

Literature exhibit turns library Irish

By Lisa Donovan
Senior Reporter

B'gosh 'n' b'gore; the library's gone Irish.

Because March 17th is St. Patrick's Day, the library took a perfect opportunity to display Ireland's literary and cultural contributions, said Tom McFarland, circulation desk manager.

Books by 10 authors, including Oscar Wilde, Jonathan Swift and George Bernard Shaw, decorate two of the three display cases in Love Memorial Library's tribute to Irish-born authors.

"They're probably some of the most famous authors in literature and they're Irish-born," McFarland said.

The third case holds classics and ancient to modern Gaelic works from various Irish authors.

According to Joe Goecke, a graduate student in English and co-coordinator of the display, there is a special piece called *Druid Crafts* by William Butler Yeats.

Yeats studied the old religions and customs of ancient Ireland such as Druidism, a religion in the British Isles before Caesar and the Romans invaded in approximately 51 A.D., Goecke said.

According to Goecke, the Druids worshipped Woodhenge, a petrified wood henge pieced together by monoliths, similar to another worshipping altar, Stonehenge, in Westchester, England.

McFarland said the display took about three weeks to put together. The books and articles were taken from the library's own collection.

In researching the exhibit, McFarland said his findings weren't as much a surprise as they were informative.

"It interested me that so many Nobel Prize (for literature) winners had an Irish background," he said.

McFarland also mentioned the Tara, a pagan sanctuary in Ancient Ireland where the king resided, as one of the most interesting aspects of the exhibit.

One ancient piece, *The Feast of Bricriu*, is set in the Tara. The Feast bears a striking resemblance to Camelot's Knights of the Round Table and other Arthurian legends.

A classic, the *Aeneid* was translated from Latin to Gaelic between 449 to 485 A.D. by an Irish monk. Apparently, those things which may have been offensive to the Irish were omitted in the Gaelic translation.

But whether it's ancient Gaelic or a piece by Shaw, Goecke said that he sees a pattern of encouraging Irish nationalism.

Both McFarland and Goecke said they tried to avoid anything that might deal with the political problems in Ireland.

"With those authors it was hard to do though," Goecke said. "All of them at some point are concerned with Irish nationalism."

McFarland said they wanted to concentrate on Irish literature and culture.

"It's important to be aware of any aspect of culture," he said.

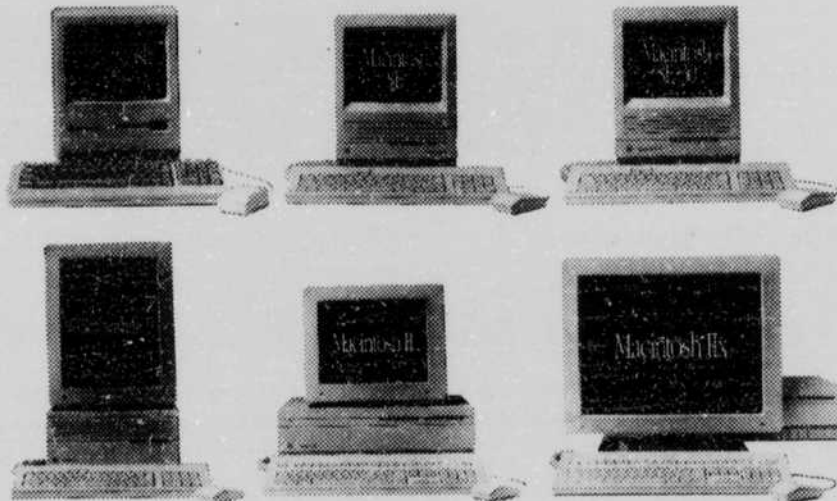
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Movie shows Palestine life

By Sarah Knight
Staff Reporter

By exploring all sides of a complicated political issue, "Wedding in Galilee" raises interesting questions, as well as entertains its audience.

Palestinian director Michel Khleifi paints a picture of life in Palestine under Israeli martial law. Arab village chief Adu Abel (Ali M. El Akili) wishes to give his son's wedding. However, the nightly curfew imposed by the Israelis would prevent such festivities from being carried out properly.

Adu makes a deal with the government and agrees to invite the enemy soldiers to the celebration on the condition that they will extend the curfew for the night.

The government concurs and plans for the big night are made.

The ceremonies begin with the preparation of the bride and groom: Elaborate dressing rituals last all day and at sunset, the couple lock themselves in their room. A feast begins and the crowd outside awaits the presentation of the bloody marital sheet.

The wedding, a combination of Moslem, Jewish and Christian traditions, is extravagant and carefree.

"A wedding without alcohol is like paradise without people," one character declares.

Yet underneath the pomp and circumstance lies the rage of rebels planning to attack the visiting soldiers.

"No celebration without dignity. No dig-

nity under the heel of the army," the crowd cries.

Informers for both sides clutter the guests and anticipation builds. Molotov cocktails, hidden knives and guns are readied.

The film shows the oppression of army invasion yet gives hope for the future through its child characters.

It does not pass judgment; understanding is given to the "enemy." The Israeli soldiers do not want to be there any more than the Palestinians want them there.

"Wedding in Galilee" creates an atmosphere of sensual eroticism, yet it does so tactfully. Nudity is present, but not overdone.

Like many other films, an unwritten rule about nudity seems to be followed. The females appear fully nude often, whereas the males are filmed in a way that suggests nakedness.

The nudity, as well as the rebellious tendencies of the film, caused it to be banned in parts of the Middle East, such as Jordan.

The film fascinates the eye, if only because of its intricate study of the foreign culture. The rituals, costumes and music are strange and intriguing, but audiences will not feel the culture shock caused by many other foreign films.

"Wedding in Galilee" is set in the present day, in a Westernized society where the people often have jeans on under their robes.

"Wedding in Galilee" will be shown Sunday at 3, 5, 7 and 9 p.m. at the Sheldon Film Theater.

New, usual bands play Lincoln

LIVE from Page 9

Commonplace will hold another Latin American Solidarity Committee Benefit on Saturday night.

In addition to Lincoln's 13 Nightmares, a LASCO regular, this one will feature two out-of-town acts -- The Slugs from Chicago and The Hollowmen from Des Moines -- and the benefit is billed as "Loud Hard Fast."

Over the last four months, The Slugs have released their first full-length album, "Non-Stop Holiday," received radio airplay across the country and toured through the Midwestern states.

The Downstate Illinois Entertainment Guide calls the Slugs "a blend of classic Who

and angry R.E.M.," while Maximum Rock'n'Roll credits their record with being "better than average power-pop/punk a la Husker Du."

Cover is \$3 for the 9 p.m. show. For safer weekend entertainment, check a couple of the usual places for some of the usual dance faces.

Chesterfield's, 245 N. 13th St., will have The Limit on Friday and Saturday nights at 9 p.m., for a cover of \$2.

At the same time on those same nights, The Continentals will be at Bash Riprock's, 238 N. 12th St., for \$3.

For more local original music, Duffy's regular Trout Mystery will be on that stage again Wednesday night.

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Play portrays a beach love story in Massachusetts

COASTAL from Page 9

Lincoln, is the sound designer. "Working with the designers has been great too," Grachek said. "David Blenderman has done a beautiful job with lights. We've done a lot of fun things with colors, with costumes."

The play runs tonight and Saturday and Monday through March 25 at 8 p.m.

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