Tenure Decisions Questioned
by Jennifer Price

Last May, acting on the recommendations of President Oakes Ames and the Faculty Advisory Committee on Appointments, Promotions, and Termination of Appointments, the Board of Trustees of Connecticut College denied tenure to two full-time faculty members claiming their teaching was "inadequate, not up to the standards Connecticut College is now applying to..." The two professors, John Deredita and Robert Artinian, say the action is both unwarranted and illegal.

The action of the Board of Trustees was the last step in the process which began last winter when the two professors received notification that they would not be recommended for tenure. They both appealed, and their appeals were rejected. Officially, the cases are closed; the decisions have been made. But neither Deredita nor Artinian is satisfied. As Deredita said, "This is a case of both slander and libel, and it will be taken up legally, if the administration does not right the wrong up legally, if the administration does not reverse these cases." Deredita continued, "This came as a total shock to us." Deredita and Artinian, say the action is both unwarranted and illegal.

The faculty by-laws (Oct. 1980) state "Connecticut College should recognize the academic tenure as defined and accepted by the American Association of University Professors (AAUP)..." The AAUP is currently reviewing the school's tenure policies, and in a letter to Ames it states "if the cases of Deredita and Artinian are not reversed, Connecticut College is unacceptably careless or cynical.

The Faculty Advisory Committee, which advises the President, recommended that Deredita and Artinian not be granted tenure. The President passes the committee's recommendation on to the board of trustees for approval.

"This came as a total shock to us" 

Evaluation of scholarship is made by the department faculty... the elements considered are... maintaining scholarly competence... original research and scholarly publication...

4) Professional activities outside the college.

"The administration of the college... consider tenure appointments not only in terms of the qualifications of the candidate, but also in terms of the ability of the candidate and its departments to meet future needs..."

Last spring the committee reviewed five candidates for tenure. Rolf Jensen (Economics), David Cullen (Chemistry), and Eugene Gallagher (Religious Studies) were recommended. Deredita (Hispanic Studies) and Artinian (French) were not.

"This came as a total shock to us," said Argylle Rice, former chairman of the Hispanic Studies Department.

"Mr. Deredita had the highest recommendation from the department, his colleagues, and the student advisory board.

"Nothing requires that the department submit course student evaluation forms to the departments do.

"Miss Rice did because she thought they could only strengthen the negative recommendation," added Deredita.

"February 27 I received a letter from Oakes Ames," Deredita continued. "He said that the advisory committee praised my scholarship and was pleased with my service to the college, but in looking at the student evaluations they noticed some negatives," said Deredita.

The by-laws state that the evaluations are to be interpreted by the department and the student advisory committees. "It is most disturbing that the advisory committee takes the student's reports in a manner almost diametrically opposite to the department's interpretation," said Deredita in a written appeal for the reversal of the tenure denial recommendation.

Rice resigned her position as department chairwoman in protest.
Tenure
continued from page 1

Artinian’s case is different. While his service to the college was praised, his...
In Appreciation Of...
by Mark Leepman
I wanted to get away from school. I had been there for seven weeks, and I could feel the oppression of the study hard, sweat, and stress that are part of student life.

I packed a bag with clothes, food, and a map. The map was of the nearby wilderness area, and I planned to hike through it. I had never been hiking before, but I was eager to test my physical abilities.

I left the city behind me and entered the wilderness. The scenery was breathtaking, and I felt a sense of freedom and adventure.

I continued on for several miles, enjoying the beauty of the natural world. The air was crisp and cool, and the leaves on the trees were changing color.

I reached a small stream, and I decided to camp there for the night. I set up my tent and settled in for the evening.

The next day, I continued on my hike. I encountered several obstacles, but I was determined to reach my destination.

I eventually reached the campsite, and I was exhausted but happy. I had completed the hike, and I felt a sense of accomplishment.

Religion and Politics For by Larry Pellegro
There is an old saying that there are two things people should discuss: religion and politics. However, last Wednesday night, three professors, two students, and an audience assembled in Performing Arts Center to discuss these two controversial subjects.

The question was put to the six panelists as, "Can conscience and conduct in public life be divorced from religion and politics?"

Perhaps the scarcity of men is perhaps the isolation of being married. Sometimes it is nice to be alone, but it can also be lonely.

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Election 1984:  
Theater of the Absurd

by Peter R. Rakkala

Have you been wondering lately what's happening with all the things going on in this election I have. Everyone's trying to make things mean something if not nothing of general, in general, things look pretty tough.

I wish to show no favoritism to any political party in this article. I just wish to point out the absurdities which I hope am not implying that I don't want to receive any obscene letters for either one I have to say.

But let me say how absurd things really are.

The Democrats claim that under the Reagan Administration most people were worse off than they were four years ago. They say we are Lockheeded for the dread threat of skyrocketing inflation and high unemployment if we continue to be lead by the present administration.

Is this really true? Who's God's-green-earth-knows? Do they really expect us to believe that some guy nam ed Fritz can save us from all those horrible things that might happen? I, for one, do not find myself in a terrible financial or moral dilemma do you? They want us to turn to the good ol' days like the ones we had under Jimmy Carter. Would you like to go back? Not me. I think the Democratic Nominees are trying to sell us a ticket we don't want to buy. I question their ability to lead the country. I don't really like the candidates forcing their views on me when they walk through the door. The only thing they'll tell us is that the sky is falling. We better watch out for that, huh?

Independents - how about them? Where have all those Independents gone? They certainly have not gone out to join a real political party.

John Anderson, stand up! All you other losers of Democratic and Republican Presidential Nominations get together and do something. Are you going to sit back and let those others two parties be the only ones out there squabbling and bickering like babies? Join the political arena and show them how to act like real Americans. You'll never win an election, but you can at least say you tried. Jesse Jackson would make a good Independent. He lost the Democratic Nomination but he makes enough noise to be an Independent.

Republicans are just as bad. The fact that they are in office now is the only reason they can claim they are doing all right for themselves. Look at Mr. Reagan. Four years ago he told us that he was going to change America. Well, America is different, that's for sure. Most significantly, it's four years older. It used to be 1980, and now it's 1984. Look at what four years has done! Last election, Americans wanted Mr. Reagan's plan, so he was elected, simple as that. I wonder why the Democrats keep insisting that's not what we want. Is it what we want? I wonder why Fritz continues to show us his economic plan when we have seen it, thought about it, and told him we don't like it. Well, what do we like? Does anyone out there know? All the Democrats point out that the deficit is a problem and they're right. Wouldn't it be nice if the Republicans would be honest and admit that it is a problem? Too bad they're so busy worrying about who's sung at more weddings, and who goes to church more often. I wonder if they'll ever look at a recent economic report.

Did you know there will be a recession in the next Presidential term? The candidates know this, why don't they tell us? Because if they tell us they won't look nice anymore and nobody will vote for them. Well that's pretty disgusting if you ask me. Instead of telling us "what's what," they fight over what Mrs. Bush thinks rhymes with 'rich.'

The Democratic Presidential Nominee's Runningmate, Hubert Humphrey, is right. Reagan really is in touch with the people like Ferrari. In How About Mondale! Should he have gone to that Catholic Dinner? Should he be held responsible for his youth and inexperience? All of these issues are just stupid. I wonder why America puts up with it? I think we should treat the highest office in the land with a little more respect than we do the ratings of "Three's Company."

So what is happening with all this election stuff? Despite popular opinion, this election is based on more than just who dies his hair. This is serious "stuff." When you vote this November, remember you are voting for a man to run our country for four years. He will determine the economic and political strength of our country at home and abroad. Do not vote for campaign promises, too many are never realized. Vote for the philosophy behind the candidate, for that will essentially guide the country. And how long will you have been to collect and study information in the conflict. Recent events have indicated that through its lack of central intelligence, the Agency is not living up to its name.

The 16-page booklet is titled "Freedom Fighter's Manual," and was distributed to anti-Sandinistas last spring. Complete with illustrations, it offers Nicaraguans suggestions such as these:

- Put dirt into gas tanks.
- Put nails on roads and highways.
- Stop up toilets with sponges.
- Telephone to make false hotel reservations and false alarms of fires and crimes.
- Hoard and steal food from the Government.
- Pull down power cables.
- Put down power cables! Imagine the jolting experience of a young Freedom Fighter as he climbs up a utility pole and starts tugging on the nearest power line. His hair would undoubtedly stand on end, if he has any left at all.

As most Americans see it, the primary role of the CIA has been to collect and study information about foreigners that would somehow serve our national interests. Yet despite the fact that the Agency has failed numerous times in its attempts to overthrow governments it refuses to give up trying.

And as the "Freedom Fighter's Manual," shows, the CIA needs help.

One suggestion the booklet offers is to "steal mail from mailboxes." But according to one Fighter in a recent interview, "In Nicaragua, we don't have any mailboxes."

Perhaps the CIA has to do is change the content of its comic books. Instead of the "Freedom Fighter's Manual," why not "Caspar the Friendly Secretary of Defense?" It could feature a little guy with greased-down hair who flies around passing out money to any citizen that says he hates the Nicaraguan government.

Seriously though, it is widely known that the people of Nicaragua are caught in the middle of an oppressive civil war. Many of the people in the United States are raising legitimate concerns about the CIA's role in the conflict. Recent events have indicated that through its lack of central intelligence, the Agency is not living up to its name.

Nicaragua's New Book

by John H. Sharon

Ever since Cuban leader Fidel Castro came to power in the 1950s, the United States Central Intelligence Agency has been seeking ways to undermine the United Socialist Communist threat in Central America.

Take, for example, the CIA's botched attempt to lace Castro's cigars with explosives. Or the embarrassment earlier this year when CIA-planted mines in Nicaraguan ports were damaging more of our allies' ships than our enemies.

But a recent Congressional investigation has revealed a more intriguing story: the publication of a comic book that demonstrates ways Nicaraguan citizens can overthrow their government.

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To the Editor:

I am a member of the Brown University group, "Students for Suicide Tablets." Much of the publicity has distorted our message, by emphasizing the word, "suicide." For example, a New York Times headline read, "Students to Vote on Suicide." It is important that our ideas be understood.

Our referendum, which passed by a 460-42 majority, but is not binding on the University, requests that "suicide tablets be stock- ed at Brown's Health Services, for optional student use, in the event of a nuclear war." This is not a suicidal or defeatist approach to the threat of nuclear war. It is aimed at dispelling the notion that we could survive such a holocaust. Suicide pills negate civil defense. In a nuclear war, there is no defense (unless, perhaps, you are a general or a president, with access to deep underground shelters). Hoping for survival is dangerous, because it makes the idea of nuclear war more acceptable, and thus increases the chances that it could occur.

Many Brown students voted for the referendum to express their fear and despair, in a purely symbolic way. Others actually want Brown to stockpile the pills, because they consider the threat of nuclear war a very real one. Would the idea of suicide seem so bizarre, if we were dying a slow, painful death from radiation sickness? It would be more akin to euthanasia. Would it be dangerous to stockpile poison on a college campus? Well, the chemistry building at Brown is already chock-full of deadly substances, including cyanide, that could be used by some unbalanced person to harm himself or others. Suicide pills could be stored in a vault, and would pose no danger. By stockpiling real pills, we would emphasize that nuclear war is a real threat. The missiles sure are real.

Is stockpiling suicide pills tantamount to accepting nuclear war? Hardly, Who wants to kill themselves? Most of us don't. By equating nuclear war with suicide, we are urging people to stop it from happening. What can be done? Well, a mutual, verifiable freeze in the production of the weapons would be a start. Ronald Reagan's strategy of "negotiation from strength" has accomplished nothing. If we increased our stockpile of nuclear weapons, who would be the first to the Soviet Union want to decrease theirs? Reagan claims that he has brought America back from a position of weakness to one of strength; he is misleading. The United States has never been strategically weaker than the Soviet Union. We have been at parity with each other since the sixties, when we lost our strategic superiority. What Reagan really wants is to reestablish American superiority (this is exactly what an outer space "defensive" system would do, if successful). But this will not increase our security. On the contrary, it is destabilizing and dangerous, not to mention draining on our economy. Superiority is dangerous, because it promotes the idea that a "victory" is possible, and, like hoping for post-war survival, it increases the chances that a nuclear war could occur.

But arms control is not enough. Even if both sides cut their stockpiles of nuclear warheads by half, there would still be enough power to destroy ourselves. Better relations with Moscow are essential. This means more than simply meeting with the Soviets. It entails, among other things, a re-evaluation of our position in the world vis a vis the Soviet Union and the Third World. Should we continue to confuse internal, popular revolutions with Soviet expansionism? Why did the Administration blunder (for six months) a government report stating that the Soviets are not controlling Nicaragua? Our dogmatic, inflexible approach to leftist governments is, ironically, pushing these countries towards the Soviet Union, and developing new opportunities for a conflict that could go nuclear. We must correct our mistakes when our security is being threatened, and when it is not. And we must not only stop the anti-Soviet rhetoric, but also communicate to Moscow our sincere desire to co-exist in peace. This may seem naive to some, but it is less naive than equating greater numbers of missiles with greater security.

These ideas are not new, and they are only some of the ways in which to avoid nuclear war. But the Reagan Administration has done nothing in this direction. The purpose of requesting suicide pills for use after a nuclear war is to show the urgency of the problem, to show that students are afraid, that they consider nuclear war a distinct possibility in their future, and that they consider such a war unendurable. The government must discard "defensive" one-war weapons projects and dubious civil defense plans. We must act now, before a war is started, to prevent nuclear suicide.

Sincerely,

James R. Knebelman, '83

P.S. Many agree with our message, but think that there are more positive ways to approach the problem. Because of possible misunderstanding, we have changed our name to "Students Against Nuclear Suicide." We are calling on colleges around the country to rally against nuclear suicide on November 2.
The Captain Daniel Packer Inn is a relaxed setting among Mystic locals. Located on 32 Water Street, this fine restaurant is a perfect hideaway spot. One can be assured of a pleasant evening at this typically New England inn which sits on the edge of the Mystic River. The food is fresh and delicious. The Chef, Tommy Champagne, receives his seafood daily from Port Judith. Heartily portioned and a homey atmosphere are the Daniel Packer's trademark. A highlight of the Daniel Packer Inn is its exceptional downstairs bar. Exposed brick walls, and warm lighting set the scene in this quaint bar which even squeezes orange juice to order for drinks. As the cold weather sets in, a roaring fire is lit in the handsomely furnished fireplace. This added touch makes Daniel Packer's a favorite gathering place for people of different age-groups and backgrounds. Happy hour offers $1.00 hors d'oeuvres every day except Saturdays and Sundays from three to six in the evening. An Irish folk band entertains the crowd on most Thursdays.

Heading upstairs for our dinner, we were greeted by the rustic, homey atmosphere of the inn. We sat in the teamer's private dining room, which was set to seat about twelve. The inn seats only fifty-nine people; thus even as its busiest, Daniel Packer's is a peaceful place to dine. The menu offers a wide variety of seafood, poultry and beef. The dishes here are prepared simply, enhancing the food rather than overwhelming it. Chef Champagne explained that his approach to cooking is unpretentious and simple. He wants the fish or meat to speak for itself; and by paying careful attention to his seasoning, he succeeds in creating refreshingly uncomplicated dishes. For a reasonable price (entrée range from $7.95 for Fillet of Sole to $13.95 for Baked Stuffed Shrimp or Fillet Mignon), visitors to this comfortable seaside inn can enjoy generous portions and a pleasant atmosphere.

We began our meal with a variety of delicious appetizers which are one of the Daniel Packer's strengths. Clams Casino, perfectly seasoned with green herbs and garlic, was the best I've tasted anywhere. Escargots piled high and cooked to ideal tenderness were prepared in a heavenly garlic-parley butter and served in mushroom caps. The New England Clam Chowder was creamy and brimming with clams. Fresh carrots provided an added touch to this fine chowder. Our salads might easily have been meals within themselves. Cucumbers, onions, tomatoes, carrots, radishes and peppers were tossed with a variety of crisp, cold lettuce and served in beautiful scalloped edged glass bowls. Upon special request, I was allowed to taste all three of the inn's homemade dressings. A unique vingnette containing diced vegetables was especially tasty. Hot and crusty baguettes were served with our entrees. Grilled Jumbo Shrimp, although juicy enough, was a disappointment. Evidence of grilling was hard continued on page 8.

é...pteit enough to attempt the huge portions which were set before us. The swordfish, one of five nightly specials, was thick, juicy and seasoned with lemon and herbs. The Grilled Jumbo Shrimp, although juicy enough, was a disappointment. Evidence of grilling was hard to find.

Savage Rites

by Sarah Napier
October 19-20, Savage Rites, Stephen Pelton's new dance concert, provided an evening rich with innovative and highly emotional choreography. The three pieces performed ranged from jazzy and playful to intensely dark and disturbing, each containing an excellent balance. Pelton's talent and stamina as a dancer, choreographer, and singer were evident. Not only did he choreograph each piece perfectly and sing the entire concert, he danced in every work. The concert had a real sense of energy and intensity throughout, offering not only talented dancing but also creative ideas and riveting themes open for interpretation.

"Sweet Dreams," the first work, featured Pelton and Connecticut College Alumna Tina Goldstein dancing to music by the "Eurythmics." The piece was in two sections, each very different. They began with waltz, playful, jazzy music. The choreography made use of every part of the room. The focus constantly shifted from the center, corners, and the floor. Goldstein and Pelton moved well together although they did not make much eye contact. The music and lighting of the dance made the audience smile and while their dancing conveyed this feeling, the room with the dancers still seated in them, their bodies in motion calmed any feeling of energy and intensity.

"Passages" one section of a work called "Rites" was next. As explained in the program, "Rites is a three part work which employs similar images and structures to examine three different forms of ritual in human experience. The first part attempts to explore the nature of tragedy, of life on the edge of death." This work was audson work performed by the Fox family. Dancers Anne Harris, Stephen Pelton, Katie Moremen and Tim Daniel were cast as the members of a family. The lights came up on the four dancers seated in chairs forming a square as if in a car. Two bright lights (as headlights) flashed directly on them and their bodies snapped suddenly back. Following a blackout, Pelton had been moved to the four corners of the room with the dancers still seated in their chairs, this time in the same pose. This intense image portraying a car accident got the audience's attention right away and was a striking way to begin the piece.

The work developed into a series of changing, wave like patterns. The dancing, repetitive, music of Philip Glass emphasized this quality. Following the initial "crash" the movements seemed to portray a rush of energy engulfed in the tragedy of death. The dancers returned one by one to their chairs until finally only the youngest daughter, Katie Moremen was dancing. The lights faded on Katie's painful, frantic reaching towards the other family members. All four dancers gave strong performances and they worked very well as a group with an especially strong partnership between Pelton and Anne Harris. The idea behind the piece was clear but the intricacies of the plot were difficult to follow. The ending seemed to suggest that the "youngest daughter," the only surviving member of the family but this needed more exploration.

Following intermission, which was welcome after the seriousness of "Rites," came "Savage Love," a work based on "common poems of real sex and love" and "the subtle and spilt of love" by Sam Shepard and Joseph Chaikin. Pelton reflected the abstract and changing nature of the poetry in his movement and this was eloquent, rarely seeming out of breath. The rich, fluid music of J.S. Bach was excellently played by guest cellist Frank Church. The alternating of Pelton's powerful delivery of the abstract poetry and his distinctive, flowing style of movement gave the piece an interesting balance although the movement became repetitive at times.

The three pieces performed showed Pelton's talent, versatility and seriousness as a choreographer and dancer. His use of the storyline in "Rites" and the poetry in "Savage Love" gave the evening an intense emotionality which was intriguing and at times even slightly overwhelming. Pelton has a distinct style of movement which at times seems repetitive. But, it was interesting to see how he applied this style to the different themes of each piece. All in all, the evening went smoothly. Each piece seemed polished and well rehearsed and the dancers were relaxed on stage while never losing energy.

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The College Voice, October 20, 1984

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The band experienced a period of stagnation, an era in which they felt unable "to write new music," according to Hugh Birdsell. Just before the Reducers returned to the stage, their bassist suffered a serious motorcycle accident. His recovery renewed the enthusiasm of the band, and in November, they resumed their position on the local club circuit. They proceeded to release their first album which, according to Hugh, involved "a maniacal and urgent" effort. The group recorded two master tapes and as they were mastered, Steve Kaika was already preparing to join the Reducers. Although Steve Kaika was already performing with two bands, the leads of the BN were not interested in relocating.

The Reducers chose a name in the same manner that they released their album, "it sounded better than the others." When trying to learn the cover songs of other bands, they had to redact the original instrumental arrangements in order to facilitate the performances of such numbers. Also, flashy electronic-oriented music such as ELO and Styx were popular at the same time as the Reducers formed, but Hugh, Steve, and Tom "reduced" popular music to a purer, less glitzy form.

This lack of shyness and Tom's confidence is the hallmark of the actions and beliefs of the Reducers. Hugh is striving for the band to "become a working band." It is difficult for the members to perform at clubs early hours of the morning only to return to strenuous day jobs six hours later. They "try to take [the music business] in stride" and seek to "really plateau and try to move up" rather than making a quick leap to the top. Although they are laid-back in their method of achieving their goals, the Reducers are determined. Hugh thinks that in one year "I'd be nice to be on the West Coast, half-way through a tour of Holland clubs." This aspirational thinking of touring England and France will become a reality when it happens. Maybe, their upcoming album "Let's Go" will allow the Reducers to do exactly what their title is suggesting.

The Reducers will be playing at EFN's Gleon at Halloween, at St. Mary and CHIB's, and York City on November 9 and 10, and will open for the Bangles on November 21 at Waterfalls in Groton.

Ricks Reveals Brilliance In King Lear

by Elizabeth Corran

The Connecticut College Film Society will show "Hush...Hush, Sweet Charlotte," a perfect movie to bring Halloween appropriately girthly. Starring Olivia de Havilland, "Charlotte" is the story of an old woman tormented by nightmares of her lover's murder 35 years ago. Her neighbors believe that she killed him and Charlotte herself isn't sure. She lives all alone in a run-down Southern mansion which it is slated to be torn down so that a highway can be put through. Charlotte is determined to keep her home standing and to prevent the authorities from committing her to an asylum. She asks her sister Miriam to help. Miriam and Charlotte's philanthropic, Dr. Boyd, join forces to aid Charlotte and...things begin to happen. "Charlotte" was directed by Robert Aldrich in 1965, just three years after he had directed "Hush...Hush, Sweet Charlotte" in another macabre thriller "Whatever Happened to Baby Jane?" "Charlotte" originally starred Davis and Crawford, but Miss Davis was replaced by Olivia deHavilland due to ill health.

"Whatever...Hush...Hush, Sweet Charlotte" is a wonderfully grotesque way to spend your Halloween, cringing in the seats of Oliva Hall from 8 to about 11:30 pm. It's also a cheap thrill at $1.50. Bring a friend. You won't want to walk alone through all the way home from South Campus alone.

Michael Antonioni's brilliant film "The Passenger" will be presented by the CCFS on Sunday, Nov. 4 in Dana at 8:00 pm. "The Passenger" the outrageous Jack Nicholson as Locke, a celebrated performer on assignment in Africa to find a missing interview of a group of African guerrillas. Unhappy and dissatisfied with his life, Locke assumes the identity of an Englishman who has died suddenly at Locke's hotel. Locke takes over the man's name, passport, wardrobe and an assignment off to discover who has now become sure, that it is Locke's man's life was more fulfilling than his own. The setting shifts from Africa to Britain to Germany as Locke lives another man's life and learns more and more about Locke. He is accompanied by Maria Schneider who is known

Rocks Reveals Brilliance In King Lear

by Christopher Ricks

Christopher Ricks speaks with physical and intellectual animation, drawing his audience into a literary experience ranging from Shakespeare to James Bond. His mental dexterity has developed into a speed of light metaphorical style which suffuses a room with kinetic intensity. The man exudes an intellectual radiance; he is brilliant. Ricks is a King Edward VII Professor of Literature at Cambridge University, an author of literary criticism, drama, and a highly respected figure within the world of literature, yet he returns unfailingly to the streets. Tube stations, dancers, comedians, night clubs primarily feature as his arena.

His genius is most comprehensible whole. His discussion of the works of Shakespeare with a quote from traveling at an intellectual speed uncommon to most of us, Ricks has achieved a sense of exhilaration.

Professor Ricks guides his audience through a maze, a labyrinth of thought. His style is based largely on his unending tangents, yet he returns unfailingly to the main idea, never once distracting his thematic thread despite the many twists and turns. Eventually and reassuringly, he draws his intended parallels into a rich, comprehensible whole. His discussions of the "Double Bind" in "King Lear" involved allusions to psychology, Bob Dilla and the villager in James Bond film. The theory itself is derived from the literary method which the author uses to create a meaning. The double bind in "King Lear" is found in the scene in which Lear demands that his daughter Cordelia profess her love to him in a manner that could falsify her true emotions. He wants a noncommital notion, even though he knows it to be untrue. The Double Bind is upset to the character, and punishing him/her for not responding to interrogation.

If you did not take advantage of Professor Ricks' presence on campus, be aware of his name in any future context. You can be guaranteed that text. You can be guaranteed that a working band.

London Music Hits The Streets

by Mike Stryker

Within the square mile of the fashionable shopping district Covent Garden, a rich diversity of street entertainers can be observed. A street performer is always close at 11:00 pm and nightclubs primarily feature major bands. Electronic-oriented music such as the Reducers was forming. As the Reducers was forming, Peter Donald and Hugh Birdsell, guitarists, had been interested in forming a band, yet their high school friends, Tom Trombley and Steve Kaika were already performing members of a successful country and western band. Hugh and Pete, having recently returned from England, were influenced by the up-and-coming phenomenon of punk rock and wanted to spread this sound to the local area. They were preparing their first gig, persuading Tom and Steve to join the Reducers. Although for the first time Steve performed with two bands, the leads of the BN were not interested in relocating.

The band experienced a period of stagnation, an era in which they felt unable "to write new music," according to Hugh Birdsell. Just before the Reducers returned to the stage, their bassist suffered a serious motorcycle accident. His recovery renewed the enthusiasm of the band, and in November, they resumed their position on the local club circuit. They proceeded to release their first album which, according to Hugh, involved "a maniacal and urgent" effort. The group recorded two master tapes and as they were mastered, Steve Kaika was already preparing to join the Reducers. Although Steve Kaika was already performing with two bands, the leads of the BN were not interested in relocating.

The Reducers chose a name in the same manner that they released their album, "it sounded better than the others." When trying to learn the cover songs of other bands, they had to redact the original instrumental arrangements in order to facilitate the performances of such numbers. Also, flashy electronic-oriented music such as ELO and Styx were popular at the same time as the Reducers formed, but Hugh, Steve, and Tom "reduced" popular music to a purer, less glitzy form.

This lack of shyness and Tom's confidence is the hallmark of the actions and beliefs of the Reducers. Hugh is striving for the band to "become a working band." It is difficult for the members to perform at clubs early hours of the morning only to return to strenuous day jobs six hours later. They "try to take [the music business] in stride" and seek to "really plateau and try to move up" rather than making a quick leap to the top. Although they are laid-back in their method of achieving their goals, the Reducers are determined. Hugh thinks that in one year "I'd be nice to be on the West Coast, half-way through a tour of Holland clubs." This aspirational thinking of touring England and France will become a reality when it happens. Maybe, their upcoming album "Let's Go" will allow the Reducers to do exactly what their title is suggesting.

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On a recent outing to Covent Garden, I found four fascinating performers with a single block. The performer's variety typified the London street music scene. Playing just outside the tube station was an old man energetically engaged in playing pan of London's most interesting musicians, dancers, comedians, magicians, and street pianists. He is accompanied by Maria Schneider who is known

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In Appreciation

up a ride to some town. Better yet, maybe Crawford Notch is about the only piece of history left in this panhandle of metropolis. There was only one way to find out.

Crawford Notch was crossing the stream. I had only postoned the crossing because the course there were no stepping stones, so I trudged through the water. I thought it was a little; slightly thereafter, I sunk up to my knees. But then I determinedly jumped from a fallen log onto what I had to admit was a dirty ground. I staggered on. There was no metropolis. There was no path; I walked as fast as my legs would carry me.

At last, I saw a ridge. Thoreau Falls trail is a mile or so from a fallen log onto what I had to admit was a dirty ground. I staggered on. There was no metropolis. There was no path; I walked as fast as my legs would carry me.

I lost the trail a few times because it was too well-marked and because the snow became already too late to start my journey. When I got to Crawford Notch it was but a matter of climbing the ridge; from the looks I received I knew that I must have been weighted down. But this was well worth it. On U.S. Rt. 302 was sparse. I looked up and witnessed the. battering of the step mountain face by a barge of snow and that came from thick white clouds which constated with the grey sky. The wind was strong and cold. Soon a bough from a Datsun pulled over. The passenger jumped out and assisted me with my pack. I thanked him profusely, and told them that they had saved me in my position many times. They were headed for North Conway.

They left me off in the center of the town where I immediately began searching for a laundramat. I found one and ate my lunch at a small clay. Flicks

simply as the Girl.

The film is considered to be Antionioni's masterpiece. Nicholson assumes Locke's character so whole that he appears into it and becomes merely Mr. Antionioni's creation, a creation which Vincent Canby of the New York Times called "a haunting vision, a vision of flight and pursuit." The cinematography is exhilarating!" The "Passenger" without a doubt is Antionioni's tour de force and one of Nicholson's most fascinating and unusual performances to date. Admission is $1.50.

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one wasn't designed to produce a winner and a loser. The only winner of this event appears to be the SCA for sponsoring an informative, intriguing, and interesting discussion. The entire audience was left at the end of the evening looking forward to the next in the series of public issues forums.

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