dutch and then in English. Oscar Gallego, also a junior, read the works of Federico Garcia Lorca, a twentieth century Spanish writer. From South Africa, Bobby Musengwa read his own poetry and other

South African writers. Joel Frias, a native of Mexico, read a short story by Julio Cortazer and various poetry.

Open Mike had several readers return. Chad Haddix, Matt Sutherland, and Robert Dempster read their poetry again. Paul Dinkins, last year's Chapbook winner, read a one of his poems. Abe Walston read his own work and a poem by e.e. cummings.

'Celebration of Fear' on Halloween

Beth Russo

October 31st marked an evening full of fun and fright, directed by Viking Davis. The Fortner's Writer's Forum presented "A Celebration of Fear," at 8 p.m. in Vardell Hall, which was filled with jack-o-lanterns and candlabras to set the mood.

Twelve people read for the event, including St. Andrews' Professors Ron

Bayes, Carl Bennett, Daniel Nie, and W.D. White. Over half of the work was written for the occasion.

This "Celebration," which was viewed by over a hundred people, included poetry, music and two plays written by Andy Benson and Viking Davis.

Elections Bash Held

Christina Marley

The Gathering Place was dressed in red, white and blue on Tuesday, Nov. 8 for the Election Night Bash.

The event sponsored by the History Club, was described by one student as the "social event of the year".

The Gathering Place was reaching capacity as the panel discussion opened the evening. Over one hundred students, faculty and staff were present at the opening and an estimated two-hundred and fifty people took part in the bash, reported one History Club member.

The menu included hamburgers, hotdogs, chips, dip, fresh fruit and vegetables, soft drinks and juices.

Professor Jesse Johnakin opened the panel discussion, followed by Professors Pete Prosser, Neal Bushoven, and Tom Williams. The panelists were questioned on who they voted for and why. After each panelist answered briefly, the floor was opened for questions from faculty and stu-

dents.

Staff members that were present included Harvie Jordan and Mary Kay Ollis. Jordan and Ollis represented the republican and democratic parties in Scotland County. Midway through the evening, these representatives made statements concerning Election '88.

The festivities continued until about 10:15 p.m., by which time the election had been determined. Members of the History Club said they were pleased with the amount of student, faculty and staff turnout at the club's major event of the Fall Term.

The Club would like to thank those involved in the planning, preparation, and fulfillment of the evening. A great deal of time went into the preparation of the festivities. Special thanks to the panel members and local party representatives.

Welcome to the Occupa- tion: Green R.E.M.

Robert S. Dempster

This is R.E.M.'s occupation and they do it well. The title of their new album, *GREEN*, tells it all. The album's cover is mostly an orange hue which foreshadows the contradictions so prevalent in the album's 11 songs. "Pop Song 89," the opening cut is reminiscent of *DOCUMENT*, but this is not another top forty cop out.

Michael Stipe's lead vocal is quite clear in all of the album's cuts, and lyrics to "World Leader Pretend" are even provided, uncovering the blanket of the band's primarily unintelligible lyrics. Peter Buck's guitar work is exceptional, ranging from hard, repetitive riffs to a mellower strumming from the days of "Chronic Town" and *MURMUR*. Mike Mill's cloud cutting tenor, first heard in "Superman," is also presented in the intricate background vocal work inherent in most of the record's cuts. It seems R.E.M. is maturing in their technique as well as style, but it is plain to hear that they have not forgotten their early works.

Back in Black and White: Rattle & Hum

D.M.J.

Lately there has been some controversy over the colorization of black and white films, but black and white's most recent appearance shows it is here to stay. U2's new movie, *Rattle & Hum*, is almost completely in black and white and this means from the very beginning when lead singer Bono announced that U2 was stealing the Beatle's "Helter Skelter" back from Charles Manson to the end credits rolling to "All Want Is You."

The exception is the cleverly injected flash of color, when the barely recognizable backdrop goes from an insignificant grey to an ultra-symbolic red playing with contre joute on the whole set, as Bono's guitar flows in chord "Where The Streets Have No Name."

Directors of photography for both black and white and color segments definitely portray U2 as they should be seen. Director Phil Joanou used the images, from the slow motion black and white scene of U2 walking along the docks of Dublin to the short intense look at the Harlem street musician singing "Freedom

For The People," to draw out U2's soul and place it before the audience.

"Rattle and Yawn" is the title of a recent review written by an obviously inconsiderate critic who doesn't know the difference between an Alfred Hitchcock thriller and "The Attack of the Killer Tomatoes." Who could deny the importance of famous American musician Elvis Presley in Larry Mullen Jr.'s heart as the U2 drummer sits on Elvis' beloved Harley at Graceland? Who could argue bassist Adam's quote about the freedom to mix politics with music? And who can say Bono is a radical IRA supporter when you hear the charismatic singer curse the revolution as the tears of his country become the band's sweat on stage?

Of course this film is predominantly made of concert shots, and despite the enlightening angles presented of the heart and soul of U2, I wouldn't recommend it to everyone. But if you have the slightest respect for their music, this film is probably the best way to glimpse the musicians behind the songs.

Even though they are making real money now and playing to sell-out crowds, this album will remind any listener that R.E.M. is still R.E.M. regardless of the size of the arena and the presence of the dollar sign.