

# The Tech

VOLUME 91, NUMBER 46

TUESDAY, NOVEMBER 9, 1971

MIT, CAMBRIDGE, MASSACHUSETTS

FIVE CENTS

## Nixon bares Wiesner letter

By Paul Schindler

The Nixon administration has released part of its ongoing correspondence with MIT President Jerome Wiesner. The letter, one of several that Wiesner has written to the President in the last three years, was slightly favorable. The others, as a whole, were not.

The academic community has not been noted for praise of Nixon and his policies. Wiesner is now one of the very few major college leaders to endorse any Administration policy publicly, and the White House, when releasing both Wiesner's letter and the President's reply, stated that the correspondence had "some significance," in order to obtain more publicity.

### Landmarks

In his letter to the President, Wiesner congratulated Nixon for his "recent and dramatic actions" on the economy and on the China question. He called

Nixon's policy in both areas, "courageous steps [which] will be landmarks."

Wiesner went on to explain his theory that major progress can be made only by major breaks with the status quo. Small steps only result in increased resistance from established forces, Wiesner contended.

Wiesner concluded by congratulating the President, and mailed the letter October 4.

On October 29, the President replied, saying "before any more time passes, I wanted you to know how deeply I appreciate your support..." He closed by noting that Wiesner's encouragement and confidence mean "a great deal to me."

### Former critic?

While some papers (See p.1, *Boston Globe*, Nov. 7, 1971) concluded from this singular episode that Wiesner is now a "former critic" of Nixon, Wiesner



President Jerome B. Wiesner

himself, when contacted late Sunday night, said "that's not really accurate."

"I still think that we aren't being pulled out of Vietnam quickly enough," Wiesner noted, "and I don't think we should build the ABM. But I will continue to judge this or any other administration issue by issue as issues come up."

"Some are making too much of this recent letter," Wiesner added, "because I have been trying to get the administration to change its China policy for a long time. I have considered it a bad policy for quite a while."

In the recent past, Wiesner has written letters critical of the ABM, nuclear testing and the Vietnam war, none of which have been publicly released to date.

## Tempaper mills: might dollars dupe scholars?

By Seth Stein

"We give results," claim the ubiquitous college newspaper advertisements. The company is Tempapers Unlimited, Inc., and it is the largest of several commercial tempaper-writing services in the Boston area. Despite unfavorable publicity, they remain the best example of the most unabashed illicitude on campus since marijuana.

For \$2.50 a page, the beleaguered student can choose from the extensive listings of these companies, whose files include papers on such esoteric topics as "The Civil Code System of Louisiana," "Education in Pre-Communist China," "The Clinical Bases of Mental Retardation," and "The Sociological and Political Impact of Balzac." Or, for a higher rate per page, one can have papers custom-written.

Tempapers, Unlimited was founded by Ward Warren, who graduated from Babson College last year. Warren claims that he is trying to help overworked students by supplying "research and reference" materials. "Since they have to retype the papers," he reasons, "they're going to put in a lot of their own ideas when they do." He is very proud of the papers, which, he says, are written by a "brilliant" staff, most of whom are graduate students at the various universities in the area.

Competing in the term paper market are a variety of firms:

International Tempapers, International Research, Universal Tempapers, and the newly-formed Superior Tempapers. Most offer similar rates and services - copies of papers on file or specially written ones. They will take a detailed description of the subject, use any specific references the customer supplies, and in a week, "research, write, and type" the paper to order. These companies usually promise to destroy the customers' names within the month, but to keep records of their schools, instructors, and courses to prevent overlapping.

MIT has not yet had major problems with the commercially written term papers. Professor Louis Braid, a member of the Discipline Committee, told *The Tech* that no such cases had been formally brought to the Committee's attention. Those cases in which an instructor suspected plagiarism were dealt with by the instructor himself rather than through formal procedures.

Even so, the Committee has felt sufficiently concerned to write a letter to *The Tech* explaining the official position of the Institute. As the General Catalog says, "The attempt of any student to present as his own work any work which he has not performed is regarded by the Faculty as a most serious offense and renders the offender

(Please turn to page 3)



Photo by Sheldon Lowenthal

## 'Love, Human Intimacy' concludes sex lectures

By Bert Halstead

Nathaniel Branden (above) noted objectivist philosopher, unofficially brought last spring's lecture series on Human Sexuality to a close last Thursday night.

The lecture was not billed as part of the series due to financial nonparticipation on the part of the Dean for Student Affairs' office, according to spokesmen for LSC. It complied closely with the proposed topic for the final, undelivered, sex lecture: "Love and Human Intimacy."

Branden, a well-known psychologist, filled Kresge Auditorium to one-third of capacity for the lecture "Romantic Love - Neurosis or Rational Ideal?" It was an attempt to present, in two and a half hours, his explanation of the phenomenon of romantic love. The talk was leavened throughout with quotes designed to amuse the audience, such as, "It is better to love the wives of others not at all, and one's own not too much," attributed to the early Christians.

Branden began with a brief survey of the history of the concept of romantic love, showing that it is a relatively recent development and is still unknown in many cultures. He described ancient Greece and Rome and the Middle Ages, showing the motivations each society had for its ideas about sex and love. He then explained the changes (e.g., the Industrial Revolution) which had made

(Please turn to page 2)

## UVDC tackles urban transit

By Norman Sandler

Many people can still recall the excitement that centered around the Clean Air Car Race (CACR), a competition between various schools to produce the car emitting the cleanest exhaust in a race from the east coast to the west coast last year.

The Urban Vehicle Design Competition (UVDC) is aimed at the increasingly alarming problem of urban transit, including emission control to some extent. Ironically, MIT has not submitted an entry to competition, the deadline for which is December 1.

The objectives of the competition, as stated in the "Urban Vehicle Design Competition Rules" are two-fold:

a) "To stimulate a project oriented approach in engineering education which will incorporate ecological and social considerations as a basis in the design process. This will encourage students

to confront real situations and will provide a valuable supplement to other academic activities.

b) "To stimulate and promote the project-oriented approach to a contemporary problem in engineering education... to execute a student-oriented program requiring cooperation with and among industry, government, and academia which ultimately benefits society."

Another objective listed by the committee was to promote cooperation within teams from the same school. This was said to be an innovation in engineering education, since most educational processes now encourage competition rather than cooperative efforts between students.

The UVDC is being sponsored by a new non-profit corporation named Student Competition on Relevant Engineering (SCORE), formed to promote inter-university student-originated



The 1971 UMOG contest attracted a total of 308,383 votes, a new record, all of which will be contributed to CARE. Pictured above are the top three finishers: (from left) Ugelon, 51,483 votes; The Great Court Jester, 60,554 votes; and Dave

DeBronkart, 56,317 votes. The Jester surged out in front when Phi Beta Epsilon contributed a \$100 bill literally at the last second. *The Tech* earned 22 votes as a write-in candidate.

Photo by Dave Vogel

# Donovan



SUNDAY, NOV. 21  
6:30 & 9:30 P.M.

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# Branden evaluates love, sex

(Continued from page 1)  
possible the spread of the concept of romantic love.

Next was an examination of romantic love itself and the psychological needs it satisfies. He introduced the "Muttnik principle," named in honor of his dog, because, he said, he had discovered this principle while playing with his dog one day. Its essence is that romantic love is characterized by the response

one receives from one's partner.

At this point he brought his Objectivist philosophy into play, explaining that romantic love consists of seeing oneself mirrored in one's partner. This led to an analysis of sex in such a context. The sexual experience, it seems, is "experiencing life as a value," proving that "happiness on earth is possible" and that "the human being is an end in himself." In addition, sex is

"the highest and noblest form of selfishness" and "self-celebration!"

He then proceeded to deal with the critics of romantic love, such as Ralph Linten, who said, "The rarity of romantic love to other cultures could indicate that it is a psychological abnormality." Branden maintained that these critics are not criticizing romantic love *per se*, but rather some irrational processes thought by some (mistakenly, of course) to be associated with it. The talk ended with a reiteration of his contention that romantic love satisfies a basic human need, which goes unfulfilled in cultures where this form of love is unknown.

The lecture was followed by a period for questions.

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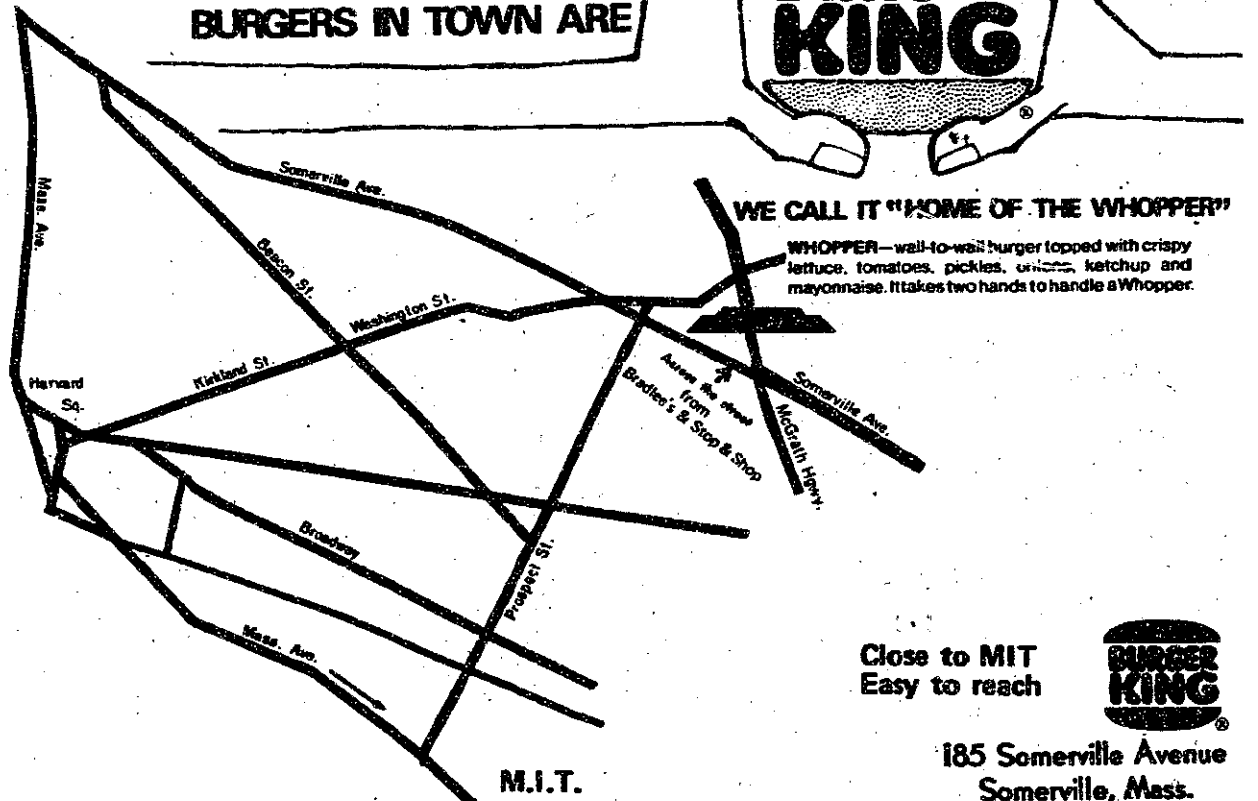
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# 'We give results.' Do they?

(Continued from page 1)

liable to immediate expulsion." To explore the quality of the term paper services work, *The Tech* bought a copy of a three-page essay for \$7.00 from International Research, Inc. The paper, suitable for a freshman Humanities course, was entitled "Socrates on Trial." Peter Herman, an instructor in the Department of Humanities, agreed to read and evaluate the paper. He regarded it as "below average" and considered its interpretation of Socrates' behavior "extremely dubious." Herman pointed out that the paper claimed that Socrates "is the wisest because he knows that his wisdom is in truth worth nothing" — a complete misinterpretation of Socrates' basic idea.

The paper turned out to have been originally written for a Harvard tutorial in Government last spring. The Harvard grader's comments — which Herman was not shown — were almost exactly the same. When the

author of the paper was contacted, he was amused to learn that his paper had ended up in International's files. The paper had been "a rush job," and he had not considered it worth picking up once it was available, corrected, at Holyoke Center. Anyone, he told *The Tech*, could have come in and picked up many such papers and sold them to International Research. This account seems plausible, if only because few people selling their papers would leave their names on the first page.

One paper may not be a representative sample of those available, and presumably custom-written papers are much better. Even so, given the high prices and uncertain quality of the term paper companies' work

it is not surprising that — ethics aside — the vast majority of students decide to write their own papers. The term paper market is booming — in fact *Tempapers, Unlimited* has offices here and in Rutherford, N.J., and is planning to go nationwide; but despite the growth of the industry, it still seems that most people for years to come will rush to finish their term papers at the last minute — without professional help.

COLUMBIA UNIVERSITY GRADUATE SCHOOL OF BUSINESS will have a representative on campus November 12 to speak with students interested in its programs. Students of all disciplines are encouraged to make appointments through the placement office.

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8:10 Weekend Matinees 4:45

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864-0426 40th Week.  
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# THE TECH

Vol. XXI, No. 46 November 9, 1971

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## NOTES

\* The mechanical engineering department is presenting a survey of current research topics in biomedical engineering today. The program will begin in Room 3-133 at noon, and conclude at 4:30. Notices of the detailed schedule are posted around the Institute.

\* Applications are due tomorrow (Wednesday, November 10) for the spring, 1971 MIT-Wellesley residence exchange; available in 7-101 and 7-111.

\* MIT linguistics professor Noam Chomsky and editor-in-chief of Beacon Press Arnold Tovell will speak at a forum on "The Pentagon Papers" tomorrow, Wednesday, November 10 at 8 pm at the First Parish Church in Cambridge, 3 Church St., Harvard Sq.

\* CJAC meeting: "University Investing and Corporate Responsibility," a discussion of the Bowman Report. Thursday, November 11 at 7:30 pm in the Bush Room (10-105).

\* Dr. John L. Mero, President of Ocean Resources, Inc., will speak on "The Future Promise of Mining in the Ocean" today at 3 pm in Room 26-100. Coffee will be served at 2:30.

\* BICYCLISTS! Anyone interested in serving on a short-term committee on bicycles and bicycle parking at MIT, please contact John Krzywicki at Undergraduate Association office, W20-491, x9798.

\* Pot Luck Coffeehouse sponsors another Free Dance. Friday, November 12, 8:30 pm, Mezzanine Lounge, Student Center. Refreshment - a real spacey experience.

\* The ARCO Clean Air Caravan will be at the Dupont parking lot behind Rockwell Cage Thursday and Friday, November 11-12. Anyone wishing to have his car's emissions tested free is welcome.

\* The MIT Community Hockey League is organizing for the winter season. All athletic card holders are eligible. If you're interested, call: Phil Henshaw, x7220; Lou Johnson, x8115538; Don Bosack, x5958; or Scott Rhodes, x4048.

\* ERC Colloquium: "Building-Sense: Teaching Architects About How Buildings Work." Edward B. Allen, Dept. of Architecture, MIT. Friday, November 12, 12 noon, Bush Room (10-105).

\* Graduate or undergraduate students needed for community health project. An interdisciplinary team of law and medical students and their faculty members has been set up to develop a health service in Roxbury. Students are needed for surveys, analysis of need of facility, location, and design. Three consecutive hours, 2 days a week are necessary. Starts December 1. Call Jim King, x4523. Credit might be possible.

\* BATON SOCIETY, MIT's musical honorary club, will hold its first meeting of the year on Wednesday, November 17 at 3:15 pm in the Musical Clubs office, W20-439. Anyone interested in any facet of music at MIT, organized or unorganized, is urged to attend or call x6294 or dl9-730 if interested.

## UROP

**Food Habits and Taboos** - 3 or 4 students to find, sort, and read material researched by Dr. M. Whiting on the food habits and taboos of a group of South African and South American populations. Interested students should contact Dr. E.R. Pariser, Room 20C-110, x2040.

The Friends of the Earth, New England Chapter, seeks students to work on ecological research projects, e.g., the Route 2 highway, the land use policy of Vermont, coastal zone management, and the Massachusetts Department of Natural Resources. If you would like to learn more of these opportunities, contact D.E. Burmaster, 20C-231A, x4849.

# Grading profs: a confidential plan

Our publication last month of a student evaluation of Institute history instructors (issues of 10/22, 10/29) provoked an unusually large and varied response. While readers generally considered student-organized "feedback" valuable, they disagreed markedly how it should be organized and what its value might be.

In particular, people would especially like to have seen the history evaluation scheme changed so that (1) it concentrated on courses of study instead of instructors; or (2) results were distributed only to the faculty involved.

As an example of (1), we have seen an evaluation of the 5.31-5.33 lab sequence prepared last spring by five members of Phi Lambda Upsilon, the chemistry honorary; notably it is not based on questionnaires, and it does make specific recommendations. We hope to reprint it in these pages in the near future.

Members of the mechanical engineering department have brought to our attention an example of (2), conducted by its honorary, Pi Tau Sigma. Below are printed two letters describing their program and a sample of their questionnaires.

To the editor:

In the article by Alex Makowski appearing on Page 1 of the Friday, October 29, issue of *The Tech* concerning student evaluation of instructors, he stated in part "None of the other departments have a regular mechanism to solicit comments on teaching from undergraduates."

In the Department of Mechanical Engineering we have a long tradition of evaluation by students. These evaluations are wholly managed by the undergraduate honorary fraternity, Pi Tau Sigma. They have been carried out for at least the past 10 to 15 years, and the system in its present form is now a highly developed one. It includes evaluations and summaries of performance for instructors in all courses, both undergraduate and graduate. It also includes evaluations of the different subjects of instruction and of their contents.

By vote of the department faculty five years ago, and recently confirmed by unanimous vote of the department faculty, the results of the instructor evaluation survey go to the department head to be used in considerations of salary, promotion, and tenure. They are used consistently for that purpose.

Other departments have an interest in what we are doing, and are moving along similar lines.

It seems to me that your readership might be interested in knowing these facts. As it stands, the article has certainly done an injustice to Pi Tau Sigma which has done so much for this department, and I think too that it fails to reflect the long and deep concern that this department has had with the quality of its teaching and with the input of our students to improve our teaching.

I hope that you can do something to straighten out the situation. We, of course, stand ready to supply detailed information if you wish to write another article.

Sincerely,  
 Ascher H. Shapiro  
 Head of the department

To the editor:

I would like to draw attention to a bit of unresearched reporting in last Friday's *Tech* (October 29) in the front-page article by Alex Makowski concerning undergraduate evaluation of instructors. It was mentioned that with the exceptions of Eta Kappa Nu's evaluations and

the economics department's feedback meetings, there exist no other regular mechanisms in other departments to solicit comments on teaching from undergraduates.

I wish to point out that such a mechanism was conceived nearly fifteen years ago by Pi Tau Sigma, the mechanical engineering honorary, and has been repeatedly conducted in that department ever since then. Since 1968, the evaluations have been computerized to allow more extensive coverage and quicker feedback.

Both individual subjects and instructors are evaluated. An instructor is evaluated in regard to each particular subject he teaches and all are conducted separately. The Pi Tau Sigma questionnaires were expanded just last year to cover all graduate as well as undergraduate subjects.

This term the fraternity is conducting two questionnaires. One done very recently asked each student to supply opinions to questions concerning each instructor's teaching in the particular subject the student is taking from that instructor. The responses have been compiled, statistically analyzed, and are being returned to the respective instructors only. The main purpose of this evaluation is to provide the instructor with an early feel for what aspects of his teaching have dissatisfied students, while considerable time is still available during the remainder of the term for taking action upon this.

In early December, a longer questionnaire repeating the mid-term instructor evaluation and also containing a subject evaluation will be distributed. The results of this end-of-term questionnaire will be similarly recorded and analyzed and delivered to both respective instructors and the department head. Time to conduct such evaluations is generally provided by the instructors out of their lecture hours.

Considerable effort goes into the collection and compilation process to insure accuracy and statistical significance of the results. In addition, questions asked are continually being examined to insure meaningfulness to the questionnaire. A free exchange of opinions and suggestions exists between students and faculty. The proposed evaluation for the current term was presented and discussed at the most recent department faculty meeting and received unanimous approval by those attending.

Enclosed is a copy of each of the current questionnaires. Questions concerning the activities of Pi Tau Sigma are welcomed by other members and myself.  
 Doug Bailey  
 Pi Tau Sigma

### Mid-Term Evaluation Questionnaire First Term 1971/1972

Please read the instructions carefully:

- In columns 1 & 2 punch your course number right justified (undesignated = 99) (e.g., Course II = 02).
- In column 3 punch your year (graduate student = 9).
- Punch the appropriate number (1-4) in the proper column.
- If you make any mistakes in punching the card, please start again with a new card.
- Please answer Question A as fully as possible.

The responses to this questionnaire are regarded as important information by the faculty and are used for making decisions that can have serious consequences. Try to answer the questions by considering them seriously.

- Audibility & Diction (poor/good) [In this and subsequent questions, the

respondent picks a number from 1 to 4; 1 represents the first response (poor, in this case), 4 the second (good), and 2 and 3 are intermediate degrees. -Ed.]

- Blackboard Techniques (poor/good)
- Does he encourage questions and discussions? (seldom/almost always)
- Ability to communicate his ideas to the student (poor/good)
- Does he stimulate your interest in the subject? (very little/very much)
- Continuity in his lectures (very little/plenty)
- Is he available for consultations (seldom/almost always)
- How well does he prepare for class (poorly/thoroughly)
- Does he show interest in his teaching? (weak/strong)
- His pace (too slow/too fast)
- How are his problems chosen? (too easy/too difficult)

### Question A:

What constructive criticism can you offer to the instructor? Recommend ways in which he can improve his teaching techniques. Does he add to the subject or could you get it all out of a book? Elucidate on your responses to questions 1-11.

### Draft of end-of-term questionnaire [1-9. Same as above.]

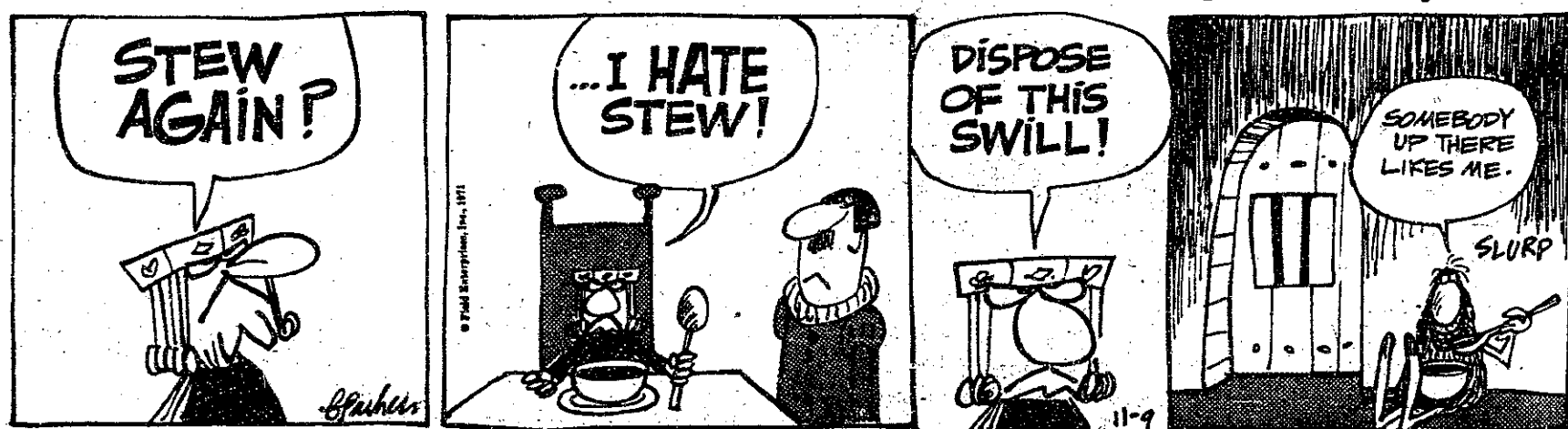
- Pace of the subject (too slow/too fast)
- Problem sets (too easy/too difficult)
- Quizzes (too easy, too difficult)
- Correlation between quizzes and course material (little/close)
- The text (bad/good)
- Balance between theory and applications (too practical/too theoretical)
- Amount of work required (too little/too much)
- How well have you learned the material covered (in comparison to other courses)? (poorly/thoroughly)
- Did you have enough opportunity to demonstrate your knowledge of the subject material? (too few/enough)
- Did you enjoy the class? (very little/great deal)
- If you should run across a problem related to this subject in your engineering career,
- would you feel able to tackle it? (unable/able)
- could you judge another person's work on the problem? (hardly/very well)
- Were you sufficiently prepared for the lab work? (insufficiently/quite well)
- Did you have enough time to do everything? (too little/too much)
- How much did you learn from what you did? (very little/very much)
- Quality and availability of equipment (poor/good)
- Quality and availability of supervision (poor/good)
- Did the amount you learned justify the effort involved (hardly/definitely)
- Did you enjoy the lab work (very little/great deal)

C. What are your suggestions for improving the lab? Would you have preferred a project of your own choosing? Was the lab useful or relevant? Did you get out of the lab what you put into it?

D. How do you criticize the subject? What did you not understand? What parts seemed irrelevant - what parts should be added? How would you change the approach? What part of the subject helped you the most (i.e., problem sets, problem set solutions, text, quizzes)?

Elucidate on your responses to the questions on the previous pages.

### THE WIZARD OF ID



by Brant Parker and Johnny Hart

The Wizard of Id appears daily and Sunday in the Boston Herald Traveler.

# ARTS

## Frank Zappa's 200 Motels

By Bruce Schwartz

Frank Zappa's *200 Motels* is an eclectic, wildly absurd collage of fantasy scenes of life on the road with the Mothers of Invention. A mosaic of disjointed events unified by theme rather than plot, the movie exists in its freaky buffoonery, slapstick and satire, stunning visuals and Zappa's unique brand of music. The style of the film is so unconventional that it is difficult for me to predict whether even fans of Zappa's albums will like it; I am partial to absurd humor, and I liked this movie, and its music.

*200 Motels* is, on one level, a fantasy taking place in Zappa's mind, one which he cooked up "while touring. Touring can make you crazy." It's about pop stars in search of groupie action to alleviate the ennui of a rootless, empty existence. It's not that simple, however. The fantasy is convoluted like the surface of a brain, and self-conscious as well. Thus Zappa is free to indulge in self-satire and parody, double and triple meanings, and literary metaphors that would fall flat in a straighter context.

The early part of the film, for example, is devoted to Theodore Bikel's briefing of the group as to what they're supposed to do. The group reacts with complaining references to "his" manipulation — "he" being Zappa, who in real life has been accused of running his groups like a puppetmaster. The metaphor is given visual substance when Ringo Starr, as

Larry the Dwarf (the Zappa look-alike), descends into his first scene dangling from two very obvious wires. Later in the film, when the guys in the group are primping to go down to the local hot spot, the camera cuts to a scene which represents them as race horses in the starting gate. Only the breakneck pace of the film's cutting heads off a groan at this obvious pun.

Visually, *200 Motels* makes use of a brilliant array of techniques and clever tricks. These include the standard rock-movie repertoire of solarizations, double exposure and slow motion (which save relatively boring scenes of the Mothers on the bandstand); quick cutting and flash-frames; animation techniques ripped off from Walt Disney and *Yellow Submarine*; and a few special effects such as moire patterns that I've never seen before in movies. Though director Tony Palmer is responsible for the visuals, this borrowing of styles is consistent with Zappa's music, which draws freely from several sources in his musical background.

Cinematography is ingeniously employed to maintain an atmosphere of surrealism. This was enhanced by shooting entirely in a studio, with sets deliberately designed to look two-dimensional and theatrical. Interior shots of, say, motel rooms, that would otherwise look natural are rendered unreal by the few inches of empty space visible above the wall where a ceiling should be. Rather than using the film medi-

um to create the illusion of spatio-temporal continuity, *200 Motels* creates the impression of illusion: a fantasy.

Not that the fantasy is irrelevant. Zappa's work has always been meant to do more than entertain. Many of his familiar boogies come in for satirical barbs, including small towns, groupies, and the very obsession with sex that seems to be the movie's main concern. Zappa is not above satirizing himself, his group or his work; he is aware of the paradox that made him, through popularity, one of the blisterpacked media products he was lampooning years ago.

Some of the parodies, like "Centerville — A Real Nice Place to Raise Your Kids Up" and "Penis Dimension" may seem trite or even infantile; however, I think the way in which such themes are handled reflects a conviction on Zappa's part, at least implicitly, that society is collectively puerile. Not only is a torchlight parade of Ku Klux Klansman and mixed chorus led by the Mothers in peans to the penis an overblown absurdity; it also serves notice about the psychological hangups of the Klan and similar groups.

Some may fault Zappa for his blatant vulgarity; to a certain extent, dirty jokes like "Shove It Right In" are merely Zappa's naughty attempt to shock straight audiences (or, more likely, amuse hip ones, who take secret delight in experiencing what other people think is dirty), but vulgarity grafted to a



The real Frank Zappa is pictured here, music in hand, on your left. On the right is Ringo Starr, who plays Larry the Dwarf (Zappa).

traditionally high art form, such as operatic singing, becomes farce, and as such should not be dismissed as mere trash.

On the other hand, Zappa is notorious for going for the cheap laugh; there's a lot of slapstick in *200 Motels*. Cheap laughs can be as enjoyable as dear ones; it's a matter of taste.

Farce requires a style of acting close to hamming, making the form particularly forgiving to amateurs. The Mothers are not completely amateur, moreover; Zappa's group in concert have always performed skits and comic routines. In the hyperbolic environment of *200 Motels* they're quite at home. Members of the present group play themselves, while some of the original Mothers are featured in character roles. Especially good are Jimmy Carl Black as Lonesome Cowboy Burt, a hippie-hating redneck; and Don Preston as a woolly-haired purveyor of "vile, foamy liquids," a Jekyll-Hyde type who functions as Centerville's equivalent of a dope dealer.

Bikel appears in several incarnations, including a Nazi officer, a TV quizshow announcer, and narrator of the film; some of his facades are cover for his role as the devil. Ringo, as Larry the

Dwarf, represents Zappa as he spies on the group, and occasionally delivers calm sociological discourses on the sexual needs of pop stars and the social rehabilitation of orchestral musicians. These moments are intended to be jarring interludes in the breakneck pace of the film. As an actor, Ringo is sufficiently plastic for Zappa to mold into any shape he directs, but he is, after all, plastic.

*200 Motels* is also inhabited by a veritable stockade (the Centerville Recreation Facility) full of unlikely supporting characters, including Keith Moon of the Who as a groupie in Flying Nun garb; Motorhead Sherwood, Dick Barber as the vacuum cleaner from the *Chunga's Revenge* album, two half-naked groupies, several dozen giant newts, cardboard cutout Just Plain Folks, and the Royal Philharmonic Orchestra.

Some of the material in *200 Motels* is accessible only to people who know the group. However, these "in" jokes are sufficiently few in number, and there is so much else going on visually and musically, that no one should be bored.

Does this kind of life look interesting to you?

(Please turn to page 6)

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# Does this kind of life look interesting?

(Continued from page 5)

The humor of *200 Motels* contains an absurdity that harks back to early Zappa recordings like "Call Any Vegetable," "The Duke of Prunes," and the immortal "Brown Shoes Don't Make It." Zappa's ability to sense odd concatenations of elements of twentieth century culture that, when juxtaposed, produce humor, is almost unique in pop culture; certainly in rock music. An analogy, based on a song from *200 Motels* suggests his method of free association: suppose someone locked you in a motel room and tied you to the vibro bed and kept feeding quarters. Suppose the room was equipped with 20 TV receivers and 200 radios and several phonographs and slide projectors

spewing images about at random; suppose you selected out any two and say, they were Richard Nixon's face and Donald Duck's words...

Would you find it humorous? Despite his willingness to lampoon himself, Zappa, for one reason or another, chose not to put much of his person into the film. He speaks but two lines, dubbed over scenes in which he does not appear; when we do see him, it is as leader of the group, signalling, gesturing, commanding. Zappa's omni-presence permeates the film, but his personality is aloof. This, however is also in character with his public facade: a serious musician weary of traffic with teenyboppers and reporters.

—at the Savoy  
*200 Motels* — Frank Zappa

and *The Mothers of Invention with The Royal Philharmonic Orchestra. United Artists/Bizarre*

As Hollywood learned long ago, music can be the backbone of a movie, creating and breaking moods, filling spaces where action slacks off, often providing thematic unity. Zappa's score fulfills all these functions, and, in many cases, manages to stand alone as music.

I have chosen to review the music last because there also exists an album of *200 Motels*, which contains mostly music from the movie but which also contains some which isn't in the movie and lacks some that is. It is a double album, I'm told it's available in certain stores for under \$6, so if you're a Mothers fan, you might want to get it before the price goes up.

Your first reaction may be unfavorable; mine was. However, I have disliked every one of the last five Mothers albums upon first hearing, and gone wild over them after the fifth listening or

so. In this case, it helps to listen once or twice, see the movie, then listen again.

The music here is Zappa's typical late collection of styles. Some of the songs are straight rock; much of the symphonic material is modern classical with overtones of Stravinsky and Eric Dolphy, and there are various combinations of styles and media which include mixed chorus, operatic, Broadway musical and Hollywood Baroque.

All of it is interesting, and, though some of the orchestral background music, when divorced from the visuals, seems a bit tedious, much of it is good. Initially I was unimpressed by the new Mothers with ex-Turtles Howie Kaylan and Mark Volman as lead singers; now, after two albums, I have grown to enjoy their harmonies. They have occasional lapses of enunciation however, and Zappa's lyrics should not be sacrificed to vocalization. This complaint also applies to some of the soprano aria-type

singing done on *200 Motels* by the Top Score Singers.

Added personnel and studio equipment have restored the instrumental fullness that was lacking on the Mothers' Live at the Fillmore East album. The Royal Philharmonic, conducted by Edgar Howarth, is obviously more than a backup group for the Mothers; the symphonic material on *200 Motels*, grouped as a whole, demonstrates Zappa's contention that he really is a serious composer.

There's even a cut that's been getting air time, at least on FM. Jimmy Carl Black's raunchy, phony C&W rendition of "Lonesome Cowboy Burt," with George Duke's sassy trombone and Kaylan & Volman providing "ooohh" and "aahh" type harmony, brings back memories of the old days when the Mothers did a lot of comic songs.

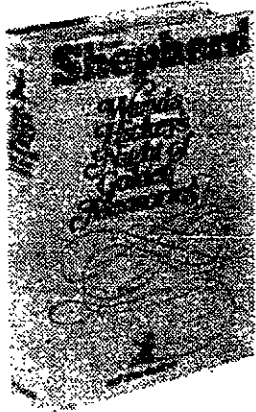
Side three of the album contains a lot of dialogue material from the film, including a five-minute narration of the temptation of Jeff Simmons to quit the group and go commercial, and a three-minute breathless high pitched spiel on the attractions of life as a pop star.

However, both the record and the film end a little disappointingly. An eleven minute finale goes from choral singing to a driving rock tempest, with words that imply the studio is going to be cleared by storm troopers, and then the whole thing peters out.

And in the film, the closing credits come on, over stills of the movie's production notes. One almost gets the feeling that, just as Zappa used to spit coffee on his audiences, he was thumbing his nose when he cut the film off with an anticlimax.

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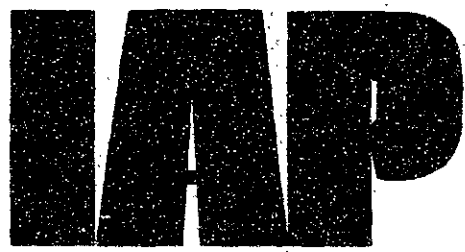
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There is exactly one new song here, so it would be absolutely worthless at a regular four record price. But selling at \$11.98 list (\$7-\$9 in most stores), it becomes an excellent "greatest hits" album for the person who has little or nothing else by the group. Chicago's stage repertoire seems to consist of everything they have ever recorded; most of it right here. It sounds good, too. The strictly-arranged numbers (like the "Ballet for a Girl in Buchanon") are executed correctly, while the numbers which contain solos are stretched out

to give the individual more room. Most of the solos are interesting and everyone is given a chance. They do have their share of ragged edges, but for a live record it still sounds OK. The studio polish is replaced with an up-on-stage feel that is very realistic. For added realism, the extra-long final ovations from the audience are left in uncut. Everybody works hard (especially the drummer) and it all comes off well.

The biggest complaint is with the packaging. The dust jackets are cardboard and the box is not closed on all sides; this becomes a pain when the album is played frequently. But be assured that this record is really "Chicago's Greatest Hits - Live" and is cheap enough to be worth getting to have the best of this constantly high-quality band.

-Jay Pollack

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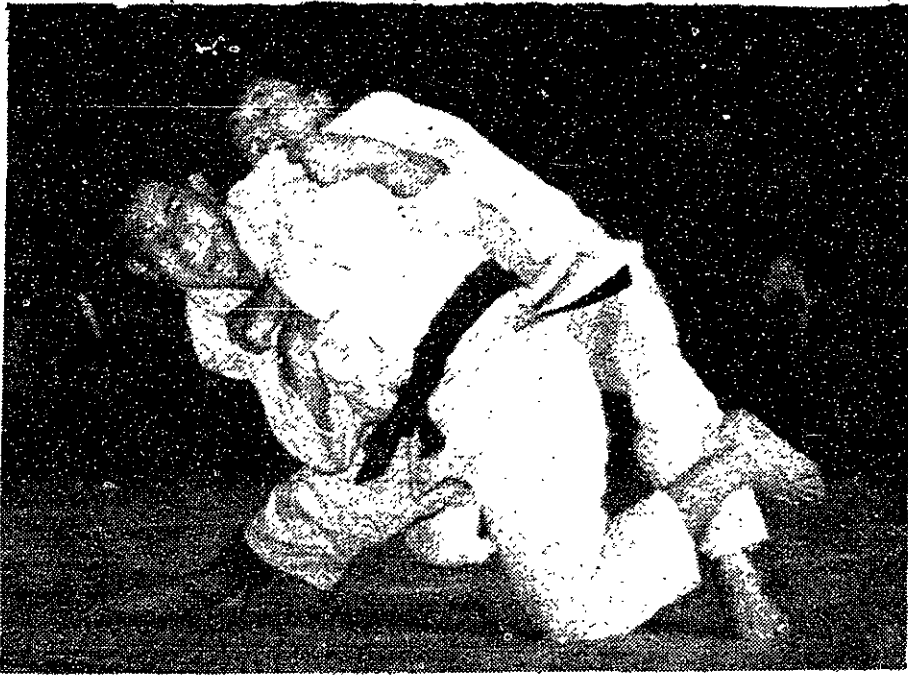
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# SPORTS



## Barquin computerizes World Judo scoring

By Brad Billetdeaux

Second degree black belt Judo (a practitioner of the art of Judo) Ramon Barquin, a graduate student in computer science, is becoming an important figure in international Judo competition. Ramon recently returned from the World Judo Championships held in Ludwigs-hafen, West Germany from August 28-September 4, where a computer program that he wrote tabulated all the statistics for the championship competition. Ramon's program did all the scoring and record keeping, as well as set the initial pairing of competitors.

Ramon is quite experienced in applying a computer to athletic competition, as he also wrote the scoring program for the Pan-American Judo Championships in San Juan, Puerto Rico, in 1968. After that Ramon covered his first world competition with the master program used at the 1969 World Judo Championships in Mexico City.

The 1971 championships (Judo world's are bi-annual) included 358 matches between 308 Judokas from 49 countries. Barquin's program covers two main tasks. The first part is a lottery simulation to produce the initial pairing. It must be completely random within the constrictions that competitors from the same country do not meet. It replaces the drawing lots system, which is often complicated by nationalist disputes and rivalries.

The second part of the program actually monitors the competition in progress, compiling statistics on wins/losses, number of combats, time of combat and method of accomplishing victory. Ramon has just finished refining and documenting the program, working with Professor David Ness of the Sloan School. He plans to present a paper to the Fall Joint Computer Conference in Las Vegas this month, at a special session on computer applications in sports.

Ramon's career in Judo began in Puerto Rico, where he was promoted to black belt by his teacher, Takahama, a seventh degree black belt (tenth is the absolute highest degree) in Kokokan, the central Japanese school of Judo. Competitively, Ramon became Caribbean champion in the 154 lb. class. Currently he teaches at MIT Judo Club meetings during the week, along with Mike Portnoff '71 and Ron Viavittanne G.

Ramon's latest project is a scoring system which he bases on his idea of "performance points," which are awarded on number of combats and quality of performance. This system could be used instead of the medal system in determining the overall national victor in the world championships. The medal system often produces ties when figuring out which country won the most medals, as golds, silvers and bronzes are awarded in each weight class in Judo, and one weight class is equivalent to all others.



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## Carr tennis dome dedicated

By Randy Young

On Friday, MIT's newest building, the J.B. Carr Indoor Tennis Center, was dedicated in a ceremony attended by Mr. and Mrs. Carr, their son and daughter-in-law Mr. and Mrs. David Carr, members of the Class of 1916, MIT officials, and other members of the MIT Community that have been close to the indoor tennis project.

Chairman of the Corporation Howard Johnson opened the program, welcoming those present and introducing Jap Carr '16. Johnson spoke about the background of the tennis project and Carr's career in tennis and at MIT.

Carr remarked on the five years of planning, lobbying, and frustration that preceded the realization of his dream for an indoor tennis facility for MIT. In presenting the Center to the Institute, he stressed the importance of physical fitness in his life and expressed his hope that today's students will find the same value in athletics.

President Jerome Wiesner accepted the gift of the Center on behalf of MIT, and thanked the Carrs for their generosity.

Johnson then introduced Professor Ross Smith, Director of Athletics, who represented the Athletic Department in thanking



Featured at the J.B. Carr Indoor Tennis Center dedication were (from left): Mitchell Gornto, Victor Seixas, Jr., J.B. Carr, Professor Ross Smith, Howard W. Johnson, Straight Clark, James Shakespeare, and David B. Carr.

Photo by Sheldon Lowenthal

the Carr family. Smith praised the Carrs' efforts in persevering through the delays and hardships inherent in the planning of any large-scale building project.

Following the speaking program, Carr and his son David played exhibition singles and doubles matches with E. Victor Seixas, Jr., a former United States and Wimbledon Singles titlist and Davis Cup captain and player; Straight Clark, another

Davis Cupper and US indoor singles runner-up; Mitchell Gornto, a tennis professional from Palm Beach, Florida and Rye, New York; and James Shakespeare, tennis coach of Presbyterian College in Clinton, South Carolina, and pro from Buck Hill Falls, Pennsylvania.

The Carr Tennis Center is an air-supported, inflatable structure, 212 feet long by 120 feet wide and 40 feet high. It covers four Uni-Turf courts.

## Trophies top sailing events

Two trophy regattas dominated this weekend's sailing activity, as the MIT mariners participated in the Schell Trophy and Priddy Trophy events. The Tech women's varsity squad sailed in a regatta at Wellesley.

In the Schell Regatta, a major New England inter-sectional event, MIT finished fourth, as Yale outsailed Tufts on Sunday to take the trophy. Tom Bergan '72, with Launey Thomas '74 and Steve Cucchiari '74 crewing, sailed for MIT in Division 'A' and placed second in the fourteen-school fleet.

Alan Spoon '73, with Dean Kross '73 as crew, sailed in B-Division, but unfortunately was the victim of several bad

breaks. Competing schools, with their scores, were: Yale 89, Tufts 93, Rhode Island 108, MIT 125, Harvard 128, Boston University 161, Coast Guard 175, Brown 191, Clemson 193, Maine Maritime 198, Dartmouth 199, Royal Military Institute of Canada 203, Rensselaer 244, and Fordham 253. The regatta was sailed at MIT.

Rob Parker, with Chuck Tucker as crew, represented MIT in the New England Freshman Singles Crew Championships sailed at the Coast Guard Academy. Parker placed second of the eleven skippers entered, finishing behind Tim Black of Harvard. Dartmouth's entry placed third. The event, sailed for the Priddy Trophy, is held

annually.

In a six-school regatta at Wellesley College, Maria Bozzuto '73 and Shelley Bernstein '74 sailed to a third place. Wellesley and Newton College tied on points, with the win going to Wellesley on the tiebreak. MIT finished one point back.

This weekend saw the end of major regatta action for MIT, with the exception of the Angsten Regatta, which will be sailed in Chicago on Thanksgiving weekend.

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TECHNOLOGY AND CULTURE SEMINAR AT MIT  
TONIGHT!  
5:15 PM LECTURE HALL 9-150

## Faust and the Faustian Man

Dr. Jerome Y Lettvin

Dr. Lettvin will examine the analogy between Faust in Goethe's famous narrative and those who direct current scientific enterprise.

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