



Classical studies minor revives antiquities

By CHIP SOWDEN
Of The Battalion Staff

After a century of neglect, the cobwebs are being dusted off the antiquities by the classical studies program at Texas A&M. The program is a new academic minor offered by the College of Liberal Arts.

Greek and Latin were taught at A&M when the University was founded in 1876, but about a year later the instructor was fired, along with many others, said Dr. Craig Kallendorf, coordinator of the classical studies program and the first person trained in Greek and Latin to teach at A&M since 1876.

The Texas Legislature had decided that instruction in the classics should be restricted to Austin, Kallendorf said.

But times have changed. Regular instruction in Greek and Latin resumed after the establishment of the Institute for Nautical Archeology at A&M in 1976.

Specialists in the classics had joined other departments, and in 1983 a committee was formed to consider ways of integrating their work.

As a result, the interdisciplinary program in classical studies was established in 1988, and it became an official minor last fall, Kallendorf said.

The classical studies minor differs from a minor in Greek or Latin in that it focuses more on ancient civilizations rather than on the mechanics of language, he said.

The College of Liberal Arts is now the fastest-growing college at A&M. Student demand for a liberal arts education and the desire to improve the quality of education in the college also influenced the formation of the classical studies program, Kallendorf said.

"There are no first-rate or even second-rate liberal arts programs in this country that don't have a reasonably good classical studies component," Kallendorf said.

When it appeared that A&M was destined to be a well-rounded university with a good liberal arts program, it became clear that something

had to be done, he said.

Senior political science major and classical studies minor Amy Popejoy said, "There's been a need for it for a while, and people are excited that someone's doing something about it."

She said she had considered a

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**Amy Popejoy
classical studies minor**

more "practical" minor, but the Latin course she took sparked her interest in the classics.

But languages only make up a part of the requirements for a minor in classical studies.

Four courses from a list of electives including Greek and Latin readings, history, archeology and philosophy are required in addition to the two-semester Greek or Latin language requirement.

Students also must designate an "exit course" from the program, in which they must write a seminar paper to synthesize what they have learned in completing the minor.

"The synthetic experience really is the reason that we exist," Kallendorf said.

He said that the program was conceived in part to combat the "fragmentation of education," whereby students get a heavy vocational emphasis in their education from many different departments and have nothing to consolidate what they have learned.

Some students may shy away from classical studies because of the perceived difficulty of the classics.

"There is this feeling that there's just something impossibly difficult about the classics, and it's not true," Kallendorf said.

Popejoy said, "It's challenging,



Standing in front of a poster of the Acropolis is Dr. Craig Kallendorf, the first professor trained in

Greek and Latin to teach at A&M since 1876.

Photo by Steven M. Norejs

but not impossible. These professors are really good at extending the ideas to the present."

One of those professors is Dr. Frederick van Doorninck Jr., who has taught at A&M since Dr. George Bass established the Institute for Nautical Archeology.

Bass' excavations of ancient Greek shipwrecks rekindled the interest in the Greek and Latin languages at A&M.

Bass and van Doorninck met when van Doorninck got involved with a dig of a Greek shipwreck that Bass was directing in Turkey in the early '60s. When Bass came to A&M in 1976, he brought van Doorninck with him.

Since the curriculum is "quite demanding," van Doorninck said that the great success of the program

with the students here has surprised him. But program's benefits outweigh the work required, he said.

"If you're willing to make the effort, the rewards are so great that you just don't drop out," van Doorninck said.

Among those rewards are learning how to think more clearly and how to analyze problems, Popejoy said.

The newest member of the classical studies faculty is Dr. Elise Garrison, who came to A&M last fall.

"I find student enthusiasm for the classics very strong here," Garrison said. In a Latin class she taught last semester, enthusiasm for the classics was so strong that the students organized a club.

Called The Antiquities: A Society for the Promotion of Classical Stud-

ies, the club meets twice a month and is recognized by the MSC.

Besides the club, the classical studies program sponsors its own activities. There is a lecture series featuring nationally known scholars in a variety of fields. The lectures help students interested in the classical studies to get a feel for the field, Kallendorf said.

"We're a fairly small program and it's a chance for faculty to get together with students and with other interested people in the university community and for all of us to do a little growing together," Kallendorf said.

"These folks challenge us as faculty as well as students," he said.

For more information about the classical studies program or the antiquities club, call 845-2124.

New releases feature Raindogs debut, Midnight Oil follow-up

By JOHN RIGHTER
Of The Battalion Staff

MIDNIGHT OIL

Blue Sky Mining
CBS/Columbia Records

Blue Sky Mining is the latest release from Australia's premier spokesmen on social and human rights.

Lead singer Peter Garrett (he of the trademark "chrome dome") and company slant on Blue Sky Mining away from the biting edge of early albums reminiscent of The Clash, and instead seek conciliation in the more recent style of U2.

Following the groundbreaking Diesel and Dust, Midnight Oil continues to address problems of their homeland and world political issues.

The first single, "Blue Sky Mine," is a song on the working conditions of Australia's labor class. "One Country" calls for world unification to solve environmental and social problems, and the finale, "Antarctica," is a cry for environmental concern.

More interesting than the band's continued preoccupation with political themes is the tone in which the songs are delivered. Garrett's hoarse drawl and biting chants are compromised in favor of group harmonies and serene ballads.

Even the dance rhythm of "Beds Are Burning" are absent as Midnight Oil produces an album more like U2's *The Joshua Tree* rather than *London Calling*.

Half the fun of listening to Midnight Oil used to be Garrett's screams and menacing croaks, but Blue Sky Mining is too placid for the old growls.

Blue Sky Mining lacks a strong single cut like "Beds Are Burning"

and "Dead Heart" that Diesel and Dust had, and it will disappoint anyone who associates Midnight Oil with the dance tones of "Beds."

But for long-time fans and U2 fallouts, it will be a welcomed progression from a very underrated band.

Hard Volume is a seven-song confessional that grabs you by the throat, spits in your face and screams, "Have a nice day!" ... Half of Rollins' songs are beautiful in their derangement. The other half are indecipherable, depressing and completely irrational.

RAINDOGS

Lost Souls
Atco Records

Lost Souls is the debut release from this hodge-podge of Boston session men.

Rain Dogs combines two members from the Louisiana-based Red Rockers (one-hit wonders with their 1983 song "China") and two men from Boston's Schemers in the quintet (multi-instrumentalist Johnny Cunningham, a consummate session player, is the fifth) named after a Tom Waits album.

The rhythm-heavy *Lost Souls* cuts a twelve-song collage of ballads and straight rockers. In the style of blue-collar bar bands like Del Fuegos and the Georgia Satellites, they work jangly grooves around a twist, in this case Cunningham's fiddle and mandolin.

"I'm Not Scared" and the catchy "Phantom Flame" are strong tracks that deliver on the Raindogs straightforward philosophy. Lead

singer Mark Cutler approaches his songwriting in the same straightforward manner.

On "I'm Not Scared," Cutler affirms, "The book I'm writing, is writing itself. I'm just a mouthpiece talking for someone else. But I'm not

frightened. I go to sleep at night. No, I'm not frightened. There's another page to write."

On "Nobody's Getting Out," Cutler sings, "Stuck in a fifth-floor room. A guitar's playing a fan is turning. Yeah it's really true. The higher you get, the hotter it gets for you."

Basically, if you enjoy straightforward American rock, you'll like Raindogs. *Lost Souls* is a safe, catchy mix of guitar hooks and staggered rhythm patterns that revolve around Cutler's simplistic vocals.

The style is suited for commercial FM, receptive to the hard-driven sounds of American barroom rock. And, from the sound of *Lost Souls* and the live reviews I've read, the best way to experience the Raindogs will be onstage.

ROLLINS BAND

Hard Volume
Texas Hotel

Society needs Henry Rollins like it needs a nice kick in the teeth. The former Black Flag frontman is disturbing. He is powerful. He is brilliant. He is crazy.

Rollins is what the PMRC was established to prevent. His reality is Tipper Gore's nightmares.

Hard Volume is a seven-song confessional that grabs you by the throat, spits in your face and screams, "Have a nice day!"

Obviously, it is not for the timid or the sheltered. Divided between two producers (Mitch Bury does side one and Joe Cole produces side two), *Hard Volume* is split between moody, schizoid paens and gritty, speed-core crushers.

Lost Souls, Raindogs' debut album, presents a collage of simple ballads and straightforward American barroom rock.

Half of Rollins' songs are beautiful in their derangement. The other half are indecipherable, depressing and completely irrational. Too often, Rollins' music borders on an insanity so strong and emotional that it becomes ludicrous.

His "Love Song" consists simply of screams and chants of "I want you, I hate you. I want you because I hate you. I hate you because I want you."

"Ugly (Planet Joe)" is a song based on Rollins' hatred for the world.

"I don't want your lovely. I don't want your beauty. I pull back in my head. This world is bloated — it's ugly. A sprawling ghetto — it's ugly."

See him walking with a gun in his hand. See her walking with a gun in her hand. See me walking with a gun in my heart. Loaded ugly."

"Turned Inside Out" resembles the arrangement of "Gun In My Mouth Blues" from *Lifetime*, which is the most graphic and troubling song I've ever heard.

"See yourself, see the monster, feel the beast, laugh out loud, say: freak, take this, break this, your passion, pure criminal, is that you, could that be you, filthy, pathetic, liar, sadist, villain, freak, turned inside out," spirals the sinister Rollins.

But no description ever could capture the intensity of Rollins and his music. Backed by drummer Sim Cain, guitarist Chris Haskett and bassist Andrew, Rollins conjures an atmosphere similar to the film works of David Lynch or David Cronenberg. He could sing "Walking On

Sunshine" and it would put you on edge.

Henry Rollins is Syd Barrett and Ian Stuart rolled into one. His rations are tough, revealing and honest, so much so that Rollins' mental stability must be questioned.

Hard Volume — if you can stand the pain, or better yet, if you enjoy the pain, then hey, "Have a nice day!"

NITZER EBB

Showtime
Geffen
Douglas McCarthy and Bon Harris is the duo known as Nitzer Ebb.

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Whitesnake shows off strong talent in near-sellout Summit spectacular

By PATRICK HAYS
Of The Battalion Staff

Whitesnake slithered into Houston Friday night and left fans with plenty to be applauding about.

The band opened the show with "Slip of the Tongue," the title track from their latest album, and then jammed for nearly two hours, exciting and provoking the nearly sold-out Summit crowd.

Cradled by a massive stage with several sets of stairs and ramps, Whitesnake rocked through songs such as "Slide It In," "Judgement Day," "Is This Love" and "Here I Go Again" from the 1987 album, *Whitesnake*.

You have to give lead singer David Coverdale credit. After the recording of *Whitesnake*, his band up and left him with a tour looming on the horizon.

To say the least, he's a heck of a recruiter.

He snagged drummer Tommy Aldridge, bassist Rudy Sarzo and guitarist Adrian Vandenburg for that tour. Before recording "Slip of the Tongue," he hired guitarist Steve Vai, and the group began working on the new album.

That's no shabby group of musicians, and that fact was made clear Friday night.

Tommy Aldridge, whose impressive resumé includes work with Black Oak Arkansas, Pat Travers and Ozzy Osbourne, pounded out a drum solo nothing short of incredi-

ble. The man has some of the fastest and most precise feet ever to get behind a set of drums.

And as if that weren't worthy the price of admission, Vai, formerly of The David Lee Roth Band, blazed through a guitar solo which left the

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Switching guitars after his first one was lifted by cable from his grasp, Vai showed the crowd just what has earned him the reputation as one of the finest guitarists in music today.

Vai has total control of his guitar. He plays with feeling and knows where he wants to go with every note. He's creative and versatile, and his talent shined as bright as any light in the arena.

Earlier, Vandenburg had a respectable solo, and Sarzo, formerly with Ozzy Osbourne and Quiet Riot, had one which was surprisingly

short. Added to the music is Coverdale's outstanding voice. The former Deep Purple member possesses a voice with great texture, tone and range.

He also likes to play with the audience. Several times he stirred the crowd with sexual jokes and provocative statements, but everyone's entitled to some fun.

The band left the stage and then returned to play an encore consisting of "Give Me All Your Love" and "Still of the Night," which had the crowd screaming with approval.

There's a good deal of poor heavy metal music out there today, but Whitesnake is different. The high quality of musicianship in this band sets them apart from other bands. And that's what made the show Friday night so enjoyable.

Bad English opened the show, and, well, that's about all that can be said.

The band, which includes former Journey members Jonathan Cain (keyboards) and guitarist Neal Schon, and former Baby's member John Waite, played a couple of decent tunes, but mostly played Top 40 garbage.

Neal Schon is a great guitarist and needs to take this band in a totally different musical direction, or leave it.

Bad English didn't, however, take anything away from Whitesnake, which delivered fans a batch of precision heavy metal not soon to be forgotten.



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