

THE Wagnerian

Staten Island, N.Y.

Wagner College

April 15, 1999

Second annual Wagner fashion show achieves success

By KARA LAURENO
Wagnerian Staff Writer

On Saturday, March 21st, after much hard work and anticipation, Wagner College presented its second-annual fashion show in the Dining Hall. The fundraiser, orchestrated almost entirely by students, turned out to be a great success.

Jeanine Carlucci spearheaded the fashion show, which will benefit the Bennett Family Trust Fund. She served as the chairperson for the event with Robert Ascitto, Krista Savarese, Anthony Aiello, Jackie Hudec, and Kara Laurenno serving as

committee members. Susan Hudec, Director of Student Activities, also played an integral role in planning and organizing the show.

As the lights went down and the show began, spectators were given a glimpse of some of the spring fashions available at local retailers, including The Gap, Gap Kids, American Eagle, Contempo Casuals, Ivory & Company, Quails, Smalls Tuxedo, Dochi Bridal and Bang Bang. The styles that were showcased ran the gamut, from casual chic to fun and trendy.

Approximately 30 students and seven children modeled the clothing in the show, which was emceed by Dennis Liberti, also a student at

Wagner. The Starstruck Dancers provided the entertainment, along with Samantha Talora, who sang Shania Twain's, *From This Moment*.

As a result of generous donations, prizes were raffled off during the course of the evening. They included a \$300 gift certificate to Macy's, four baskets from Bath & Body Works, gift certificates to local restaurants, among others.

The show itself was very polished, with professional lighting and sound, a 40-ft. runway, and a creative

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Fashion
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Wagner to build dome over student Union

By ERIC COHEN
Wagnerian Staff Writer

Fast on the heels of the new Spiro Sports Center and the classroom improvements in Main Hall, the Student Union will soon be receiving major upgrades. Thanks to a bequest from trustee William Reynolds, the Union will be next in line for a substantial upgrade.

The most noteworthy addition to the Union will be that of a glass geodome, which will enclose what is now the terrace area. At night, the dome will be lit, creating a beautiful cosmetic effect. The glass dome will also serve a vital functional purpose in that it will stop the ceiling of the dining hall from leaking after rainstorms. Right now, the outer terrace effectively serves as the dining hall's roof.

Beneath the newly domed Union will be more improvements. With the Spiro Sports Center fully operational, the fitness center in the Union will be eliminated, and the Hawk's Nest will be expanded into that space. Drop ceilings with improved lighting are slated for installation, along with booths for more comfortable seating. In two more much-needed changes, accessibility for the handicapped will be improved with ramps and possibly an elevator, and the bathrooms will receive an upgrade.

The art gallery will move out of the Union as part of the completed project, moving into a new gallery that will be constructed in the space between the Security House and the Kairos House. In its stead will be a new Career Development Center, moved up from Campus Hall, so that "post-graduation outcomes are in the student consciousness on a daily basis," according to college president, Dr. Norman Smith.

President Smith encourages that the important idea to remember is that "the entire project is being paid from a gift, and is not resulting in extra charges to students and their families." The newly improved union will be named the Reynolds Union in honor of the late trustee. Reynolds and his wife, Margaret, also donated \$1 million for the construction of the Spiro Sports Center.

The improvements are slated to begin later in 1999.

Absolutely Egg-citing!

Mena DiNuzzo, Valentina Bagni and Sheryl Lefkoe help kids find Easter treasures at the Easter Egg Hunt at Cloves Lake Park on March 27.



OΔK inducts 21 students

By BARBARA BELLES
Wagnerian Staff Writer

Omicron Delta Kappa national leadership honor society inducted 21 students and one faculty member on March 26 in the Gatehouse Lounge.

In addition to honoring the 21 students and faculty member Janice Buddensick, graduating seniors received the traditional Omicron Delta Kappa key to be worn at graduation.

17 awards were also given to outstanding senior leaders. All of the awards were funded or endowed by Omicron Delta Kappa alumni and friends.

Dr. Ahmar Shakir, class of '91 and former Omicron Delta Kappa president, was the evening's keynote speaker. Dr. Shakir spoke of leadership, wishing the senior members much success, and encouraging the new initiates to get involved and become strong leaders in Omicron Delta Kappa.

The new executive officers for the

1999-2000 school season were also inducted.

The 21 new members of Omicron Delta Kappa are: Elisa Borruso, Andrea Brunner, Dominic Costantino, Jennifer Crowley, Erin Donahue, Kellie Dowd, Danielle Elefante, Patricia Farrell, Christine Hughes, Debra Lahti, Allison LaFata, David Lehman, Cheryl Moore, Joseph Pepe, Marisa Poe, Stacey Scherf, Michele Shapiro, Janet Sobieski, Richard Stoner, Stefanie Theodorakis, and Janet Wolter.

NEWS

SGA revises school constitution

By DAN RICE
Student Government President

As most of you know, the next few weeks are probably some of the busiest and most enjoyable weeks of the entire year. With Songfest, Greek Week, Wagnerstock, the annual Carnival, and awards dinners, the Wagner campus will certainly be a high-energy place to be.

In the midst of all these events, the Executive Board has been busy all year long making amendments to our Constitution in an attempt to increase the amount of involvement of students on campus. At the next meeting of the Student Government Association, on April 20 we will vote on many of these amendments.

According to the current constitution all amendments to be voted on must first be printed in the college duly functioning newspaper. Please read and think about the following amendments and come out on April 20th to vote. Remember all Student Government meetings are open to the entire campus community, so we want to hear from you!

Dan Rice
SGA President

In reference to the wording of our

constitution, many changes will be made to more clearly define the areas of reference. At the Student Government meeting, copies of the Constitution will be distributed with all changes in bold for quick referencing. Please remember that the executive branch of our Government is comprised of six people (the Executive Board) and the legislative branch consists of two parts (the classes officers and the representative of all campus organizations).

Article II - Section 2 B (1): In the event of any emergency, resignation or impeachment, and position may be filled by appointment (instead of election) by the Executive Cabinet.

Article II - Section 4 E (1): Each new student organization must be approved by the Student Government after (instead of before) the request for recognition is submitted to the Dean of Students (and now also the Director of Student Activities and the SGA President).

Article II - Section 4 E (2): Recommendation for dissolution of any student organizations must be made to the Dean of Student (and now SGA President as well).

Article III - Section 1 A (1): All appointed positions will be approved by both the current and newly elected

SGA presidents and the student senator, which currently is an appointed position, will be elected.

Article III - Section 1 B (2): Eligibility for Executive Board requires you to be at least a second semester freshman (instead of sophomore).

Article III - Section 1 B (3): Eligibility for Executive Board will not be restricted to only those who have served as class officers, but is open to any member of the campus who meets all other general requirements, including the successful completion of the interview stated in the provisions for elections.

Article IV - Section 1: All proposed amendments must be published in the official SGA newsletter *The Gavel* (instead of the college duly functioning newspaper).

Newly stated additions:

Article III - Section 3 C: Officers of student organizations will carry out their duties as specified in the Constitution of said organization

Article III - Section 3 D: All Student Government and Student Activities Committee Chairs will carry out their duties as specified by the by-laws of this Constitution.

Individual Class Constitutions will be combined into the Student Government Constitution with the specified duties of each officer and class board as follows:

- Each officer is required to attend all meetings of the Student Government Association and work two hours weekly in the Student Government Office.
- Each class president and treasurer is required to attend the treasurer's workshop each semester.
- Each class board is required to hold class meetings open to the entire campus, as well as hold one campus event, at least one fundraiser and two community service projects each semester.

Guidelines for budgeted, unbudgeted and Greek organizations will be clearly stated with the understanding that failure to meet these requirements may result in the dissolution of the organization.

While Amendments to the by-laws of this Constitution are not required to be published in advance, please note that there are some major changes being proposed and will be presented in writing at the meeting.

Fashion

From Page One

selection of music that was upbeat and lively.

One of the biggest crowd-pleasers was the popular "Jump, Jive and Wail" by the Brian Setzer Orchestra. Wearing apparel from The Gap, the models demonstrated swing dancing at its finest.

The highlight of the show, though, was the bridal segment, which featured bridal gowns, flower girl

and bridesmaid dresses, and tuxedos. Set to the lyrical melodies of Enya, the result was simply breathtaking.

As the show came to a close, the audience applauded the efforts of everyone involved. It was evident that the show was a success, not merely because it was so entertaining, but because a generous contribution could be made to the Bennett family.

Want to be a part of
the Wagnerian?

There's still time!

Drop by a meeting
Mon. and Wed. at
5:00 in Union 204

THE WAGNERIAN

**THE WAGNERIAN IS PUBLISHED EVERY OTHER WEEK
BY THE STUDENTS OF WAGNER COLLEGE.**

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OPINION

Is America's youth losing their values?

One Wagner student ponders the decreasing intellectualism in America's youth

By ANDREW HEPKINS
Wagnerian Staff Writer

I come home every night and dabble with music, and then I read or write myself to sleep. But usually, I'm distracted or kept awake by loud music and drunken voices. I'm never bitter because I used to be the party loving, noise making type myself. I feel that living life and enjoying oneself is important. However, there should be limits to how often one "enjoys" him or herself. At times, I can't help contemplating some of the reasons why campus life entails so much partying, and so little studying.

Habitually, I walk through campus and observe other students. I study people and their reasons for being here [in college]. To be very honest,

I never cared about school, degrees or graduating. But I always had a strong desire to learn and broaden my knowledge. However, I don't sense a desire to learn among most American students.

I feel that most people come to college to continue their high school sport, or to get the degree or degrees they need for their careers---strictly. And no one seems to want to learn what they don't "have to" learn. We live in a technologically advanced age in which libraries are empty but arcade halls and nightclubs are packed with America's youth. Why do values and erudition seem to dwindle with each decade?

As we enter a new millenium, we are continuously becoming less spiritual and intelligent, and more geared towards self-entertainment and financial success.

Whenever global injustices are uncovered, or the threat of war hovers over our nation, no one ever seems to know or even care. However, the average American college student is very sagacious when it comes to nightlife hot spots, Play Station game secrets, and Jerry Springer episodes. There isn't any interest in history, politics, philosophy, or metaphysics. I'd feel really uncomfortable, weird, and for lack of a better term, "uncool" if I attempted to discuss issues in any of the aforementioned topics.

Why is America's youth

unceasingly drifting away from intellectualism toward superficiality?

One of the reasons to which I ascribe America's constant decrease in values and sapience is certain advancements in technology. What most people would consider huge steps forward has brought the nation down in many ways. Inventions like the television, the computer, and video games have all changed the world immensely and forever.

"Geronimo" or "Pratt", the former chief officer of the military of defense for the Black Panthers Movement was framed by the government with a murder he didn't commit. He was recently released 27 years later after Johnnie Cochran finally won his case. But while in prison, Geronimo noticed the changes in the mentalities and intellect of the inmates as the years went by.

The first few years of his imprisonment during the sixties, inmates were avid readers and able to spark or engage in very intelligent conversations. There was a desire for knowledge and spiritual soundness. But he noticed that every few years, as television evolved into a household necessity (even in the prisons), newer inmates entering were not avid readers, were less intellectual, and were more interested in sports and TV shows.

TV shows and video games steal the time and energy one would put

into reading, writing, art, and other constructive pass times. I was never a TV person, but I remember my schoolwork, reading, and recreations suffering the first time I purchased a video game system years ago.

Another indirect reason for the decline in values and intellect among students is god. Of course not the Biblical God, but the true god of the American society: the Almighty Dollar.

It seems that all decisions are made in subservience to money---from career choices to good deeds. Our seemingly innate servility to money also leads to many negative social problems. One serious problem is that most people associate money with success and happiness. And because money is paramount, learning is of less importance. Education is significant only if it eventually leads to making money. Political affairs are important only if they directly affect us financially.

So if there was a way to earn a lot of money without education or mental stimulation, you can be sure a lot people would go that route. And because most students live in pursuit of money primarily, education and studying will never be "valuable".

So each night that I stay awake in my dorm room amidst the festive noise, I'm kept awake not by the commotion alone, but also by the profound introspection and thoughts that race through my mind.

Come and have some fun!

Wagnerstock
and
Carnival



April 24 1pm-7pm

on the football
field and West Lot

Calling all students!

The end of the year is
approaching fast and the
Wagnerian is looking for a
new editor for the
1999-2000 school season!

Students will be required to
write a personal application
on why they feel they
should be editor.

All are welcome to apply!

For more information, please
call Dr. Peter Sharpe at
extension 3370

ENTERTAINMENT

Studio theatre presents *Cowboy Mouth*

By MATTHEW BISHOP
Wagnerian Staff Writer

In a sick looking, pea-green room, a dirty yellow wall, decked out with New York license plates, a banner bearing the name "Texas," and several bawdy crucifixes, towers over Cavale and Slim as their saga begins.

From the onset, it is apparent that director Kelly Toll has plans to make "Cowboy Mouth" scream.

In this play by Sam Shepard and Patti Smith, Toll grabs attention right away as audience members entering the Wagner College Studio Theatre see the bare feet of Slim (Jacob Thompson), and Cavale (Melinda Gallucci), who lay asleep on a mattress that is amidst refuse such as a battered old mail box, a tire, and a sorry-looking guitar.

Cavale springs to life, takes a swig from a jug, apparently moonshine, and makes a clicking noise, incessantly searching every cranny of the room, screeching, "Where's my Raymond?" She finds Raymond, a dead crow, inside the mailbox.

What follows is a succession of stories, told with unrelenting energy and a bit of insanity by Gallucci and Thompson.

An understanding of the plot is hard to come by, though by no fault of the actors. The authors of the script have created a nearly stream-of-conscious text that bombards the viewer with

loosely connected truths, wild fantasies, and many vulgarities.

Cavale may describe the premise of the plot best when she says, "It's a dream I'm playin'." She speaks with a white-trash type of drawl, somewhere between Southern and just pure crazy.

Cavale proceeds to tell the story of Johnny Ace, the rock-and-roll legend who shot himself on stage playing Russian Roulette. Her face shines with excitement as she describes the gruesome tragedy. Through her eccentric body language, her wide-eyed smiles, and other fantastic facial expressions, we can tell that she perceives the event as highly glamorous.

We learn that Slim has been kidnapped at gunpoint by Cavale who hopes to make him the next rock-and-roll savior. Slim makes reference to this from time to time, saying, "I should go back to my family," and "I have a baby . . . a wife and a life of my own."

Thompson shows a great deal of range as an actor, for he is torn between his desire to leave Cavale and an urge to stay and play out her fantasies.

The proof of this desire is best shown by the nurturing, romance, and sexual tension that appears as instantly as it disappears between Slim and Cavale, sometimes on the borderline of violence.

During the Johnny Ace story, for example, Slim places his head on Cavale's lap, and relaxes, letting the story nurture him. He proceeds to

kiss and lick her toes, and the two launch into a sexual encounter.

Slim stops this encounter, as he does all the following physical encounters in the show, with unprecedented haste. It is evident that Cavale is left unsatisfied, as Slim pulls away sharply and says that he wants some lobster.

The primary moments when violence follows romantic tension, or vice versa, are tied together by references to Slim being the rock-and-roll savior that Cavale envisioned.

In one scene, Slim nuzzles up to Cavale and asks her, "How come we're so unhappy?" She replies that it is the wrong season, so Slim caves and says, "We'll make it fall."

Slim and Cavale share so much tenderness in the exchange, we do almost believe they are happy. However, Cavale soon mentions her fantasy, and Slim is propelled into a rage in which he throws Cavale on the bed, jumping on her, and shaking her roughly, screaming, "A year ago I could have done it." Soon after, the two are embracing as Slim tells a story about a dam he built on a river.

The only thing that saves Slim and Cavale from tearing into each other too much, either violently or sexually, is calling the Lobster Man. The Lobster Man (Dave Paul) simply delivers food during his first entrance. But, the second time he enters, he has been called there simply to be a distraction for Slim and Cavale.

The Lobster Man, complete with a

red suit, consisting of claws, antennae, and hard scales, walks slowly into the room, lets out a low pitched grunt (the only sound he ever makes) and has a seat on the bed between Slim and Cavale.

The two main characters argue over what to do with the lobster man, throwing out such extreme ideas as cutting him up with a switchblade, or leaving him in the room alone. Paul holds together well during their antics, and his focus never weakens as they tease him.

Cavale suggests that the Lobster Man be the new Johnny Ace, and Slim blows up, breaks down, and finally leaves.

Gallucci improvises a blues song based on the phrase "loose ends." Her range of vocalization and physical choices are amazing at this point, reaching the climax of energy that she had been building up to for the entire show.

During her jam, the Lobster Man peels his costume with confidence, his focus still never diminishing.

Cavale hands the Lobster Man a gun, now offering him the chance to play out the rock-and-roll fantasy she is stuck in. He pulls the trigger, but the chamber is empty.

Thompson and Gallucci have full control of their instruments for the entire duration of "Cowboy Mouth," delivering intense, and yet highly sensitive performances. Paul gives a strong supporting role as the Lobster Man, a part essential in tying together the "Loose Ends," that Gallucci describes.

"For Pete's Sake" packs the Elbow Room

Former TKE president makes his first live performance

By DANIELLE MONACO
Wagnerian Staff Writer

Though known to most as "Brother Pete," Pete Garcia is much more than a fraternity brother. Rather, he's a serious, skillful, piano-playing composer capable of conveying a wide range of moods and emotions.

Garcia's band, "For Pete's Sake," had their first appearance at the notorious Elbow Room, located in the heart of NYC's West Village. Did he pack the place? I'd say so, as would most of the brothers that came to cheer him on. Garcia and his band were insured an additional two nights in April.

Having to sum up Garcia's sound is like drinking oatmeal through a straw. Not only is each member an instrumental master, but the band's



Pete Garcia

improvisations during Garcia's choice of cover songs really let its originality shine through.

Garcia's first song of the night, "Walk Through This World With Me," left the crowd moving through a horn-driven R&B, major key of F type of dance. If you don't know what I mean, just listen to Marc Cohen's *Walking in Memphis* CD.

During the song "Sitting on the Dock Of The Bay" by Otis Redding, I couldn't help but notice how different, but cool, they made that classic song sound. A sound that has such a normal beat in its original recording was now being performed more emphatically by this five-piece band. Garcia's attitude of sweet playfulness and Larry Evans' addition of a bossa-nova beat, underlined the song's spirit of pure, youthful frolic.

The smooth-driving, blue-grassy guitar licks Vinny Bunniceilli added to Garcia's original recordings were superb, leaving the crowd mesmerized. Chris Walters (Garcia's long-time friend) added unique bass lines that would even impress the late Jaco Pastorius.

A particular delight during the show was Garcia's original song, "Honky Tonk Cat," arranged for the band to swing out its best sounds. Garcia's diffident jazz crooning suggested Brian Setzer filtered through Cherry Poppin' Daddies, raising the roof off the place. However, while the crowd showed its best dance moves, "For Pete's Sake" gained in precision and

stability while remaining totally in sync with Garcia's virtuosic vocals.

"For Pete's Sake" balanced a taut, rhythmic intensity against an attitude of cool, intimate understatement. Garcia's sax player, Linda Bunniceilli, contributed long circular trills on her soprano sax, adding an extra layer of panache to a show that was just about perfect.

"For Pete's Sake" is performing live at an array of locations. Also, his five-song CD can be purchased at Wagner's bookstore (\$5), Zig Zag Records (\$8) and Our Music Center (\$8).

For Pete's Sake

Pete Garcia- Vocals & Piano
Vinny Bunniceilli- Guitar
Larry Evans- Drums
Chris Walters- Bass
Linda Bunniceilli- Sax

• The Elbow Room

(212) 979-8434
144 Bleecker St - NYC
April 22nd — 9PM

• Down Time Bar

(212) 695-3373
251 West 30th St—NYC
Friday, May 7th — 8PM

ENTERTAINMENT



The Sweathogs (L-R): Chris Lenza, Keith Wagner, Vin Lenza, Joe Pecora (top), Matt Ryan, Frank Williams, Todd Bauer, Tim Boylan and Ray Pineiro

“Sweathogs” debut their first album

Local band gets foot in the door of the music industry with the release of their first CD

By MATTHEW BISHOP
Wagnerian Staff Writer

The Sweathogs, a band with Staten Island origins, have finally scored with the release of their premiere CD, *You: O world: 1*.

Heavily influenced by funk, the band's sound is an honest reflection of the minds of youth in a gritty urban environment. The CD offers nine tracks of original work with lyrics often making reference to the band's roots.

...All that makes me is another freak on the ferry...

Joe Pecora (guitar/vocals)

“You: O World: 1” is a clever track designed to lead into “Ode (to the Alice Austen).” Imagine a Skameets-Dave Matthews Band-type of horn riff, reminiscent of the funeral processions of a Mardi Gras parade. This unique sound is mixed with the shuffling of feet and the real life conversation tidbits that one might

hear while getting on the Staten Island ferry.

Voices heard chime in with “Shine?” and a whiny Staten Island native complaining that “We sit here every time.”

The horns are tight even while producing an intentionally soupy sounding riff, but they are even tighter when “Ode” begins, nailing every rhythmic change with crisp articulations.

Joe Pecora (guitar and vocals) is raw energy, loud and strong over the instrumentals, as he sings “I’m feeling stronger, because I’m not like you . . . and all that makes me is another freak on the ferry.”

“La-La” seems to build on a simple, but groovy riff that Frank Williams (rhodes piano) jams on, inviting a 70s style distortion effect from the guitar. This piece is by far the most influenced by funk, and as the song builds, Pecora yells out, “Lay it down boys,” and the horns do just that.

Singing in a soul style, Pecora leads the band in chanting, “Get smooth and smooth and funky,” that grows more intense with each repetition. We even hear the band pay tribute to Mr. Marvin Gaye, when his name is dropped during the jam.

“Long Day’s Journey,” a ballad with lead vocals by Matt Ryan, moves completely away from the funk feel, and follows the patterns of the progressive rock of the 80s.

With a high pitched, slicing croon, Ryan sings about “a Technicolor nightmare for a black and white world,” and even the lyrics remind you of progressive rock. Though his voice is sharp and effective, a few select lyrics seem trite, and Ryan sings, “I’m chasing a day that puts up a fight and all that’s wrong will never be right.”

Despite a few lyrical weak spots, “Long Day’s Journey” is still quite evocative and has a high emotional pitch, supported by eerie guitar glissandos, that you could describe as trippy.

In “Khalid’s Lament,” similar guitar riffs are used, almost sounding like techno music from the Middle East, and when the horns join in there is definitely a Dave Matthews Band feel to the music, though not the lyrics in this tune.

Ryan and Pecora split the vocals in “Khalid’s Lament,” and Pecora expresses a Generation X sentiment, singing, “Hold your ground and remain pure at 24...but what for?” Ryan and Pecora slip into the frantic lyric “Sin is in, so we begin,” holding onto anxiety-ridden harmonies that fuel the sensation delivered by The Sweathog’s particular sound.

If the “you” in *You: O World: 1* represents Generation X confusion, through the eclectic music of the Sweathogs, that score will ineluctably change.

The Sweathogs

Joe Pecora – guitar / vocals
Matt Ryan – vocals
Frank Williams – rhodes piano
Keith Wagner – guitar
Chris Lenza – trumpet / tuba
Vin Lenza – drums / percussion
Ray Pineiro – bass
Tim Boylan – trombone
Todd Bauer – saxophones

The Sweathogs *You O: World: 1* was produced by The Sweathogs and Chris Vollor

Recorded and mixed by:
Chris Vollor at Persia Studios in good ol’ Staten Island

Want to Join the “gaggle of freaks?”

Write to: The Sweathogs
418 Thornycroft Ave.
Staten Island, NY 10312

Or
e-mail: sweathogs9@aol.com
<http://sweathogs.freemove.com>

You O: World: 1 can be purchased at The Wagner College Bookstore

ENTERTAINMENT

The controversy behind "Lolita"

On video store shelves now, this provocative film is an adaptation of a novel by Vladimir Nabokov

By SYDEL GRECO
Wagnerian Staff Writer

Controversy has surrounded "Lolita" since it was first released in theaters last year. Originally playing in only select areas, this film has recently hit shelves by the dozens at video stores everywhere.

Based on Vladimir Nabokov's novel, "Lolita" is the story of Humbert Humbert's (Jeremy Irons) obsessive passion and sexual desire for his 12-year-old stepdaughter, Dolores Haze, or Lolita (Dominique Swain).

Set in the 1940s, the film opens with a series of flashbacks. Most importantly we find the reason for Humbert's fixation on young girls. Because his first love, Annabel, died when they were children, he has not been able to relinquish the youthful,

experimental relationship the shared. Secondly, we learn that the film will be told in hindsight: it illustrates Humbert's written confession of the past five years.

Humbert's account starts when he rents a room from Charlotte Haze (Melanie Griffith), Lolita's mother. As time goes by, he and Lolita begin an odd sexual relationship where she seemingly taunts him with her sexuality. For example, after playfully plopping in his lap, Lolita stretches out her wad of gum and seductively wraps it around her tongue again. Sensing that Humbert is lost in his imagination, she slaps it on the letter he has been writing.

Throughout the film, Lolita is constantly characterized by this fluctuation between child and adult. Where one would expect to question the morality of the events, it is difficult to sympathize with Lolita's situation because her occasional tears are neatly contrasted with her aggressive, impatient, and obstinate personality.

Here we can see Swain, in her film debut, terrifically capturing the precocious nymphet, Lolita.

With Lolita's sad departure for camp comes Charlotte's letter proposing marriage. If Humbert's refuses, she asks him to leave. Seeing this as the only way to remain close to Lolita, he accepts. Shortly after the

marriage, Charlotte is killed; leaving Humbert as Lolita's only relative. He promptly collects her from camp and they travel together.

In a tasteful scene, after telling Humbert he will not be her first lover, Lolita seduces him. Most of the remainder of the film deals with their travels and sexual relationship.

We begin to almost pity Humbert during this portion of the movie. Ironically, he falls victim to Lolita's manipulation. He is unable to reprimand the child because she merely needs to give him a look or rub his inner thigh to get her way. Irons wonderfully portrays a truly pathetic, lovesick Humbert in these scenes.

Ultimately, Lolita plans her escape from Humbert with Clare Quilty (Frank Langella), a child pornographer and famous writer who has been alluded to many times during the film.

Three years later, after Humbert has given up the search for her, Lolita contacts him. During their reunion, now married and pregnant, Lolita confesses this secret. For revenge, Humbert goes to Quilty's mansion and kills him.

The final scene takes on the qualities of a slapstick comedy. With a gun pointed at his head, and a bullet hole already in his foot, Quilty frantically smokes a cigarette. As

Humbert shoots him several more times, he runs from room to room, robe undone and revealing his naked body, and stops to play the piano. Finally, he dies after carefully wrapping himself in bed sheets. Humbert shoots him one last time as a bubble rises and pops from Quilty's mouth.

This framework is identical to Nabokov's skillfully written literary game. While the film favorably replicates the plot and much of the dialog, it misses the parodies, coincidences and literary allusions, which are the essence of Nabokov's genius. Rather, it uses them as frothy additives. Nabokov uses these skills in Lolita as a way to undermine the reader's desire for verisimilitude. AS readers, we cannot relate to characters or engross ourselves in a plot because we are forced to see the author's hands in the novel.

The film leaves the most perplexing question of the novel intact: how can an author write on an emotionally charged subject without gaining reader's sympathy? By making Lolita look more mature and flirtatious, as well as playing on her manipulative nature, director Adrian Lyne successfully responds to this question. This film seems to be the answer for the literal-minded readers who missed Nabokov's carefully plotted statement.

"Portishead" releases new live album

Portishead's new CD, *Portishead Roseland NYC Live*, is as close to an actual performance as a recording can get

By KORYN KENNEDY
Wagnerian Staff Writer

Ranging from a slow, deep Bessie Smith to a purring Eartha Kitt, the on-stage vocals of Portishead's lead singer, Beth Gibbons, seem to transfix audiences, even in their own living rooms.

With only two albums under their belt, Portishead has managed to

forcefully chisel out their own niche in the music scene. Their discs, often placed under the heading trip-hop or acid jazz, are more reminiscent of the moody tones of Billie Holiday and the jazz era's other explosive artists, but with a brutally clean electronic edge.

Having conquered the radio waves in late 1994 and early 1995 with a ballad of bittersweet laments, the band began to stylize their music in to an inimitable sound.

"Sour Times," what seems to have become the band's anthem, plunged Portishead into instant fame with lyrics of dejected loneliness, "Nobody loves me, it's true..."

After the release of their first album entitled *Dummy* and an eponymous second album, Portishead toured across Europe and the United States. Now, the fruits of those efforts, shrink wrapped and price-labeled, are available in every record store across America.

Roseland NYC Live, released a few weeks after the tour, satisfies as if it were a live performance. The CD, recorded during the New York leg of the tour, is polished, pristine, and produced with unbelievable sound quality.

One of the elements that has made

Portishead so recognizable in their particular genre is the pure, almost immaculate production of their music, a facet that is extremely difficult to transcend on stage. Portishead manages to produce such sounds live as well as on a recording.

Instruments such as drums or percussion tend to muddle the sound quality on a tour CD with slight static. *Roseland*, however, lacks nothing. With the exception of wailing fans and the thunderous applause at the end of each track, this CD is perhaps their best thus far.

The CD, an essential for those who were unable to attend any of the shows, is a balanced mix of both Portishead's preceding albums. The live show was an even set, as songs from both *Dummy* and *Portishead* were performed, clear of any technical pollution.

Songs such as "Wandering Star," "Glory Box," and "It Could Be Sweet" were beautifully perfected on stage with Gibbons' voice, Adrian Utley's guitar, and the bands figurehead, Geoff Barrow.

"Sour Times" was so drastically and energetically performed it barely resembled the radio version that swept the U.S. a few years ago. Near the end of the song, Gibbons'

methodically soothing voice gave way to psychotic screeching that, bizarrely enough, sounded in tune.

Adding emotion to the music's electronic, techno-like base, Gibbons, dubbed the glum pop queen, runs the gamut from sticky sweet notes to bottom-of-the-diaphragm, deep crooning.

The band evolved from Barrow's Bristol studio, the same studio that churned out other trip-hop idols, like Tricky and Massive Attack, and its close cousins, Björk and Neneh Cherry.

Barrow, as well as being the mastermind behind the music, also took the liberty of naming the band after his hometown, Portishead, England.

With a subtle mix of blues, funk, and avant-garde techno, *Roseland* is a concise collection of the band's most riveting songs, which eventually emerged to ecstatic reviews.

As a disc comprehensive to its fans, the CD offers not only a great collaboration of talent and musical genius, but also the risky edge of a live performance.

Roseland NYC Live is available at all record stores. Cost, however, is subject to the store, generally \$12.95.

ENTERTAINMENT

Classical love songs achieve worldwide fame

Andrea Bocelli's
Romanza CD says
romance in any language

By KARA LAURENO
Wagnerian Staff Writer

For the opera and classical music devotee alike, listening to Bocelli's *Romanza* CD will evoke images of the lush hills of Tuscany, the virtuoso's birthplace. His music, a modern fusion of the two genres, captures the essence of romance, with 15 tracks of pure enchantment.

Despite the language barrier (his CD is almost entirely in Italian), he has achieved international acclaim through his commanding voice and poetic lyrics. *Romanza*, his first

internationally released album, is packed with such emotion and depth of feeling that one may find their soul touched, particularly by the popular, "Con Te Partiro" (I'll Go With You) and dramatic, "Vivo Per Lei" (I Live For Her).

Andrea Bocelli's recording career began in 1993 when he signed with Sugar Records, a Milanese music group representing many famous Italian artists. He became an immediate hit as a tenor, establishing ardent fans wherever he went.

In this CD, his latest endeavor, Bocelli reaches phenomenal heights. His remarkable voice, capable of great range, makes the dramatic arias and love songs he croons seem effortless. Fans have favorably labeled him the next Pavarotti, with a seemingly younger and even broader

appeal than the legendary tenor.

A unique aspect of this album is that a number of the tracks on the album are collaborative efforts. Featuring the likes of Italian superstar Georgia and soprano Sarah Brightman, the pairings prove to be highly complimentary to Bocelli's vocal gift.

One of the most impressive songs on the CD is "Time To Say Goodbye," a duet version of "Con Te Partiro," expressed passionately by Brightman and Bocelli. The melodious flow of the song is instantly recognizable and the lyrics are simply breathtaking. "When I'm alone/I dream on the horizon and words fail/yes, I know there is no light in a room where the sun is absent, if you are not with me."

Perhaps equally as impressive is

"Vivo Per Lei," featuring Georgia. With beautiful lyrics set to an easy instrumental texture, the words seem to flow straight from their hearts. "I live for her, you know, since the first time I met her/I do not remember how, but she entered within me and stayed there/I live for her because she makes my soul vibrate so strongly."

At the risk of sounding cloy, Andrea Bocelli's *Romanza* CD offers beautifully rendered songs that truly touch the heart. With his tremendous talent, he is sure to quickly achieve the recognition that he so richly deserves.

Romanza can be purchased online at www.amazon.com for \$12.58, 30% off the list price. It can also be purchased at most record stores nationwide for approximately \$17.99.

"Mod Squad" is not worth the money

Adaptation of the
70's TV series
lacks creativity

By MARIAN FUSCO
Wagnerian Staff Writer

It's hard to say which were the worst movies of 1999 considering it's only the end of March, but don't bet on "The Mod Squad" being at the 2000 Oscars.

This movie, which is based on the late 60's to early 70's TV series, follows the same plot—three adolescents-turned-bad who are given the option of going to jail or

becoming undercover cops, unofficially. These kids don't have the privilege of guns or badges.

Director Scott Silver ("Johns"), attempts to make this film more contemporary with jumpy, MTV video-like sequences, an eclectic soundtrack that is often too loud, and a cast that looks like they belong in a Levis commercial. All this to draw a young audience that probably has never seen the original TV series.

The sad part is that the lead actors are talented and well known. Pete Cochran (Giovanni Ribisi, "The Other Sister") is an offbeat rich kid from Beverly Hills who's been busted for robbery. Julie Barnes (Claire Danes) is a reformed alcoholic who's been busted for assault, while Lincoln Hayes (Omar Epps) is a distraught young man with an arson habit.

These three kids are headed down the wrong path until police captain Adam Greer (Dennis Farina) gives them the choice of narc work or jail. Obviously, they aren't going to choose the latter. That doesn't bode well with Greer's other officers, who don't like the idea of three punks invading their territory.

Their assignment is very hazy. But that doesn't matter because when they find their "father figure," Greer, dead in an alley, laced with drugs, it takes little imagination or intellect to know he's been set up by his own police force.

Now, "The Mod Squad" attempts to save the day by eavesdropping on conversations to gain evidence against the corrupt officers.

This stale, unoriginal, poor attempt of a remake is not worth \$9.50. The film is enough to make one bored

and would be more aptly titled, "The Nod Squad."

Being only 92 minutes long, the exit sign was a welcomed sight.

"The Mod Squad"

Rated R

Claire Danes: Julie Barnes

Omar Epps: Lincoln Hayes

Giovanni Ribisi: Pete Cochran

Now Showing
United Artists Staten Island 14
141-145 East Service Road,
Staten Island (718) 983-9600
5:30 - 7:50 - 10:20

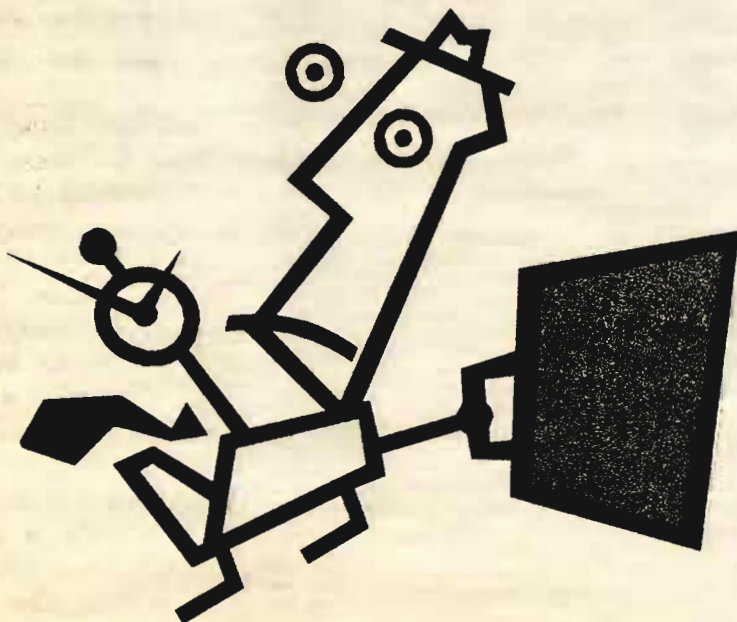


Check it out!

Wagner College Theatre presents:

**"How to succeed
in business without
really trying"**

**April 14-17, 21-24
April 28-May 1
8:00pm**



SPORTS

Baseball conference play begins

By JASON BOCK
Wagnerian Staff Writer

The NEC baseball season got underway during the last week of March. Wagner (now 10-10 overall) played double headers against Long Island University and Fairleigh Dickinson University to kick off division play.

LIU fell 6-4 in extra innings in the first game. The Seahawks took the second game 14-10 with a come-from-behind victory.

In the first game, Wagner got an early lead, when, with two outs in the first inning, John Spinelli hit a two-run homer. Spinelli added another 2-run shot (four on the year) in the

fifth, giving Wagner a 4-1 lead.

LIU struck back in the top of the seventh with three runs to tie the game. In the top of the ninth, the Blackbirds scored two runs, the first on Michael Grippo's second homerun of the game, which sealed the victory.

Wagner won the second game by taking advantage of LIU's mistakes. LIU committed four errors in the game. In the fifth inning, Wagner put up a seven spot and then added four more in the sixth to take the lead for good. Their fifth-inning rally began with two LIU throwing errors, which allowed the first two Wagner batters to reach base. The inning was highlighted by Tom LaLiberte's three-run home run.

Gil Barkman, Mike Cerminaro, and Bobby Weiss also homered for Wagner. Weiss and Joe Francisco had three hits on the day and each scored twice.

Wagner's next double header was on March 29. This time the Seahawks swept the competition, downing FDU 7-6 in the first game and 5-3 in the tail end.

In the first inning of game one, Cerminaro hit his fourth homerun of the year capping off a three-run inning answering the one run FDU had scored. Wagner added two runs in the third inning, only to be answered by FDU and a five spot in the fourth.

Wagner went into the bottom of the seventh down by one. Kurella had

walked, advanced to second on Barkman's fielder's choice and came around to score on a Spinelli double. Spinelli had three hits that game. Three batters later, Pompo drew a walk forcing in the winning run.

In the second game, Wagner took the lead in the first two innings and never looked back. The Seahawks scored two in the first on a Barkman homer and three in the second. Barkman leads the team with seven home runs. Bobby Weiss also homered in the game as did Jamie Scholz, accounting for all of Wagner's runs. Joe Francisco had a combined six hits in both games and scored three runs.

Wagner ended the long weekend with a (3-1) record in the NEC.

Wagner College Intramurals Update

Indoor Soccer League

LEAGUE STANDINGS		
Multi-Cultural	4	1
Midnight Marauders	3	1
Tau Kappa Epsilon (TKE)	2	3
Killer B's	1	2
R.E.C	1	4

5 on 5
Basketball

GREEN DIVISION		
Team Thumpa	9	1
D.M.K	6	3
Sospechosos Habituales	6	4
Dream Team	2	8

Softball
League

POOL A		
Turn 2	3	0
The Corporation	1	0
E-2 Live Crew	0	3

WHITE DIVISION		
Staff Infection	7	3
Sexecutioners	6	4
Affirmative Action	3	6
Chocolate Starfish	0	10

POOL F		
Dawg Pound	1	1
Charlie's Angels	2	1
TKE	1	1
Dazed and Confused	0	2

Wagner College Intramurals
1999 Spring Semester

5 on 5 Basketball League Tournament

Team Thumpa	
Monday, 4/12 @ 8 PM	Team Thumpa (63 - 41)
Chocolate Starfish	
	Wednesday, 4/14 @ 7 PM
Sexecutioners	
Monday, 4/12 @ 9 PM	Sexecutioners (54 - 40)
Sospechosos Hab.	
D.M.K	
Monday, 4/12 @ 7 PM	Affirmative Action (49 - 39)
Affirmative Action	
	Monday, 4/19 @ 8 PM
Staff Infection	
Wednesday, 4/14 @ 8 PM	
Dream Team	