**Technique 1970**

By Phosphorous

"The profusion of off-color, off-subject articles, when perused many readers...is familiar...that...it...can only be hoped that...VooDoo...will reproduce..." Technique, 1967

Every year, Technique has occasionally erudite but all too often summarization of the yearbook, Technique puts on a show. Every year, VooDoo is dead. We are all in...drinking beer and laughing. Technique's degeneration is..."There is...that will not..." yearbook: Technique 1970

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**film:** Anne of 1000 days

By Emanuel Goldman (SYNTHETIZED BY THE PHOENIX)

It is about the source of Ann of the Thousand Days. In a pandering way, the film plays upon an ugly but ubiquitous male fantasy, of an all-powerful king, able to possess any woman he wants. "Women give themselves to the king," says Henry VIII. But physical possession is not enough for him; he wants to win their hearts, besides. And here, the film plays upon an ugly and ubiquitous female fantasy, of the power of sex as a means of controlling the men around them, of getting what they want. As Ann Boleyn is advised, "What he; his majesty is deprived of, he goes half-mad to get. What is given freely, he despises."

Even though both of them pursue living those fantasies, somehow the film never makes it clear how sick it all is. The pagentry, the costumes, the sense of historical importance, and the heavy romanticism of the story, all disguise what has been going on. The film goes beyond the too sharply defined lines of the enemy finally realizes that giving evidence of their strength involves risks which they are reluctant to take. They decide, therefore, to prevent annihilation by giving evidence of their strength by depositing a corpse (one of the leading ones) in the back, and more and more corpses until the enemy realizes that the women mean business. In a wild scene in which the victim is dragged..."Technique, 1970"

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**play:** Two by Kopit

By David J. Mauriello

Sense of out of siness might have been the summation of the Hub Theatre Committee's by Arthur Kopit's one act plays. The Whores Came Out To Play Tennis and although the author in the program says that his characters and situations are interpreted by Director Romano..."Technique, 1970"

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**play:** Colossus

The Grass is Greener—Colossus (Died!) The Hub Theatre Committee returns for a second season which, though not as formal as the first, is among the few recent releases which rank as outstanding. With the show's booked, the Hub Theatre's replacement, replacing James Libbey, the group has assumed a different character. Colossus plays a stronger guitar than Libbey and the result is a heavier sound - more brutality and less jazz-influenced than before. (Please turn to page 4)

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**student life:**

"Chamber Music" opens with a potpourri of wild female characters, "The Hub Theatre Committee's...Choose committee of an insane..." Technique, 1970

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**Jim's Place**

Jealousy. There are lots of pictures of Paul and his family (taken by his wife), sometimes in ridiculous poses (Paul with his finger in his nose). There are also other shots thrown in, such as "Knee-Akreon," which includes heavy breathing in time to the drums solo. The film seems to be a serious song on the Beatles. The only completely consistent idea in the film is that Paul is just messing around — few of the songs and daily life are caught, the cuts are bouncy and catchy, with just minimally nothing of the caliber of "Hey Jude" or "Let It Be."

The same thing holds true for the installation. Paul plays everything adequately, but seldom much better. He's said he wanted to play the guitar and now that he is playing, he's not too bad. Of course, George Harrison and Ringo Starr would probably be better accompanists but Paul manages by himself. His little voice is nice but not exceptionally flashy or loud.

On the whole, then, the album is disappointing. Beatles were always greater than their individual talents put together. Was George Harrison and Ringo Starr would probably be better accompanists, but Paul manages by himself. His little voice is nice but not exceptionally flashy or loud.

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