

More Hits 'n' Bits

continued from page 11

PORN

What's the difference between pornography and art? About \$50 and Mylar wrapping. It's ironic **Madonna's** book of sexually explicit photography, *Sex*, rapidly sold out in mainstream Canadian bookstores, when magazines containing more or less the same content are stopped at the border when they are meant for Glad Day and other gay and lesbian bookstores. That's irony spelled H-Y-P-O-C-R-I-S-Y. As well as showing this country's sexual orientation bias, the critical attention surrounding the book's release also suggests a class bias (or is *The Globe and Mail* going to review the next issue of *Linda Loves Leather?*); erotica is pornography for rich people.

SOCIETY

The new **Coke** commercials, featuring a nerdy kid with an uncool lunchbox facing the ridicule of his peers is indicative of what young



people are learning about society. And it isn't very pretty. The thrust of the ad is that peer pressure can be relieved by buying the right product. Wasn't it Stalin who said, "Give me a child before the age of 7, and I will give you a consumer for life?"

— Ira Nayman
• graphic by Sean Browning

The Memorial Project is timed to coincide with Day Without Art and World AIDS Day, on Dec. 1. It officially opens Sat., Nov. 7 from 2-4 p.m., and running until Dec. 19. The exhibition features works by artists who have been directly affected by the crisis, having lost a friend, lover, spouse or family member. It is intended to be a first step toward breaking down social barriers of race, class, gender, generation, sexual orientation and cultural grouping, exactly what AIDS doesn't discriminate against. The Memorial Project hopes to expand on the possibilities of memorial expression, and to combat this with activism, and explore the needs we have for both. The A Space is located in The Orient Building, 183 Bathurst Street, Suite 301. For more info, call 364-3227.

— Eric Alper

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Hey, Malcolm! Is it the Shoes? Doyaknow?

continued from page 10

tions, capitalism, social history, psychology and life itself. It is a thought-provoking piece that should change people's perceptions on many issues. The book should be required reading for anyone, whether they be black, brown, red, yellow, or white. The novel is one of the most important ever written in this century — certainly more relevant than some course texts. In fact, why isn't the book on more course reading lists at York?

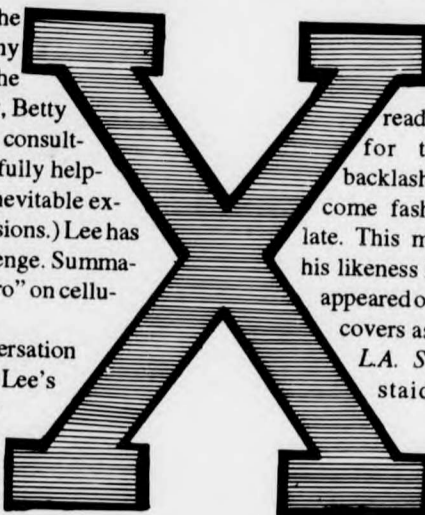
Lee's interview in this month's *Esquire* helps explain why the film was made. "Because through reflecting what I see, I can influence, I can shape, I can mold, bend — that's the power of film — by my perceptions." Lee influences younger audiences, who've been weaned since birth on television, movies, and glossy magazines. Why struggle to think about X's messages when you can get them spoon-fed to you?

X was the subject of much media sensationalism, generating headlines like "The Angriest Negro in America," but the recent marketing barrage is even more insulting. He didn't sell baseball caps, or posters, or t-shirts. He fought the big evils in American society, and to see him become a marketable product is disheartening. We should always worry when a complex issue becomes a fad, or in this case a fashion statement. It only serves to trivialize human experiences. Watch for Malcolm X bubblegum cards.

In the same interview, Lee goes on to say, "There's a battle going on for popular culture; specifics don't

count." Hopefully, he won't take too many artistic liberties with the storyline (X's widow, Betty Shabazz, serves as a consultant on the film, hopefully helping to minimize the inevitable exaggerations and omissions.) Lee has taken on quite a challenge. Summarizing the life of a "hero" on celluloid is no small task.

The topic of conversation in the line-ups to watch Lee's self-proclaimed "three hours and thirty minutes of greatness," should inspire discus-



sions about X's ideas. Lee is already preparing for the media backlash. X has become fashionable of late. This month alone his likeness has already appeared on magazine covers as diverse as *L.A. Style* to the staid *New Yorker*. So what happens when the

film completes its run at the theatres, the publicity machine grinds to a halt, and Malcolm's no longer "in"? What happens to the message?

Slogans don't tell the whole story:

I don't speak against the sincere, well-meaning, good White people. I have learned that there are some. I have learned that not all White people are racists. I am speaking against and my fight is against the White racists. I firmly believe that Negroes have the right to fight against these racists, by any means that are necessary." Let's see them put that on a t-shirt.

Do Malcolm justice — don't buy the t-shirt. Buy the book.

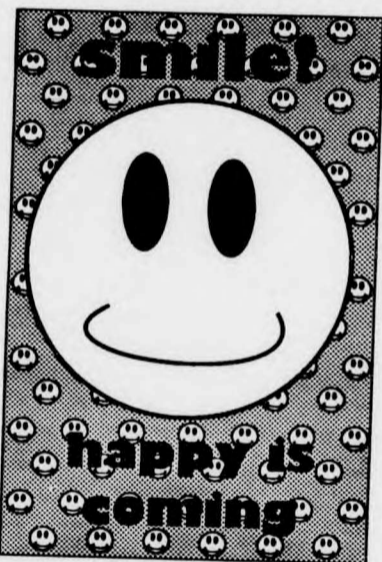
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