

Students protest slayings

By Walter T. Middlebrook

Approximately 200 people gathered at Kresge Auditorium last night to discuss the slayings of two black students at Southern University.

The rally at Kresge was the climax in the Boston area of a nationwide day-long protest and moratorium concerning the deaths of Denver A. Smith of New Roads, Louisiana and Leonard Brown of Gilbert, Louisiana. The other memorial services in the Boston area were held at Boston College, Boston University, Harvard University, and Brandeis University.

Monday's actions were the result of meetings which took place across the country during the weekend following the killings.

Speaking at most of the services in the Boston Area was Sister Ama Saran, a student at Southern University, at New Orleans. As a representative of the thousands of students in the Southern University system, Sister Ama, as she was referred to by her company, reiterated that the stories that had been reported from the students on the Baton Rouge campus were true. She also disavowed that there was any truth in the reports of the police and state troopers, and the Governor's office.

Sister Ama also related audiences how the situation is in Louisiana since the slayings. She pointed out that the student body on the Baton Rouge campus began a strike of classes on October 22. "A few days later, realizing the struggle of our brothers on the Baton Rouge Campus, the student body on the New Orleans campus voted to boycott classes for a day in a show of solidarity for those in the Baton Rouge campus. But due to a lack of response from the administration, the New Orleans campus voted an all out strike." Since that time, the situations on both campuses between students and administration was in limbo with neither side able to deal with the others, she reported.

When asked about the support for the students from the black community, she replied, "From the community our support has been over-whelming, parents, workers, students from other campuses in the city, and residents of the state are doing all that can be done in our struggle." She was rather upset, however, at the lack of response that had been received from the black faculties on the campuses. She did point out that some faculty members had shown some sense of concern and as of this date, six of those professors had been asked to remove themselves from the campus.

Since the wake of the Baton Rouge violence, student organizations across the country have been carrying out their own investigation of the matter and presenting their own protests in a solidarity movement for the students in Baton Rouge. On Sunday more than 100 schools sent representatives to a national mobilization meeting on the New Orleans campus. The Massachusetts-Rhode Island Black Caucus (MRIBC), an organization which includes most of the schools in the two states, sent a couple of representatives who reported their findings to an emergency meeting of MRIBC. They reported that the Students of Southern U. preferred that

last Monday be observed as a day of moratorium, and that next Monday be used as the first day of a nation wide student strike.

Long before any of the news media in the city began to cover the events at Southern in detail, WTBS began a grueling campaign for support and facts regarding the incident by way of one of its programs, *the Ghetto*. Since twelve midnight on Thursday, *the Ghetto* has been carrying constant coverage of the events that went on in Baton Rouge with recorded telephone reports from the campus and interviews with people who knew what was going on in Louisiana and Boston. *The Ghetto* and the Black Student Union of MIT have initiated "Project Concern" — a relief fund for the families of slain students and for the workers on the SU campus who haven't been paid in weeks.

On Monday, MIT President Jerome B. Wiesener and Chancellor Paul E. Gray issued a joint statement supporting the feeling of members of the MIT community who "condemn the use of deadly force at Southern University and who mourn the needless deaths which occurred. We suggest that individuals follow the dictates of their consciences concerning attendance at class on Monday."

MIT scene for ABC film

By Storm Kauffman

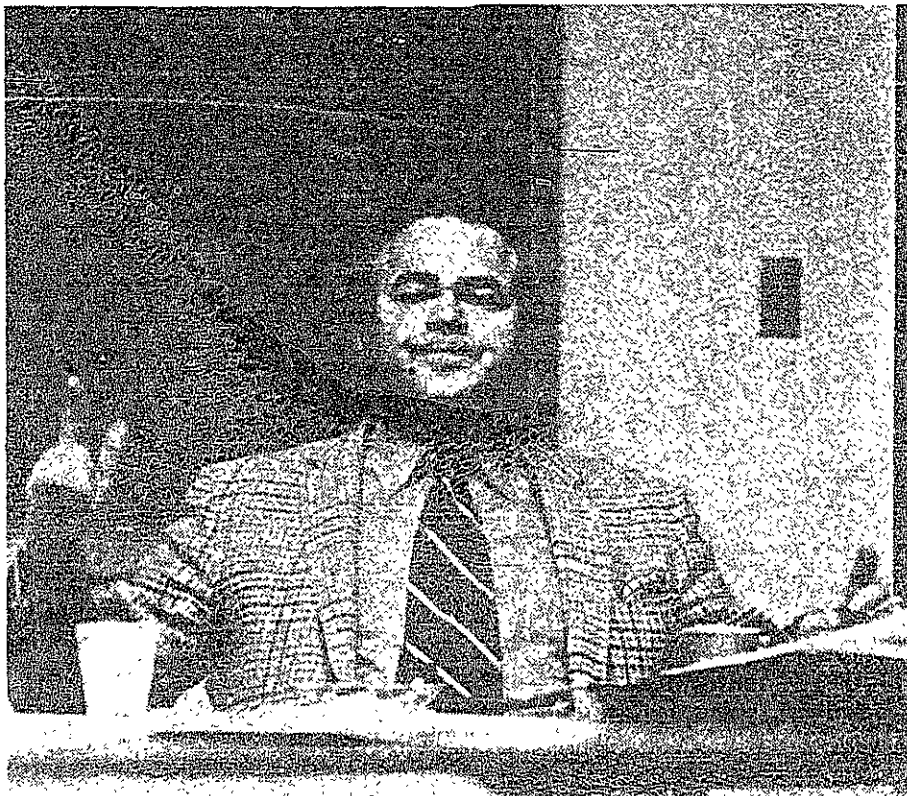
MIT and the American Broadcasting Company have almost completed negotiations for a series of television specials on science and technology. ABC has already begun filming on campus.

The series is to involve six half-hour specials dealing with various aspects of science. The first, the subject of which is to be communications, is scheduled for airing on the last Sunday in January. The following two programs are planned to be on cities and health.

A crew has been shooting background material around the campus for several days but began formal filming only yesterday. The site for Monday was the psychology building.

Provost Walter Rosenblith, who has worked with Vice-President Constantine B. Simonides and Assistant to the Provost Joel Orlen on the project, is "not yet sure if all of the legal negotiations are finished." MIT made several stipulations which must be met if it was to permit filming. A letter was sent to the New York headquarters of ABC requesting confirmation of the latest agreement. Although filming has begun, no reply has been received.

The agreement calls for MIT to act as consultant and advisor for the series. Rosenblith said that the Institute "would welcome this opportunity to blend



Vanocur talks over problems of campaign

By Bert Halstead

Sander Vanocur, formerly of NBC's "four horsemen" political convention floor reporters, analyzed the 1972 presidential election in a wide-ranging discussion Thursday with members of the political science faculty.

In addition to several political science professors who were present, the small conference room was teeming with spectators, filling every available corner.

Vanocur began by reading a speech he had written for delivery at Yale on a future date, and a free-wheeling question-and-answer session followed. According to Vanocur, "the trouble McGovern had was, he got his message across." His problem was that "people chose to keep what they had rather than jumping into the unknown."

One of the issues that troubled Americans during the election was the question of McGovern's competence to govern this country. It is not easy to answer, however, the question of "how can you measure competence to govern?" Vanocur gave the example that President Lyndon Johnson was good at running the Senate, but not at being President, as he tried to run the country by "sleight-of-mouth."

He did observe, though, that "George McGovern cannot fire anyone," citing several examples of McGovern staffers who had leaked confidential information or done other things to the detriment of his campaign, who were nevertheless with his staff (Please turn to page 2)

Graphic Arts plans for 3-2-1 copying

By Robert Elkin

The cost of Xerox copying to the MIT community will be reduced under a new pricing schedule announced by MIT Graphic Arts on Friday.

The new prices, effective December 4, will be three cents for the first ten copies, two cents for 11-20 copies and one cent for 31-100 copies; the schedule starts over again at three cents for orders over 100 copies of a single original. The old rate is 5-3-2 cents.

The new rates are aimed primarily at those customers who need a small number of copies in a short period of time. By lowering the unit costs to departments, the Institute hopes to eliminate the more expensive and smaller copying machines found in many offices. Additional equipment is currently being added by Graphic Arts to handle the expected increase in business.

All members of the MIT com-

munity, including students, can use the Graphic Arts Quick-Copy copying facilities, located in the basement of Building 3, on a cash or charge basis.

James Coleman, Director of Graphic Arts, attributed the reduction in prices to the continued increase in volume. A recently completed study revealed that the new rate schedule was economical if maximum productivity continued to be achieved on the present equipment.

It was recently reported that the Coop had been planning to install its own 3-2-1 copying service at its MIT store. It delayed its installation upon the request of MIT Vice-President of Operations Philip Stoddard, who is also Clerk and Vice-President of the Coop. Stoddard asked for the delay so that his office and Graphic Arts could complete the study which resulted in the new price schedule.



Construction began yesterday on the combined ATO and KS fraternity in the Burton Parking lot.

Photo by Joe Kashi

NOTES

* The Freshman Advisory Council is looking for undergraduates interested in becoming Residence/Orientation Week Coordinator. The Coordinator is in charge of all phases of R/O including spring planning, summer development, and September execution. The Coordinator is expected to spend the summer in the Cambridge area. The job is approximately full time from August 22 to September 10. Salary is commensurate with the six to eight week full-time equivalent commitment. For more details see Peter Buttner or Nancy Wheatley before December 1, at the FAC, room 7-103, x3-6771.

* A panel discussion, "Israel and the Middle East" will be held on Wednesday, November 29 at 8 pm in the Mezzanine Lounge in the Student Center. Speakers will include Naom Chomsky, Uri Davis, and Fawzy Al-Asmar. Sponsored jointly by the Arab Club at MIT and the Tufts Hillel Non-Zionist Caucus.

* Dr. William G. Perry, Bureau of Study Counsel at Harvard University, will discuss "Causation in Teaching and Resistance in Learning" at the MIT Education Division Colloquium, Wednesday, November 29, 12 noon, room 9-150. Open to the public.

* Needed: One course VI graduate student to fill position as student representative on the electrical engineering dept. Committee on Graduate Students. This position is available immediately. For more information, contact J. Samson 26-311, x3-4174.

* The MIT Festival Jazz Ensemble under the direction of Herb Pomeroy, and the MIT Concert Jazz Band, directed by Everett Longstreth, will present their annual fall concert of modern jazz on December 1, 1972 at 8 pm in Kresge. Free tickets will be available to the MIT community in the building 10 lobby during the week of the concert. There will be a charge of one dollar for tickets at the door.

* Freshmen and upperclassmen: The Freshman Advisory Council has initiated a proposal to include student quotes in the 1973 edition of the *Freshman Handbook*. Students interested in helping finalize the proposal, and (if the proposal is approved) in gathering and editing quotes for the Handbook should stop by the FAC Office and see Nancy Wheatley.

* Six Units Credit Over IAP! Students interested in earning credit for interviewing as few as six people residing in their home areas are urged to contact Neal Vitale (dl 8782), Dan Gantt (dl 8786), or leave messages at *The Tech*, x3-1541 immediately.

The Finance Board of the Undergraduate Association will hold a Special Election Meeting on Monday, Nov. 27 at 8:30pm in room W20-400. For further information, contact any Board member (see *The Tech*, November 10, for names) or call x3680.

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864-4580 Thru Tues. Kurt Vonnegut, Jr.'s SLAUGHTERHOUSE FIVE 2:15 - 6:00 - 9:45 & Alfred Hitchcock's UNDER CAPRI-CORN Ingrid Bergman, Joseph Cotten 4:00 - 7:50

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876-4226 Thru Tues. Ingmar Bergman Series ILLICIT INTERLUDE (1950) 6:30 - 9:35 Wknd Mat 3:30 & THREE STRANGE LOVES (1949) 8:10 Wknd Mat 5:05

CENTRAL 1

864-0426 94th Week. De Broca's THE KING OF HEARTS 6:30 - 9:45 Wknd Mats 3:10 & DEVIL BY THE TAIL Yves Montand 8:15 Wknd Mat 4:55

CENTRAL 2

864-0426 Thru Tues. Boston Premiere - Satyajit Ray's DAYS AND NIGHTS IN THE FOREST 6:00 - 9:45 & Renoir's ELENA AND THE MEN Ingrid Bergman 8:05 Wknd Mat 4:15

Vanocur analyzes '72 campaign

(Continued from page 1)

until the end. Vanocur asserted, "that is a reasonable measure of competence," and not a very reassuring one.

The prime example of this tendency is, of course, the Eagleton issue. On that subject, Vanocur claimed that McGovern should have decided immediately what to do about Eagleton if he wanted to score points with the American electorate. He also felt that the long parade of possibilities to replace Eagleton as the Democratic Vice-Presidential candidate did nothing for McGovern's public

image. Vanocur made the point, however, that "the bureaucracy runs the country anyhow," and that perhaps the role of the White House should not be to "govern," but rather to define national goals.

Vanocur also addressed the question of "when did McGovern's thinking start to get radical," and why didn't he stay closer to the "middle-of-the-road"? Said Vanocur, citing what he sees as the volatility of the American public, "I don't think there is any middle-of-the-road." Rather, claimed he, "McGovern just didn't have the

figures" to support his policies. Then "those code words started to get after McGovern." He was labeled with words such as "activist" and "radical" and characterized as supporting "busing" and "welfare" and "begging Hanoi," words which have little real meaning, but carry disagreeable connotations.

Basically, though, according to Vanocur, people just do not want truly honest, open government. He quoted the caption from a cartoon: "Listen, Nixon's not dumb. If the country wanted moral leadership, he'd give it moral leadership!" Stated

Vanocur, "I cling to the notion that... political leadership is just that, political leadership," but President Nixon said in one of his speeches, "I totally reject this philosophy... I am going to respect and reflect the opinion of the people."

Vanocur's reaction to this policy of "followership" is that although the President's power to impose may be limited, his power to persuade is large, and should be used. "The public... is looking for basic, reliable guidelines to guide them out of the social and economic morass."

Vanocur concluded, "I think there is an erosion of liberty in this country," pointing out that democracy includes the protection of minorities, too. In this area, though, he said, there is room for leadership, as some actions may be unpopular but necessary for the greater good of democracy.

Burton "garden" dispelled

By Paul Schindler

A potentially dangerous situation involving a student in Burton House and his "garden in the closet" was defused Friday night by Burton House officers.

Ed Dorchak '73, president of Burton, who was joined by Larry Eisenberg '74, a former Burton president, and Richard Sternberg '74 of Burton Judcomm were the house officers involved, in what Dorchak characterized as "a small thing, which we cleared up quietly and with no sense of impending trouble."

The student, according to reliable sources, was growing a "fair number of plants" in wastebaskets in his closet, using artificial light. Joseph P. Lynch, manager of Burton and MacGregor Houses, learned of the plants, and reported them to his boss, Eugene Brammer, head of housing and dining.

Lynch explained to *The Tech* that his call was a personal decision, "In my opinion, it was not a good idea for this to be going on in Burton. We have outside inspectors coming in all the time, and some of them are officials. It could easily have become a ridiculous blown up farce. I thought it could be ended quickly and quietly." He added, "It was a small action taken in a quiet way to dispel this activity at the start."

Brammer told *The Tech* that he followed what could be called "standard procedure" in calling Richard Sorenson, associate Dean for Student Affairs. Sorenson got the call about 9:15 on Friday morning, and spent much of the day trying to get

Dorchak on the phone. By mid-afternoon, having failed to reach Dorchak, he called Larry Eisenberg, former house president.

Sorenson told *The Tech* that he "preferred to let house government handle such matters," and asked if they would be willing to do so in this case. They were, and no other campus organization took any major part in the removal of the plants from Burton. By 8 pm Friday night, one of the officers was able to report that the matter had been taken care of.

There is some dispute as to the number of plants involved. The person responsible stated that they were "strictly for personal use," although other information made the case sound much closer to the line between commercial and personal. Apparently everyone in the suite involved knew about the plants, but thought it was a small affair.

Dorchak characterized it as an "isolated incident" stating that he knew of no other cases in the dorm. He added that there was "no widespread fear" at the time of the removal in spite of

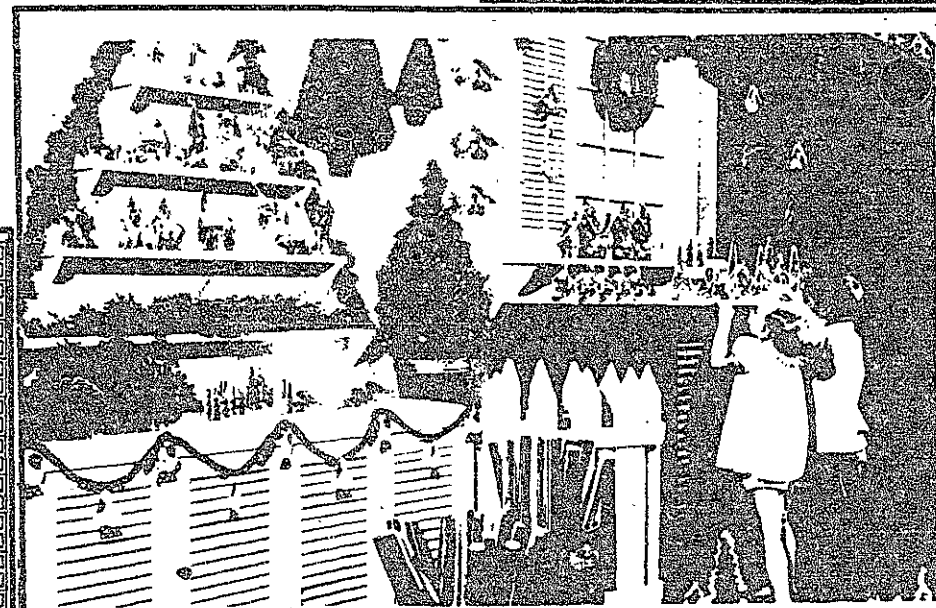
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false rumors that the Cambridge police were involved or that a 'bust of Burton was imminent.' Authoritative sources pointed out that possession of such plants is a crime, and that their immediate removal was necessary; but that at no time were the Cambridge police called in.

All persons involved called it "a very small incident," and stressed that it had been handled quietly.

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MIT students capture stab victim's assailant

By Paul Schindler

Two Deltas and a man from DU distinguished themselves last Thursday morning in their pursuit and capture of a young girl's knife-wielding assailant.

The trio, Drew Jaglom '74 and Neil Lieblich '76 of DTD and Paul Benton '75 of DU, witnessed the stabbing of 19-year-old Robin Lefkowitz on Beacon Street last Thursday morning at about 1:40 am.

The process began with a phone call to the Delt house at about 1:35 am, by a voice which said "If you want your swimming trophy back, check page 97 of the phone book at Mass. Avenue and Beacon." Jaglom and Lieblich proceeded to the phone booth almost immediately. (DU later admitted to having placed the call in an attempt to ascertain whether the Deltas had, in fact, lost their trophy.)

When they got there, they found three phone booths on one corner and two on another. As they checked the outside two of the three booths, they heard Lefkowitz in the center booth screaming, "I'm not coming home again. You can't talk me out of it."

At this point, the two Deltas walked across the street to check the other booths, with Lieblich keeping a casual eye on the girl, whom he later described as "very upset." Finding nothing in the two booths, they returned to check the booth Lefkowitz had recently vacated. As Jaglom checked it, Lieblich suddenly noticed a man near the girl, struggling with her (the man was later identified as twenty-year-old Gerard Slater); he shouted "Look, there's something happening." The girl screamed.

At this point, Jaglom and Lieblich ran to help the girl. Lieblich stayed with her while Jaglom chased the man down Beacon towards Kenmore Square. He was joined by Benton, who had been watching the phone booth to see if someone from DTD would really show up. The two gave chase up to the point where Beacon and Bay State Road split.

At this point the assailant stopped running, and was slowly backing away from the pair. In the meantime, a group of DU's who had been watching Benton and the phone booth for action on their hack saw the chase and came down to assist. The group was able to subdue Slater, and walk him back towards Mass. Avenue. He began to struggle when he saw the police coming, so five people grabbed him and carried him to the waiting police car (dissimilar reports appearing in the *Boston Globe* are, according to witnesses, untrue.)

Slater, who was obviously stoned according to Jaglom, Lieblich, and Benton, kept saying that he had done nothing and taken nothing.

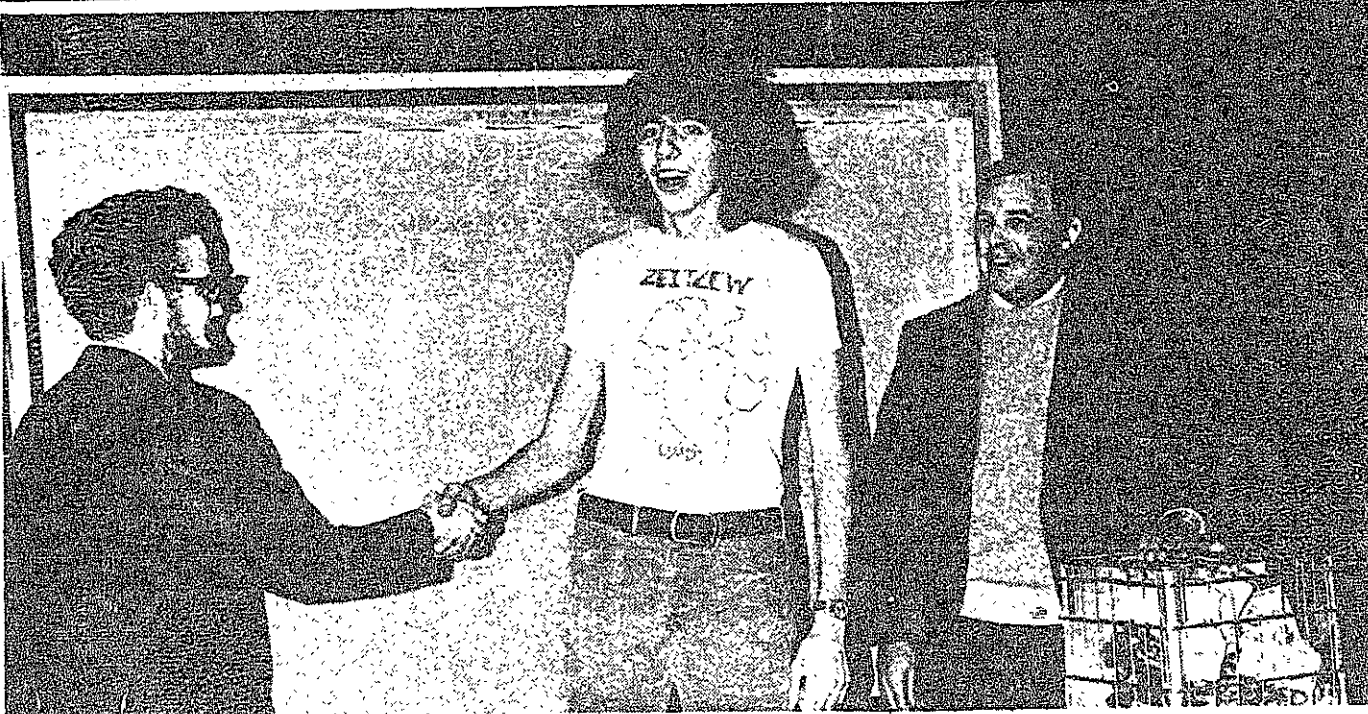
But Lieblich, who had stayed with the girl, noted blood soaking her blouse, apparently from some wound in the abdomen (it later proved to be a large knife wound). He placed her on her back on the ground and applied pressure to stop the bleeding. People started to look out their windows, so he yelled "Call the police, she's been stabbed." The police arrived about two minutes later, just in time to pick up Slater, who was positively identified by Lefkowitz.

In spite of her wound, the girl was adamant about her address book which had fallen on the ground. "Make sure my friends get it. Don't let anyone else get it," she said repeatedly. Officials were investigating the case as of press time Sunday night.

Lefkowitz was four months pregnant, and had run away from home. She was placed in the hospital to recover from the knife wound; her parents were notified, and she was reconciled with them by her release the next day.

Slater was arraigned on Friday, with a hearing set for November 24. He was also slated to be tested for his mental capacity to stand trial.

None of the MIT students involved in Slater's apprehension were injured: he apparently dropped the knife soon after he started running.



Zeitzew takes UMOC title

By Tom Birney

In a closely fought campaign Steve Zeitzew has emerged as MIT's most hideous being.

This year's UMOC contest, which began on Monday, came to a climax during its final hour Friday as Zeitzew pulled in over \$190. These last minute contributions gave him first place over Curtis Reeves who had led the field throughout the campaign. Zeitzew's winning contributions came from two major sources. Ninety dollars in pennies was donated by his fraternity, Phi Mu Delta, who evidently recognize an ugly thing when they see one. Another \$100 was donated to CARE through Zeitzew by an

apparently anonymous donor who chose Zeitzew at random.

A total of over \$2055 was collected through UMOC for CARE this year. Jeff Schweiger, APO chairman for UMOC, reports that, "we are very pleased with the amount collected, even though it is somewhat less than last year's total." He added that perhaps the Bangladesh disaster had helped bring in extra contributions for the 1971 contest.

Curtis Reeves, the front runner throughout most of the campaign, finished a close second with a total of \$556.78. The Apopostated Man came in third with \$503.43.

Spearheaded by a last minute

write-in campaign conceived by H entry of MacGregor House, Phil Esposito placed fourth with over \$95 as the "Ugliest Man on Ice." Dan Dern received \$85.35 while Laura Lee Downs collected \$54.33.

As the most repulsive creature on the MIT campus, Steve Zeitzew was proclaimed 1972 UMOC in a small ceremony held Friday evening in the Student Center. Aside from the obvious prestige afforded by this title, Zeitzew will also be awarded a free dinner for two, courtesy of Alpha Phi Omega.

The entire proceeds from the Ugliest Man on Campus campaign will be donated to CARE.

Biology department grows

By Mark Haley

The MIT biology department has expanded in recent years and currently has MIT's second largest undergraduate program as well as a large graduate department and a variety of research projects.

Currently, 363 undergraduates are majoring in biology. The electrical engineering department still leads with 664 students and the math department is third with 318 students.

Over 4.3 million dollars was spent by the biology department on research in the 1971-72 year. This amount has grown over 50% in six years, and although these research expenditures are not as large as some departments, they become significant in the amount and variety of research which they cover. Usually many more experiments can be financed in biology because of the low cost of equipment, whereas fields such as fusion technology require greater investments and therefore require greater outlays for research.

Boris Magasanik, Head of the biology department, says that the growth in the department closely parallels the national trends of an expanding health field.

He noted that there was

much interest in health care and medicine, especially for a student who sees medicine as a method of helping people as well as providing a well-paid career.

Another important reason for the growth of the department has been the general improvement of the department's facilities and reputation. Recently,

the microbiology division was ranked second in the country by the 1970 "Rating of Graduate Programs."

The divisions of biochemistry, developmental biology, molecular biology, and physiology were ranked as "distinguished and strong." And they

(Please turn to page 10)

Students nabbed in midnight "skinny dip"

About 15 male MIT students and several non-student women were found "skinny-dipping" in the Alumni pool last Saturday morning at 2 am by Campus Patrolmen acting on a call from a night watchman.

Areas such as the pool are regularly patrolled by watchmen who have time clocks to punch, and one apparently called the Patrol Campus Patrolmen in uniform and two in civilian clothes responded.

According to one participant, the five discovered the group swimming naked in the pool with the lights out, playing water polo. Resisting invitations to "come on in and join us," the officers instead asked the participants to get out of the pool and leave. Almost everyone there had MIT identification, according to another source, and their names were taken by the CP.

Usually reliable sources stated that "Anyone who hangs around

the pool for a couple of years knows how to get in after hours." In this case, it seems that a large group of pool users got drunk Friday night, and made plans to go swimming in the early morning hours. The mixed nature of the group was described as "incidental and almost accidental." What went on was swimming and fun, according to persons attending. No action is being planned against the participants.

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Council for the Arts one year later

By Paul Schindler

The MIT Council for the Arts celebrated a birthday, of sorts, in New York City last week, two days after election day.

The event wasn't really billed as a birthday party for the Council (which was just one year old); it was actually just an alumni meeting put together by the New York Alumni center. It was most often referred to as a "bash," and consisted of cocktails and chatter held in the enlightening atmosphere of the Whitney Museum of American Art. This cocktail party became a birthday, in a sense, because it was at a similar meeting of the same group in a different museum last year that the idea for the Council of the Arts was first announced.

In a sense, the coverage in *The Tech* at that time was indicative of one of the problems that the Council suffers from. Although the announcement was made in a gala splash on November 4, it took nearly a month, until December 3, for any word of it to appear in the student press (*Tech Talk* covered it). People just do not seem to be willing to place a great deal of emphasis on the arts at MIT, with the exception of the people who are already in them. Even Jerome Wiesner, who wholeheartedly supports the Council and the concept of arts in a technological university, took great pains last month at the Council meeting to point out that this new initiative did not mean that MIT will become a "normal" university. He is intent on maintaining its unique character.

It is a good move on Wiesner's part. He no doubt knows that the private universities with the biggest problems, in terms of money and enrollment these days, are the ones who do not have either a) an historic

tradition or b) a unique identity. Right now MIT has both, and things will probably stay that way.

But what about the Arts?

Maintaining a unique identity as a technological university does not mean that the mix between "hard" science and engineering and "soft" humanities is perfect as it now stands. According to the Dean Emeritus of the School of Humanities John Burchard, it is a "fluke of history" that there is only one humanities course required per term during a student's four undergraduate years. Yet the School of Humanities and Social Science has never been able to cause this number to rise, nor has it had much success in making even that one course per term one which many students take willingly or with interest.

Since the vast majority view humanities as a blight on their academic landscape, something to be escaped rather than savored, something is obviously wrong. That something is a combination of factors which I will not presume to explain. A learned council of men and women from all over America has been called together to answer the "humanities" question at MIT, and it would be ridiculous to create such a body if any junior could supply the answer offhand.

The mix, in terms of quantity, quality and nature, of the "humanizing" side of an MIT education will probably change in the years to come. Some people will oppose it, just as some people have always opposed change because it is change. But if the President and the Provost are behind it, and can bring the faculty around, then the chances for change are good.

Back, then, to the party

Wiesner had every intention of attending this meeting, but turned up sick, asking Professor Roy Lamson (who had planned to talk anyway) to fill in for both of them. The New York Alumni are a wealthy and influential group, and their proximity to Boston has always increased their chances of a presidential visitation. But not this time.

The Whitney is a wonder to behold; at least the fourth floor is, given the benefit of three tables of *hors d'oeuvres*, two bar tables, and passing ladies carrying trays of hot snacks. Also present was the F.L. Olmstead retrospective, which is a good exhibit to see anytime.

Unfortunately for all attending on this particular evening, the good looks of the room came first and the acoustics were an abortive after-thought, if they indeed received any thought at all. The "PA system" is a pair of speakers, a poor amp, and dangling wires, whose every electron wastes its dying breath moving a speaker cone into an atmosphere that just does not care.

As a result, a single man at the microphone was just no competition for the normal level of cocktail party conversation. Only a select few standing close by heard the remarks by Mr. Bauer, the head of the Whitney, or Paul Tishman, Chairman of the Council for the Arts, or Lamson. It was an especial hardship for Lamson, who had a carefully prepared summary of the arts at MIT. After a few futile moments of reading his remarks into thin air, he too was forced to address himself, if only briefly, to the handful standing within range of his unamplified voice.

Those few close enough heard Bauer tell them that there should be no anta-

gonism between the arts and science, and that it was good to see so many MIT people gathered in an art gallery. In spite of the artist's intuitive methods and the scientist's rational ones, the two groups have much in common, he said, with their distinctions becoming blurred by the passage of time. He concluded by hoping for more understanding between the two disciplines.

Tishman said that the Council could be responsible for the integration of the currently diverse and separated members of the faculty working in the Arts here. He stated that if the Council can accomplish just this it will be worthwhile. He then went on to talk about the Council's future plans, including the symphony tour next spring (these plans have been covered before in *The Tech*).

Lamson concluded the remarks for the evening by calling an MIT education "the best education anywhere in the country." He also noted that MIT today is really a center for rigorous thought, research, and the use of the human mind; and that there has been tremendous growth in creative thought and creative activity here. He looks to the decade ahead and sees growth in the technology-art interface, with a whole new movement starting at MIT. After stating that the Institute has learned from the turmoil it has undergone, he concluded by noting that our "high standards will never drop."

Lamson is right. If Wiesner and the Council are right. And they are.

Letters to *The Tech*

To the Editor:

The article by Mr. Sandler, "People, Primaries and Conventions - Campaign '72... in retrospect," contains numerous factual errors, misleading statements, and easily disputable political judgements.

Sandler says "[On]... April 25th... McGovern did get the clean sweep of the State's delegates..." Not so. In point of fact, the delegation included one unpledged, seven Muskie, and four Chisholm delegates. What McG got was a sweep of their first ballot votes.

Later he says: "With the McGovern win in California, the N.Y. primary and all the primaries and conventions between them were simply formalities." To begin with, there weren't any primaries between California and N.Y. And some of those state conventions, like Texas, were hard fought with plenty of delegates up for grabs. More on N.Y. later.

The discussion of the Mass. primary is generally a joke. For example, he spends two whole paragraphs on the supposed competition between McG and Chisholm for the student vote, without even mentioning that in several areas of the state (2nd, 4th, and 9th Congressional districts, as I recall) there were joint McG and Chisholm slates.

Elsewhere, Sandler says, "[In] California... the battle between the two senators [HHH and McG] who had campaigned in '68 on completely different platforms was bitter." In '68, those campaigning for the nomination were Kennedy, McCarthy and HHH. McGovern, and LBJ for that matter, did not campaign in any significant sense of the word. McG entered very late, and ran in no primaries. By his own admission, he played only a minor role, being a rallying point for those Kennedy delegates who could not accept either McCarthy or HHH.

Another one of Sandler's total disaster paragraphs reads as follows: "From Massachusetts on, the McGovern campaign was geared for a steady string of victories in the primaries, leading up to the crucial tests for the South Dakotas: California and New York." Where does Sandler get his facts from, anyhow? No "steady stream of victories" was anticipated, nor did one occur. After April 25th, and before June 3rd, there were twelve pri-

maries, of which McG passed up six. Of the remainder, he won three (Nebraska, Oregon, and Rhode Island) and he lost three (Ohio, Michigan, and Maryland). Since when is three out of 12 a "steady string of victories?"

As for N.Y., it was not anticipated to be, nor did it turn out to be, a "crucial test." The Ballot did not have a "Beauty Contest" at the top of the ballot, to provide a visible choice among candidates. All delegate races on June 20 were local matters. McG from the start was far more organized and fielded more slates. Muskie's withdrawal in April meant that, outside of a few scattered Jackson slates, and some Chisholm slates in N.Y.C., McG ran against "uncommitted" slates. Thus it became mostly a battle between the McG organization and the personalities (e.g. Averill Harriman) of the uncommitted delegates. Hardly a "crucial test."

Of course, Sandler later refers to the New York primary as a "formality." It wasn't that either. "Formality" implies that nothing of substance is at stake. A huge number of delegates were at stake. But in the sense that Wisconsin and California were crucial tests for McGovern, N.Y. was clearly not.

Worse than Sandler's factual errors and questionable political assessments, is the terrible balance of the article. What is supposed to be a "two part series on the campaign" starts where? - with the Massachusetts primary! Preceding the Mass. primary in time and probably importance were those in N.H. (which showed both the weakness of Muskie's whole operation, and McG's ability to draw the blue collar vote) and Wisconsin (which showed that McG could actually win, knocked out Lindsay, and humiliated Muskie).

Worse still, Sandler dwells on trivia, and leaves out much that is important. He wastes 15 lines on an insignificant press conference in which McG denies that he is the frontrunner. On the other hand, the astonishing Wallace successes are totally ignored. Chisholm he discusses but the Wallace campaign, and the important effects of his shooting, are never mentioned. Is Mr. Sandler aware that, at least until California (where his name was not on the ballot) Wallace was far ahead of

McG in popular votes? In addition, other later primaries - some more important than Massachusetts - were ignored: Ohio, Michigan and West Virginia, for example, all had important lessons apparently lost on Mr. Sandler. There was no mention of all those state conventions, where McG got many of his delegates. Some were interesting in their own right: Texas (showing the increasing polarization of the party), Missouri and Iowa (showing the results of hard grass roots work), Washington (a lesson in the bad feelings that result when a major candidate tries to invade the home turf of a minor candidate), and Maine (showing that McG could actually be beaten at his own game) just to name a few.

Of course, some things are a matter of opinion. Sandler says "The label of front-runner had sabotaged Muskie's campaign." In November 1972 virtually no political commentator believes that. If Mr. Sandler would like some elucidation on Muskie's collapse, I suggest he go back and read Hunter Thompson's coverage of the N.H. and Florida primaries in *Rolling Stone*. I believe that Muskie lost because of poor local organizing, over-reliance on state politicians (especially in Massachusetts) to help him out, a lack of identification in the voters' minds with specific issues and the perception of him as emotionally weak. Being a front runner may have been a slight disadvantage, but after all, McG was generally considered to be the front runner by the end of May and it didn't seem to harm, much less "sabotage" him. Or Nixon.

Or take Sandler's statement "It looked as though the only opposition would be from Muskie [in the Mass. primary], who only campaigned briefly in the state, and being from Maine, would be the only one to stand in the way of McGovern's victory." "Being from Maine"???? Being from a neighboring state usually helps, but Massachusetts and Maine aren't neighbors. And I can't see anyone claiming that just being a New Englander is any significant help in Massachusetts.

I could go on and on - this critique covers only the first page, half the article. Doesn't anyone at *The Tech* believe in editing? I certainly hope the second part isn't as bad as the first.

Mark L. Berch

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the tech arts section

Rock's best-or UK over US

In the recent history of rock, it has become clear that the truly superior, musically lucid bands have, by and large, hailed from the British Isles. America could never have produced a Move or Electric Light Orchestra, an ELP, a King Crimson, a Family, an Agent, a Roxy Music, or a David Bowie. Even the best, most progressive of the US natives, Captain Beefheart and the Velvet Underground, reflect, as well as originally pre-saging, the decidedly Angloid avenues that ex-VU-er Lou Reed has been currently re-defining with Bowie. The music of the United Kingdom has always been an eclectic mixture; though decidedly unpredictable (diverse elements like Gary Glitter, T. Rex, Slade and Roxy Music can simultaneously exist in their Top Ten), the results have provided a verdant oasis in the midst of the aridity of American rock.

One of the foremost of English labels has been Chrysalis, led by Terry Ellis. That name has been appearing on many a record in the US, but until now, only in connection with a hodge-podge of labels. The middle of October marked the emergence of Chrysalis records as an entity in itself, working through Warner Brothers/Reprise. In the process, a few bands formerly tied to labels such as A&M, are now under the wing of the massive WEA organization. (Ten Years After is the major exception, having already signed with Columbia.) Perhaps the vast promotional backing that stems out of the Kinney Communications group will prove to be the major boon for the newly-associated groups like Procol Harum, Tir Na Nog, and Steeleye Span, who either had no prior vehicle into the American market or were debilitated by inadequate promotional push. Those three bands were teamed on a bill that showed the remarkable versatility and diverse influences lodged in the uniqueness of music from the Isles. And later, another band, on Elektra (and therefore affiliated spiritually with the Chrysalis trio), played two nights worth of still more distinctly non-American rock - Lindisfarne.

The initial triple-bill proved to be little short of sensational on two counts, and if not brilliant, at least intriguing on the third count. Making the situation all the more unbelievable in comparison to the typical Boston concert was the reception afforded to the two warm-ups. Despite a clear musical superiority for the openers, at least on that night, a normal audience would have reserved much enthusiasm for



Sonny Condell and Leo O'Kelly

the group for whom they shelled out their \$6.00. Even though Procol Harum was eventually called back for two encores, both Tir Na Nog and Steeleye Span wove suitable magic for enthusiastic reception by its noticeably more mature crowd.

Leading off was Tir Na Nog, an Irish acoustic pair of Leo O'Kelly and Sonny Condell. Their sound is obviously rooted in the same Gaelic background out of which their name (meaning "a Tear and a Smile," which is the name of their just released disc) grew, a harking back to the sort of medieval sound that would run through the evening's proceedings and into Lindisfarne's act the following week.

It gets so I can't say enough about this pair of dry-witted Irishmen, either live or on record. O'Kelly, a dark-haired Leon

(Continued on page 9)

Diana Ross sings the blues

It is rare indeed to see musical talent merge with superior acting to produce a star. But in *Lady Sings the Blues*, featuring Diana Ross as the late Billie Holiday, one may witness the best acting brought to the American screen this year. Ms. Ross, formerly of the Supremes, is a remarkable woman. Her performance, however, is but one of the redeeming features of the movie.

Unfolding for us is the life of blues songstress Billie Holiday: from the cleaning girl of the local houses of ill-repute, to success in a Harlem nightclub, to the life of a manically depressed heroin addict.

Unfortunately, *Lady Sings the Blues* is marred by poor screenwriting, trite clichés to be specific, and an unwarranted levity, destroying much of the tragic overtones of the film. When I heard "You know there ain't nuthin' in the world your momma wouldn't do for ya," I began to think, "Oh, no, not one of those movies." Luckily, there are few other lines quite that bad.

Apparently Sidney Furie, who directed the movie, was not able to be more subtle about the prejudices facing the black singer. He resorts to two very amateurishly done scenes: an attack by the KKK on Ms. Ross, and a hanging of a black man in the South. Also hampering the movie is a weak musical score accompanying many of the dramatic scenes and a poor soundtrack which made much of the heavy black dialect difficult to understand. Behind this, are strong performances by Billy Dee Williams and Richard Pryor, as Billie Holiday's husband and piano player.

The terror and tragedy of an addiction to heroin is presented compellingly by Ms. Ross. Her anguish and frantic writhings create an atmosphere of uneasiness and discomfort, as was intended. She is deeply moving in this role.

The very opening of the film grasps a mystery and perhaps fear of the situation but as the credits end, the film gets off to a slow start. It begins to pick up by the time Ms. Ross makes good in her Harlem nightclub, and by end of the film, one can thank himself for not leaving early. It is a good movie, with highly provocative insights into the affliction of the drug addict. And to see singer-turned-actress Diana Ross, it is indeed worth a visit to the movies. *At the Cinema 57 Complex*
 Andrew Seth Farber

The battle is thrown into sharp relief from the very beginning. Randle Patrick McMurphy (George Welbes) strides onto the stage the very image of the blustering hero demanding to know "Who's the bull goose looney?" Never for a moment does he fall from view, a sort of independent man demanding our attention - and earning it with his straightforward behavior. But the Big Nurse (DeAnn Mears), is far more insidious, and in her own way, as demanding of our attention, for the inmates never for a moment forget what her authority means. She has complete control over their lives.

In this way, then, the sides are lined up. The Big Nurse, Nurse Ratched, determined to maintain law and order, uses every device one might imagine to keep her charges in line. And placed squarely in front of her is McMurphy, a man of heroic dimensions (at least by his own descriptions) who refuse to bow to authority. The rest of the inmates, Harding (Roger Harkenrider), Billy Bibbitt (Lawrason Driscoll), Cheswick (John Aylward), Scanlon (Jon Richards), Martini (William Preston) and Chief Bromden (Frank Savino), are the prizes for whose loyalty they struggle.

As the play unfolds, it is hard not to take sides. Kesey's book and Wasserman's play are both one-sided, in that there is little doubt who they would like to see win the battle for the men's (and the audience's) loyalty. For all his faults, his braggado and plain-faced deceit, McMurphy can't but come off as the hero. He is earthy - almost lewd but saved by his straightforwardness and he is clever - almost a cheat but too much "one of the guys" to really harm his "buddies." The Big Nurse that Mears portrays never smiles, never lets down her antiseptic front, and never fails to take



Frank Savino, George Welbes, and De Ann Mears in a scene from *One Flew Over the Cuckoo's Nest*.

advantage of a chance to try to manipulate the emotions of the inmates and turn them against McMurphy - a profoundly "disturbing" influence in her peaceful and well-controlled ward. The advocates of social control could learn a lot from the Big Nurse.

One Flew Over the Cuckoo's Nest is a warning really, a warning of what the ultimate results of "law and order" could be (a frontal lobotomy for the non-conforming). The Big Nurse represents the ultimate development of the bureaucrat who cares only for maintaining the order of her institution no matter what the human cost - "healing" her patients always comes off second best when a threat to the order of "the little microcosm" of the world, the psychiatric ward, appears.

The Charles Playhouse production is a terrifying one, and that's as it should be. With strong playing the company fans the spark of resentment in everyone: *One Flew Over the Cuckoo's Nest* is fascinating entertainment but it burns a little too. You can't walk out of the theater without feeling a little afraid that the psychiatric ward is closer to Boston than Bridgewater, Massachusetts.

Lee Giguere

Cuckoo's Nest - hitting home

There are a number of ways to turn a novel into a play; they range from simply using the title (hoping to capitalize on its fame) to reproducing the original in boring detail. When Dale Wasserman wrote a play based on Ken Kesey's novel *One Flew Over the Cuckoo's Nest*, he did neither. Instead, Wasserman has created a play that deals well with Kesey's novel and yet is an original work in its own right.

Wasserman, and the Charles Playhouse company, directed by Lee D. Sankowich, performing his work, appear to have wisely chosen to lay aside some of the more difficult aspects of the book - its concern with institutions - to focus on the strand best suited for the theater, the conflict between the two central characters of Kesey's novel. The Big Nurse - ruler of the psychiatric ward - and McMurphy - the brash, bold and willful individual - fight out the drama of their struggle on stage front; issues of institutions and insanity, while not banished, have been given a secondary role in the play.



Tir Na Nog

music

kiss this

mark astolfi

Two great new 45's have recently been released, and if you never bought a single before in your life, this might be a good time to start. One is culled from Carly Simon's forthcoming album, and is called "You're So Vain." And sure enough, that's Mick Jagger contributing to the powerful harmonies of the chorus. "Vain Man" is one of the tastiest, toughest, rockiest things Carly's ever done, and if her album is anything like it, look out. Word has it that Paul & Linda McCartney also lend vocals on the album.

The other single is two sides of raw, energetic, killer rock and roll, courtesy of one of England's top bands, but one which has made nary a ripple State-side, The Move. "Do Ya," the A-side which was originally the B-side, is the essence of Alice Cooper's "Be My Lover," pickled in Kinks, Mott the Hoople, David Bowie, Velvet Underground, and Who juices. Derivative rock at its best. Equally aztec is the flip side, "California Man," which has more of a 50's feel, and is so loose that it seems that bits are literally falling off the edge of the record when you play it. With very little fuss made over Move albums here in the U.S., with older albums virtually unavailable, and with the Move/Electric Light Orchestra/Wizard splinter groups to keep track of I have no idea from whence these tunes come. But who's complaining. Call up WRKO and ask for "Do Ya," why dontcha?

Not only is Alice Cooper slated to star in an upcoming segment of *All In the Family*, portraying a neighbor of the Bunkers, but the news out of Texas is that he's been elected Homecoming Queen at the University of Houston. Seems student Louis Araiza masterminded the hack when he discovered that University by-laws did not specify the required sex of the Homecoming Queen. Ms. Cooper is currently touring Europe with his band, raising hell, caught in a dream.

The Rumor Mill has been working overtime, it seems for it has come to my attention that two incredibly cheap, incredibly exciting, and in one case incredibly incoherent, rock concerts just possibly might be making musical history in the Boston area sometime in the next couple of months.

If the proposed "hyena rock" concert at Emerson College comes off as scheduled, it will be the clear advent of a rock and roll Ice Age. Already coerced into performing at this quite possibly transmaniac event are: Kiss This, led by the lovely Constance Lupo and his henous henchmen, Panther Krause, Heavy Flo, and the Drum Chorus; and the well-seasoned Sonny Snatch and the Swell Shoes, pretergroup misconception of two rock entrepreneurs whom I won't mention here, as Neal and Loyd Grossman don't deserve the publicity. At ten cents a head, how can you win?

And one of these nights don't be surprised if you catch the killer strains of Epic group Tranquility seeping out of the Sala. This fine British band might drop by and boogie for peanuts, accompanied by a mystery band said to be America's answer to T.Rex.

My advice would be to buy yourself a gas-mask and watch for further details. Some people will kiss anything.

Kiss This and That: Mark Astolfi and Neal Vitale have become legally separated, fissioning into two sort-of-weekly columns. Double by-lines are a journalistic pain in the ass.



Jethro Tull

Tull — today, and in the past

Few groups can equal the excitement generated by Jethro Tull in concert. Tull performed for two evenings at the Boston Garden, and gave superb show both musically and visually.

The key to Tull's success is simply quality, both in the material and the musicians. Even with the personnel changes that have made Ian Anderson the only remaining original member, the group has remained consistently excellent in execution. Ian Anderson, John Evan, Martin Barre, Jeffrey Hammond-Hammond, and Barriemore Barlowe are all fine musicians who work extremely well together.

The songs Jethro Tull performs are remarkable in that the lyrics and music are both good, and neither is allowed to predominate over the other. The group is able to strike a fine balance between vocal and instrumental leads. Possibly the only flaw in the performance was that the solos, particularly the ones taken by Barre and Barlowe, tended to drag.

Many performing groups play their recorded songs note for note from their albums or merely add solos that do nothing for the songs save lengthen them. Tull managed to interpret their songs, "Thick As A Brick" in particular, in a manner which improved them. Part of the improvement came from the theatrics of Anderson and Hammond-Hammond, but a good deal was the result of creative improvisation by the group as a whole.

Tull opened the show with "Thick As a Brick" — for two hours. Anderson showed his versatility on this piece, taking care of vocals, acoustic guitar, and, of course, his extremely fine flute. Definitely the star of this show, he strutted across the stage, twirling his flute overhead like a baton, pulling guitarist Barre to the front of the stage to take a lead, and generally dominating the proceedings. "Thick As a Brick" was punctuated several times — once by a ringing telephone summoning a "Constable Grimpace" to the stage, once to allow Jeffrey Hammond-Hammond to give the news and weather report involving a six-foot rabbit (or non-rabbit as the case may be) and a gorilla, and once for a mock brawl on stage under a stobe light.

After the two-hour romp, the group moved on to some shorter material, starting with "Cross-Eyed Mary," and continuing with "Living In the Past" and "Aqualung." After the obligatory phony ending, Tull returned to do a fine encore, a medley of "Wind Up," "Locomotive Breath," and "Witch's Promise" from the new *Living In the Past* LP on Chrysalis. The encore was marked by some fine fist-waving piano work by John Evan.

Tull's American tour was timed to coincide with the release of their new album. *Living in the Past* consists mainly of older, previously unreleased material along with a few songs taken from other albums. Included are two live cuts recorded at a concert Tull gave at Carnegie Hall in November 1970.

The album chronicles the history of

Jethro Tull, tracing the group's development from 1968, when their first LP, *This Was*, was recorded, to the present. The first thing I noticed was that the personnel changes made very little difference. The only exception was the addition of John Evan's organ and piano, which added some depth to the group's music.

More important in the evolution of Tull is a change in Ian Anderson. While his musicianship has remained constantly good, his lyric writing has improved markedly. "Christmas Song," recorded in 1968, was an early attempt to make the same statement made in "My God." The message in the later piece is much more subtle and better stated.

Accordingly with Anderson's increased ability, the lyrics have taken on a more important role in Tull's music. The earlier albums, especially the brilliant *Stand Up*, were primarily instrumental, while *Aqualung* and *Thick As A Brick* were much more lyrically centered. This has been accompanied by change in mixing technique which has allowed Anderson's voice to be more natural, and less dominated by the instruments.

One interesting song is "Wond'ring Again," which takes the themes of "Wond'ring ALOUD" from *Aqualung* one step further. The entire fourth side of the album is extremely good.

The only disappointing part of *Living in the Past* is the live side. On the first song, "By Kind Permission Of," Evan and Anderson take five or six classical themes and randomly string them together with Evan's own material interspersed. Although the performance is competent, the piece lacks real structure or continuity. The other song, "Dharma for One," is a generally unimpressive reworking of the tune off *This Was*, despite some good work by Evan and drummer Clive Bunker.

~~~~~ Ken Davis ~~~~~

## Ecology in music

*Recycling the Blues and Other Related Stuff* — Taj Mahal (Columbia)

*Recycling the Blues* revels in its own simplicity. Side One, recorded live at some nebulous place not indicated by the credits, is by Taj Mahal alone, accompanying himself on banjo, National steel guitar, or with his own hand clapping. *Recycling's* strength, in fact, lies in its intrinsic nature.

Taj plays a conch solo to open the live side. It is rather strange but yet somehow effective. He then revives some sometimes forgotten blues favorites (hence the name: recycling). He does a fine, barely accompanied (just him and his National steel guitar) version of "Corinna" which seems to impress his audience — as it does me — appropriately. He does an *a capella* number which he introduces as a ballad but which seems to be more gospel-oriented than anything called "Free Song (Rise Up, Children Shake the Devil from Your Soul)." His only accompaniment to "Free Song" is his own hand clapping.

On the not-recorded-live side (side two), Taj switches to some backed-up Texas-style blues. He does "Cakewalk Into Town," in which he smugly sings, "[I'm] feeling so good, I could cakewalk into town." "Cakewalk" is slow and almost cocky, and his interpretation seems to fit the words, music and mood exactly.

The Pointer Sisters do the backup vocals on side two, and their work complements "Sweet Home Chicago" nicely. "Sweet Home Chicago" is kind of a come-on-baby-do-you-wanna-go song that Taj simplifies with his basic National steel guitar playing. The version of "Sweet Home Chicago" is slow and mellow, almost yearning, and basic enough to be bluesy and effective.

On "Texas Woman Blues," Taj sings and plays well, but the Pointer Sisters get carried away somewhat. The song itself is really fine, but at times during the album cut, the combination of the Pointers and Taj sounds like Dan Hicks and his Hot Licks — gimmicky and schmaltzy. I prefer solo Taj from the live side of *Recycling* to backed-up Taj on the second side. He is so much more effective alone, doing simple, traditional blues than doing souped-up versions of bluesy material that he should stick to the basic stuff.

"Gitano Negro" closes the album. It is an instrumental song that starts off slowly and then builds up just enough momentum to get the listener moving. "Gitano Negro" left me rocking, wishing somehow that there were more to the album than just the few numbers that are offered.

On the whole, *Recycling the Blues* is kind of a nice album, but I felt as if I were left hanging when it was over. There is just not enough to it. It certainly is not nice to build up one and then have the album end. But perhaps that is how Columbia would have you buy more Taj Mahal records. And then, when *Recycling* was finished, you could get up and put another one of his albums on the old turntable. That's what I did.

~~~~~ Wanda Adams ~~~~~

Moody bees and blue gees?

Seventh Sojourn — Moody Blues (Threshold)
To Whom It May Concern — Bee Gees (Atco)

These two bands have been around since the mid-60's, and are still going strong as ever, unlike such bands as the Airplane, Doors, Quicksilver, or Rascals, all in varying states of musical decay. The Moodies and Bee Gees have been cranking out a steady stream of AM hit singles and solid, listenable albums, listenable providing you like their individualistic styles. On neither *Seventh Sojourn* nor *To Whom It May Concern* have those respective styles changed much from past efforts.

Seventh Sojourn is the Moody Blues' 7th album, and if it differs from any past efforts, it is only in the generally mellower, less-rocked-up overall feel of the music. But the basic sound is familiar, straight-ahead yet somehow ethereal melodies, against an ever-present backdrop of weeping strings and flowing lead guitar riffs. "You & Me" is reminiscent of things like "Lovely To See You Again," and "I'm Just a Singer (In a Rock & Roll Band)" moves along nicely, too, but the vast majority of the material is slow, saccharine, pretentious metaphysics, great if you like it, a yawn if you don't. In short, what we've all come to expect from the Moody Blues is what they dish out once again.

And the Bee Gees, brothers Maurice Barry, and Robin. They started out as the Australian Beatle sound-alike band, broke up a few times, made a come-back in a big way with "Lonely Days" a few years back, and now look as if they'll go on forever. Their songs are a lot more sentimental than they used to be, ever dancing on the tightrope which separates prettiness from wimpiness. But the Gibb Bros. harmonies are still great, and at least a couple tunes on *To Whom It May Concern* deserve to go on the list of all-time excellent Bee Gee songs. "Alive" is a stirring melodic ballad that would make a great AM single release; and "Paper Mache, Cabbages and Kings," despite the pretentiously hokey title, is an eerie and sinister 5 minutes. Nothing innovative or spectacular here, but if you're an AM freak or a Bee Gees Booster *To Whom It May Concern* is just fine.

~~~~~ Mark Astolfi ~~~~~

## music

## Two records of the Band at its best

*Rock Of Ages* — The Band (Capitol)

Albums as good as this live, two-record set just don't happen along often enough. Despite the fact that all but three songs have been previously released, *Rock Of Ages* is a must for Band fans; in fact, fans of tight, solid rock that is unique amidst the efforts of other groups. With an Allen Toussaint-led horn section giving the Band a truly different sound and feel, they all rock off, celebrating the passing of 1971 into 1972 with a grand version of the Holland-Dozier-Holland number "Don't Do It." (An unreleased studio rendition is likewise very fine.) Proceeding on through songs off *Music From Big Pink*, *Stage Fright*, *Cahoots*, and especially from *The Band*, all carefully culled so as to include only the best, only one of the new tunes shows any weakness. "Get Up Jake," while by no means awful, would probably have been better left unreleased.

The horn section adds that special, slightly sleazy, bar-room quality throughout, perfectly complementing the excellent performances of the likes of Garth Hudson, Robbie Robertson, Levon Helm, Rick Danko, and Richard Manuel. "W.S. Wallcott Medicine Show," "Stage Fright," "The Night They Drove Old Dixie Down," "Across the Great Divide," the list goes on and on, right up to side 4. Wrapping up with Garth Hudson's convoluted organ intro to "Chest Fever" (including a bit of "Auld Lang Syne" as the clock struck midnight), the Band leaves the Academy of Music, only to return for a finale of priorly unreleased tunes, a little bit of unadulterated rock 'n' roll boogie. "(I Don't Want To) Hang Up My Rock and Roll Shoes" takes *Rock Of Ages* out the same way it came in — rockin' like a tiger. That pace is likewise sustained in between, with only mellowings in and out of that musical stance. A record quite this fine is hard to come by — listen and enjoy.

Neal Vitale

## Santana's sacrificial offering

*Cavavanserai* — Santana (Columbia)

Santana's latest sacrificial offering represents a change from their previous releases. That's not to say it's unrecognizable as Santana, just that the band is now developing styles that appeared briefly on earlier albums (e.g., *Abraxas*). The percussion section, though more restrained, is still as powerful as ever; and Carlos Santana's guitar work retains its unique flavor.

Basically what is different about this album is the overall effect. It is one of a growing number of records that has a abandoned the traditional two-side/multiple separate track organization. Instead, there is little or no space between tracks; all possess continuity within the framework of the whole album. The only thing wrong with this is the annoying delay in turning from one side to the next!

As well as the new format, the music has a new mood and tone. Most of the time it is restful and highly evocative (of what is up to the listener). There is none of the surging, irresistible power of "Soul Sacrifice"; yet it possesses a different kind of power, more subtle and refined.

Other changes include the organ, which is now better integrated with the rest of the band; and the vocals, which, though still not very good, are at least less obtrusive than before. The result of all this is a tight, well-executed album that is a development of previous work, rather than a completely new style.

On the debit side there are the poor vocals, as mentioned above; and what seems to be a lack of direction to the music at times, which may or may not bother you. Apart from these, and the lack of startling originality already mentioned, it is hard to find fault with such a fine album. The more I listen to it, the more I find to listen to.

This record certainly deserves your attention; and if you haven't liked Santana before, *Cavavanserai* may well change your mind about them. This may not be the best that they're capable of, but it certainly helps to fill the gap till their "best" comes along.

Moray Dewhurst

kiss that  
neal vitale

The Boston music scene has had anything but a rich and glorious past. Admittedly, the Cambridge folk cult was strong and thriving around the Club 47 in the early 60's, with musicians such as Tom Rush and Jesse Colin Young springing forth. The dip that characterized all folk music when rock elbowed in during the period of '65-'68 struck the locals, but the renaissance of the early 70's has also been led and strengthened by the folkies in Cambridge and Boston. National prominence has found Boston-based singers Liv Taylor, Jonathan Edwards, and Bonnie Raitt; to a lesser extent Chris Smither has also made it. Others, like Paul Jeremiah, Reeve Little and Peter Johnson, still make the rounds of the local spots; places like the warm, friendly Passim (which caters more to the moderately well-known types like Loudon Wainwright, Eric Andersen, and David Bromberg) and the assorted bar/clubs like the Club Zircon and Jack's have become the focal points for the Cambridge/Boston folk crowd.

But the rock horizon in Boston has not had a parallel history; on the contrary, it has one of the more ignominious track records. In the summer of 1967, then WBZ DJ Dick Summer had a show on Sunday evenings called "Subway." (This is back in the days when the call letter WBCN accurately stood for Boston Classical Network; an early underground show, the "American Revolution," was in little more than its infancy.) On an AM station, it led the way in featuring the weirder rock of the day, things like the Velvet Underground's "Heroin," Jimi Hendrix's "Third Stone from the Sun," "The Wind" by Circus Maximus, and much early Cream that ordinarily would never have made it on the everyday airwaves of WBZ, WMEX, or WRKO (which was just a youngster itself, in those days.) Unfortunately Dick Summer thought he had latched onto a new sound, the answer to the LA/SF sounds, known varyingly in its 1968 peak as either the Boston, Boss-town, or Bean-town Sound. Take your pick, any way you would lose. Groups, some of whom showed only the slimmest bit of talent, came in a burst of glory, signing contracts left and right (mostly with MGM, which has since faded from contention in the record business). The Beacon Street Union, Orpheus, Barry and the Remains, the Barbarians and Ian Bruce-Douglas' Ultimate Spinach all came and went, with some reasonable music getting shuffled over in the process, particularly by the Union. Few vestiges of any of those bands remain, mostly in cut-out bins; little was truly worth salvaging.

Dick Summer went on to become Boston's answer to Rod McKuen after having demolished the city's chances of becoming the new musical capital of America and ruining a couple of radio stations along the way (WBZ and WMEX); he, too, has since virtually vanished. But the rocking side of Boston didn't fade out along with him. Out of that middle/late 60's period grew the J. Geils Band, a group whose sound strangely typifies what has become representative of this area — hard, rocking, blues-based funk. Developing outside the circle of fast-buck signings, Peter Wolf and friends remained unattached to any label, with only the shit-poor quality "bathroom" tapes to surfeit a clamoring public. Through that relationship with the record companies they managed to create far better conditions for success, and now they find themselves nationally known. Other local bands seem to be following the same path; in particular, the James Montgomery Blues Band. Still negotiating, they're calmly, methodically recording in the suburbs west of Boston. Though as slick, if not more so, as J. Geils, the energy of Geils is not reflected in Montgomery's group. Seeing them wind up topping a bill with Argent (an

absurd situation stemming from power problems and airline commitments), my reaction was one of having heard it all before, stifling a continual urge to yawn. Yeah, well, they're tight, but I've heard J. Geils and . . . And the more I do hear Geils, the more the same thing may be happening to them. Perhaps I hope for too much by thinking that rock should be more than raucous banterings which purport to be bluesy, black, and ball-breaking rock 'n' roll, and which prove to gain about the same authenticity and legitimacy that Richard Nixon gives to murder in Southeast Asia.

Yet, there are exceptions to this pattern. Paul Pena has established himself to a small degree in a very Hendrixian mold; Orphan, at one time an obnoxious multiple member band, has pared down to two obnoxious dudes who have nonetheless made themselves a name. The north shore's Guns and Butter are perhaps the most innovative and progressive group in the area, although their Cotillion disc wouldn't really support that claim. Guitarists have come and gone, and more personnel changes may be in the works, but playing along with the Northshore Philharmonic Orchestra a week or two back in Lynn, the skill and potential of the band was most adequately displayed. The light gossamer of much of *Guns and Butter* has been replaced by a manic, dense, chaotic nature more on the lines of a Mahavishnu Orchestra, only with Richard Ploss' flute/sax work taking the place of John MacLaughlin's double-necked Gibson fireworks. Berkeley student Ploss' "Concerto for Rock Group and Orchestra" was a well-conceived vehicle for this most sensitive of blendings, a mixture that can well explode in the face of the best of musicians (i.e., Keith Emerson's fiasco with the Nice, and Jon Lord and Deep Purple's disaster). The band carried everything through with a tightness that transcended the semi-professionalism of the orchestra. Acoustics and the sound system tried to make things even more difficult, but the ultimate result proved to be nothing short of a triumph for Guns and Butter. Watch them.

And still another band worth watching is Johanna Wild. In a few respects, they bring back memories of the J. Geils progression — as yet unsigned, their only significant recording is a demo out of Eastern Studios in Toronto; they rock and roll, tottering precariously on the untamed energy of the Geils band; and they, in fact, carry things to a better outcome, using someone who is really a Negro to do what white Peter Wolf can only attempt. The resulting concoction is a heady brew, a melange of influences that range from Humble Pie to Jimi Hendrix to Steve Miller to Who, but which still retain a unique quality.

Unlike the greasiness that pervades seemingly all Boston bands Johanna Wild features the best of the English mixed in — John Butcher is a clear-cut candidate for superstardom. Light-eyed, tall, lean in his silver high heels, he seems a dead ringer for a star cut along the lines of Hendrix, a fact that is probably to his best advantage in a commercial quest for fame. But that comparison is his loathing; he sold his favorite guitar, a sparkling white Fender, just because of the similarity. He's not the guitarist Hendrix was, but the moves, vocal style (not voice, as Butcher's is distinctly clearer and higher) and looks are close — combined, they're perfect for a rock 'n' roll band like Johanna Wild. Jon Sokolski on bass, glimmering in his white suit and long, wavy brown hair, prances and jumps about on the other side of the stage, balancing Butcher's stomping and wiggling. Second guitarist/writer Jeff Linscott is the John Entwistle-type a rigid fixture on stage, though he looks to be a renegade from a Bunch of English bad-boys fresh out of Borstal or the lead singer for Slade. Together, it's a most formidable combination visually. Add the solid, catchy rock of tunes like "You're Not the Only One" "Looks Like Rain," and "Suzanne" (not to be confused with Leonard Cohen's song) and you've got nothing short of a "killer" band. But it seems that would be too much of a cliché to use in regard to Johanna Wild — they are good; an ass kicking, rocking band that etches its songs on your mind, so that you wander off humming them. They get off, and they get you off, making everyone feel good and wanting to bop around a bit — a band like that is a rare commodity in today's self-propagating field of dreary rock. They're not a phenomenal bunch of musicians, and at times, songs tend to lose their uniqueness, but they can rock, which is more than most groups nowadays can say. The artistry of, say, Guns and Butter, is lacking — but the honesty that is missing in a J. Geils or James Montgomery comes through in Johanna Wild, riding on a crest of high, torrid power, bringing waves of relief to your ravaged eardrums.

Boston has not yet spawned a sound close in magnitude or ultimate importance to that of the West Coast or England, and it is unlikely that it will. But a strong undercurrent of fine music runs through both the folk camp and the rock battlefield. The folkies may have the upper hand artistically, at the moment, and may possibly retain that advantage, but the rock 'n' rollers will be heard. They'll just crank those amps up a bit and get listened to around town and loud among those names shouted over the subsequent din will be those of Guns and Butter and Johanna Wild. For sure.



John Butcher of Johanna Wild

## music

## Buffalo Springfield reincarnated

*At Crooked Lake* — Crazy Horse (Epic)  
In that great artist pick-up of a few months back, in which Columbia/Epic scarfed up groups and soloists as if it were Filene's basement, one of those signed was Crazy Horse, cut loose by Warner Brothers/Reprise. Though only a mediocre band after their split with Neil Young, the label change seems to have performed some miraculous metamorphosis, as has the simple addition of two brothers, Michael and Rick Curtis. With Billy Talbot and Ralph Molina the two remaining originals, and mid-stream joiner Greg Leroy rounding out Crazy Horse, one can only marvel at just how fantastic *At Crooked Lake* really is.

Much of the band's sound and enormous energy stems from Leroy's guitar work, which even showed interesting glimmers on the previous record, *Loose*. But the undeniable fact of why I like this album so much is the incredible similarity between the current Crazy Horse and the sum total of Buffalo Springfield over their three albums. The resemblance almost carries down to individual songs. Torrid, ear-searing rock like "Rock and Roll Band," "Don't Keep Me Burning," and "Don't Look Back" are straight from the mold that gave us "Mr. Soul" and "Rock & Roll Woman." "Vehicle" has many an effect that seems spawned by "Expecting To Fly" or by the Byrds in some of their more electronic offerings despite lyrics bordering on pretentiousness. Much of the rest of *At Crooked Lake* is just fine country music, all of which has obvious roots in Buffalo Springfield; there are even vocals that nearly match Steve Stills' sound. "We Ride" features excellent acoustic work, and there's many a lead that could be mistaken for Young or Stills. Only the words show off a weakness of the band, and the area where the comparison falls apart, as they can't match the Springfield's writers' efforts. But without carrying things to that fine a level, a remarkable analogy can be made twixt the two groups.

Yet the nature of such a match-up serves only to highlight the essential point at hand — *At Crooked Lake* is a great record, no matter who or what its set against. If country-rock infused with scads of electricity and power is your cup of tea, you'll love Crazy Horse's latest.

Neal Vitale

## Blue-haired, blonde-eyed Mr. Mull

*Martin Mull* (Capricorn)

Martin Mull is 29 years old, blue hair, blonde eyes, and originally from Ohio. Judging from his first record album, *Martin Mull*, he is insane, but ingeniously so. He might not quite be the Danny Kaye of the 70's, but at least he's the working man's Dan Hicks and His Hot Licks. Martin is not a transvestoid, from outer space, nor is he a recent graduate of the ELP School of Extrasensory Musique. He's simply a very whacked-out guy who's written some incredibly bizarre but humorous songs, recorded them, and offers them to you in exchange for money. Buy his album, for Chrissakes! You'll love it. The songs, in order, are about: ventriloquism, eggs, Miami, pumpin' gas, alcoholism, dancing in the nude, amputation (fingerwise), reincarnation, marrying a midget, love, and writing songs. Not only is it refreshing to find songs that bring into the open these topics, long suppressed (with the possible exception of love) by the world's musicians in general, and rock-and-rollers in particular, but Mull's warped genius lies in the touching, insightful way in which he ensconces his ballads in music. Yeah, the music is the thing, kooky, screwball goin'-to-hell-on-a-sled compositions which alternately reconstruct and demolish most of the major musical styles of this century, including the theme from *A Man and a Woman*.

I'll be dipped in banana creme if I could ever remember the difference between a Rhumba and a Samba, but half the songs on this record, incidentally performed to a tee by Martin and his mob of excellent side musicians, not the least of which are legendary Bostonian Bohunks Travis Shook and the Club Wow,

and the Band's Levon Helm on drums as token "heavy name popstar," seem to be partly either one or the other. "Loser's Samba" describes a kid like you or me who falls prey to Demon Budweiser, and, as his friends put it, "Jesus Christ, he's such a bore/ he don't take dope or even talk about the war." "Partly Marion" is also done to a South-of-the-Boarder beat, as it tells the tear-jerking tale of a spinster who never married because her ring finger, along with two other fingers (unspecified in the song), got lopped off by a washing machine when she was 17. And "Miami" describes itself with the lines "And when you hear the melody you might get ill/it's what you hear in elevators in Brazil."

But the madness doesn't stop there. "Livin' Above My Station" is pure Merle Husky Ferlin Haggard stars 'n' stripes glittering country puke. "Dancing In the Nude" is my favorite cut on this dizzy, madcap 2-sided record, for its in the style of the above-mentioned Dan Hicks and his immitators, Manhattan Transfer Asleep At the Wheel, etc. Ultra-camp 30's/40's soundings, like the Bonzo Dog Band used to do until they moved on to other things. Mmmm-hmmmm, dat's nice, Marty. "Margie the Midget" is straight out of the movie *El Topo* (philm phreaks know what I'm refering to, I hope), with lots of lovely whistling and lines like "She make me feel about 11 feet tall/heaven looks after the folks that are small." I dunno, maybe some people might think its in poor taste; if I ever meet Martin, I'll ask him how many wee people wrote threatening letters vowing to cut off his legs. Which reminds me of "Eggs," one small step for food-rock, one giant leap for your stomach. And on and on.

To be perfectly blunt, this record is the musical equivalent of the 3 Stooges' famous line: "My sister was engaged to a man with a wooden leg but she broke it off." "What, the engagement?" "No, the leg." *Martin Mull* is as diverse as it is perverse, at once slapstick and subtle, outlandish and down-to-earth. Martin sings like someone's uncle. His record is a rarity: genuinely funny music, vulgar without being obscene, campy without seeming posed. One can only hope and pray that this is only the first in a long line of albums. Who knows, maybe the dude will turn out to be the Danny Kaye of the 70's.

Mark Astolfi

## Loggins and Messina — quite a pair

*Loggins and Messina* (Columbia)

I don't know. It almost seems as if the real drive behind Poco may have been Jim Messina. Now that Kenny Loggins and Jim Messina have been together long enough to cut two albums, it is becoming obvious that Messina has found a perfect home in which to put together his music. But Messina isn't alone by any means, because Loggins is a perfect complement and, together with the help of the other extremely talented musicians who make up the band, some fine music is put into



Photo by Roger Goldstein

## Kenny Loggins

plastic on their latest effort, *Loggins and Messina*.

The well-deserved success of their first album, *Sittin' In*, is matched on this album, with songs that range from pure jumping boogie rock and roll to the mellow strains of Kenny Loggins' mood pieces to the flavor of good old country hoe-downs. Worthy of its current popularity on AM, "Your Mama Don't Dance" is not only the best cut on the record but probably the easiest rocker to move to and sing along with that has come around in a long time. It has its sequel on the second side of the album in a slightly more country vein with "Holiday Hotel," both are fine mixtures of the backup instrumentation of Al Garth and Jon Clarke on sax, Michael Omartian on piano, and Messina's rocking lead guitar. When the band played the Aquarius a couple weeks ago, these songs and their earlier hit "Nobody" had the cops walking up and down the aisles telling everyone to sit down. Kids will be kids, I guess.

On the softer side, Loggins is back with "Whiskey," a mellow little number dedicated to the advice that you'd best not play anything mellow if you play the Whiskey-A-Go-Go in L.A. "Golden Ribbons" tells of those fortunes of war that leave "wives and sweethearts alone with their memories," and extremely effective

concoction of easy listening accompanied by uneasy ideas. Pop apparently strikes these guys' fancy every now and then as "Thinking Of You" rolls on and off before you know what's happening. "Just Before the News" is a short instrumental allusion to the heydays of the Flying Burrito Bros., a sunny little country kicker.

The most obvious result of listening to this album or watching Loggins and Messina in concert is the feeling that you are witnessing innovative, tight musicians. In the middle of performing "Vahevela" in concert, the six of them went into a rather extended jam which gradually quieted down to almost nothing, only to suddenly explode into full-fledged rock, leaving you totally amazed about where the change came. Listen to "Angry Eyes" on this record if you want further proof of the quality of the individual and collective talent of the performers. The excellent musicianship is matched only by the increasing song-writing ability of Kenny Loggins and Jim Messina. Before the concert, Messina remarked that he and Loggins are going to stick together for at least another album, and all I can say is if it continues in the trend started by *Sittin' In* and *Loggins and Messina*, their next record should be fantastic. But in the mean time you should try this one on for size.

Steve McDonald

## TYA — back in the groove

*Rock & Roll Music To the World — Ten Years After* (Columbia)

When Ten Years After shifted over to Columbia records last years, and released *A Space In Time*, their music likewise shifted — to a more commercial, Top 40-oriented bent, as "I'd Love To Change the World" illustrated. But *Rock & Roll Music To the World* seems to have regained the sound that made Ten Yeras After back when they were on Deram. The blues-rock style has returned intact, perhaps improved now that Chick Churchill can be heard (and is playing well enough to deserve being heard), having added some of the newer electronics to his battery of keyboards. Alvin Lee's guitar work still fits into that sound perfectly, and those weird electrical noises that he always used to lead in and out of songs with are still great. "Turned Off T.V. Blues" is the best cut from *Rock & Roll Music*; it's a tune that sounds as though it were pulled off a vintage Fleetwood Mac record, with Lee's guitar blazing throughout. "Standing At the Station" gets pretty hot and heavy, as well, as does "Choo Choo Mama" and the title cut. There are bits and pieces of many of the funkier bands mixed in with TYA's own sound (there are definite snatches of groups from the Doors to Savoy Brown interspersed). But even so, nothing waters down the solid rocking of *Rock & Roll Music To the World*. It's good to see Ten Years After back where they belong.

Neal Vitale



Kenny Loggins and Jim Messina

Photo by Roger Goldstein

(Continued from page 5)

Russell or Shawn Phillips on guitar and vocals, and Condell on tablas, clavichord, guitar, and vocals complement each other just so perfectly. Each writes and sings their own tunes but the extra bit added by the other is that which makes a good song great. At the Aquarius, virtually all the material was off *A Tear and a Smile*, an album that is nothing short of tremendous. Starting with the first cut, "Come and See the Show," the record is just a string of highlights and bits of genius — "Daisy Lady," "When I Came Down," "Looking Up," "The Lady I Love," "Lady Ocean." Touches of Donovan mix with very Indian sounding rhythms and soft, beautiful acoustic guitarwork/harmonized vocal embroidery. The total effect is an elfin, enchanting composite; the crystalline purity either on record (and therefore, with strings and bass/drums back-up) or live is terribly infectious, forcing you to hum or sing along. Old traditional influences creep into the music and lyricism of Tir Na Nog; the audience at the Chrysalis concert loved it all, only to be a bit taken aback when the pair returned to do an encore of Dylan's "Maggie's Farm." That number would be the first in a line of somewhat unusual encores; that whole set would be the first by that excellent duo. The beginning of December will see them return (to the Passim); don't miss them.

Steeleye Span followed a delightfully brief intermission, and the tone shifted even more deeply into the old folk music of the United Kingdom. This group works nearly totally in updated versions of traditional tunes; their sound is very reminiscent of Fairport Convention (ex-Fairport member Tyger Hutchings spent a brief period with Steeleye) and its various off-shoots, and of Pentangle. Songstress Maddy Prior blends the characteristics of Jacqui McShee, Sandy Denny, and Judy Collins into a liltily distinctive vocal style; the solid, somewhat sea-faring sounding combination of Bob Johnson's electric guitar and Rick Kemp's thick, imaginative basswork shore up under Maddy's vocals and the various stringed instruments (violins, dulcimers, guitars, etc.) of Peter Knight and Tim Hart. What results are fantastic up-to-date renditions

of numbers ranging from the Latin hymn, "Gaudete" from the "Pie Canticones" (which they do in unaccompanied five-part vocal format, and which hushed an amazed Aquarius audience), to modernized jigs. Their album, *Below the Salt*, a combined version of two previous English efforts, is replete with excellent music. "King Henry," featuring Kemp's massive bass, is great; the harmonizing in "Rosebud in June" is likewise sensational, as is the nautical flavor of "Sheep-crook and the Black Dog." Nothing less than remarkable musical skill and dexterity impressed that Boston audience; perhaps, though, the incredulous high point was their encore, a fantastic cover of Frankie Valli and the Four Seasons' "Rag Doll." After that, little more could be said or done than stand and cheer Steeleye Span.



Steeleye Span

After what were nothing short of a marvelous two sets by Tir Na Nog and Steeleye Span, Procol Harum proved to be anti-climactic. Having seen Gary Brooker and friends play three previous times, chronologically in the settings of warm-up for Mountain at the Music Hall, following the revised, tightly-boogeying Savoy Brown on the Common last summer, and playing a magnificent gig at the Aquarius this past April, their latest venture left me wanting more.

A good part of the set was turned over to new material off their upcoming (in February) release, *Grand Hotel*. Bits and pieces were most ponderous, overly reminiscent of their next-to-last A&M disc, *Broken Barricades*, and clearly not their best. Attempts at reggae in a tune, "Robert's Box," tended to drown, the Latin/Caribbean influences covered over

by waves of leaden sound. Likewise, having Brooker abandon his piano for a banjo, and the rest of the group (bassist Alan Cartwright, drummer B.J. Wilson, organist Chris Cropping, and new guitarist, replacing Robin Trower's replacement Dave Ball, Mick Grabham) picking up acoustic guitars and more banjos, and playing old English barroom sing-alongs (which eluded much of the American audience) proved nothing more than boring. But the group's classics, "A Salty Dog," "Conquistador," "Shine On Brightly," "A Whiter Shade of Pale," and a couple of inappropriate old rock tune encores (which they had first done with Mountain, then abandoned, but which continued the night's trend), including "Good Golly, Miss Molly," really clicked, though the interesting tastes from *Grand Hotel* were such that the record may very well be excellent. But at the Aquarius, Procol Harum dragged too much, the lapses were too distracting, and the looseness too great to create as great a set as their previous one, in April. A superb effort was needed to be as impressive as were Tir Na Nog and Steeleye Span, and, for all the musical skill displayed, that effort wasn't there.

Lindisfarne was the lead-off for the Kinks the following Saturday and Sunday nights. Boston is notoriously Kinks country, and this folk/protest/rock band that would normally be topping the bill in England, found itself a warm-up group facing a crowd there to see only Ray Davies. The first evening, everything seemed destined to make things even worse for Lindisfarne. Though Sunday night was supposedly much better, the sound system and the Aquarius' shitty acoustics made the normally smooth harmonies and single vocals excessively shrill and very unpleasant. The type of music which last spring had fit in reasonably well on a bill of Lindisfarne, Fairport Convention, and Kinks now had been superseded by songs off *Dingly Dell*, abandoning the triple mandolin work that marked the prior outing. Similarly, what had had strong signs of the old English folk music was pre-empted by the rocking of the new material.

After *Fog on the Tyne*, Lindisfarne's second release, and a rather boring disap-

pointment, I wasn't expecting much from *Dingly Dell*. But Messers. Rod Clements, Alan Hull Ray (Jacka) Jackson, Simon Cowe, and Ray Laidlaw had a surprise up their collective sleeve. The newer disc is more political, more rock 'n' roll than the earlier ones. Blatantly politicized tunes like "Bring Down the Government," "All Fall Down," and "Poor Old Ireland" are intermingled with numbers like Clements' driving "Don't Ask Me," the sleazy, bar-room, almost Band-like "Go Back," the fifties-ish "Court in the Act" (with some politics mixed in), and the record's title cut and *tour de force*, *Dingly Dell*. The latter cut is dark and sinister, reviving the magic of "Lady Eleanor" off Lindisfarne's first, *Nicely Out of Tune*. But despite the fact that the group is particularly good on its latest effort, smoothly combining all the diverse elements of its music within the versatile context of the band members, that same quality didn't rub off on the evening's performance that I witnessed. "Lady Eleanor" was speeded up, other songs off *Dingly Dell* succeeded in only bumming out the group and crowd. Only Ray Jackson's harp solo in the midst of "Dingle Regatta" got anyone off to any extent; not even the gorgeous "Clear White Light" from *Out of Tune* produced any excitement. Though perhaps not on that night at the Aquarius, Lindisfarne does carry things off very well; they play happy-go lucky music that is sometimes misleading in light of the connected lyrics and their meaning. *Dingly Dell* is a fine record; one shouldn't be put off by what was admittedly a bad evening for all involved. Alan Hull's comment as regards the record is truly accurate, "I really feel a bit proud about this album, because it's better than anything that's come before."

Boston will undoubtedly hear more of these and other bands from the British Isles over the upcoming months. Someone has to start picking up on the genius of that area's rock, as it supersedes anything America has come through with. We might as well be the first to start digging it all — the more who latch onto it, the better the chances of upgrading the quality of US rock.

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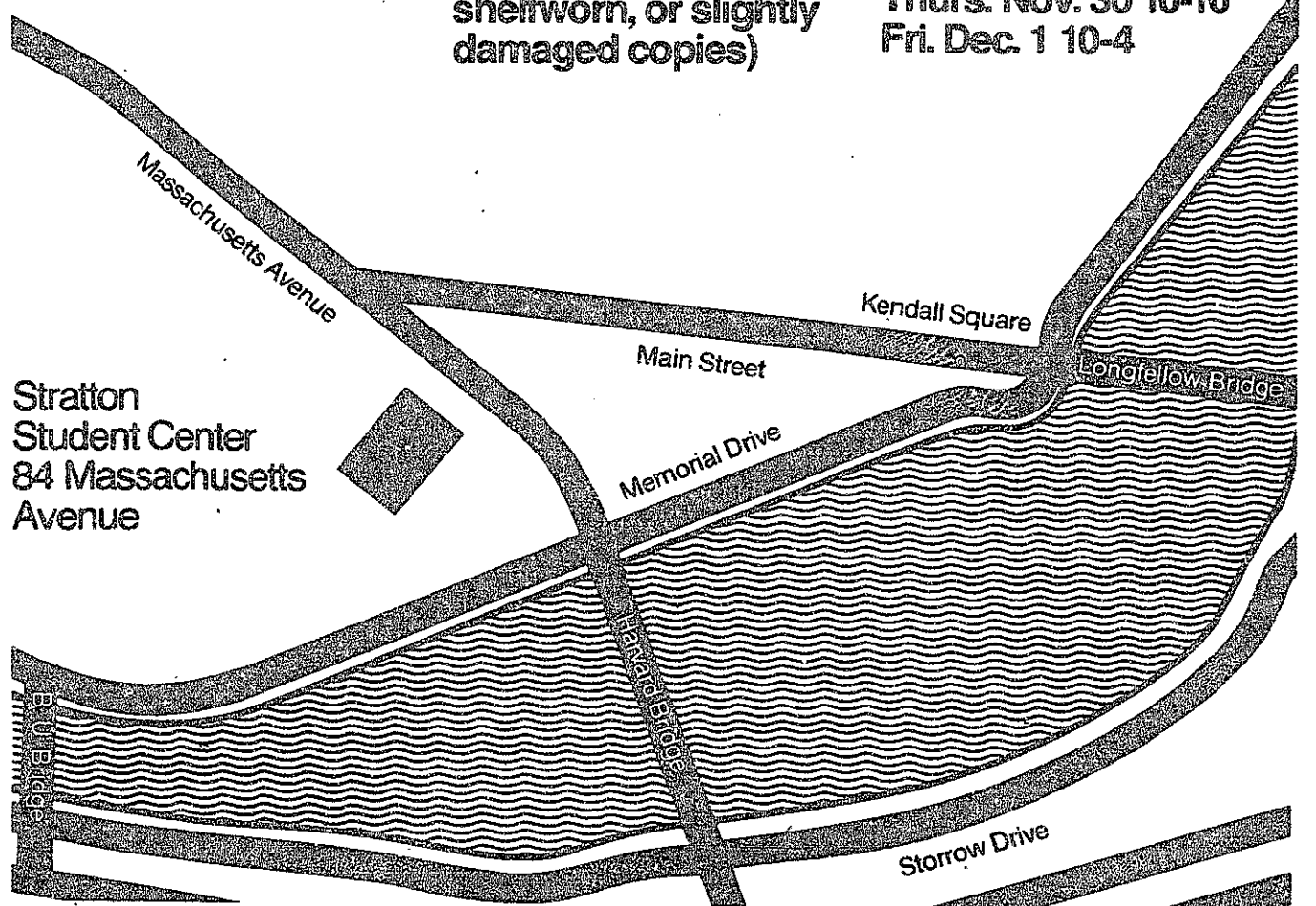
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# IM Basketball: standings for 102 teams

| League A1 |   | League A2 |             | League A3 |   | League A4 |   | League A5 |               | League A6 |   | League A7     |   | League A8 |                  | League A9 |   | League A10 |   |   |             |   |   |                |   |   |           |   |   |                |   |   |               |   |   |               |   |   |              |   |   |             |   |   |           |   |   |         |   |   |                |   |   |               |   |   |               |   |   |              |   |   |                  |   |   |          |   |   |         |   |   |                |   |   |               |   |   |               |   |   |                |   |   |     |   |   |                |   |   |         |   |   |           |   |   |                |   |   |                      |   |   |         |   |   |         |   |   |                   |   |   |         |   |   |                |   |   |              |   |   |    |   |   |
|-----------|---|-----------|-------------|-----------|---|-----------|---|-----------|---------------|-----------|---|---------------|---|-----------|------------------|-----------|---|------------|---|---|-------------|---|---|----------------|---|---|-----------|---|---|----------------|---|---|---------------|---|---|---------------|---|---|--------------|---|---|-------------|---|---|-----------|---|---|---------|---|---|----------------|---|---|---------------|---|---|---------------|---|---|--------------|---|---|------------------|---|---|----------|---|---|---------|---|---|----------------|---|---|---------------|---|---|---------------|---|---|----------------|---|---|-----|---|---|----------------|---|---|---------|---|---|-----------|---|---|----------------|---|---|----------------------|---|---|---------|---|---|---------|---|---|-------------------|---|---|---------|---|---|----------------|---|---|--------------|---|---|----|---|---|
| BSU-A     | 4 | 0         | Ashdown 'A' | 3         | 1 | Conner 3A | 1 | 3         | DTD           | 3         | 0 | Gophers       | 0 | 5         | PDT              | 2         | 1 | SAE        | 2 | 1 | League B1   | 0 | 2 | KS             | 0 | 2 | PLP       | 1 | 0 | Burton HT 'A'  | 1 | 1 | Student House | 0 | 2 | BSU 'B'       | 1 | 1 | MacG BSU     | 0 | 1 | ECJF 'B'    | 2 | 0 | Baker 'B' | 1 | 1 | SAE 'B' | 2 | 0 |                |   |   |               |   |   |               |   |   |              |   |   |                  |   |   |          |   |   |         |   |   |                |   |   |               |   |   |               |   |   |                |   |   |     |   |   |                |   |   |         |   |   |           |   |   |                |   |   |                      |   |   |         |   |   |         |   |   |                   |   |   |         |   |   |                |   |   |              |   |   |    |   |   |
| Chem E.   | 2 | 2         | League B2   | 2         | 0 | Ocean E.  | 0 | 1         | SAM           | 0         | 2 | Econ.         | 2 | 0         | ZBT              | 2         | 0 | Raiders    | 0 | 1 | NFS         | 1 | 1 | Civil E.       | 0 | 2 | Conner V  | 1 | 1 | League B3      | 1 | 1 | PGD 'B'       | 1 | 1 | Burton 5      | 1 | 0 | SCDS Burners | 1 | 1 | BSU 'B3'    | 2 | 0 | SPE       | 1 | 0 | PSK     | 1 | 0 | Tech Bumpers   | 0 | 1 | Delta Psi     | 0 | 1 | Charles R.G.  | 0 | 2 | League B4    | 1 | 1 | NRSA             | 1 | 1 | BTP      | 1 | 0 | PDT 'B' | 0 | 2 |                |   |   |               |   |   |               |   |   |                |   |   |     |   |   |                |   |   |         |   |   |           |   |   |                |   |   |                      |   |   |         |   |   |         |   |   |                   |   |   |         |   |   |                |   |   |              |   |   |    |   |   |
| DU        | 0 | 4         | M.E. Grad   | 2         | 0 | ASPS      | 2 | 0         | BTB 'A'       | 1         | 0 | Econ 2        | 0 | 2         | RM's             | 0         | 2 | AEP        | 1 | 1 | League C1   | 2 | 1 | PKSeltics      | 1 | 1 | SAE 'C'   | 1 | 1 | ECJF 'C'       | 2 | 1 | E&PS          | 0 | 3 | MacGregor 'A' | 2 | 1 | Latin Lovers | 0 | 1 | Linguistics | 0 | 1 | LCA 'B'   | 2 | 1 | PBE     | 2 | 1 | League C2      | 2 | 0 | Burton 1      | 0 | 1 | MacGregor 'B' | 0 | 1 | PMD          | 0 | 2 | Burton H. T. 'B' | 0 | 2 | Hydro    | 2 | 0 | Randoms | 0 | 1 | E. C. 2nd East | 1 | 1 | ATO           | 1 | 1 | MacGregor 'J' | 2 | 0 |                |   |   |     |   |   |                |   |   |         |   |   |           |   |   |                |   |   |                      |   |   |         |   |   |         |   |   |                   |   |   |         |   |   |                |   |   |              |   |   |    |   |   |
| LCA       | 1 | 3         | League C3   | 0         | 1 | PKT       | 0 | 1         | DKE 'B'       | 1         | 0 | MacGregor 'C' | 1 | 0         | E.C. Yarboroughs | 2         | 0 | SC         | 2 | 0 | Bexley Hall | 1 | 0 | KS             | 0 | 2 | Conner 3G | 0 | 2 | E. C. 2nd West | 0 | 2 | League C4     | 0 | 3 | Theta Xi      | 0 | 3 | ZBT 'C'      | 1 | 1 | Runkle      | 3 | 0 | Math      | 3 | 0 | DTD 'B' | 0 | 3 | E. C. 5th West | 1 | 1 | MacGregor 'D' | 2 | 0 | Baker 'C'     | 1 | 2 | Senior House | 1 | 2 | League C5        | 3 | 0 | BSU-Coed | 3 | 0 | WARE    | 1 | 1 | Transport      | 0 | 3 | MacGregor 'H' | 0 | 3 | AEPi 'B'      | 1 | 2 | E. C. 3rd West | 1 | 1 | PKA | 2 | 0 | MacGregor 'B2' | 1 | 2 | PLP 'C' | 3 | 0 | League C6 | 0 | 3 | MacGregor 'AA' | 0 | 3 | E. C. Yarborough 'B' | 2 | 0 | TDC 'B' | 1 | 2 | SPE 'C' | 2 | 1 | Slaughter-House 5 | 1 | 2 | PDT 'C' | 1 | 1 | MacGregor 'J2' | 2 | 0 | Wall, SD MFs | 0 | 3 | CP | 3 | 0 |
| PGD       | 4 | 0         | League C2   | 2         | 0 | Burton 1  | 0 | 1         | MacGregor 'B' | 0         | 1 | PMD           | 0 | 2         | Burton H. T. 'B' | 0         | 2 | Hydro      | 2 | 0 | Randoms     | 0 | 1 | E. C. 2nd East | 1 | 1 | ATO       | 1 | 1 | MacGregor 'J'  | 2 | 0 |               |   |   |               |   |   |              |   |   |             |   |   |           |   |   |         |   |   |                |   |   |               |   |   |               |   |   |              |   |   |                  |   |   |          |   |   |         |   |   |                |   |   |               |   |   |               |   |   |                |   |   |     |   |   |                |   |   |         |   |   |           |   |   |                |   |   |                      |   |   |         |   |   |         |   |   |                   |   |   |         |   |   |                |   |   |              |   |   |    |   |   |
| TDC       | 1 | 3         | League C3   | 0         | 1 | PKT       | 0 | 1         | DKE 'B'       | 1         | 0 | MacGregor 'C' | 1 | 0         | E.C. Yarboroughs | 2         | 0 | SC         | 2 | 0 | Bexley Hall | 1 | 0 | KS             | 0 | 2 | Conner 3G | 0 | 2 | E. C. 2nd West | 0 | 2 |               |   |   |               |   |   |              |   |   |             |   |   |           |   |   |         |   |   |                |   |   |               |   |   |               |   |   |              |   |   |                  |   |   |          |   |   |         |   |   |                |   |   |               |   |   |               |   |   |                |   |   |     |   |   |                |   |   |         |   |   |           |   |   |                |   |   |                      |   |   |         |   |   |         |   |   |                   |   |   |         |   |   |                |   |   |              |   |   |    |   |   |

## Biology department grows

(Continued from page 3)  
were ranked, respectively seventh, sixth, fifth and seventh in the country.

The growth of undergraduate biology majors has also helped increase the size of the graduate programs and it has also increased the number of faculty who teach biology. Currently, there are 114 graduate students in the department.

Also, the department has a number of post-doctoral students who work under professors. These post-doctoral fellows are following a tradition in the field of biology in which one works under a professor much as an intern studies before becoming a doctor. The "student" can then go into teaching or research.

All of these groups in the biology department — the faculty, post-doctoral fellows, graduate students and some undergraduates — are working on a number of research projects. Most of the research centers on cell biology and molecular biology.

One project within this field is cancer research. In fact, David Baltimore, associate professor of biology, discovered reverse transcriptase and this became a focal point for research into the cause of cancer.

The growth in the undergraduate program has been quite large in the last few years. There were only 140 majors in September 1968 compared with the 363 majors today.

A quick look at a few more statistics reveals the magnitude of this growth. General Biology, 7.01, a basic required course, was taken by only 240 students in 1968. This number increased

to 700 students last year. General Biochemistry increased from 110 to 280 students.

Many of these new students are planning to become doctors. Yet, even though about 50% of the biology majors apply to medical school, the percentage relative to previous years has remained about the same. Therefore, there has been an increased interest in many aspects of biology.

Of course the growth of the biology department has taken away students from other departments. But Professor Magasanik does not see it as

competing with the School of Engineering as much as within the School of Science itself. He said that it is very hard to pinpoint where a student would otherwise have majored.

The general trends as listed by the registrar, however, show that the biology department's growth has been accompanied by a decrease in the number of physics majors. Since 1965, the biology department gained 247 students while the physics department decreased by 141 students. These aggregate figures, though, can only serve as a general guide to the trends.

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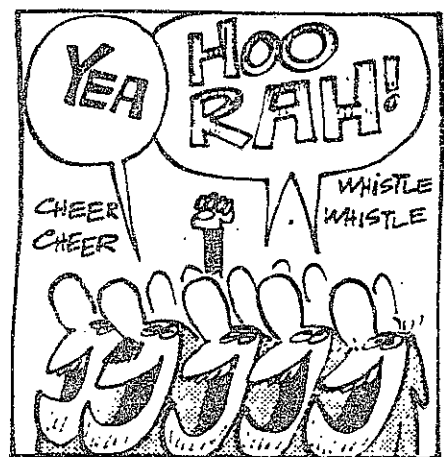
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# MIT FALL SPORTS '72; a final look



Photo by Roger Goldstein

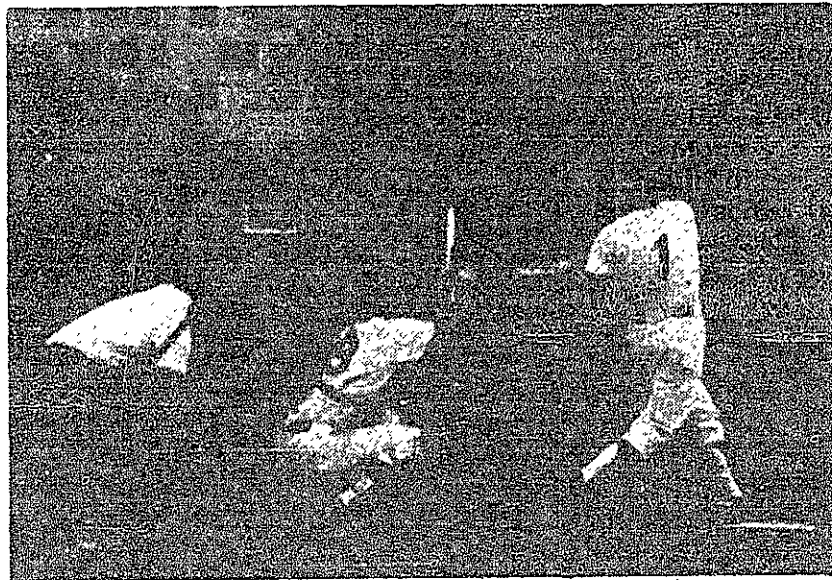


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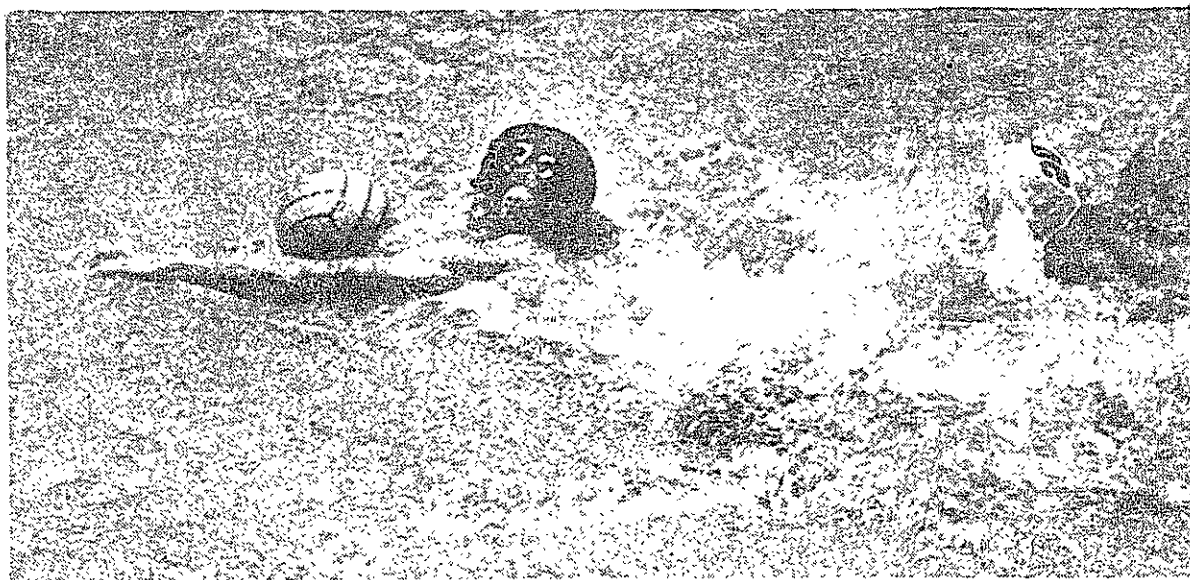


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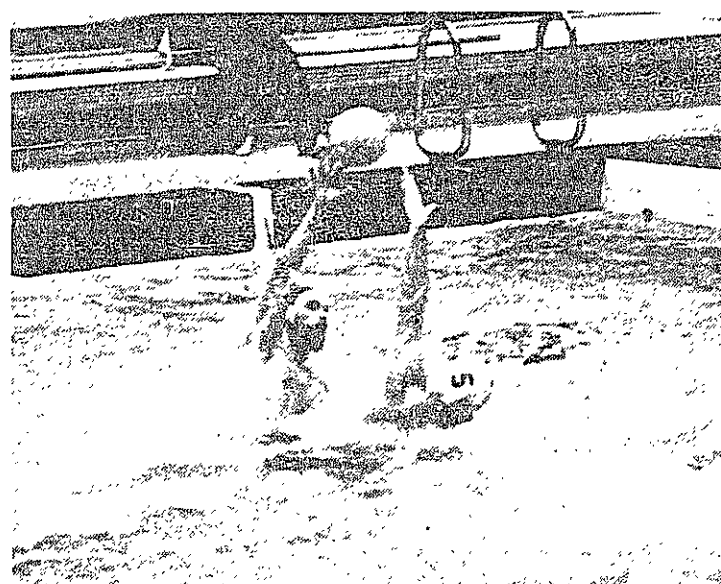


Photo by Dave Tenenbaum

# SPORTS

## Fall season comes to a close

By Fred H. Hutchison,  
David I. Katz  
and Sandy Yulke

With the sailing of the MIT men's last regatta at the New York Maritime Academy last Saturday and Sunday, fall sports at MIT have come to a close for 1972.

Most of the fall varsity squads lived up to their expectations, and the following is a summary by *The Tech* sports staff of the performances of the various teams.

### Men's Sailing

The MIT men sailors started the season on the right foot with a win at the Tufts Invitational Regatta on September 16. The rest of the month saw the Tech skippers sailing to second and third place finishes in several trophy events. October was the busiest month for the sailing squad, as the MIT team participated in 14 regattas, picking up the Jack Wood Trophy at Coast Guard, the Hoyt Trophy at Brown, the Fowle Trophy at Coast Guard, the Staake Trophy at MIT, and winning the Oberg regatta sailed at MIT.

November saw the teams winning the Coast Guard Invitational and later their most impressive victory of the season on Saturday, November 4, as the Tech varsity sailors defeated the nearest rival by 42 points to win the coveted Scheel Trophy Regatta at MIT.

Following is a complete listing of the men's fall performances:

September  
16 Tufts Invitational 1st  
17 Sloop Elim. @ CG 3rd  
17 Invitational @ BU 2nd  
24 Hap Moore Trophy 3rd  
30 F.J. Lane Trophy 3rd  
October  
1 Jack Wood Trophy 1st  
8 Invitational @ Tufts 2nd  
7 & 8 Danmark Trophy @ CG 3rd  
9 Oberg @ MIT 1st  
15 Hoyt Trophy @ Brown 1st  
14 & 15 White Trophy @ CG 3rd  
21 & 22 Fowle Trophy @ CG 1st  
21 & 22 Staake Trophy @ MIT 1st  
28 Open Invitational @ MIT 2nd  
29 Donaghy Bowl @ Holy Cross 2nd  
November  
4 Invitational @ CG 1st  
4 Shields Invitational @ CG 4th  
5 Tufts Invitational 2nd  
12 Co-ed Dinghy Inv. @ MIT 5th  
18 & 19 Fiske, Harriman and Sleigh Trophy @ NY Maritime

### Women's Sailing

The MIT women's sailing squad had one of its best seasons ever, placing first in five of the eight major regattas it participated in. Major credit to this impressive record goes to Maria Bozzuto '73, team captain, and first place finisher in the New England Singlehanded Championships, who sailed to first place finishes in five of the regattas she entered. Also important as a key figure in the MIT victories was Shelly Bernstein '74, who led the B division in many of the races and placed fourth in the singlehanded competition.

The women's sailing results:

September  
16 Stonehill Regatta 1st  
30 Conn./CG Regatta 2nd  
October  
1 Captains Cup @ Jackson 1st  
14 & 15 Man Labs Trophy @ MIT 1st  
21 CCT Regatta @ MIT 1st  
28 & 29 Victorian Urn @ Radcliffe 1st  
November  
5 BU President's Trophy 2nd  
12 Co-ed Dinghy Inv. @ MIT 5th

### Soccer

Despite a 2-1 loss to Tufts which eliminated them from the Greater Boston League playoffs and consequently ended their season, the Tech booters finished their best season in eight years with a 6-8 won-lost record.

Although the MIT varsity eleven was a young squad (only two seniors) the team as a whole exhibited excellent team work. Fine play by goalie Ritchie Straff '74, team captain and one of the finest players in the GBL, Erik Barklis '74, and Tech's two leading scorers, Gus Arboleda '74 and Shin Yoshida '76, led them to a GBL first place tie with BU & Tufts. The soccer squad got off to a slow start by losing their opener by a tough Harvard eleven, 0-5. The squad bounced right back, however, and beat one of their perennial rivals, Holy Cross, 1-0. The month of October was filled with close contests as the engineers won 5 and lost 3. Although the team didn't win any of its November contests, it should be noted that these games were all decided by one goal.

### Soccer season summary:

September  
27 MIT 0, Harvard 5  
30 MIT 1, Holy Cross 0  
October  
3 MIT 2, WPI 1  
7 MIT 1, Trinity 3  
14 MIT 2, Middlebury 3 (ovt)  
18 MIT 2, Brandeis 0

21 MIT 4, Lowell Tech 2  
25 MIT 2, Boston College 0  
28 MIT 0, Springfield 4  
31 MIT 1, Tufts 0.

### November

4 MIT 2, Colby 3  
7 MIT 0, BU 1  
11 MIT 2, Coast Guard 3  
13 MIT 1, Tufts 2 (ovt)

### Water Polo

When the MIT water polo squad started the season with a second place finish in the MIT Invitational water polo tournament, all indications pointed to another winning season for the tankers. Then came two quick defeats at the hands of Brown and Northeastern and a win on a Harvard forfeit.

In the New England's the MIT team placed third by defeating Exeter 10-8, losing to a touch Harvard squad 3-9, and then beating Northeastern 4-7. This third place finish enabled them to play in the Easterns, which were held at Yale on November 4 and 5.

Plagued at the Easterns by errors of the scorers and referees, including having to play two games with only an hour's rest between them; the water polo team was only able to come up with an eighth place finish, losing to Fordham, Army and Northeastern.

### Fall water polo 1972:

October  
6 & 7 MIT Invitational Water Polo Tournament  
MIT 10, Brown 5  
MIT 10, Northeastern 7  
MIT 9, Bowdoin 2  
MIT 4, Harvard 7  
11 MIT 8, Brown 11  
18 MIT 7, Northeastern 14  
24 MIT 1, Harvard 0 (forfeit)  
27 & 28 New England Water Polo Championships  
MIT 10, Exeter 8  
MIT 3, Harvard 9  
MIT 9, Northeastern 6  
November  
4 & 5 The Easterns at Yale  
MIT 5, Fordham 11  
MIT 8, Army 9 (ovt)  
MIT 4, Northeastern 7

### Cross Country

Plagued by injuries throughout the season, the MIT thinclads were only able to compile a 3-6 won-lost record, compared to the 11-2 compiled by last year's varsity.

The top runners for the Tech squad were John Kaufmann '73, captain, Al Carlson '73, a transfer student from Brigham Young, Pete Borden '72, and Terry Blumer '72.

The harriers started their season by placing second in the Engineer's Cup behind WPI. They then took two losses,



Photo by Roger Goldstein

31-26 to Coast Guard and 38-23 to Boston College. The thinclads came right back to take a 27-30 victory from the University of New Hampshire. The team was plagued by injuries and consequently lost to Tufts, Williams and Brandeis. They then finished the season by placing eighth in the Easterns, fifth in the GBC's, and fourteenth in the New England's.

The Varsity Cross Country season in summary:

September  
30 MIT 43, WPI 24, RPI 53  
October  
7 MIT 31, Coast Guard 26  
13 MIT 38, BC 23  
18 MIT 27, New Hampshire 30  
21 MIT 54, Tufts 28, Williams 42  
24 MIT 41, Brandeis 40, BU 45  
28 MIT 8th place in Easterns  
31 MIT 5th place in the GBC  
November  
6 MIT 14th place in New England's

### Fall Baseball

The MIT varsity baseball squad had a winning season this fall, as they compiled a 6-3-1 record. Although plagued at times by inconsistency the engineer nine played well for a fall campaign.

The baseball team started the season with a loss to Massachusetts Bay Community College. MIT then defeated Grahm Junior College twice, Quinsigamond Junior College, and lost to Mass. Bay. The varsity nine ended their season with two wins over BC and another over Quinsigamond. The last game of the season saw MIT going down to defeat at the hands of Holy Cross 8-5.

Some outstanding players were discovered during the fall season. These include: Kevin Rowland '74, the season's leading hitter; Herb Kummer '75, a great clutch hitter; Dave Yauch '75, Tech's leading pitcher; and Rick Charpie '73, captain and one of the best catchers in the GBL.

### Fall baseball final results:

September  
22 MIT 2, Mass Bay Comm. College 5  
25 MIT 11, Grahm Jr. College 4  
26 MIT 11, Grahm Jr. College 9  
28 MIT 7, Quinsigamond Jr. College 3  
29 MIT 4, Mass Bay 4 (called for rain)  
October  
2 MIT 6, Boston College 3  
3 MIT 8, Quinsigamond Jr. College 1  
6 MIT 4, Boston College 2  
9 MIT 5, Holy Cross 8

### Fall Crew

Fall crew is usually a time to build a frosh squad and to let the varsity get used to the water

again. This year, with most of the varsity of both squads returning, this fall was spent building for the spring. MIT's varsity heavyweights took a first place in the Elite Fours event of the Head of the Charles. The other heavy varsity entries finished well in the Intermediate Eight event.

The Lightweight Varsity, fresh from a stunning victory in the Intermediate Four event at Lowell Tech's Fall Festival Regatta, finished third and sixth in the Lightweight Eight's.

For the freshmen, this has been a very successful fall. The lightweight's, after taking a three second loss to the heavyweights during Class Day, came back the next week to wipeout Harvard when they practiced together. In the only distance work they did, the MIT frosh lights pulled out to a length lead in only 500 meters.

The frosh heavies have yet to lose this fall. After a disappointing average finish in the Head, they came back next week to beat the frosh lights. The next week, they took up on BU and walked away, finishing 12 seconds in the lead.

### Golf

The MIT varsity golf squad finished the fall season with a 3-3 won-lost record. The three wins came over Assumption, Bentley College of Waltham and Plymouth State College of New Hampshire, while the three losses were at the hands of St. Anselm's of Manchester, N.H., Bryant College of Smithfield, R.I. and Boston College.

The men to watch in the spring include: Bob Keeth '73, captain and playing No. 1 in the fall campaign, Pete Wolczanski '76, Warren Sherman '73, Bob Harrison '76, Bob Orloff '73, Jeff Vining '76, and Dave Becher '74.

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Tuesday, November 21, 1972

Photo by Krishna Gupta