



Statesman

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First Copy Free

Not Homeless Anymore

Administration Finds Campus Housing for Foreign Student Sleeping in Car

By SAMI AHMED AND PETER GRATTON
Statesman Editors

Ahmed Chowdhury, a homeless student featured in a *Statesman* cover story two weeks ago, has moved out of his car and into his own dorm room. Chowdhury was among 367 students that were on a waiting list for available campus housing. Critics, among them Polity President Monique Maylor, continue to charge that the University administration has moved too slowly in finding dorm rooms for these students.

Chowdhury, a native of Bangladesh, remains upset at what he sees as the callous treatment of the University's housing department. "Sometimes, in a big bureaucracy, they don't care," he said.

Chowdhury said he believes that he was able to find a room only after the intervention of Maylor, who set up a meeting for him with Fred Preston, vice president of student affairs. "I think that the administration only reacted under pressure," he said.

At the meeting, Chowdhury said that Preston only asked him where he was showering and where he parked his car.

Preston then told Chowdhury to meet with Al deVries, assistant director of housing, the next day at his office. While deVries remained unavailable the next day due to a meeting, he was immediately assigned housing, receiving the keys from deVries' secretary to his new room in Greeley College.

Other students who remain unable to attain housing are a concern to Chowdhury. "There are still a lot of students that are still living without a room," he said. He also said that he

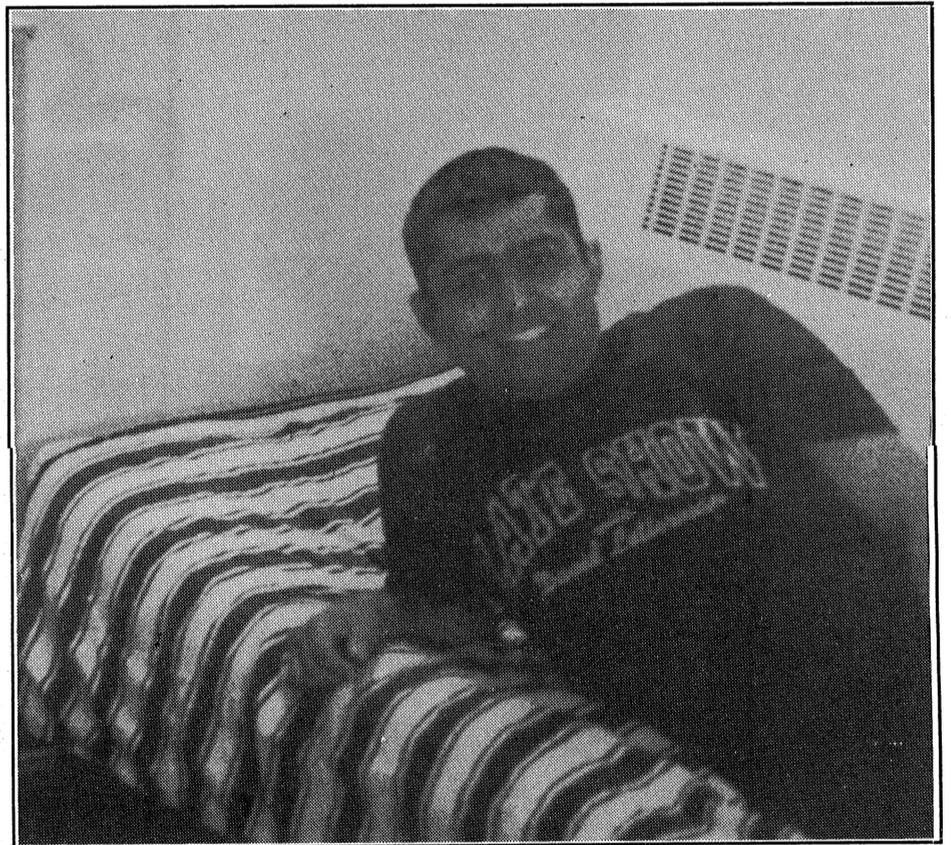
is angry that his room was vacant a month before he was assigned to it.

Maylor said that she will continue to press the administration, particularly Preston and Dallas Bauman, director of housing, about the needs of the remaining students on the waiting list. "You have people who are contributing to the school, who are on the basketball team, who have high grades, and don't have housing," she said. "How can they keep up their GPA if they don't know where they are going to sleep?"

Enrollment at the University has reached a record high this year of nearly 18,000 students. Maylor said she met with Preston to convince the administration to reopen Hand, Douglas, and Dreiser Colleges, which have been closed down this year because of renovations, in order to alleviate the housing shortage.

University administration officials, among them Preston, have defended the campus housing problem by noting that most of the wait listed students were those that did not file their dorm room deposits on time. In addition, they respond that many of the students without rooms are returning students, who should know the consequences of not filing their housing applications on time. Preston has promised that next semester, the students on the waiting list for housing will receive first priority when rooms become available because of graduating seniors.

Maylor remains unconvinced. "It seems to me that they are trying to blame [the housing situation] on the students," she said. Maylor fears that the same problems may persist "as long as there is a lack of communication between the administration and students." They shouldn't accept students two days before school starts and give them the impression that they'll have housing," she said.



Statesman / Tee Lek D. Ying

Ahmed Chowdhury, who spent weeks sleeping in his car, is all smiles since Administration found a room for him in Greeley College.

In addition, Maylor said she wants any students who remain without housing to contact her office by calling 632-6460. She said she is looking to lodge a protest against the administration by placing tents in the center of campus until all students in need of housing

have been provided with adequate living quarters.

For now, Chowdhury remains happy with his improved sleeping arrangements. "I lied down," he responded when asked what he did first when he entered his new room. □

Rally Against Racism Outside Kenny's Doors

By DAVE CHOW
Statesman Editor

October 22nd was not just your average day here on the Stony Brook campus. Concerned individuals and students of the University did their share to show support for the National Day of Protest to Stop Police Brutality. Loud sloganing and passionate rallying pervaded the Academic Mall and the Student Union during campus lifetime. The scene was reminiscent of days long gone when Stony Brook was a hot-bed of activism.

Andre English, chairperson of the Black Caucus and Alejandro Canatgallo, Student Association of SUNY (SASU) representative, along with several other student leaders, led the rally which began in front of the Student Activities Center. A podium was set up so poems and personal experiences could be shared.

"I think it all went pretty well with the poems," said English

who shared a piece he wrote. "It was a pretty good turn out."

The rally then moved to the Student Union where it picked up steam. Close to 80 students gathered around in the first floor lobby as former Polity President Annette Hicks (95-96) talked about minority solidarity and fighting for rights. Hicks questioned Stony Brook President Shirley Strum Kenny's concern for minority issues as the rally grew to its largest numbers. Cantagallo told the crowd that Kenny had not responded to a letter given to her weeks earlier, asking that she recognize the national day. English, himself, had handed Kenny the letter which was signed by numerous undergraduate organizations.

The crowd then marched back to the SAC where Kenny was scheduled to give a talk in the lobby regarding the Homecoming Week Celebrations. Chants of "Yo! Ho! Police brutality has got to go!" punctuated the air as the group marched over to the building. When they arrived, Kenny had just finished

speaking and was already gone. Though the ralliers missed Kenny they did manage to interrupt a rendition of happy birthday (USB is celebrating it's fortieth year) being sung by a choir, and a good crowd of faculty and administration who were about to dig into a birthday cake.

The ralliers chanted for Kenny. After a while Cantagallo climbed up to the podium where Kenny had spoken. Speaking into the microphone, he criticized the president for her lack of concern for minority issues. The rally soon dispersed at the end of Campus Lifetime.

That evening, continuing the day's activities, poet and activist Jean Wilkins Dember spoke at the Unity Cultural Center. Dember, who was invited to speak by campus activist Nat Hendricks, addressed a variety of problems that occur in

Please see **Rally** page 6

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News Briefs

Toy Show to Benefit Burn Center

Sports Complex hosts Teddy Bears and Barbies

To benefit Suffolk County Volunteer Firefighters Burn Center located at Stony Brook, there will be a Doll, Toy & Teddy Bear Show & Sale in the Sports Complex on Sunday, November 30 from 10 am - 4 pm.

The show will include over 175 tables and 85 dealers of dolls, teddy bears, miniatures and toys to please collectors of all price ranges. The show will feature antiques, contemporary, artist and one-of-a-kind dolls including Barbies, 40s-50s compo dolls, as well as clothing and accessories. Teddy bears will be in all price ranges too, including Muffy Vanderbear, Steiff, Fireman and Policeman bears, original artist bears made of every fabric available. Toy dealers will also feature die-cast, tin, G.I. Joe, Star Trek and other collectibles. In addition, there will also be a variety of pencils, stickers and books associated with collecting and a wide array of miniatures plus a large display of Christmas ornaments. Appraisals will also be available at a nominal fee for Barbies and older dolls.

There will also be door prizes, included with the \$3 admission cost (\$1 for children under 12) and refreshments will be available at reasonable prices. For another small donation, there will be drawings for collector dolls and bears donated by dealers, manufacturers and artists valued from \$50 to \$150.

All the proceeds from admission fees and drawings will be donated to the Volunteer Firefighters Burn Center Fund to help fund advanced research and maintain and purchase extensive care equipment and facilities for the present six-bed burn unit.

For further information, contact Sophie Mahoney, Box 1, Northport, NY 11768, (516) 261-6242. □

Bigotry, Hatred and Prejudice

Art exhibit celebrating diversity of life styles

"Bigotry, Hatred and Prejudice in Our Worlds" is an exhibition of student artworks in Celebration of Diversity of Life Styles Month, which will be on display beginning Wednesday, November 5, until Wednesday, November 19 in the Stony Brook Union Art Gallery. The exhibition will contain paintings, sculpture, photographs and a special photo text entitled, *Love Makes a Family*.

The exhibition is sponsored by the Department of Student Union and Activities, Hillel Foundation for Jewish Life and the Lesbian, Gay, Bisexual, Transgendered Alliance.

In collaboration with the exhibition, there will also be a poetry reading in the Union Gallery on Monday, November 10 at 8 pm. The poetry reading is sponsored by the Hillel Foundation for Jewish Life.

There will also be a special film entitled *Moving Day*, directed by Rabbi David Floyd Nesonoff and produced by Glen R. Schuster, which will be shown on Wednesday, November 12 at 8 pm in room 216 in the Stony Brook Union. A reception will follow the film in the Union Art Gallery.

The Union Art Gallery is located on the second floor of the Stony Brook Union. Gallery hours are Monday through Friday from 12 pm - 4 pm. For additional information, please call 632-6822. If special accommodations are required as a result of a disability, please contact the Department of Student Union and Activities at 632-6828. □



Statesman / Tee Lek D. Ying

Brittany Oie, top, leads the Chinese Association of Stony Brook, or CASB, banner in the Homecoming Parade. The CASB banner, bottom, won first place in the banner contest.

Stony Brook Union Art Gallery to Feature Works of Whei Za Kim

The works of Whei Za Kim, which combines "tent-like structures" with unusual and irregular shaped canvases, will be shown at the Stony Brook Union Art Gallery beginning on Monday, November 24 until December 12.

At the core of Kim's work is Zen Buddhist ideology. Specifically, her messages deal with cosmic space, represented by wind, clouds, stars, earth and sea. Vague and dark figures resonate with a theme of emotional loneliness, isolation, desire, deceit, happiness and despair. Kim uses color and contrasting shades of light and dark to draw the viewer, while cut out portions of canvas explore the realms of dark spaces and shadows.

The Union art Gallery is located on the second floor of the Stony Brook Union. Gallery hours are Monday through Friday from 12 pm - 4 pm. For additional information, please call 632-6828. If special accommodations are required as a result of a disability, please contact the Department of Student Union and Activities at 632-6828. □

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Juniors with a 3.2 GPA (3.5 in Psychology) who have completed PSY 300 by this term with a grade of A- or better may be eligible for the Psychology Honors Program. One short letter of recommendation is required. Application forms/information are available in Psychology undergraduate offices, Psych-B 116/117. Deadline for application submission is Tuesday, November 11. □

Learning Center Dedication

University officials will gather at the Health Sciences Center to dedicate the new Barry S. Collier Learning Center at 3:30 pm on Thursday, October 30.

The center is an 8,000 square foot facility that includes a microcomputer lab with 74 work stations, a classroom with 31 workstations and a second classroom with 41 workstations. The center is named after Dr. Collier, a former faculty member in the Department of Pharmacology. □

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The Stony Brook Statesman welcomes letters, opinions and information about events and issues on or around campus. Write to: The Stony Brook Statesman

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Editorial

Waving the Magic Wand

Looking over the op-ed sections of our own paper for the past few years, we have found that one problem on campus has sustained the anger of students. Stuck in cramped rooms, on a dark pathway far from the center of campus, students have always complained about the living conditions here. This year, however, Campus Residences, has made sure that even students living in the bombed out dorms in G & H quads jealously guard their living spaces.

Earlier this semester, we reported that over 300 students were wait-listed by the housing office, meaning that they would be unable to find residence on campus unless a high number of students already living in the dorms dropped out of the University early on in the semester. The University at that time refused to increase the amount of temporary housing available to accommodate the extra students.

While it remains difficult for American students who are forced to wait for housing, the hurdle is much higher for foreign students left without housing. These students have left their homelands to come to this campus. According to Rose Brown, the foreign student advisor, there are still approximately 100 foreign students attending that still

have not found a place to live, "I really wish I had a solution. I don't have a magic wand," she has said.

One such student, Ahmed Chowdhury, was living in his car somewhere in a dorm parking lot near you. Chowdhury attempted to get in touch with Campus Residences about his living situation, but was told only that there were 300 students on the waiting list for housing with him.

The University has also countered that the students on the waiting list are those that failed to file for housing before the initial deadline last Spring. Many foreign students, however, were not notified about their lack of housing until the week before the beginning of classes - after they had left their homes for Stony Brook.

Fortunately, after it was revealed that the *Statesman* was doing an article concerning Chowdhury, he finally received a room on campus. Strangely enough, this room had been available for over a month. It really makes one wonder—how many other students are needlessly waiting for housing, when there are good, livable rooms available on campus?

Credit for this solution rests on the shoulders of Polity President Monique Maylor, and to a lesser

degree, Vice President of Student Affairs Fred Preston. They are the ones who actually fought to get Chowdhury a room on campus and get him out of his car.

On the other hand, Assistant Housing Director Al deVries ignored the issue despite Chowdhury's repeated requests for help. Even after rooms began to open up, his request still fell on deaf ears.

Should we ask if there are new procedures to gaining housing on campus? Should students seeking housing have to contact Monique Maylor and Fred Preston so that they can be assured of housing? Should returning students even bother with the room selection process?

There is no reason for students to have to sleep in cars, or even on the floors of friends' dorms. If it was known that there would be a housing shortage as a result of the closing of Tabler Quad, then accommodations should have been made and limits should have been set for the number of students that would be able to dorm.

For a school that prides itself on its reputation for attracting foreign students, the administration has dug itself into a deep hole. By allowing these students to come over without housing, it has seriously jeopardized its standing among foreign students who seek out elite research schools.

But let it not be said that University officials neglect to provide for students when situations that may prove to be embarrassing are brought to their attention, or should we say brought to everybody's attention.

Correction:

In Ben Varghese's story, *Making Madness at Midnight*, from the issue published on October 20, it was reported that women's head basketball coach Bill Zatulskis was an assistant coach. We regret the error.



Planet Dublin

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Rally from front page

everyday life for minorities who are trying to survive within a dominant and suppressive culture. "Make your own history. They can't represent you because they don't have your history - you have to insert yourself," she told the audience.

"Lies of a non-multiculturalist society breaks down the self confidence of a race," she said. Dember, who is African American, grew up being "very white minded." She described herself as "a hot house negro." "It took me awhile to straighten myself out," she said.

Dember stressed the importance of not passively accepting what is determined by the

dominant culture, including terminology. "Why do we allow ourselves to be called minorities?" she asked. "There is nothing minor about us. Asians and Africans make up the majority of the world's population." Dember also said that it is very important for college students to participate in rallies and events that raise awareness, such as the ones that day.

"After Dember's talk, a candle light vigil was held inside the Uniti Cultural Center. Names of police brutality victims were painted onto the walls.

English, one of the intergral organizers of the events, said all in all the day went extremely well. "I'm very happy with how this contributed to all the other events that went on around the nation," he said.

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INDIAN FESTIVAL

"World Focus On India"

INDIA STUDIES CENTER KEEPS GETTING BETTER INDIAN FESTIVAL LATEST ACCOMPLISHMENT FOR YOUNG CENTER

By SAMI AHMED
Statesman Editor

The Indian Festival marked the India Studies Center rapid growth since its inception two years ago. Its development in such a short time would make any academic program proud.

The India Studies Center was forged as a result of student initiative when, in February of 1995, a group of 700 students signed a petition asking President Kenny for the opportunity to learn about Indian Culture.

From there, professors started teaching new courses concerning India, often as an overload, meaning professors would not get paid for overseeing these courses. With student involvement and increased demand due to the increasing Indian Student population on campus, the center was inaugurated last year.

"I think that it has come a very long way since we started," said senior Sephali Gandhi, an active volunteer from the center's introduction. "When I first came here as a freshman, the only thing we had here was Club India.

"I think [Club India] was great, because we had a lot of parties and cultural events, but not as advanced as this."

Gandhi states that the festival was important in promoting Indian Culture to not only Indians but to non-Indians as well.

"There are so many different people

coming in from the [University] community and taking interest in Indian culture, architecture, art, and history, things which I thought were closed only to Indians and it's not anymore," she said. "I see it opened up to the world and I think it's beautiful. India has so much to offer."

Shankar Panjas, an ex-student who did his Ph.D. at Stony Brook between 1977 and 1981, is thrilled with how things have changed since he was here.

"It is a fantastic thing to see the India Studies Center be set up," he said.

When Panjas was a student at Stony Brook, there were very few Indians on campus. Club India membership was less than one-hundred, a far cry from its current number of almost 500 students.

"We were the most active organization even in those days, but nothing compares as to what is being done here today," Panjas said.

Dr. Panjas thinks that one of the reasons for having events such as these set up by the Center is to help curb stereotypes and prejudice against Indians.

"It is important for everybody to understand what other cultures can offer and this kind of interaction with other communities is important because it will make barriers between people go down," he said.

"I used to give talks to different high schools about India and there all the kids used to ask, 'Are there buses, cars, and airplanes in India? Are there only cults

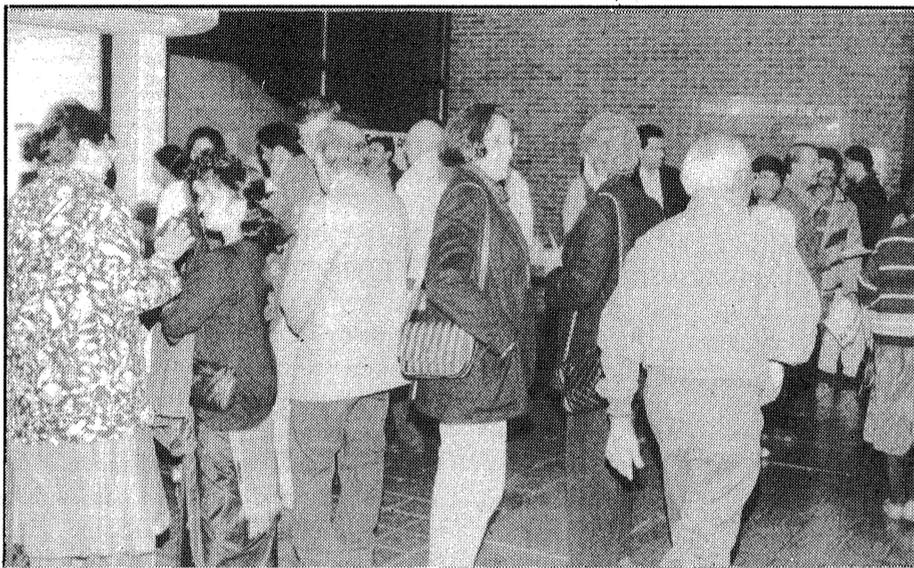


photo by Jae M. Kim

A diverse crowd showed up to see the Odissi Dance Group

in India?' These are the questions I was asked," said Panjas.

He does think, though, that things have improved greatly since he first started speaking to the youth.

"I think we've come a long way. I don't think you could go to a high school today and they would ask such questions."

Mrs. Gandhi agrees with this point of view.

"Coming to an understanding at an intellectual level is the most positive way to eliminate racism in today's day and age, because awareness starts with education."

Many individuals feel that the

Center's festival is good in not only promoting unity with all people around the world, but especially in bringing together all the diverse cultures in India.

"Most of us [in the Indian community] get along very well, but we are also cut religion-wise and cultural-wise. I think [the festival] brings it all together in one show," said Rachma Pathak, a volunteer for the India Studies Center. "It's not a Malayali dance or a Gujrati dance, it's a basic cultural festival of India what involves every race of the country of India.

"It's all about getting together and unifying and having a good time while learning about each other's cultures."



KAMA SUTRA THRILLS CROWD

1000 People Flock To Staller Center to watch Controversial Film

By BEN VARGHESE
Statesman Editor

Over 1200 people packed the Main Stage at the Staller Center for a 40-foot screen production of Mira Nair's *Kama Sutra: A Tale Of Love*, to kick off Stony Brook's "World Focus on India" Celebration last Friday.

Kama Sutra proved to be Nair's most accomplished film, (she also made *Salaam Bombay!* and *Mississippi Masala*), in terms of creativity, focusing on a part of human experience more typically exploited- or perverted in commercial cinema.

Kama Sutra, translated, "Love Lessons", or "Lessons in Love" exhibited the many splendors of beautiful women, beautiful men, exotic 16th century Indian costumes, sensual dances, hearty fighting, palatial trappings, and of course, plenty of sex.

Nair, no stranger to the role of divine yearning in sensual exploration, has truly made something majestic

and suggestively mythic in *Kama Sutra*. The film begins in a royal court where Maya (played as an adult by Indira Varma), a servant, and her girlfriend

Tara (Sarita Choudhury), a noble princess, are beginning to experience class conflict in their relationship. Destined for very different things, the women are forced into accepting their respective responsibilities, causing Tara - who never much liked Maya's slightly greater appeal to males and showed it by foisting second-hand clothes on her - to become downright abusive to her old chum.

The sexually adventurous Maya, however gets her revenge when she seduces Tara's fiancee, a king named Raj Singh (Naveen Andrews, who plays Kip in *The English Patient*), on the night before her wedding. An unabashed pleasure-seeker, Raj has no second thoughts about sleeping with the virgin Maya. This earns the wrath of Tara, whose hunchback brother sees Maya slip into the king's bedroom and informs the family of the forbidden

Please see **Kama** page 8

KAMA SUTRA BRINGS IN THE CROWD

Continued from **Kama** page 7

sin. To no one's surprise, the king becomes infatuated with Maya rather than his repressed new wife and the marriage quickly becomes a disaster. Banished from the palace, the wandering Maya eventually finds a new love in Jai Kumar (Ramon Tikaram), Raj's "hunky" court sculptor who almost literally puts her on a pedestal. The two engage in a passionate, even inspired affair that ends badly when Jai cannot commit his love to her. From there, Maya determines to take control of her life by joining the home of Rasa Devi (played by the actress Rekha, known as the "queen of the Indian film industry"), a one-time courtesan of Raj's father who now teaches the lessons of the 4th century writings on sex and spirituality.

Back at the palace, the angry and envious Tara, who can't deal with her opium-addicted husband, tells her husband, perhaps one of the most intriguing statements in the entire film: "I do not love you enough to hate you."

Raj continues her pursuit of Maya, but is unaware of her new-found relationship with the sculptor- until later, when he recognizes Maya's likeness in one of Kumar's sculptures. He becomes enraged and the stage was set for a battle of egos in a bare-chested wrestling match between Jai and the king.

The king, who now feels nothing but complete and utter disdain for Kumar at this point, reached its epitome, when he caught the sculptor in bed with Maya. The king takes Kumar captive,

in which then Maya returns to the king's palace to "seduce" or better yet, persuade for Kumar's release. The king refuses to fall for Maya's scheme and orders to have the sculptor killed.

In the final scene, the sculptor receives a tragic execution - by a foot of an elephant, nonetheless. And we see Maya simply walk away from the only life she had known toward an uncertain future, but with her heart open, her journey already having led from ignorance to mastery over love to complete acceptance of whatever mysterious currents are carrying her along.

Kama Sutra was a thoughtful film, but was also a fun one. Nair and the film's key designers have done an amazing job of conjuring up a look and feeling of legendary Hindustan, drawn from varying styles and periods of history: feudal India, Tantric art, primeval earthiness.

In Nair's mind, the eros of her film was never about the scenes of lovemaking - as central and as frankly sensuous as those may be. "It lies equally," she says, "in the sensuality of everyday life in this period, of the way these characters dress and move. The whole play and touch of the society creates a climate of eroticism." Nair promotes her movie as an attempt to "explore the ancient philosophy of the Kama Sutra, which celebrates lovemaking as a way of seeking spiritual enlightenment."

For Westerners, with our Puritan heritage of sexual taboos, this look at an age and a culture far removed from ours



The cast of characters of Kama Sutra

where very different traditions held sway can be a revelation. "The past is the best mirror to reflect our future," Nair says. For India, Nair portrayed a somewhat different message: "India

in its post-colonial phase has gotten so far away from the native spirit that created the Kama Sutra." Nair said she feels that sexuality is so repressed and twisted especially in entertainment.

Nair also points out that all direct and physical contact is censored in Indian movies, even kissing. Instead, the Indian government allows sexual expression only through scenes of rape and violence towards women. "Apparently, India's government censors are still more

comfortable with rape than rapture."

"I wanted to make a film that countered the sickness and perversity where women were concerned on the Indian screen," she says.

The Kama Sutra, Nair says, "deals very matter-of-factly with the different kinds of sex and love that exist. One of the sayings of the Kama Sutra states, "sex without love is completely natural, but not to get disappointed when the act itself is not exalted." But as Nair points out, "if practiced with the skills of the Kama Sutra, sex with love with someone with whom you want a more complete union, can be holy, transcendent, divine." □

DANCING IS WHERE HER HEART IS

An Odissi Dancer talks about giving up everything to learn the art of Indian dance

By SAMI AHMED
Statesman Editor

In order to join the Odissi Dance Theatre, the performers had to give up their former lives and assimilate into whole new lifestyles.

One dancer, Vijayini Sattathy, sacrificed a career in teaching to join the Odissi. Her decision was not an easy one.

"I would be going away from my family for the first time, where I was secure, always taken care of," Sattathy said.

"I was about to start my Master's in Education. In fact I was at the top in the class in my subject and that's why I had a lot of conflict with my parents when I decided to quit studying. They thought it would be easier for me if I pursued my academic career."

In the end, she decided it would be best for her if she joined the troupe.

"I just had to make a choice. I had to weigh what my heart wanted as to what would be a wiser choice."

She describes her profession as being a "physical exercise." With no modern conveniences such as washing machines and microwaves, everything in the village of Nrityagram is done the old-fashioned way, by hand. All food they eat is cultivated at the village garden.

When she is not touring around the world performing, she and the other dancers follow a rigorous training schedule.

"The day starts up at 5:30 in the morning when we go jogging. Then we

have in-house yoga classes for two hours. From 10-1:30 we have dance classes for each of the individual dance styles, after which we have lunch," she said. "After a short rest, we again start to practice our dancing."

In the afternoon till the evening, the day consists of working in the garden. It is important for them to keep the area in top farming condition, since that is their main source of food in their diet. All the vegetables they eat are grown on the farm.

In their village, all dancers are very close to their religion and practice it strictly. During the evening is when all of the dancers get together to pray.

Right after prayer, they start rehearsing for their next performance from about six to nine-thirty at night. Their shows usually last till about eleven or twelve o'clock at which point they finally eat a light dinner. Each dancer takes turns cooking.

Sattathy thinks that her education plays an important part of her life to this day.

"I'm glad that I have an educational background that I have gotten already, because it makes me have a different perspective and outlook about life in general and everything else that comes [with having an education.]"

To this day, she feels that she made the right choice in leaving her modern lifestyle for a more traditional one.

"I don't regret the decision," Sattathy says. "I'm very glad that I made the choice." □



photo by Jae M. Kim

Vijayini Sattathy poses for the camera

A Ray Of Hope In India

World Focus Festival Honors Eastern Film Great

By BEN VARGHESE
Statesman Editor

Satyajit Ray, the Indian Chekhov was the most sublimely relaxed and embracing moviemaker to emerge since Jean Renoir and Vittorio de Sica. In Ray's twenty nine features, dramatic epiphanies emerge from them, when characters aren't looking and audiences are least expecting them. Ray's movies don't usually leave audiences purged by pity and terror; they leave them either sadder but wiser or gladder but wiser, such as the film masterpiece, *Aparajito* (1956), the middle chapter of the moving Apu Trilogy, which was shown last Sunday at the Staller Center. Viewers sensed that Ray's river of feelings have enriched their emotions, where the young hero, Apu, leaves his mother behind in the countryside to study in Calcutta. One doesn't have to be the heir of a Hindu priest to perceive the momentousness of Apu's move. No other movie, from any nation, or in any language, has so keenly captured the inevitable alienation that comes from shuttling between a traditional home and college.

In a 1976 anthology, "Our Films, Their Films", Ray proves his "capacious catholic critical appetite. He was one of the last frankly humanistic movie masters. Ray had faith that "art wedded to truth must in the end have its reward."

His craft alone was considerable. In addition to screenwriting, producing, and directing, he composed the scores for all his movies, after "Three Daughters" (1961) designed the calligraphy for the opening credits, and after *Charulata* (1964), operated the camera.

Ray told an interviewer, "I am forced by circumstances to keep my stories on an innocuous level. What I can do, however, is pack my films with meaning and psychological inflections and shades and make a whole which will communicate a lot of things to many people." He conceived this whole as a stream of imagery and movement. For instance, in *Aparajito* when Apu returns from school and realizes, in a rush, that his mother has died, the camera follows him as he approaches the village courtyard, and then it glides along outside as Apu dashes inside and emerges from an opening in the wall; the design and choreography of the scene provide the visual equivalent of Apu's racing, skipping heartbeat. As Apu comes to a halt and sees the still, stoic figure of his granduncle, the history of his family reaches its tragic pinnacle.

In the four decades since Ray's debut as a writer-director - with the first Apu movie, "*Pather Panchali*" (1955), his influence has been felt both in the type of work other directors attempt and in the means they employ to execute it. The youthful coming-of-age dramas that have flooded art houses since the mid-

fifties owe a tremendous debt to the Apu trilogy. American TV's cartoon comedy, *The Simpsons*, contains an Indian convenience-store owner, named Apu.

In 1967, Ray wrote an "E.T."-like fantasy called "The Alien." After Spielberg's movie, "E.T." appeared in 1982, Ray told the Indian press that "E.T. would not have been possible with my script of "The Alien" being available throughout America in mimeographed copies." Still, the best scenes in "E.T.," such as the one of the boy hero showing the creature his Star Wars figurine, have the patience and controlled excitement of *Pather Panchali*. Ray's film won a prize for "best human document."

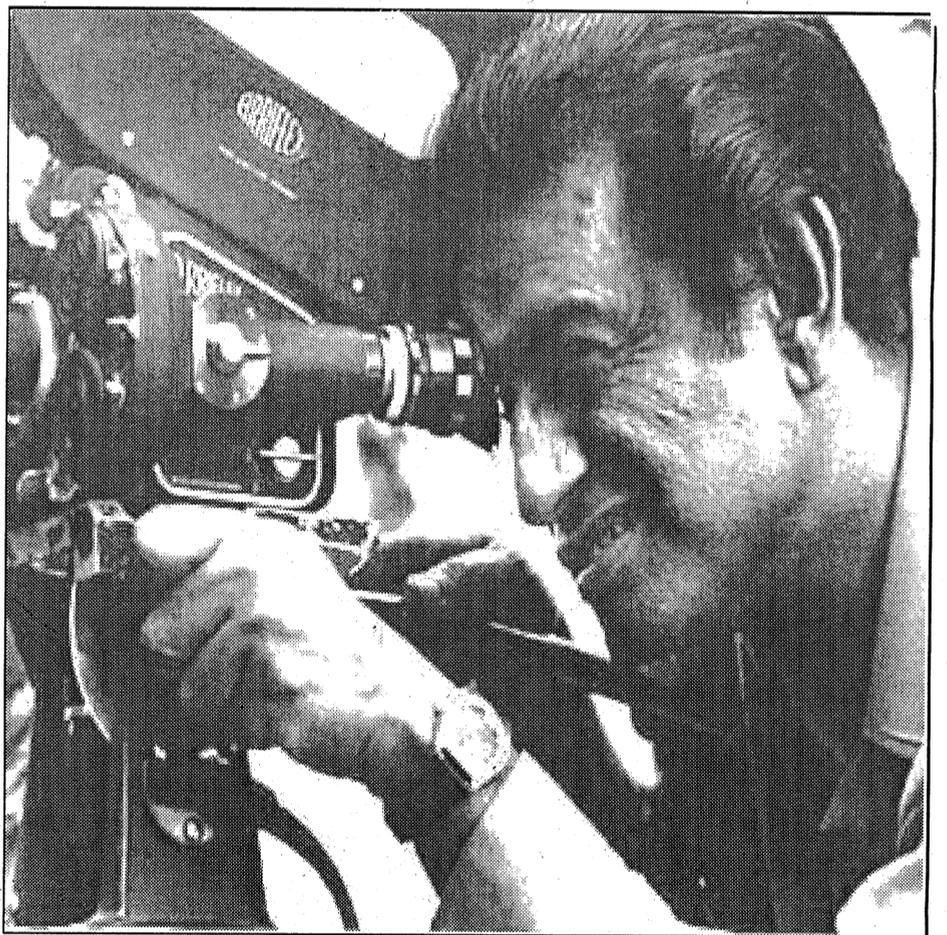
Ray tied his camera movements to his character's psychology. Ray gave meaning and poignance to the steady accumulation of details that in life, as in art, we're apt to pass by. He made art of the overlooked.

Sadly, in his later years, Ray himself was overlooked. Even his most famous films, like *Panther Panchali* and *Devi* (1960), fell into obscurity. Before Ray died, on April 23, 1992, he gained renewed recognition from the West and from his own country, including a special Academy Award and the Jewel of India. But as the critic and documentarian, Richard Schickel prepared a celebratory montage of Ray's work for the 1992 Oscars show, he discovered that time and neglect had ravaged the Ray legacy.

Dilip K. Basu, a professor of history at the University of California at Santa Cruz, proposed that the Academy investigate the physical deterioration of his movies. David H. Shephard, an expert on film preservation and a member of the Academy's Scholarship and Grants committee, spent three weeks in India in the winter of 1992-1993 examining fifteen Ray films and gathering information on the others. His report contained a warning: "It would be hard to think of another world class film artist whose oeuvre hangs by such a thin thread."

Basu, a staunch supporter of the Ray preservation movement, has raised enough money to take steps toward rebuilding the Ray canon in its entirety and having negatives stored in Calcutta for eventual use in the creation of a complete Ray archive in the United States.

The other leading Ray preservationist is Ismail Merchant, the producer, who with the director, have made the revival of Ray's work a priority of The Merchant and Ivory Foundation. He owns the North American distribution rights to nine Ray titles an hopes to acquire the



Above: A scene from Satyajit Ray's movie *Aparajito*. Below: Ray behind the camera on the set of one of his movies.

same rights to the rest of them. This fall, Sony Pictures Classics will begin to distribute the films in theatres and on video. The Academy of Motion Picture Arts and Sciences' Film Archive will preserve the reconditioned negatives and make prints available to other archival facilities.

The struggle between idealism and commercialism is one of Ray's crucial themes. Ray's output testifies to the glories a gifted filmmaker can achieve outside the mainstream of film production. Even in India, Ray has

appealed mostly to a fervid minority, because he worked in Bengali, a regional language. Ray's budgets ranged from \$15,000 to \$60,000 and he received \$3,300 for the combined work of writing, producing, directing and composing.

"American Scholar," Chandak Sengoopta, supports Ray's belief that his marriage of Eastern and Western art could be appreciated "only by someone who has his feet in both cultures. Someone who will bring to bear on the film's involvement and detachment in equal measures. Someone who will see both the wood and the trees."

10 When East Meets West

From India's Shores to the Staller Center the Entertainment Continues

By SAMI AHMED
Statesman Editor

Alan Inkles, interim director of the Staller Center, is looking to sponsor more cultural events, after seeing the success of the World Focus Celebration of India.

Inkles said that he will look away from doing three-day events in the future because it splits the crowd. Instead, he said he will concentrate on booking performers from all over the world a day at a time. Inkles said that he feels that not everyone is able to see all the shows over a weekend period, so it will be better to have one-day performances for attendance numbers in the future.

However, Inkles said was greatly satisfied with the crowd that showed up to view the movie *Kama Sutra*.

"We actually had to turn down people after a certain point," he said.

The theatre was almost at full capacity. The Staller Center estimated the audience at about 1050. The Main Stage seats 1200.

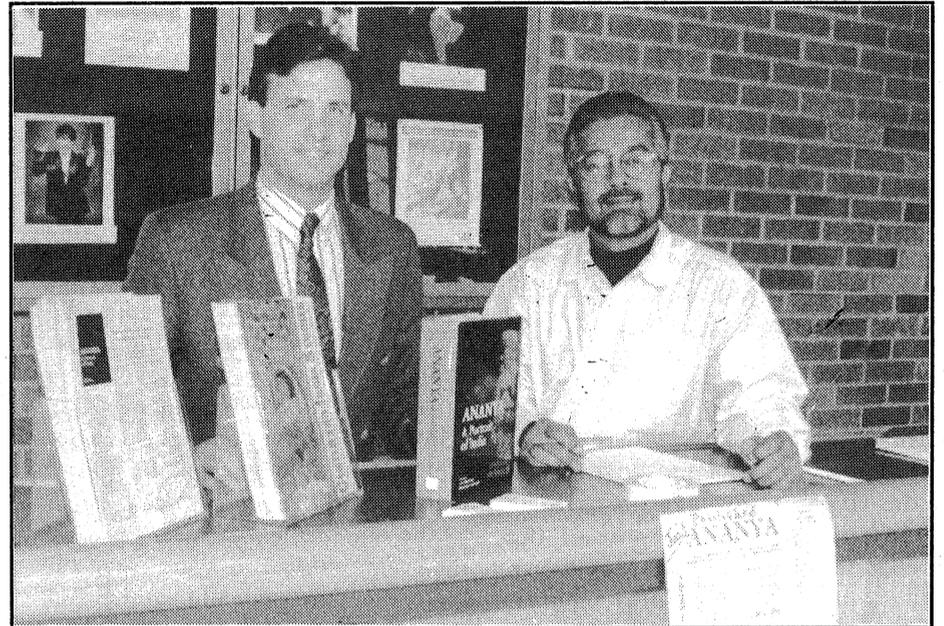
Inkles said that although it was not the best Indian movie, or director Mira Nir's (*Mississippi Masala*) best movie, his decision was based on his belief that it would get more people interested in India and would be a great way to kick off the festival held over the weekend.

The Odissi Dance Theatre, the last act of the festival, sold approximately 500 tickets. Inkles said he knew of the group's two-week performance at Lincoln Center and thought the troupe would be a good fit for the festival.

"I thought it would be a nice crowning jewel for the weekend," he said.

The show was almost canceled when one of the manager's sons committed suicide. At the last minute, the dancing team decided to perform.

Inkles said he felt that more people would have showed up had they not performed prior at the Lincoln Center a few weeks before, since many Indian people on Long



Statesman/Jae M. Kim

Alan Inkles, left, with Shankar Panjas, the keynote speaker for the lecture on Modern India at the Staller Center.

Island are used to traveling far for their cultural entertainment and probably saw them before the Staller Center performance.

He said he feels that having an Indian Festival was a great idea in view of the India Studies Center's inauguration last year and the sizable Indian population located on Long Island.

"Certainly it made a lot of sense with the excitement created [in the Indian community] with the announcing of the India Studies Center," he said.

Inkles said he had initially planned for the festival to take place in conjunction with the inauguration of the India Studies Center last April. However, Professor S.N. Sridhar, director of the India Studies Center, said that he wanted the event to take place during the fall as a three-day event.

Inkles said he believes that having multicultural shows is the best way to bring people of all different backgrounds together.

He also said he thinks that it educates people on areas of the world that they wouldn't normally study in school.

"It's a part of the world, we don't get to experience much of, especially western students. They don't know anything about Asian countries such as India," he said. "I wanted to create an annual celebration that would focus on parts of the world that we are not too familiar with."

Staller is currently keeping with the theme by scheduling such acts from Korea, China, Russia and many other performers from all over the world.

Inkles said students should be able to afford the events - not just members of the Long Island community. He said he wants to see Stony Brook turned into a seven-day campus and has devised a plan to make this possible.

As soon as tickets go on sale, Stony Brook students receive 50% off. It remains at that rate, until the day of the performance, when tickets are reduced to \$6.50. He said that students should be able to afford this, since the cost is even less than that of a movie. □

Ananya: A Portrait Of India

Director of India Studies Offers A Special Book Review

Ananya, in Sanskrit, means, "like no other." So is *Ananya: A Portrait of India*, collection of 40 chapters on India's rich heritage and dynamic present. Designed specifically for the general reader, not the specialist, this volume meets a long-felt need for a reliable, readable single volume resource on India's. It consists of 40 chapters on various aspects of India's rich culture, ranging from the arts, humanities, society and politics to science, technology, business and politics. The chapters are written by the world's most distinguished experts on India, but they are written in a lively, engaging, and easy to read style, suitable for anyone interested in India, but without extensive background in the area. This elegant,

960 page hardcover volume is illustrated with 35 color plates and 15 half-tone picture. It was edited and produced at the Center for India Studies at Stony Brook and published by the Association of Indians in America (AIA). The cost for composing the book was \$150,000, which was paid for by AIA.

Ananya is a unique resource - authentic, readable, comprehensive. It is a fascinating exploration of one of the world's richest civilizations. It is required reading for anyone interested in India, including Indians. It will make an ideal gift for friends, colleagues, and family. Get Ananya for your children. Get it for your friends. Get it for yourself.

By S.N. Sridhar

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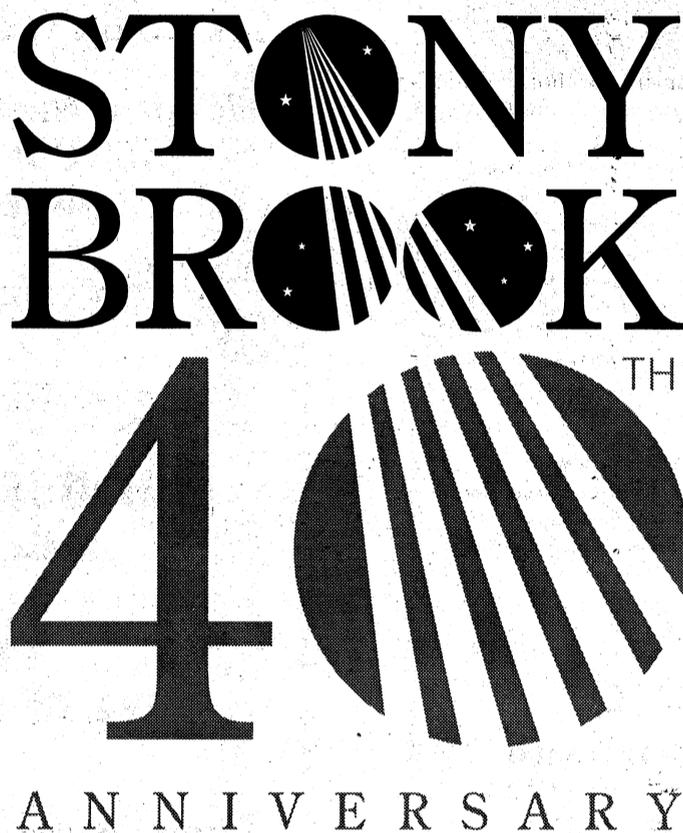
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★ **BANNER 1**

1. The artist is nothing without the gift, but the gift is nothing without the work.

Author _____

2. Time flies like an arrow. Fruit flies like a banana.

Author _____

★ **BANNER 2**

1. Setting out well is a quarter of the journey.

Author _____

2. To realize the unimportance of time is the gate to wisdom.

Author _____

★ **BANNER 3**

1. It does not matter how slowly you go so long as you do not stop.

Author _____

2. I believe a leaf of grass is no less than the journey-work of the stars.

Author _____

★ **BANNER 4**

1. We know what we are, but know not what we may be.

Author _____

2. Research is what I'm doing when I don't know what I'm doing.

Author _____

★ **BANNER 5**

1. Do not squander time, for this is the stuff life is made of.

Author _____

2. There is only one good, knowledge, and one evil, ignorance.

Author _____

★ **BANNER 6**

1. If you come to a fork in the road, take it.

Author _____

2. Our deeds determine us, as much as we determine our deeds.

Author _____

★ **BANNER 7**

1. That which the fool does in the end the wise man does in the beginning.

Author _____

2. It is as hard to tell the truth as to hide it.

Author _____

★ **BANNER 8**

1. I find that the harder I work, the more luck I seem to have.

Author _____

2. At times I think and at times I am.

Author _____

★ **BANNER 9**

1. Apart from the known and the unknown, what else is there?

Author _____

2. There is nothing so easy but that it becomes difficult when you do it reluctantly.

Author _____

★ **BANNER 10**

1. Opportunities multiply as they are seized.

Author _____

2. Education's purpose is to replace an empty mind with an open one.

Author _____

★ **BANNER 11**

1. There must be more to life than having everything.

Author _____

2. Whether you think that you can, or that you can't, you are usually right.

Author _____

★ **BANNER 12**

1. A handful of sand is an anthology of the universe.

Author _____

2. The best way to predict the future is to invent it.

Author _____

★ **BANNER 13**

1. Always do right—this will gratify some and astonish the rest.

Author _____

2. There is no end. There is no beginning. There is only the infinite passion of life.

Author _____

★ **BANNER 14**

1. We work not only to produce but to give value to time.

Author _____

2. The only way to predict the future is to have power to shape the future.

Author _____

★ **BANNER 15**

1. The artist is nothing without the gift, but the gift is nothing without the work.

Author _____

2. Don't look back. Something may be gaining on you.

Author _____

★ **BANNER 16**

1. I have a simple philosophy. Fill what's empty. Empty what's full. Scratch where it itches.

Author _____

2. Injustice anywhere is a threat to justice everywhere.

Author _____

★ **BANNER 17**

1. Painting is self-discovery. Every good artist paints what he is.

Author _____

2. Time is not a line, but a series of now-points.

Author _____

★ **BANNER 18**

1. We arrive at the truth, not by the reason only, but also by the heart.

Author _____

2. It's time for us to turn to each other, not on each other.

Author _____

★ **BANNER 19**

1. The water that is past cannot make the mill go.

Author _____

2. It is better to ask some of the questions than to know all the answers.

Author _____

★ **BANNER 20**

1. You should never wear your best trousers when you go out to fight for freedom and truth.

Author _____

2. Trust to time. It is the wisest of all counselors.

Author _____

★ **BANNER 21**

1. I know no way of judging the future but by the past.

Author _____

2. Time is the longest distance between two places.

Author _____

Entry Form ★ Game 1 (Blue Banner Round)

Name _____

Address _____

Student ID# _____

Telephone _____

Contest Rules: There's just one! You must be a current Stony Brook student.

How to Enter: Check out the 21 blue 40th Anniversary banners placed in and around the Academic Mall and at the Health Sciences Center. Identify the AUTHOR (or speaker) of as many quotes as you can. The most correct answers in each round wins. Red and green banners will be installed later in the semester. You can enter each round (blue, red, and green) only once. Send or drop completed entry forms for the Blue Banner Round to: AUTHOR, AUTHOR Contest, Office of Communications, room 144, Administration Building, no later than 5 p.m., Monday, November 10. **Prizes: Winners of each round will share a \$500 prize and be entered in the \$1,000 grand prize drawing to take place in the spring.**

Exclusive To The Statesman

PLAY "AUTHOR, AUTHOR"

Stony Brook Students Can Win Up To \$2,500 In 40th Anniversary Banner Contest

Stony Brook is having a banner year and you can have one too!

Just figure out who said what on the dozens of 40th Anniversary banners that line the Academic Mall and elsewhere, and you could walk off with up to \$2,500 in cash.

That's the total prize a single individual can win in "Author, Author" a three-part 40th Anniversary contest co-sponsored by the Office of the President and The Statesman and open only to Stony Brook students. The first leg of the competition- focusing on the 21 blue banners that can be found along and near the Academic Mall and at the Health Sciences Center - starts today. The entry form appears on the facing page. Deadline for entering Round 1 is Monday, November 10. Entry forms will also be available around the campus.

Round 2 and Round 3 of the contest will coincide with the installation of red and then green 40th Anniversary banners that will go up across the campus later this month and in early November. Deadlines and entry forms for those segments will be issued separately.

Contestants may enter each round only once. The winner or winners of the individual blue, red and green banner rounds will share a \$500 cash prize and will be entered in a drawing for the \$1,000 top prize to be awarded in the spring.

- The contest is easy to enter:
- Clip out the "Author, Author" contest entry form.
- Identify the author of each quote.
- Send in or drop off your entry by Monday, November 10 deadline.

"The challenge is in coming up with the source of each saying," says contest chair Yvette St. Jaques, assistant vice-president for communications and the only person on campus with all the contest answers. "I've got those under lock and key," she adds with a chuckle. "The more rounds you enter, the greater your chances to win \$1,000 or more!"

Completed "Author, Author" contest entry forms can be mailed or dropped off to room 138, Administration Building. For questions about the contest, call 632-6311.

STALLER CENTER FOR THE ARTS

Friday Night Film

Men In Black

Friday October 31 at 9:00 P.M.



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Tickets: \$4/\$3 Seniors, Students, Children and Anyone in Costume!

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Saturday, November 1 at 8:00 P.M.

Pre-Concert Lecture at 7:00 P.M. in Recital Hall

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Tony Kushner's *Angels In America, Part II: Perestroika*

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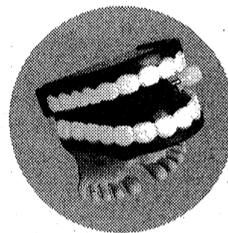
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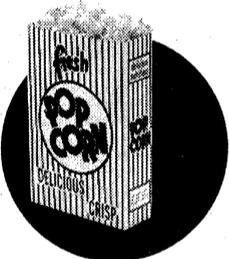


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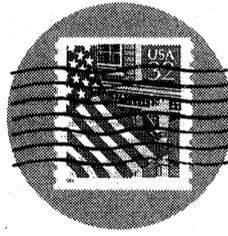
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HOMECOMING HEROES SEAWOLVES CRUSH MERRIMACK 18-6

By RYAN HEIKATA
Special to the Statesman

Seven hundred twenty eight Stony Brook faithful braved the cold and soggy weather to watch the Seawolves play Merrimack in the 1997 Homecoming game. The team kept up their end of the bargain by generally dominating the Warriors enroute to an easy 17-6 victory. USB improved to 4-3 for the season,

Stony Brook scored on their very first possession in the first quarter. After a Scott Meyer pass to Chris Grant and a carry by Alex Londino, Merrimack was hit with two face mask penalties on a single play. Stony Brook was put 23 yards down field, moving from their own 40 yard line to Merrimack's 37.

The next series of plays made clear why USB scheduled Warriors for their Homecoming sacrificial lambs. Meyer connected with Rob Horst for 10 yards. Then Vitucci broke away on a reverse and sprinted 21 yards to the 6 yard line. Londino carried a series of 2 yard runs, the third of which landed him in the endzone. Harris's extra point kick was good. As easy that, Stony Brook had enough points they would need to win. The Seawolves went 78 yards in 8 plays in only three minutes and 50 seconds.

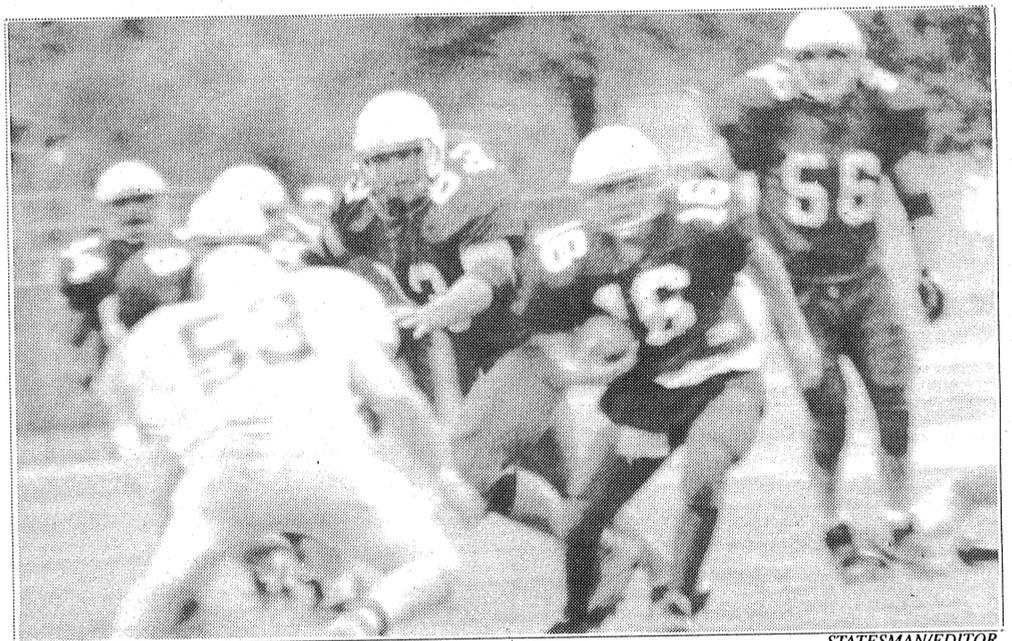
In the second quarter Merrimack came as close as the Seawolves 17 yard line. Warrior Kicker Noto missed a 34 yard field goal attempt. It went wide left.

USB sealed the game in the second quarter. The 'Wolves ate up the final half of the quarter executing a gritty 22 play, 80 yard touchdown drive that took up 9:03. □



STATESMAN/EDITOR

JARVIS WATSON (82) PUTS THE HIT ON MERRIMACK'S QUARTERBACK

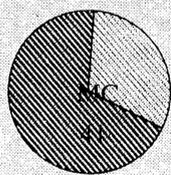


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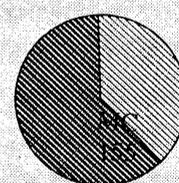
STONY BROOK QUARTERBACK (16) ATTEMPTS TO SNEAK OUT OF THE POCKET

Rushing	Net Yards	Avg.	
Crawford	80	4.0	
Londino	63	3.0	
Vitucci	21	21.0	
Grant	8	8.0	USB
Meyer	-12	-1.3	90
<u>Passing</u>			
Meyer	90	0	
<u>Receiving</u>		Long	
Horst	38	10	
Grant	38	13	
Danho	8	8	USB
Flores	6	6	160

NET PASSING



NET TOTAL YARDS



NET RUSHING



TIME OF POSSESSION

SEAWOLVES 32:34
MERRIMACK 25:28

