

One-man performance of 'Galileo' a show of faith and knowledge

Jane VanVooren
Staff Writer

A dusky red glow covered the stage while a cross seemed to hover in the spotlight. A narrator explained that a man had traveled the farthest of any speaker to visit Augustana: 400 years. When the lights came up, Galileo stood by his telescope, literally and figuratively, in a one-man show on Thursday, April 22, at 7:30 P.M. in Centennial Hall.

Roy Henderson, an actor and director for 45 years whose career includes five years of experience with the Royal Shakespeare Company of London, displayed a passionate and authentic performance as Galileo, even appearing to age as the show progressed. Henderson's portrayal combined the determination of a rock climber with the down-to-earth wisdom of a grandfather as he brought Galileo's complexity as a man and scientist to life.

Galileo's life was a study of the conflict between faith and knowledge. The line "Some hailed me as a genius and others as a heretic" was right on target describing his dual image. Still, Galileo kept his faith and his often lighthearted view, as he said, "I wonder if God has a sense of humor, for otherwise you'd



photo by Brian McCarrin

Roy Henderson as Galileo.

better pray for immortality, Galileo."

The show was often philosophical in nature, containing musings from Galileo that were insightful ("The search for the truth is risky. You never know where it will lead."), humble ("How can one prove one's honor?"), and all-too-modern ("We live in dangerous times that are made worse by dangerous [people]").

Rusty Bynum, an American playwright,

meticulously researched and crafted a witty and thought-provoking script that succeeded in showing the private and public life of Galileo, discussing not only his discoveries and their controversy, but his loved ones as well.

Galileo contributed to astronomy with his discovery of sunspots, lunar mountains and valleys, the four moons of Jupiter, and the phases of Venus. He also discovered the laws of falling bodies and the motions of projectiles in physics. "Galileo" discussed his irresistible attraction to the "seductress of mathematics" and the paradox that while his work was ultimately his downfall, it also saved him from despair.

He suffered through family and money problems, supporting his mother and siblings as well as his brother's family while lacking money for his own daughters' dowries. Galileo had three children with his beloved mistress, Marina, but was unable to marry her due to her family's "low station." His mother "worshipped hatred [for Marina and their children] like it was a holy thing" and wanted to "deny [his] children [to support] hers." He sent his daughters, Virginia and Livia, to a convent to protect them from his mother.

Galileo's devout Catholic beliefs made his alliance with the Copernican theory of a sun-centered universe a struggle to main-

tain openly. "I cannot un-know what I know," Galileo said in frustration, pacing back and forth. "I cannot unsee what I've seen." He placed large wooden chess pieces on a table as he spoke, representing those aligned with and against him.

His scientific beliefs that directly opposed Catholic ideology made him a controversial figure as an "advocate of independent thought" and therefore "a threat to the authority of the Church." Galileo was imprisoned during a papal inquisition and placed under house arrest for the rest of his life.

In 1992, the error in condemning Galileo's belief in Copernican theory was acknowledged by the Vatican. A man who didn't "hesitate to say when someone was wrong" but "would not stand in judgment of the Church" finally received acceptance posthumously from the faith for which he was forced to deny his work. In this way, Galileo has been redeemed.

Unfortunately, some confusion played a significant part in the performance. At least half of the audience left during the intermission, which came over an hour into the show. Many did not realize it was an intermission because no announcement was made, either verbally or on the printed program.

Tom Petty bounces back with Echo

Tim Glenn
Staff Writer

Few truly great rock bands have had the talent and longevity to last twenty years or more, most imploding due to fiery egos and internal conflicts (most regrettably The Beatles, more recently Guns n' Roses). The ones that do survive, though, are mighty indeed, i.e. The Rolling Stones, Aerosmith, U2, and a few others. Tom Petty & the Heartbreakers find themselves in select company, especially considering that rock is currently being left behind in the charts in favor of disco and teen pop and is, as always, in danger of being pronounced dead.



Cover of Tom Petty's *Echo*.

Echo, Petty and the Heartbreakers' fourteenth and latest release (including a live disc and a greatest hits album, excluding the box-set *Playback* from '95, and considering Petty's solo lineup varies little from the Breakers) is a prime example of their airy rock/blues/folk sound.

Love is a theme not lacking on *Echo*, with the poppy "Accused of Love" and the screamer "I Don't Wanna Fight," sung by largely underrated lead guitar Mike Campbell. Even more fundamentally, *Echo* resounds with loyalty ("Lonesome Sundown"), freedom ("Free Girl Now"), and a defiant resilience ("Room at the Top").

None of these themes are anything new on a Petty record (consider *Full Moon*

Fever's "I Won't Back Down" and hits like "Into the Great Wide Open" and "Free Fallin"), but never before have they been so overwhelming. At the core, as always, Petty exudes enough self-reliance to make Ralph Waldo Emerson blush.

Echo is a beautiful album, a very fine embodiment of American rock...

Repeatedly the listener is presented with the image of one picking himself up off the ground, refusing out of principle to grasp the proffered hand. In the elegant title track, we are told "I don't seem to trust anyone no more/ it could be faith, I'm just not sure." No matter what it is, it is a dependence the speaker doesn't need: "You let me down/ you dropped the ball... and I don't want to mean anything to you."

In the rocking "Billy the Kid," complete with organ, Petty drawls, "I went down hard, like Billy the Kid/ Yeah, I went down hard, but I got up again." The album refuses to deviate from harsh reality, as in "No More:" "I ain't gonna do it, if it ain't real." Nothing of worth comes easy within the context of the album, as in life, and one needs "rhino skin, if you're gonna pretend you're not hurt by this world." Things are never a total loss with Petty though, as in "Lonesome Sundown" we are told, "redemption comes to those who wait/ forgiveness is the key."

Echo is a beautiful album, a very fine embodiment of American rock, expressing an independence and self-reliance needed to survive, not only in life but in rock n' roll as well: "This one's for me/ not for anyone else/ I need it you see/ I threw all I had into the sea/ Now I want a little back."

Our falling is inevitable; *Echo* brilliantly informs us that there is something to be said for going down "Swingin," and leaves us to meet that challenge: "I'm down, but it won't last long." Perhaps the same could be said for the brand of timeless rock n' roll that Petty and his Heartbreakers are masters of.

Lessons learned from (and obsessions with) Lloyd Dobler: 10 years of *Say Anything*

Marilee Reu
Opinions Editor

In 1989, ten years before *Pushing Tin* (released last week), John Cusack helped make *Say Anything* an unconventional classic. If you haven't seen this film yet, you may be wondering, "Why hail this 'teen' 80's film with such a major term?" The timeless beauty of *Say Anything* is that you can watch it again and again and glean something from it every time (the video costs about \$8 or \$10 at Target). For instance, I watch it about every other month. I've seen it over 40 times by now, I think.

Each time you see *Say Anything*, you experience anew the story of the unusual, independent kickboxer Lloyd Dobler (John Cusack), his brainy love interest Diane Court (Ione Skye), and her overbearing, possibly shady father (John Mahoney, also the dad on "Frasier"). The sequences of their story add up to a message of honesty, openness, love and risk throughout the film: post-high school

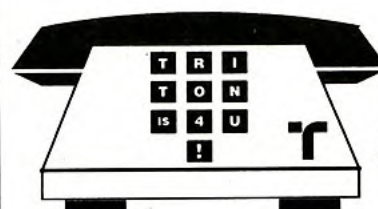
graduation fears, that gray area called "friends with potential," first stages of love, unexpected disappointment, a difficult break-up, a poignant reunion, acceptance, and exit to another country.

Throughout all the painful changes during the film's summer in Seattle, Lloyd remains steady and constant for others and true to himself. One scene worth mentioning in detail is his famous attempt to win back Diane: he holds up a radio blasting Peter Gabriel's "In Your Eyes" (significant to them for many reasons) under her bedroom window at night. Lloyd doesn't let his confused, broken-hearted ego damage the rest of his life. If you like this song now, wait until you see Lloyd make the lyrics really come to life.

So if you're graduating from anything soon or want to fall in love for 100 minutes, see *Say Anything*. See it again and again. I may be biased as the number one fan of the film and of John Cusack, but you'll find one thing is true: We can all take lessons from Lloyd.

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