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Boston City Councilmen Chuck Turner (far left) and Michael Flaherty (left) hear testimony from Institute vice-chairman Amelia Boynton Robinson on an emergency oil-policy resolution.

Boston Council Hears Resolution To Reduce Oil Prices

On November 1, City Councilman Chuck Turner of Roxbury introduced into the Boston City Council a “Resolution on Emergency Governmental Action to Reduce Oil and Natural Gas Prices,” which is based on a memorandum authored by Lyndon LaRouche in mid-October. The Committee on State and Federal Government Relations of the Boston City Council held hearings regarding the resolution on December 4.

In a statement prepared for the hearings, LaRouche himself noted that “decisions made in Boston and its vicinity can still shake the world for the better, and the measure before you, if adopted, is surely, once again, a shot which will be heard around the world.”

After identifying speculative activity as the primary reason for oil prices having more than tripled since January of 1999, the resolution calls for the following measures:

- (a) Declare a general strategic emergency in the matter of stability of flows and prices of essential energy-supplies of national economies;
- (b) Establish contracts, directly be-

tween the U.S. government and the governments of petroleum exporting nations, of not less than 12 months’ government-scheduled deliveries of petroleum;

(c) Define reasonable prices for these contracts;

(d) On the grounds of a global strategic emergency in petroleum prices and supplies, set priorities on processing of such contracted petroleum flows through relevant refiners to priority categories of consumers in the United States, causing other stocks to be shunted to one side in the degree that these priority deliveries must be processed first;

(e) Urge governments of other oil-consuming nations to take these same actions in the context of this global strategic emergency;

(f) Investigate petroleum market manipulation, through financial derivatives speculation or other unfair speculative practices, and probe allegations that some portion of the U.S. Strategic Petroleum Reserve recently released for the benefit of citizens of the Northeastern United States, is in fact being exported overseas for profit by U.S. refineries.

Classical Drama

King Lear Tours Chicago

Under the directorship of Terrence Jones, in collaboration with Schiller Institute Board member Sheila Jones, the Schiller Institute staged six performances of Shakespeare’s *King Lear* throughout Chicago this autumn.

After almost a year of continuous reading of the play without staging, in order to give the mostly novice thespians time to overcome the soap-opera notions of drama that have come to dominate the stage, a decision was finally made to perform all five acts.

The first performance was set when then-Union Park Supervisor Rudolf Munro offered his park’s stage facilities for August 13. Mr. Munro, an African-American Vietnam War veteran, former professional actor, former State Trooper, and current Austin Town Hall Park Supervisor, subsequently introduced the Schiller Institute to one of his colleagues, Douglas Park Supervisor Roscoe Danzy, who arranged for *Lear* to be performed twice in his facilities.

With sound, lighting, costumes, make-up, and props all produced by members of the cast, the effort to water the cultural desert was underway.

The focus became children: To begin with, two young children of Schiller Institute members were cast as apprentices to the Fool, as well as extras in various scenes, with some lines each. Then, to bring this beautiful culture to children who, ordinarily, have no exposure to great ideas, other children, including in the poor, ghetto neighborhoods on the West side of Chicago, where the play was performed, were encouraged to attend. Three of the children who attended were so excited, that they joined subsequent productions as “walk-ons,” one of whom had a small speaking part!

New performances on college campuses, churches, and throughout the community at large, will begin in the Spring of 2001.

Staged by Institute Players



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Scenes from *King Lear*.
Above: *The Fool chides Lear*.
Left: *Edgar aids his blinded father Gloucester*.



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Scenes from *Vox Populi*. Right: *Brutus justifies murdering Julius Caesar*. Below: *The mob, whipped into a frenzy by Mark Antony*.



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Vox Populi: Shakespeare on 'Popular Opinion'

In October, about 120 people attended the first performance, by the Schiller Institute Players of Northern Virginia, of *Vox Populi*, or *Popular Opinion*—extracted scenes from William Shakespeare's *Julius Caesar*.

The performance, presented in the Sterling, Va. Community Center, was an abridgement (by Paul Gallagher with Ken Kronberg) of Acts I-III of the play, created to focus on Shakespeare's vision of the dominance of "popular opinion," and the deadly symbiosis of demagogue and mob, at the end of the Roman Republic, just as the assassination of Julius Caesar plunged Rome into the wracking civil war which led, in 27 B.C., to the establishment of the

Empire.

Central to *Vox Populi* are: the Senate's fear of the mob, and fear of Julius Caesar's success in pandering to it—a fear so great that it impels the Senatorial conspiracy to murder Caesar, lest the mob lift him up as Emperor; the ease

with which great demagogues—like Caesar's protégé Mark Antony—are able to manipulate ignorant and vulnerable citizens into becoming the mob, and the mob thus welded together, into suicidal folly and homicidal madness; and the brutal horrors then committed, as in the mob's slaughter of the poet Cinna, merely for bearing the same name as one of the conspirators who slew Caesar.

The play was directed by Ken Kronberg. A second performance, held at the University of Maryland, College Park in November, proved highly provocative to the students in attendance.