

The Tech

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MIT, CAMBRIDGE, MASSACHUSETTS

FRIDAY, SEPTEMBER 28, 1973

FIVE CENTS



Prof. Adler



Prof. Dresselhaus



Prof. Fano

Photos by Tom Vidic and Sheldon Lowenthal

Mercer presented award for work in food industry

By Barb Moore

Mr. Walter A. Mercer was presented the Underwood-Prescott Memorial Award at a luncheon at the MIT faculty club last Tuesday.

Mercer, the vice president of the National Canners Association, was chosen to receive this award for his work in food production and abundance.

After the luncheon, a symposium was held in Kresge Auditorium to discuss "Ecology, the Environment and the Food Industry New Horizons and Hazards in Resource Management." Other members of the panel were Mr. Evan Binkerd, vice president of Armour Food Company; Dr. Robert J. Dimler, of the U.S. Department of Agriculture; and Dr. Robert Timmins, President of Arbor, Incorporated.

Provost Walter A. Rosenblith made the presentation in ceremonies attended by approximately 250 scientists in food

research and industry. He cited "contributions to the field of food science" by Mercer, whose primary work has been in the area of canning and the utilization of water supplies for maximum efficiency and while considering conservation.

In his remarks at the symposium, Mercer called for a federal land use program in order to preserve the acreage of prime farm land needed to support the country's food supply. He suggested "long-term land use" to use the land best suited for farming for that purpose, rather than "airports, highways, shopping centers and service facilities" that follow the advancement of urbanization.

Mercer felt that the public, as well as legal officials, should realize that the "first responsibility of the farmers and food processors of this nation is the production and distribution of wholesome, nutritious foods in supplies adequate for the plea-

(Please turn to page 2)

New EE head being selected

By Mike McNamee

The Tech has learned that the Associate Heads of the Electrical Engineering Department, Professor Mildred S. Dresselhaus and Ford Professor Robert M. Fano, are being considered as the most likely candidates to replace Professor Louis D. Smullin as head of the department when Smullin steps down next June. (*The Tech*, 9/25).

Sources within the department have told *The Tech* that Fano and Dresselhaus would probably head the list of names that will be submitted to Dean of the School of Engineering Alfred Keil by the search committee after the committee finishes its deliberations, probably by the end of next month.

Other names mentioned as possibilities were Professors Richard B. Adler and William M. Siebert, both of the EE Department.

Professor Dresselhaus, when

contacted by *The Tech*, discounted the possibility that she was a top candidate for the post. She pointed out that her training "was actually in physics," and noted that "my research interests are not really central to the department."

Dresselhaus added that both she and Fano would step down as Associate Department Heads when Smullin steps down, as it is customary for the department head to pick his own associates. "The department head needs people who he can work well with as associates," she stated.

Fano stated that he expected that he would be considered: "The associate heads of the department are logical candidates for such a post." He added, however, that he did not know if his name would be given special consideration.

"The committee is not finished yet," Fano pointed out, "and if they are considering me,

then I'm the last one to know about it."

Professor Wilbur Davenport, chairman of the search committee, would not comment on Fano's and Dresselhaus's role in the deliberations of the committee. "Fano and (Please turn to page 2)

Campus Patrol becomes co-ed

By Paul Schindler

The MIT Campus Patrol, now a co-ed organization serving a co-ed organization, is a campus security force, not a home for retired police officers, according to its chief, James Olivieri.

Both of these aspects, and several others, make it extraordinary as security forces go. "We are certainly one of the best trained university police forces in the country," Olivieri said,

"but don't print that, it doesn't sound too modest."

Olivieri's high opinion is shared by his MIT supervisors, and other area campus security forces.

The presence of a woman on the force is exemplary too, in Affirmative Action terms. Harvard, for example, has no women.

It wasn't a trivial matter to introduce the first woman to the force: the height requirement had to be waived. But according to Olivieri, Maureen Twomey is only the first.

Since most women do not meet the Patrol's needs, Olivieri said, "we will train them ourselves." This means that he will be cut off from the usual standards of previous experience, and will have to rely on a search for "that certain attitude" which makes a good patrol person.

Olivieri has been with the Patrol since it was founded in 1957, at least partially as an outgrowth of troubles during 1956 with unsympathetic Cambridge Police Officers on campus.

"There were major confrontations over minor incidents at that time," is how he described the situation. "MIT had two patrols and one cruiser. We've come a long way since then."

The Patrol, in Olivieri's view, "meets the special needs for personal understanding" in the university community.

Yet they have always carried guns, because of the ever-present potential for violence in any urban situation. Thus, while many campuses had to make the ugly move of arming patrolmen

during the disturbances of the late 60's, MIT was already there.

"A plumber carries a wrench, and electrician a torch, a policeman a gun," Olivieri noted, but there is a big difference with guns.

"We expect our people not to use them, except in case of real threat to their own life." The Campus Patrol requires every incoming patrol person to sign a statement summarizing gun use rules.

The rules, more stringent than those applying to any city or state officer, include a prohibition against even so much as a warning shot.

A person's signature on the form indicates that he knows, understands and will follow the rules.

Patrol officers are full-fledged peace officers of the Commonwealth of Massachusetts, and are legally empowered to make arrests in their area of jurisdiction, which is MIT property. They can also make "fresh pursuit" into neighboring localities and arrest someone who is suspected of committing a crime at MIT.

FBI Co-operation

There is a system of mutual assistance between the Campus Patrol and other police agencies, as well as the FBI, but it is not as insidious as critics would have it.

"In terms of information," Olivieri said, "we only tell them what they could get by walking into the Information office. Nothing else. All we are doing is saving them a trip over."

Asked about Campus Patrol assistance to FBI agents who arrested an MIT student last year on a draft charge, he said that the Patrol is legally bound to assist another police agency with a legal warrant.

"We'd rather have them check in with us, so we know what is going on, than have them just come around," Olivieri said.

He noted that outside police agencies apparently read MIT student papers, and mentioned reaction by the Cambridge Police to a *Thursday* story about a

(Please turn to page 2)

Rowe discusses women's role

By Wendy Peikes

Mary Rowe, Special Assistant to the President and Chancellor on Women and Work, spoke at the regular meeting of the Women's Forum last Monday. Her topic was the work she had accomplished since she took office in February.

Rowe's job entails, among other things, speaking to men and women who ask for her aid, attending seminars, and addressing groups on fields for which she is responsible.

Before her appointment at MIT, Rowe was employed as a consultant economist. She concentrated much of her efforts in the area of child care.

Rowe summed up her accomplishments at the Institute by presenting an explanation of her work load in an average week. On the average, in one week she will have 35 appointments, write one article and one book review, and one radio program.

Rowe stated that, out of the 35 groups and individuals that schedule appointments in the average week, five are men or men's groups; twenty are women or women's groups; and the remaining ten are members of the MIT administration.

Other statistics Rowe has kept show that one-half of the women she sees are secretaries or DSR (Division of Sponsored Research) employees, one-third are students, one-sixth are faculty members, and one-sixth are from outside the MIT community.

Rowe noted that she had

discussed everything from bad manners and unions with secretaries to student concerns with their courses and career plans. Many complaints deal with sexism in one form or another — directly or indirectly, from being propositioned to being discouraged in career planning.

Many of the outsiders that consult Rowe come from other universities, some as far away as Princeton. Rowe is involved in

many study groups with other schools, studying sex roles in society.

Two accomplishments of her office in the first seven months of its existence are the removal of the titles "Mr.," "Mrs.," "Miss," and "Ms." from roll cards and other official forms in the Registrars office, and the removal of the term "his or her" from the diploma. Rowe explained that many women found these terms offensive.



Photo by Dave Green

Massachusetts Governor Francis W. Sargent, MIT class of 1939, spoke Tuesday night at Jewett Auditorium, Wellesley College. His speech dealt mainly with his activities as governor since 1969, including his recent battle with the federal government over the inclusion of Massachusetts databanks in the national system.

Student input questioned in EE selection process

(Continued from page 1)

Dresselhaus are under serious consideration," Davenport stated, "as serious a consideration as any other member of the department at this time."

Davenport pointed out that the committee would serve only in an advisory capacity to the dean, and not in a selective capacity. He stated that "if we find a uniform department approval of one person, we'll submit one name from inside the department. Otherwise, we'll submit a list of names."

Davenport stated that the committee's deliberations were "far from over," although they will probably make recommendations to Keil on present members of the department in mid-October.

According to Professor Hermann Haus, a member of the committee, the group will start to evaluate candidates from outside the department after the current work inside the department is done. "It is very difficult to get inputs on candidates from outside the department - you have to rely on indirect experience," Haus said. "we will probably rely a great deal on the departmental Visiting Committee for inputs in this process."

Haus noted that, since hiring a new department head from outside the Institute would involve hiring a new faculty member, the department's Affirmative Action plan would apply in this case. "In my own personal opinion," Haus said, "I think the committee would feel favorably inclined to any candidate who furthered our Affirmative Action goals."

Pakistan students to help victims of recent flooding

By Vincent Stanton Jr.

In response to the recent devastating flood in Pakistan, the MIT Pakistani Student Association (MITPSA), in conjunction with CARE, is sponsoring a fund-raising drive all this week, 9 am to 5 pm in building 10.

According to the students, they are primarily motivated by nationalistic spirit and first hand knowledge of the magnitude of this crisis. The thirty-five or so members of the MITPSA are manning the booth which they secured from the UA.

A similar drive in the wake of a 1970 cyclone raised \$1,200; however, the group would be pleased with anything approaching \$1,000, as there is much less external publicity accompanying this disaster.

According to Association President Fehmi Sami '76, CARE was chosen to distribute the funds rather than the Pakistani governments' official relief fund because it was thought that

Davenport stated that the committee had discussed the issue of computer science "quite a bit," and that he felt there was "no bias on the committee, either in favor of or against computer science."

"If anyone feels that the committee is biased on the matter," Davenport added, "they should tell someone on the committee their feelings, and pound the point home."

When asked about student input into the search process, Davenport stated that the committee would welcome "any student input, either to myself, the committee or Dean Keil." He noted that the main problem with student input was setting up mechanisms to involve students in the process fairly.

Campus Patrol: law with understanding

(Continued from page 1)

slain Cambridge youth and a *The Tech* story about marijuana.

Olivieri added that he has seen FBI agents he knows on campus from time to time (mostly during demonstrations in years past), gathering various posters and flyers.

"I usually just say hello and ask them what they are looking for," Olivieri said.

Picture ID

When asked if the Campus Patrol had any part in the MIT decision to issue photographic ID cards to students, Olivieri

Professor John A. Tucker, Executive Officer for Student Affairs and the advisor to the department's Student-Faculty Committee, told *The Tech*, "To my knowledge, no one has contacted StuFac about choosing the new department head." Tucker said that, during his time in the department, under five different heads, "The appointment of a new head has always been a faculty affair. As far as students are concerned, it's always a fait accompli."

Tucker added that either he or Ted Lyszczarz, the chairman of StuFac, would be happy to talk to Davenport or the committee. "I would say my office has more contact with students than any other place in the department," Tucker concluded.

said "No."

He did say that their introduction five years ago helped solve many check cashing problems, and made it easier to ascertain student identity with certainty.

He said picture ID cards also ease a new task that the Patrol was given last year, the responsibility for letting people into locked rooms late at night.

"Physical plant used to be responsible for lock-up duty," Olivieri stated, and you can imagine that they would hesitate to challenge someone who said they belonged in a lab.

"All our people have radios. It's simple for us to make a call to confirm access."

Mercer presented award for work in food industry

(Continued from page 1)

sure and welfare of the consumers at home, and to supply the emergency needs of others in the world who are yet dependent on the harvest from our land."

The recent change in government policy regarding land irrigation, which, as Mercer stated "reduces it to a lower priority" was criticized in his remarks. He said that the change was "tragically incongruous" with the country's need to produce an abundance of food.

Agricultural goods are a major source of income to the US, since they account for a great amount of our exports. The decision Mercer cited will, Mercer feels, cut down on the ability of the U S to produce the excess for exportation.

Mercer was selected for the Underwood-Prescott Memorial Award by a faculty committee from the Department of Nutrition and Food Science, headed by Professor of Food Science Samuel A. Goldblith. The Award is presented in honor of William Underwood, founder of the Wm. Underwood Co., and Dr. Samuel Prescott, the first dean of the School of Science at MIT.

Together, these men did early research in food spoilage, finding that spoilage in canned food was due to bacteria. After more re-

search, they developed guidelines for temperatures and times required to destroy the organisms causing the spoilage.

Stating that "It will be a pleasure after nine years to have the refreshment of teaching," Professor Ascher H. Shapiro, Head of the Department of Mechanical Engineering, informed members of the faculty that he was stepping down from that post. The announcement was made in a letter dated September 20, and distributed to the departmental faculty. No effective date was set for the move.

LSC

Friday, September 28
Fiddler on the Roof
6:30 & 10 - 26-100
Saturday, September 29
Woodstock
6:30 & 10 - Kresge
Sunday, September 30
Our Man Flint
8 - 10-250

the Coop

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What about the other Watergate issues?

By Alan Shapiro

It has become fashionable these days to say that the "liberal" press has done such a fantastic job of exposing all of the White House's "dirty tricks" of recent years; that the Senate Watergate Committee is saving our democracy; and that both of these institutions prove how great our country is — that the Congress exposes the evils of the Executive, and that the press exposes the evils of the government. The press and the Committee have become champions of the American liberal.

But the Committee seems to be ignoring the whole context in which the various crimes were committed. Their aim is summed up best by Senator Baker's repeated statement, "We are interested in who knew what when."

Thus, all it has come down to is the tapes — did Richard Nixon, mastermind of political corruption, have knowledge of one minor incident — perhaps only one of hundreds of illegal and immoral acts? This is like asking whether the Joint Chiefs of Staff had prior knowledge of the My Lai massacre — what is the relevance?

Certain aspects of the 1972 campaign have been virtually ignored by the press and the Committee. Perhaps two of the

dirtiest tricks of all seem to be taboo subjects: the attempted assassination of George Wallace and the mysterious crash of United Airlines flight 553 on December 8, 1972.

Forty-three persons were killed on the flight from Washington to Chicago. Among the dead were Michele Clark, a CBS reporter, and Dorothy Hunt, wife of E. Howard Hunt, the man who was blackmailing the White House. Nixon's motives for sabotage were clearly there. Sherman Skolnick, a man who investigated the crash, claims that the Hunt's money demands were becoming too excessive, and that they were threatening to expose Nixon. Skolnick claims that Ms. Hunt was carrying two million dollars with her.

Immediately following the crash, over 40 FBI agents were on the scene, examining and confiscating the control tower flight tapes, conducting interviews, and delaying a medical team's entrance into the area. At the National Transportation Safety Board's investigation into the crash, the chairman of the NTSB testified that he had never seen such activities on the part of the FBI.

Medical examiners found unusually high amounts of cyanide in the body of

the plane's pilot. Just before the crash, the flight recorders mysteriously ceased functioning.

Just one day after the crash, President Nixon appointed a new Undersecretary of Transportation in charge of the NTSB and the Federal Aviation Administration (FAA), which have control over investigations into plane crashes. The appointee's name was Egil Krough. Ten days later, Nixon appointed a new director of the FAA. His name was Alexander Butterfield. One month later, United Airlines named a new executive director. His name was Dwight Chapin.

Then there was the Wallace shooting. The Alabama governor's third party candidacy in 1968 had nearly prevented Nixon's election, and he was threatening to spoil things in 1972. As it appeared in May of that year, a three-way race with the then front runner for the Democratic nomination, Edmund Muskie, would nearly ensure Muskie's election.

To be sure, Nixon tried other methods to prevent a Wallace candidacy. He contributed \$400,000 to Wallace's opponent in the 1970 Alabama gubernatorial primary, in the hopes of destroying the governor's home state power base. He took a strong anti-busing stand to woo potential Wallace contributors. He pres-

sured Wallace to run as a Democrat in 1972.

The "official" story tells us that Arthur Bremmer, the would-be assassin, plotted an assassination for weeks, chose Wallace, and then managed to shoot a man three times from five feet away and not kill him.

Bremmer's Milwaukee apartment was burglarized twice, despite the fact that the FBI was supposed to be guarding it.

It is unclear whether or not the government was involved in the Wallace almost-assassination or the United Airlines crash, but why has the Senate Committee and the press so ignored these developments? How can we praise the Committee when they ignore important evidence? Is the press only "free" enough to report burglaries and wire-tapping, but not murders and near-murders?

Why has there been no investigation into the Nixon campaign's distortions of McGovern's economic programs? Why has the Committee ignored revelations that John Ehrlichman may have released to the press the information that started the Eagleton affair? Why has Jim Garrison's factual evidence that John Kennedy was killed by the government been ignored by the press for ten years? Has the "liberal" press ever stopped to think that maybe the really important powers in this country just allow liberalism in order to satisfy the intellectual elitists' anger, and prevent them from ever discovering the real truth?

Letters to The Tech

To the Editor:

I would like to set the record straight on an impression which may have been left by your amputation of my words in the article "IFC Ponders Rush, Discusses Froshcomm." (*The Tech*, Sept. 21) My full quotation was "Everything I've said, and a lot of things I haven't said, have ended up in *The Tech*." By leaving out the italicized part of my statement and following the quotation with a statement that I was apparently referring to the Sept. 11 *The Tech* article on rush violations, you seemed to imply that I was one of the "unattributed sources" cited in that article. I was not. My policy and that of the IFC Judicial Committee has and will continue to be one of refusing comment on any case until the case has been heard and decided. Any information pertaining to specific cases which *The Tech* has printed has not come from me, and I cannot vouch for its accuracy.

Drew Jaglom

IFC Judicial Committee Chairman

Fred Hutchison is responsible for 'Nuts & Screws', a cartoon feature which appears in *The Tech*.

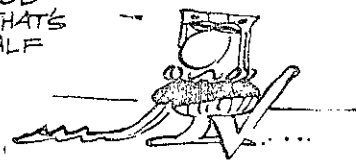
Mr. Hutchison:

As a resident of Baker House, I might well take offense at your "Nuts & Screws" cartoon in *The Tech*, 9/25/73. I do not however take offense on this cause having, after all, a fair sense of humor. What seems unmitigatedly offensive to me rather is the use of the name "Ferd" for your third (nerdulent) character. I have a cat at home named Ferd, and feel you owe this upstanding animal a genuine apology.

"Name withheld upon request"

(Hutchison's nickname is also Ferd — Ed.)

KEEP UP THE GOOD WORK... THAT'S NOT HALF BAD.



To the Editor:

I hope that this letter will not be interpreted as part of what some have called an attack on *The Tech's* editorial policies. In fact, it is intended as a constructive suggestion.

What I would like to call attention to is the general dearth of coverage of news in the Cambridge community outside of MIT in the campus press here, including *The Tech*. To my knowledge, such coverage this term has so far been limited to one (superb) article by Curtis Reeves on the Cambridgeport down-zoning controversy and two (somewhat less than competent) stories on the student voter registration situation.

The problem is rendered more serious by the approaching city election on November 6. Consider that several hundred student voters, to say nothing of faculty and staff, rely at least to some extent, if not completely, on the campus press for information on local affairs. If these people are to cast informed votes, it seems to me, increased coverage of such subjects as rent control, development and land use (Kendall Square, Kennedy Library), police procedures, student voter registration, university-community relations, and the local political situation, is called for.

At the risk of engaging in heresy, you might consider the precedent established by the Harvard Crimson, which now has a full-scale City Editor and staff.

David E. Sullivan '74

Member, Democratic Ward Committee
Ward 2, Cambridge

To the Editor:

I would like to dispute some rather misleading facts quoted in your front page article of Sept. 25, 1973.

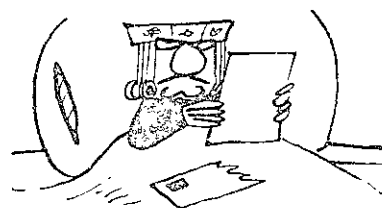
1) Charlesbank Trust, National Shawmut and New England Merchants, all compound interest daily. The computer program which performs the computation is run quarterly.

2) Cambridge Savings has a "save or spend" (SOS) account which draws interest compounded daily at 5 3/4%. They have a charge for bank drafts (withdrawal slips) and deposit slips of \$2.00/200 drafts and 64 deposit slips. Drafts presented directly to Cambridge Savings itself do not incur any further charge. Drafts presented to other banks incur a charge of .15/draft.

Cambridgeport Savings at Central Square has a service with .10/draft or deposit.

May I suggest a personal visit to the banks in question — the information gained seems so much more reliable than telephone interviews.

Albert P. Yundt, Jr.

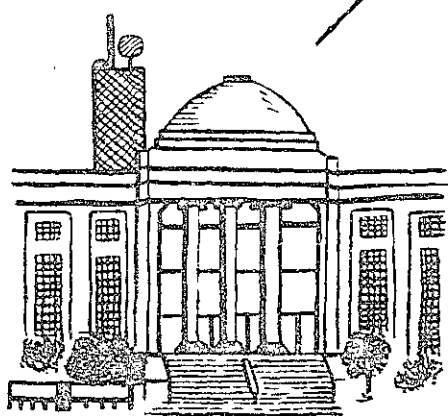


Officials of the MIT Development Office Wednesday announced the symposium next Thursday featuring the six men who have served as presidential science advisors will be opened to the public. Originally the event, part of the two-day dedication of the new Sherman Fairchild Electrical Engineering and Electronics Complex, was to be open only to invited guests. However, the Development Office said there will be adequate space to allow a number of persons into Kresge Auditorium for the symposium and the question-answer period that follows. In addition, the event will be carried via closed circuit television to Kresge Lobby and Lobdell Dining Hall in the Student Center.

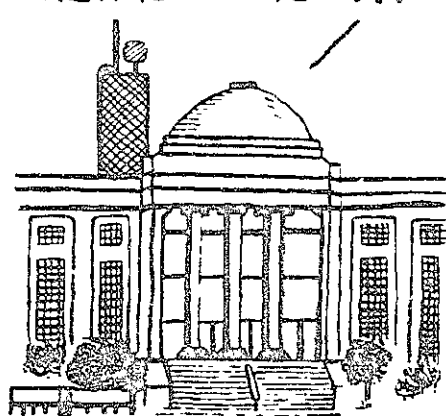
NUTS & SCREWS

By Fred Hutchison

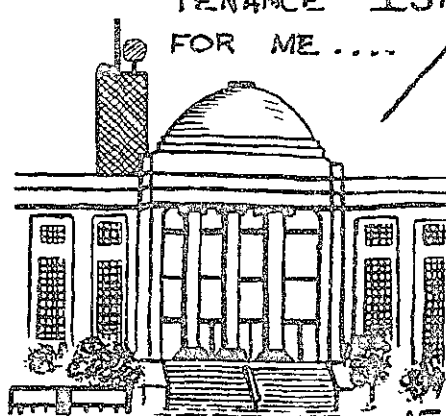
HELLO... YES, THIS IS JOHN DONOVAN... WHO DID YOU SAY YOU WERE?



ITT TECHNICAL INSTITUTE? SORRY, BUT I HAVEN'T HEARD OF YOU...



NO THANKS... A HIGH PAYING CAREER IN COMPUTER MAINTENANCE ISN'T FOR ME....



Continuous News Service

The Tech

Since 1881

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MIT incurs debt to continue loans

By Jules Mollere

Federal attacks upon the National Defense Student Loan program have caused MIT to incur a ten year debt obligation. According to Leonard V. Gallagher, Associate Director of Student Financial Aid, the Institute has had to borrow against its credit on the near certainty that National Defense Loans will not be in existence next year.

The White House, which has recently championed the demise of this program, nearly achieved that goal in the last session of Congress. The result has been a rude awakening of most private colleges to the fact that they can no longer depend upon these loans as a steady source of funds.

Gallagher said that MIT, in particular, has launched a massive campaign to discover new sources of student aid and to phase out National Defense funds, which in the last 6 years have constituted more than half the money spent on student assistance.

In order to satisfy its money needs in the meantime, the Institute has had to spend more money than it has in its treasury and, for the first time in its existence, has had to borrow the rest on credit.

The actual procedure was to use a \$1 million grant to pay the interest for a period of 10 years on an even larger loan thereby obtaining the necessary funds

for 2 years of student aid. The effect has been two-fold; to put the Institute into debt for a period of 10 years; and, in the opinion of Gallagher, "to defer the problem for two more years."

He later qualified this statement by saying that he sees no real trouble that this overextension would cause in the short run, but that it could present substantial difficulty if it became a habit.

According to Gallagher, this problem is only one in a long series that has recently beset the financial aid office. Up until eight years ago the financial aid program coasted along nicely on its own endowment (income from the investment of periodic gifts), individual grants, and outside scholarships won by incoming students.

In recent years, however, these resources have been insufficient to meet the needs of students. More than 10 percent of the student aid budget has had to be allocated from the yearly tuition.

Another sore spot for the Financial Aid Office deals with federally insured loans. This program allows MIT to make loans to students, the interest for which is paid by the federal government for as long as that student is in school.

However, once that student is no longer enrolled, the principal of that loan and all subsequent interest must be repaid accord-

ing to extremely rigid federal guidelines. This, plus the accumulation of all other debts that the student owes, may result in a situation where repayment demands exceed his ability to pay.

In order to avoid this problem as much as possible, all MIT repayment schedules are based

upon an individual and comprehensive assesment of each student's obligations and his ability to pay, as determined by yearly updated statistics of what MIT alumni are in fact earning. Suiting this schedule to federal regulations, however, still appears to present quite a problem.

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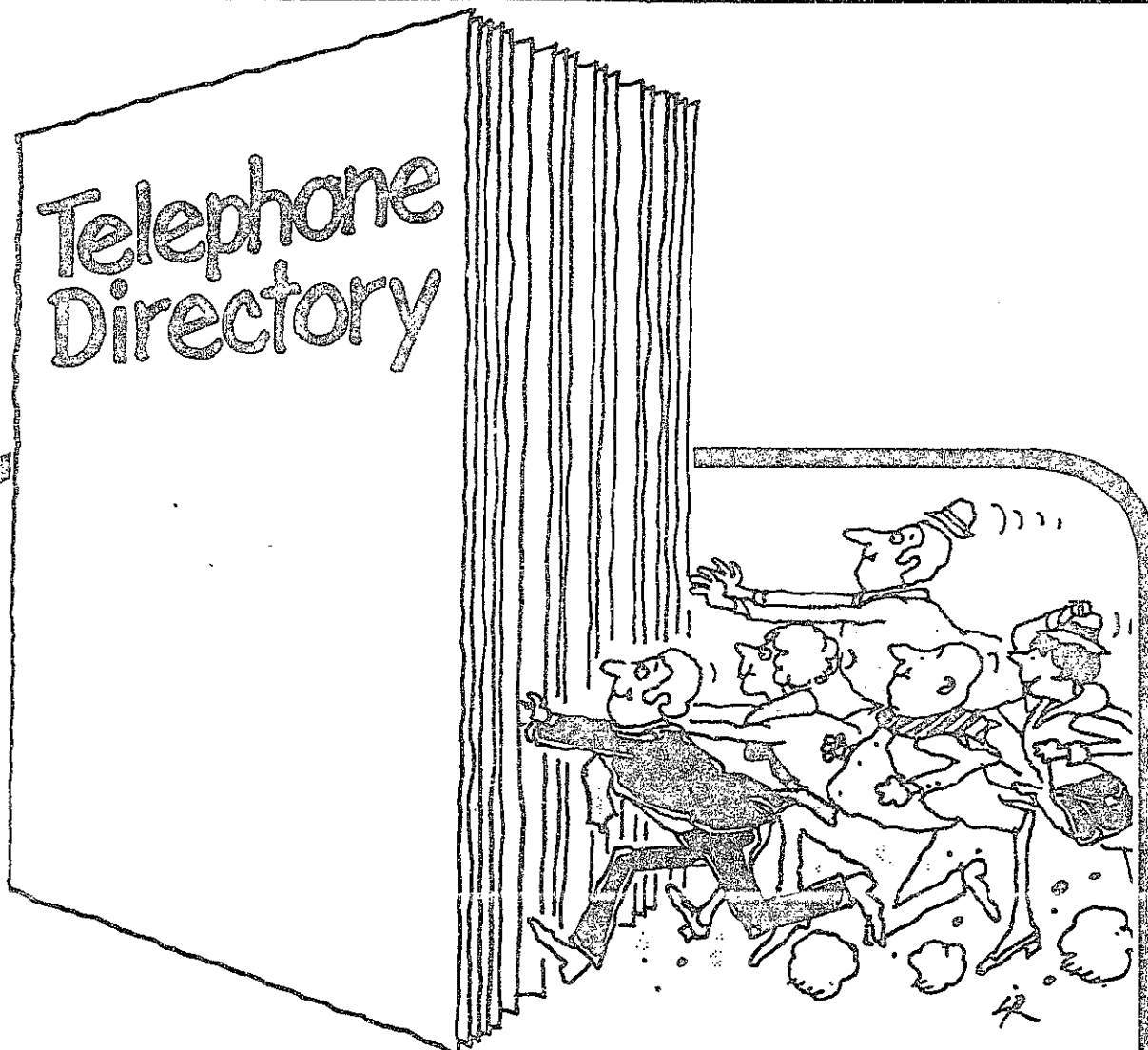
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the tech arts section

McLaughlin vs. Santana

by Neal Vitale

When *Love Devotion Surrender*, an album that was the product of Sri Chinmoy's spiritually uniting influence on disciples Carlos Santana and Mahavishnu John McLaughlin, was released by Columbia Records in mid-summer, advertisements in the various trade magazines and international rock journals called it "special because it can never be repeated." Little did they know just how right they were. Obvious considerations and motivations came into play, and the wording in the more recent ads was changed to read "an unprecedented collaboration; an unprecedented tour." Note especially that last word, "tour." Indeed, if last month's performance at the Music Hall is any indication, everyone involved should have heeded the original sentiment and not tried to recapture a unique, fleeting musical moment over and over again in a money-making, month-long, nation-spanning series of concerts.

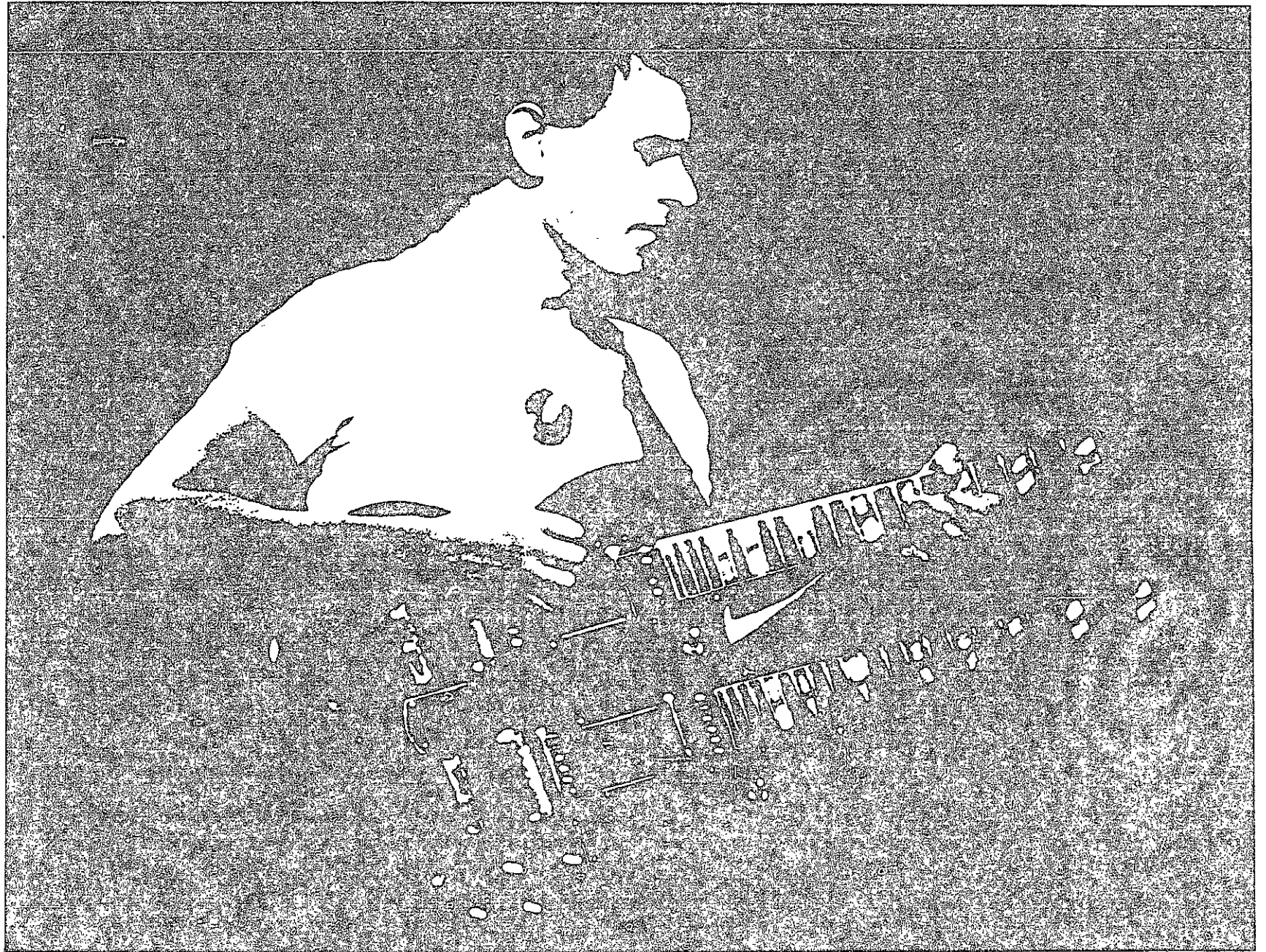
The evening proved to be an oppressive one, with the mawkish, quasi-religious greed-thinly-disguised-as-spirituality nearly as overpowering as both the eighty-odd degree heat and the amazingly unenlightened music. Outside the Music Hall, Hare Krishna people encircled the theater, brandishing sticks of cherry incense and hawking assorted literary wares. Inside, the odor of cherry incense burned by the weak-willed and gullible reached the point of nausea during the hour-plus delay in the start of the show.

Finally, the six musicians walked on stage, led by guitarists McLaughlin and Santana. The former was noticeable in that his usual all-white garb was broken by a blue peasant shirt; his red dual-necked Gibson twelve- and six-string had also been forsaken for a tan twin six-string model. Santana, on the other hand, had adopted the virginous rainments, as well as a not-so-new short haircut; he mumbled a bit of less-than-coherent sermonizing in his request for the now customary minute of silence — sixty seconds broken by hoots, whistles, and poundings on doors.

The fact that Mahavishnu John McLaughlin is a phenomenal and dazzling guitarist needs little reiteration, just as Billy Cobham has been shown to be an outstanding drummer beyond any doubt; both points have been most amply made by nearly two years of performing in the Mahavishnu Orchestra. But whereas in that group the other members are equals in terms of talent, the band accompanying McLaughlin and Cobham in concert had no such credentials. Carlos Santana himself is at best a boring guitarist, having exploited a few whining and biting points on clichés; fellow Santana-member, bassist Doug Rauch, is competent, period. The contribution of Armando Peraza on congas is less than negligible; having Khalid Yasim on organ marks a regression to McLaughlin's *Devotion* days, a period in which the greatest detractions were Buddy Miles' "drumming for his life" and Yasim's (when he was still called Larry Young) queasy keyboard waverings.

The result was that only when either McLaughlin or Cobham was in the spotlight did the music begin to approach expectations, such as in a beautifully soft solo for the guitarist, during John Coltrane's "A Love Supreme" and the McLaughlin addendum "A Life Divine," or in a fiery Cobham drum escapade (though the latter's drum solo was particularly unimaginative). But generally, the juxtaposition of Santana's piercing repetitiveness with McLaughlin's fluid brilliancy, the aspect of *Love Devotion Surrender* that was most notable, was lost in a rather formless jumble of electricity and aimless energy.

Perhaps Carlos Santana would do well to stick closer to his own level of ability,



Mahavishnu John McLaughlin

and not disable a more talented grouping simply because he can't keep up. Khalid Yasim's organ is no substitute for Jerry Goodman's superlative violin or Jan Hammer's keyboards. It is a shame that McLaughlin and Cobham were wasted on this venture, which pales so terribly compared to what the Mahavishnu Orchestra can do, or even what was achieved in the studio. Possibly next time, when someone says that a union can "never be repeated," they will believe him, and similar fiascos will be avoided.

The Butley did it

by Sandy Yulke

It's truly amazing how an unknown, who has never acted in his/her life, can give a crummy performance in a crummy movie and become instantly famous and rich while excellent actors, who have been giving brilliant performances for years on the stage, remain unrecognized by the majority of the public and financially poor. Brian Bedford is one of the latter.

In *Butley*, currently at the Colonial, Bedford gives what I believe to be his best acting job to date, outshining even his previous success as Arnoilpe in *The School for Wives* (which won him a Tony Award). Being a Bedford fan, and having seen him in several other roles, I was particularly impressed that, more than just playing the part of Butley, he was Butley. And being Butley isn't easy.

Butley is an academic. He is also a man whose life is falling apart at the seams, but he has enough of the sense of the absurd to make his life interesting and fun, if not altogether pleasant. While one cannot help but feel the tragedy of what is happening to Butley before one's very eyes, I think that most of the time, one feels that one is watching a comedy; the one-liners with which the play is filled are brilliantly carried off, and are new and refreshing enough to be genuinely funny (a great cure for iron-poor blood, or whatever it is that causes people around

here to be pale and glazy-eyed as they walk down the corridor). If there is one thing that this play is not, it is trite.

This is the kind of play that is particularly appropriate to academic audiences. Some of the lines, for instance "... administrative details ... why can't they ever just let me teach?" strike a familiar note. Another line, which Butley delivers when his office mate accuses him of prying into someone's life, "prying ... it's alright, why whole governments do it" seems particularly *a propos* in light of recent political happenings.

Butley is a remarkably effective character, for in some ways he is Everyman. Though one laughs throughout the play, and enjoys it primarily for its humorous aspects, I think that one cannot help but be deeply moved to think of "the human condition," though not in terms of Butley's plight (which is admittedly tragic), but rather in terms of one's own life. No matter how comfortable one is with one's self and what one is doing, the play will reach out and "get to you." In a much more subtle and effective way than *Waiting for Godot*, or something of that genre, it shows life in its absurdity.

Although Butley/Bedford is definitely the "star of the show," one should not forget to distribute the plaudits and mention that the supporting cast was also excellent. Particularly effective were Barbara Lester, as Edna (the old maid of the English Department at London University, where Butley is a professor), who rather than feeling sorry for, one rather admires; and Paul Jett, as Joseph Keystone, Butley's office mate and confidante for many years (and most of the play).

One final tragic note — at a time when one prerecorded movie, which will be on television (or at least at LSC in the near future) often costs more than three dollars, movie theaters are almost always filled, and new ones are opening all the time, yet at the same time, for only 50 cents more, one can see serious, *live* dramas; nonetheless, most of the theaters in this country are having difficulty remaining alive financially, and many fine theaters, like the Charles Street Playhouse, are forced to close. Why is it that people are loath to go to the theater? One

can't ever expect a play like *Butley* to be as successful as the new kung-fu series of films, but doesn't it deserve a full house occasionally?

B,S&T perspire (expire?)

by Jeff Palmer

No Sweat — Blood, Sweat and Tears (Columbia)

The continuing saga of Blood, Sweat and Tears — Steve Katz, who with fellow ex-Blues Project member Al Kooper founded the band, has now left; Jim Fielder and Bobby Colomby are the only remaining members of the original group. BS&T hasn't been popular on the AM (or FM) radio dial since the departure of David-Clayton Thomas, so it's not difficult to picture them as a struggling young band with this, their "second" album, a follow-up to *New Blood*.

It is with this perspective that I listened to *No Sweat*, and, except for their inferior version of Traffic's "Empty Pages," and the filler material titled "Hip Pickles," the album consists of good to exceptional cuts. The highlights of the album are the two true jazz pieces, "Django (An Excerpt)/Song for John" and Larry Willis' chugging "Inner Crisis," the latter featuring fine guitar work and scat singing by Georg Wadenius. The solo work and arrangements are refreshing, on the whole, especially Larry Willis' playing on the piano and other keyboards. Jerry Fisher again does a commendable job on the vocals, adapting his voice well to the different moods of the songs.

My final remark about *No Sweat* is not so much a complaint as simply an observation. With the predominance of piano, and the inclusion of female back-up vocalists, Paul Buckmaster string arrangements, and Moog and ARP synthesizers on some of the cuts, the brass section is played down by these other musical forces and often falls into the category of background accompaniment. But as I said, they are continually changing. In the next episode ...

kiss this

mark astolfi

When the 73-74 TV season grinds to a halt sometime next Spring, the Wasteland will no doubt be lavishly strewn with the corpses of numerous private eyes, uniformed and plain-clothes peace officers, and sundry lawyers and undercover agents. In five years, it'll be all cowboys shows again, but this is the Year of the Detective *avec* Gimmick. But strangely enough, there are no female sleuths on the tube, what with *Mod Squad* and *Mission: Impossible* retired. In coming weeks, this column will bend over sideways to say nice things about the new season. Don't hold your breath.

There are, however, two new science fiction skeins midst the gaggle of gumshoes, neither of which are prime time, but both of which are somewhat interesting. One is the animated *Star Trek*, the Saturday morning cartoon show for people who thought they'd outgrown the Saturday morning cartoon shows (NBC, 10:30) It's 1/2 hour, the voices are those of the original cast, and the two episodes I've seen have been half-way entertaining (if you're up that early anyway.) Like everything else on the Saturday AM slate, its out of the Hanna-Barbera stable.

Then there is *The Starlost*. *The Starlost* is a creation of scifi writer Harlan Ellison, is put together in Canada, and stars Keir Dullea (2001), Gay Rowan, and Robin Ward. The premise is an old favorite of hardcore scifi fans: the *Earthship Ark* is a gigantic spaceship sent by a dying Earth to find Humanity a new home in the stars. It is composed of many "biospheres," self-contained domed environments, each enclosing some particular segment of Earth's population. After 400 years in space, the passengers of *Ark* are no longer aware that their world is a spacecraft, or that other biospheres exist. Young rebels from the Amish-like biosphere Cyprus Corners descend into the guts of the ship, discover the truth of it all, and set out to find someone who can help prevent the *Ark's* self-prophesied destruction.

Overall, *The Starlost* is an enjoyable hour of escape (Saturdays, NBC, 7 PM) despite its several glaring defects. The acting is, at times, pretty terrible some of the "science" was dubious (what the hell is a "solar star?") and the technique of filming is the sterile "live" format of *All In the Family* and the soap operas. But *The Starlost* was well-written, has a promising premise, and the technological gadgetry out of the prop department, both the *Ark* itself and its inner control rooms, are far classier than those on *Star Trek*.

Sports: The Giants' last game in Yankee Stadium (they play their remaining 5 home games in the Yale Bowl in New Haven, hopefully to move to a new stadium in Hackensack next year) was an unqualified hum-dinger, a Pete Gogolak field goal with 0:00 on the clock knotting the score at 23-23. It was the TV football fan's dream game, the lead see-sawing back and forth, with many dazzling plays for both sides, not the least of which were an interception by Giant hippie defensive back Pete Athas and a pass reception by Giant Pat Hughes, who was lying on his back at the time. Had the Eagles been just a nanosecond more sluggish in lining up for the game's final play, they'd have had the upset. At any rate, the game certainly upstaged the Cowboys-Saints Monday night yawn-fest.

If the San Diego Padres move to Washington, it'll be interesting to see what they'll be nicknamed, "Padres" and "Senators" are out; "Capitals," "Presidents," and "Nationals" are lackluster possibilities. One of the more imaginative suggestions being bandied about is the "Waterbugs." Channel 4's Len Berman took it a bit too far, however, when he recently referred to the hypothetical "Washington Waterbuggers."

Lighting Gene
Parsons' fire

by Jeff Palmer

Kindling — Gene Parsons (Warner Brothers)

Gene Parsons' career as a member of the slowly disintegrating Byrds was overshadowed by the others in the group, as is the fate of many a rock drummer. He had to compete with the excellent songs written by Roger McGuinn (with partner Jacques Levy), the generally mediocre but nevertheless unique camp of Skip Battin, and the moving ballads sung by Clarence White in his beautifully mournful voice. Gene's few moments in the spotlight were memorable performances, as "Gunga Din" from *Ballad of Easy Rider* and "Yesterday's Train" from *Untitled* can testify. Now on his first solo album, *Kindling*, Gene can play what he's always enjoyed — bluegrass — and the results are impressive.

Kindling may well not be true bluegrass, but is in a countryish vein, with the accent on guitar, mandolin, fiddle, and banjo; the instrumental numbers being similar to those Gene and Clarence White wrote together for the Byrds. Most of the songs are written by Gene, and the album is a nice blend of uptempo pickin' and slower ballad material such as "Long Way Back," Little Feat's Lowell George's "Willin'," popularized by Seatrain a few years ago, takes on a mellower tone, with an ingenious touch of accordion by Nick DeCaro. None of the songs drag, as they are all less than three and a half minutes long — an AM programmer's dream. However, it's doubtful that any of these songs will hit the charts, especially this far above the Mason-Dixon line.

Gene has extended his musical virtuosity to guitar, banjo, pedal steel, and is adept at each instrument. Long-time friend Gib Guilbeau plays fiddle on three of the cuts, and the late Clarence White plays guitar and mandolin on seven of the cuts. Unfortunately, *Kindling* is the third and probably the last solo premiere for an ex-Byrd, following efforts by Roger McGuinn and Gram Parsons (no relation). At the time of White's senseless death last July, when he was struck by the car of a reckless driver, he had recorded only two tracks for his solo album. (I'm sure they would make a helluva 45.) At least some of his last recorded work is on *Kindling*, and some of Clarence White's last performances here make a good album even better.

BSO

preview

by Stephen Owades

Seiji Ozawa, the new music director of the Boston Symphony Orchestra, has termed Boston the "Athens of America." One of the most obvious signs of Boston's place as one of the pinnacles of culture is the BSO itself. This weekend marks the opening of the orchestra's ninety-third season, and the inaugural concerts of Ozawa's reign as music director.

Since the death of Charles Munch, the music director has been unpopular (Leinsdorf) or weak (Steinberg). This has been felt as a lack of a sense of occasion about its concerts and its season as a whole. First the Cleveland Orchestra under Szell, and more recently the Chicago Symphony with Solti, have grabbed the limelight as America's top ensembles, while the BSO's reputation has diminished. Seiji Ozawa is young, charismatic, and an amazingly talented musician, and there is a palpable sense of excitement and anticipation around Symphony Hall these days.

The opening program consists of *The Damnation of Faust* by Hector Berlioz. The same piece will also open the BSO's season in New York, placing the orchestra and conductor in direct competition with the Solti/Chicago team, which performed the *Damnation* at Carnegie Hall last spring, and with Boulez and the New York Philharmonic, which will perform it in November. Ozawa has made somewhat of a specialty of Berlioz, and plans to record all of his major works for Deutsche Grammophon in the next few

years. This season also initiates several other long-range projects, including Ozawa doing the Mahler symphonies, Colin Davis conducting the Sibelius symphonies, and Ozawa and Davis sharing the honors with Haydn's symphonies (a very long-range project, since there are over a hundred!). Michael Tilson Thomas's future with the Boston Symphony is uncertain at the moment, as his new exclusive contract with Columbia Records will not permit him to record with the BSO.

Boston Symphony live broadcasts are excellent and free. WGBH carries Friday afternoons and Tuesday nights, WCRB and WGBH do a quadraphonic simulcast on Saturday nights, and WCRB presents a taped concert on Friday night. There is a great deal to be said for attending a live concert, however—a certain kind of emotional experience, plus a quality of sound that cannot be duplicated by any reproducing system.

Tickets can be purchased on a subscription or single ticket basis, as well as under the rush and student-ticket programs. The word from the subscription office is that subscription sales are extremely good, so that one should plan well in advance to get tickets to individual concerts. Schedules of the season are available at the Symphony Hall box office and at the TCA office in the MIT student center, and flyers with each month's programs in detail should be hung around the campus as well as at the hall. Open rehearsals on Thursday evenings (six throughout the season) are an especially good buy at three dollars per unreserved seat, and provide an informal way to hear the music and to see the work that goes into the making of a concert. Call Symphony Hall for ticket information (Columbus 6-1492!).

Both the city of Boston and the members of the Symphony are looking forward with a great deal of excitement to this first season of Ozawa's tenure. It promises to be a most exciting one, and well worth getting in on.

The original
"Glamour Boy"

by Mark Astolfi

Alladin Sane — David Bowie (RCA)

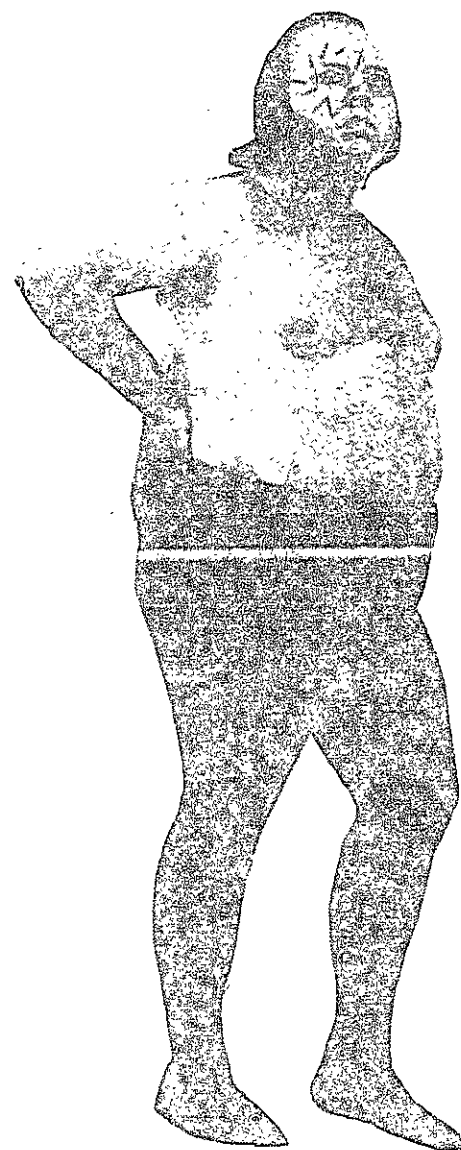
Last February, *Phonograph Record Magazine* offered the Dave Bowie EP to anyone who'd mail in a brief piece of advice, opinion, comment, etc., concerning the Starduster Dave. My favorite came from "Love," who resides (if you call that residing) in Chicago: "I think he's a fake, a fem, a queer, but an excellent musician."

Unquestionably, Dave is one of rock's more cataclysmic sociological phenomena of the Slithering Seventies. His up-front bisexuality, in thought, lyric, and deed, openly flaunting what Lou Reed and Ray Davies only hinted at, literally opened a Fibber McGee hall closet on both sides of the Atlantic. And outmanned an androgynous swarm of glitter-queen opportunists, crooners of questionable erotic affiliation, hard-core female impersonators (like Jim Baily, who does Garland and Streisand; and Wayne Country, whose in concert stage act includes taking a crap), and just plain Joes (or Marys) who were just glad to get out of that damn closet. Not long after long hair on males was revived via the Liverpoolian push, it ceased to be a badge of faggotry by virtue of sheer numbers. Now it seems unlikely that so many popstars are gritting their teeth and piling on the Max Factor out of sheer commercial savvy, save, of course, Kim Fowley, who will be where the action is if

it kills him. They merely like the look, and prove that the look does not necessarily imply the deed, a hard fact for even the more-or-less open-minded, who readily accept the opposite, to swallow.

Not that Dave was the first rock star to crash through (in fact, obliterate) the carefully guarded barrier of sex role control, but he was the first to do it honestly, seriously, and without hype (he hyped *himself*, not merely his sexuality.) Capt. Beefheart and his Magic Band and Frank Zappa's Mothers had worn dresses to be bizarre and to shock, Alice Cooper did the vampire-in-a-skirt shtick to be scary ("We'd rather be frightening than feminine"), and Keith Moon cross-dressed because he's loony to start with.

The question of whether the public apes its pop heroes, or whether the pop heroes are merely the first weathervanes to react to the winds of change, is probably moot. I tend to think that when, for whatever ultimate reason, the conventions or mores of a society are about to change, the first place it pops up, like a lump in a rug, is where there is the most freedom of expression to begin with: the entertainment world, and the arts in general. In two short years we have seen high heels, shag haircuts, and earrings on guys, and it isn't just the New York Dolls, but the HiSkool dude down the street. Even the Guess Who, bastions



The Guess Who's "Glamour Boy"

of Middle Class gloss-rock, sing "For \$49,000 you can look like a woman tonight," in their latest single "Glamour Boy," and a razor-blade company has an ad on TeeVee featuring an undercover cop in drag, using *their* blade to get that close, clean shave that he, if nobody else on the force, sure as hell needs.

The whole phenomenon may be a direct result of the Women's Liberation Movement, for as functional equality

[Continued on page 7]

THE TECH ARTS SECTION

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[Continued from page 6]

between the sexes becomes a reality, the uniform doesn't mean as much as it used to, so that appearance, as well as love life, is more readily accepted as the matter of personal taste and enjoyment it always should have been. As the boundaries melt away, of course, there are those who hasten to preserve them, equating assimilation with eventual repression. Thus, we have the militant Lesbians, the self-righteously intollerant Homos and Heteros alike, the rock critics who follow a strictly gay line when interpreting Dave's songs. "Interpret," as if they're done in some esoteric language that only the rock critic can understand or at least decode. To my mind, "Queen Bitch," off *Hunky Dory*, is Dave's only irrefutably gay song, owing to those great lyrics: "If she says she can do it, she can do it/She don't make false claims/For she's a queen, and such are queens/That your laughter is sucked in their brains." His others are strictly androgynous in content, and anyone who points to "The Width of a Circle," or "Lady Stardust," or "Cracked Actor," and sez: Ah, gay love cometh, that's his preferred opinion. They could just as easily be conceived as Macho High's football fight songs. The Sufis have a saying: Every stick has two ends. But they also say: You cannot hit two targets with one arrow.

Just what the totally mad lyrics of Dave's songs tell you is for you to decide. I don't know what they're "supposed" to mean, nor does he. Dave once called rock music a kind of surrogate family, providing a "sense of community." But then loneliness is a powerful force in rock, too. The point is, however his images hit you, Dave is an incredible composer, arranger, and musician. His latest album, *Alladin Sane* is another superb collection, almost eclectic in style and content.

My only complaint is that the album is at times greatly overproduced. Compare it with *Hunky Dory* (and to a lesser extent, with *Ziggy Stardust*): *Sane* lacks much of the eloquence, elegance, and wit of *Hunky Dory*, which arose from the album's simplicity, learned by Dave no doubt through Buddhism. For example,

"Life On Mars" (incidentally, Dave's "new" single in England) is a powerful, majestic song, yet it becomes almost stark when compared with the churning layers of sound in "Drive-In Saturday." If rock is a substitute family, then some of the production on *Sane* is Momism.

But pompous arrangements aside, this album contains some truly classic performances, even for Dave. Most interesting are "Panic In Detroit" and "The Jean Genie," primal, Yardbirdesque rockers which will further bolster Dave's already powerful stage act. "Watch That Man" is also hard-core rock, sounding much like the old Velvet Underground, and sporting some Lou Reedish fantasy lyrics. On the more theatrical side, "Time" and "Aladdin Sane (1913-1938-1973)" are sheer Brel, while "The Prettiest Star" is an insightful T.Rex spoof (I wouldn't be at all surprised if that's Marc Bolan himself doing the guitar break. . . it was reported last fall in *Melody Maker* that Marc sat in on a couple of "Star" sessions, but he is not mentioned in the credits.) The saurian "Cracked Actor" is the Yin to the Velvet Underground's "New Age" Yang.

But the two gems of the album are "Drive-In Saturday" and "Let's Spend the Night Together." The former is one of the only intensely sci-fi holdovers from *Ziggy Stardust*, its futuristic imagery clashing grandly with the Fifties punkoid boredom consciousness connoted by the tawdry melody. And Dave's remake of that old Stones anthem (also his latest single) is one of the funniest things he's ever done, baiting the Stones by manipulating, confusing, and ultimately exploiting our reaction to the blatant enough message.

In a *Rolling Stone* interview (Nov. 9, 1972), Dave said: "As much as I enjoy just going out and making sure that a show goes on, I also like to feel that some of the things I'm writing about mean something to some people. So I'm pretty unstable about my stability as an artist. I won't be able to say much about it until a year or so from now. I'll see where I've been pushed by the public." All I can add to that is: Congratulations, folks, you've done it again!

Robin Trower —

Jimi lives!

by Neal Vitale

In a perverse sort of way, the setting would have been a most appropriate locale for most modern-day tributes to the dead. The tawdry circus atmosphere of the Boston Club — a Commonwealth Ave. dating bar decorated in a hodgepodge of blinking Christmas lights, cheap pseudo-Mediterranean style furniture, store rejects, and dull dangling hub-caps, it would be perfect if the offering was of the usual tinsel-strewn, insensitive sort. But the manner in which Robin Trower is glorifying the spirit of the late Jimi Hendrix transcends that level of crassness, and becomes a much more impressive and effective eulogy. For rather than mere imitation, or a conscious glorification, Trower has absorbed Hendrix's very approach to music, and his work has, in turn, become a development, an improvement, an extension of what was unquestionably brilliant.

But to talk solely in terms of other musicians and their work would be doing a great disservice to Robin Trower; unfortunately, his breed of unique and exhilarating music lends itself to comparison, if only to create some point of reference. Part of this problem stems from the obscurity regarding much of Trower's background. His stay with Procol Harum, from their initial success with "A Whiter Shade of Pale" through their fifth album *Broken Barricades*, is relatively well-known; in contrast, his current songs look like a drastic change, when, in fact, they are only a return to Trower's pre-Procol days. He says, "I don't see myself as having radically changed. I see myself as grown a little bit."

Robin Trower left Procol Harum in 1971. Spurred by the death of Jimi Hendrix, he wrote the tribute of "Song for a Dreamer." He began to realize his potential as a composer and longed for other styles:

"When I was recording *Broken Barricades* . . . I was becoming more prolific a writer. I liked what I was getting into . . . I realized that it was getting away from Procol Harum. I decided I would have to leave if I was going to expand on any of these things. I really wanted to get into playing the guitar. So I did. I left . . . I've always been more interested in music . . . than in the success of it."

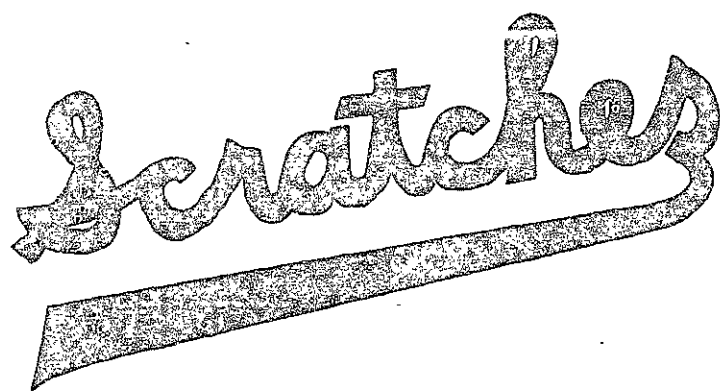
After a fruitless effort with one band, Trower joined with vocalist-bassist James Dewar of Stone the Crows and drummer Reg Isadore from Quiver to form his present group. Their directions were made clear:

"I want to get into more blues . . . but that is not to say I want to do old twelve-bar blues. It'll still be stuff I write, but I want to write stuff which is showing its roots a bit more. I don't find myself relating to rock at all. It's mostly to black music."

Robin Trower is one of the top few white guitarists playing today; his first record, *Chrysalis' Twice Removed From Yesterday*, is imaginatively written and performed, keyed around Trower's searing, unearthly guitar, and Dewar's slightly Paul Rodgers-ish vocals. Seeing the band live, though hopefully somewhere other than a place like the Boston Club, as well as intensive listening to the record, eventually erodes any claims of Hendrix cops. Trower himself clarifies it all:

"He's been a very big influence on me. I've never consciously copied him in any way, but he's influenced me immensely. To me he's now part of the roots, like Muddy Waters was . . . Hendrix was a genius. To ignore him you'd be cutting off your nose to spite your face. I couldn't ignore the best guitar player that ever lived. It would be ridiculous."

"This sort of cosmic touch, ethereal sort of touch he added to music, this great depth, spaciness — that's what I've absorbed. But whether I absorbed it from him or God, it's still me doing it . . . I'm the only one who can make that sound . . . And it's good, very good."



Neal Vitale

Mark Astolfi

Jeff Palmer

Forward Motion — The Section (Warner Bros.)

Russ Kunkel, Lee Sklar, Danny "Kootch" Kortchmar, and Craig Doerge are four top-notch session men (known collectively as The Section) who rank among the most sought-after and most often-employed back-up musicians in America. But it is the very slick innocuousness of their playing, which is desirable for the low-key style of a James Taylor or a Carole King, that makes this record a combination of rock Muzak pabulum, and uninspired third-rate Mahavishnu Orchestra. Only Sklar's bass-playing helps to compensate for the dearth of musical imagination; the rest of the band, particularly Doerge and his inept keyboard work, seems to be stuck in "Park," rather than realizing any *Forward Motion*.

—NV

Alotta' Mileage — Grassroots (Dunhill)

The second album for the third reincarnation (or fourth, if you recall that singer P.F. Sloan did the first "Grassroots" LP) of this legendary pop band, and it's another doozie. Just about everything is a potential single, one of the strongest cuts being a smart remake of Free's "Little Bit of Love." If you saw these dudes on the *In Concert* show, you know they're not all fun 'n' games, but can do clean, aggressive rock and roll. Album was arranged by Michael Ornartian.

—MA

I'm Doin' Fine Now — New York City (Chelsea)

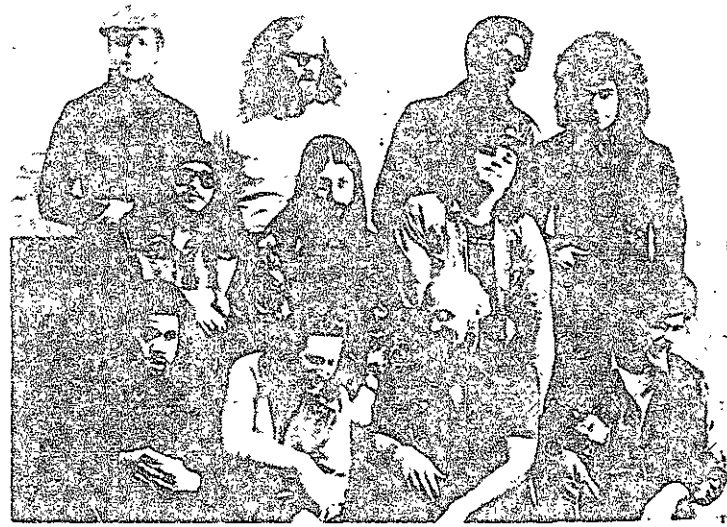
This album exists to bear witness to the world as to the rare talents of one Thom Bell, record producer and arranger. As if his splendid successes with the Spinners, Stylistics, Ronnie Dyson, and the O'Jays weren't quite enough, he presents four more sparkling examples of his handiwork, with this 4-year-old singing group. "Quick, Fast, In A Hurry," "Uncle James," the title cut, and my candidate for next single release, "Ain't It So," are contrasted with seven other cuts on the album, produced by Wes Farrell and John Bahler. It shows what a big difference Thom Bell can make. This is only four-elevenths of a great album, but perhaps worth having all the same.

—MA

Nice Day For Something — Lee Michaels (Columbia)

It's nice to find that Lee Michaels has abandoned his organ playing, at least for the time being. Many organists can tend to play in a grating way, especially Lee, as evident on *Lee Michaels Live*. Here most of the songs feature piano and harpsichord, the latter an unusual but welcome instrument in the rock field. All the songs are written by Lee, and there is a sameness to some of them, but the overall sound is more listenable than his harsh organ work of late. *Nice Day for Something* suggests the earlier *Barrel* days of Lee Michaels, and it's a pleasant return.

—JP



Tower of Power

Tower of Power (Warner Bros.)

One of the best of rock's big bands, the 11-man Tower of Power never quite get up as high as "So Very Hard To Go," the single hit off this album, but do deliver a satisfyingly consistent performance thanks to a honey-smooth horn and sax section, and Lenny Williams' fine vocals. They oughta call themselves Blood, Sweat, and Talent.

—MA

A Little Touch Of Schmilsson In The Night — Harry Nilsson (RCA)

Derek Taylor gives it all away in the liner notes when he refers to Harry as "unquestionably the best contemporary singer in the world." The idea is that the world's greatest songman ought to be able to take a 39-piece orchestra, 12 hoary chestnuts (most of which were written in the first third of the century), and make them work. What's more, deliver performances that outshine the masters, Garland, Sinatra, Jolson, Cantor, et al. But, of course, Harry can't carry it off. He's better suited to clever little tunes about coconuts and spacemen, and doing Randy Newman songs. As for *A Little Touch Of Schmilsson In The Night*, isn't your Grandmother's birthday coming up . . .

—MA

The Sweet (Bell)

"Little Willy," Sweet's first American hit, isn't characteristic of the band's current sound, as the song's a good year and a half old. They can be best described as a cross between Tommy Roe and Led Zeppelin; "Hell Raiser" and "Blockbuster" are especially manic. WARNING: THE SURGEON GENERAL HAS DETERMINED THAT PROLONGED LISTENING TO THE SWEET WILL CAUSE YOU TO TINT YOUR HAIR PINK AND WEAR SILVER LEATHER UNDERGARMENTS.

—MA

The Best of the Spinners (Motown)

One of Motown's more neglected acts when they had them, now making it big on Atlantic, gets a well-deserved greatest hits package. Great from start to finish, including "It's A Shame" and "O-o-h Child."

—MA

Recorded Live — Ten Years After (Columbia)

As stated on the back cover, *Recorded Live* is the official Ten Years After bootleg (whatever that means). It's unfortunate that they felt they had to include a drum solo on this two-record set, as "Hobbit" is the only mediocre cut here. Everything else is high-energy rock and blues. Side three is exceptional, featuring an old Al Kooper composition from his Blues Project days called "I Can't Keep From Crying Sometimes," which Ten Years After use as a vehicle for ten minutes of engaging group improvisation. Of course the popular "Good Morning Little Schoolgirl" and "I'm Going Home" are included, and it's interesting to hear that the audiences in Frankfurt, Paris and Amsterdam, where this set was recorded, are as enthusiastic for this long-lasting, pioneer band as in English-speaking countries.

—JP

Subway Serenade — Looking Glass (Epic)

This group is sort of the Four Seasons of the Seventies: they do strongly melodious, although decidedly commercial, pop tunes, and have easily recognizable lead vocals. Pleasant on the car radio, but their album is a drag. I'll stick with Frankie Valli, who at least had a bit of imagination.

—MA

Live At Carnegie Hall — Bill Withers (Sussex)

I was pleasantly surprised with this two-record set, in the high-quality recording system used, the more than capable back-up band, and the clever arrangements of the songs. Bill Withers' "raps" to the audience are not the throaty mumbblings of Isaac Hayes, but short amusing anecdotes of his past, and like Melanie, his talks and exhortations to the audience seem sincere. All the songs are written by Bill, and one is a Bill Withers-Ray Jackson collaboration about a war veteran who'd have his right arm shot off in combat, with the matter-of-fact title, "I Can't Write Left Handed." Other highlights include the slower, soulful version of "Use Me," a fresh arrangement of "Ain't No Sunshine" and the stirring finale, "Harlem/Cold Baloney."

—JP

Sailing: Bernstein takes a 2nd

Two trophy regattas highlighted last weekend's sailing action, as the men's and women's varsity squads competed in the Hap Moore Regatta and the Women's Singlehanded Championships, respectively.

Seven members of the MIT women's team sailed in the elimination heats for the Singlehanded at MIT on Saturday: Shelley Bernstein '74, Joan Pendleton '76, Mary Anne Bradford '74, Ellen Schmidt '77, Barbara Belt '77, Nina Geiband '77, and Lila Kobylak '76. After six races, a total of fourteen skippers qualified for the finals.

Team captain Bernstein led all MIT finishers through the seven races on Sunday, placing second, followed by Miss Schmidt in fourth, Miss Pendleton in tenth, and Miss Belt, eleventh. The event was won by Judy Ferrner from Salem State.

Ellen Schmidt's performance is especially noteworthy. In her freshman year, she placed fourth in a field composed largely of top veteran skippers from other schools, and won two races of the final seven.

The men's varsity team traveled to the Coast Guard Academy on Sunday for the annual Hap Moore Trophy Regatta, placing fourth in a field of eight schools. The event is sailed in three classes of boats, with the trophy going to the team with the best overall combined score.

Steve Cucchiaro '74 and Paul Erb '76, with Walter Frank '74 and Arsenio Nunez '74 respectively as crew, sailed for MIT in the dinghy division; Chuck

Tucker '75, with Rob Parker '75, Larry Dubois '76, and George Todd '76 crewing, competed in the Raven class. Randy Young '74 sailed the Knockabouts, with crew Keven Sullivan '74 and Mike Thomas '74.

Tucker skippered MIT's Raven crew to a second place in their division, but the overall title went to host school Coast Guard.

The final results were: Coast Guard 100, Harvard 119, Yale 119, MIT 142, Tufts 160, Kings Point 189, Maine Maritime 203, and Northeastern 214.

On Saturday the men's team finished second in a dinghy invitational at Harvard. Tucker, with Chuck Johnson '76 crewing, and Young, with Bill Rizzi '76 as crew, sailed the first half of the regatta. Erb, with Steve Ryan '77 crewing, and Sullivan, with Johnson as crew, took over for the later races.

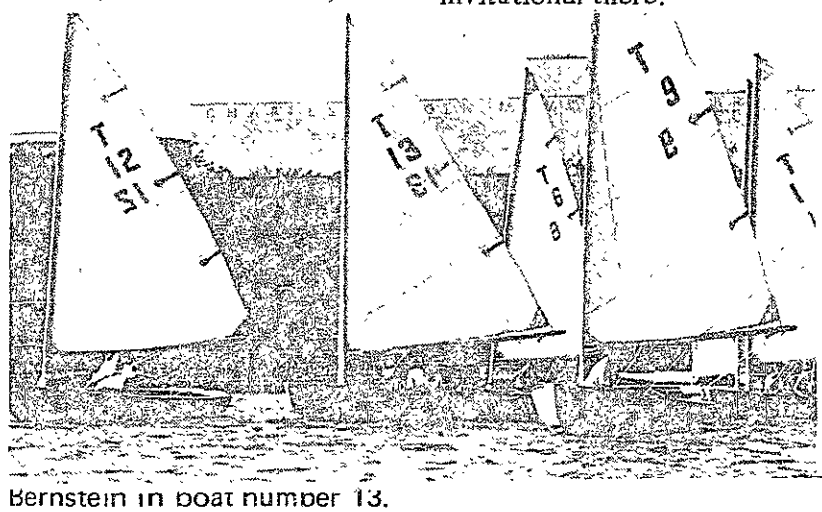
Results of the event were: Bowdoin 51, MIT 55, Tufts 60, Brown 71, Coast Guard 76, Har-

vard 80, Franklin Pierce 84, Trinity 99, Maine/Orono 109, Maine/Portland 121, New Hampshire 135, and Babson 154.

The freshman team placed fifth of ten schools in a dinghy invitational at Harvard on Sunday. Dave Fish, with Kerry Emanuel, and Bill Critch, sailing with Peter Ki, represented MIT in A-Division, while Steve Ryan and Jim Bieberie competed in B.

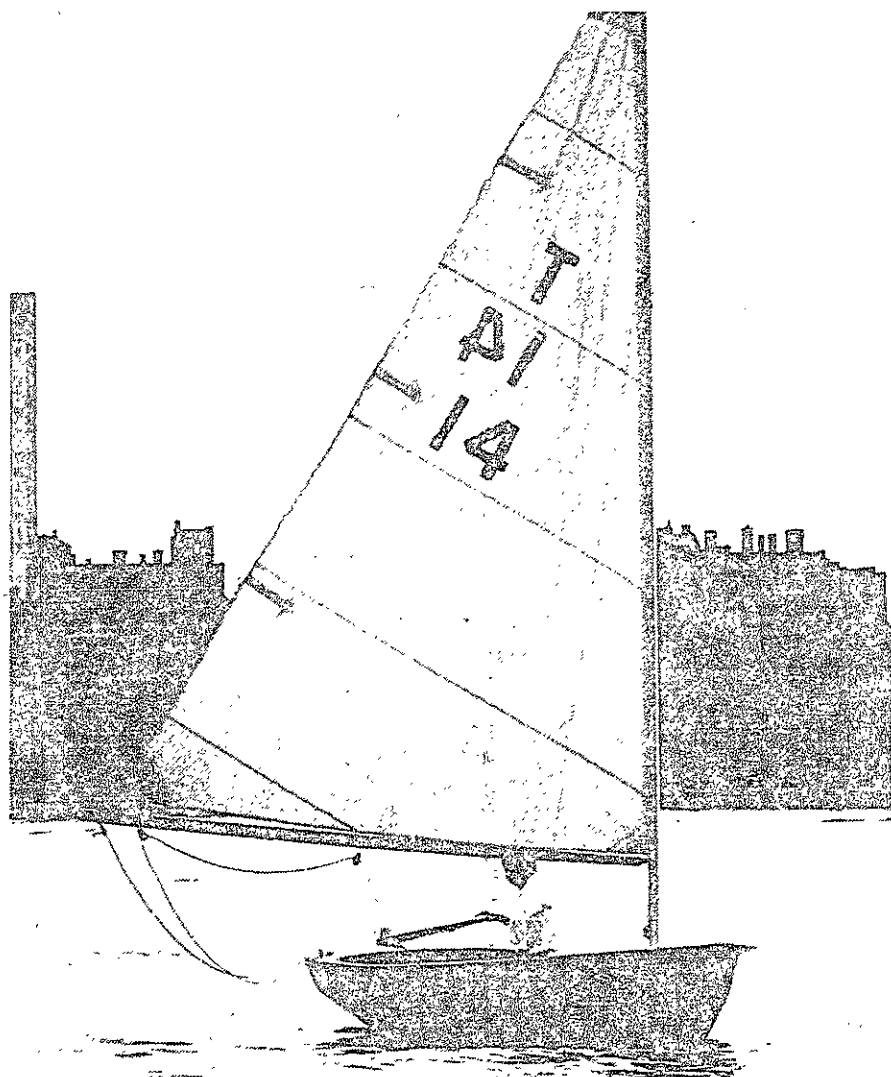
The squads have a full schedule on tap for this weekend, as the men's varsity will compete in the New England Sloop Championship Elimination at Coast Guard, the Lane Trophy Regatta at Tufts, and an invitational at Stonehill tomorrow, with the Jack Wood Trophy at Harvard and an invitational at MIT slated for Sunday.

The women's varsity will sail at Stonehill tomorrow, and at Connecticut College in New London on Sunday. Also on Sunday, the freshman squad will travel to Dartmouth for a dinghy invitational there.



Bernstein in boat number 13.

Sports



Shelley Bernstein '74, captain of the women's sailing team, who placed second this past weekend in the Women's Single-handed Championships. Photos by David Tenebaum

IM Football stats:

IM Football Results Sept. 22 and 23

- A League**
 - SAE 'A' - 22 FIJI 'A' - 0
 - LCA 'A' - 29 DTD - 0
- B 1 League**
 - DU - 50 SPE - 0
 - Mac 'S' - 18 Ash - 13
 - SAE 'B' - 25 BTO - 0
- B 2 League**
 - PLP - 13 LCA 'B' - 7
 - PDT 'A' - 7 Mtly - 6
 - EC 'A' - 13 Plumbers - 0
- B 3 League**
 - Chem E - Nucl. E - 7 SC - 6
 - ZBT - 25 Chem - 6
 - Baker Trojans - 18 PKS - 15
- C 1 League**
 - TDC - 30 NRSA - 0
 - ATO - 25 KS - 12
 - PDT 'Z' - 15 PBE - 6
- C 2 League**
 - PMD - 12 Math - 6
 - EC 'JF' - 13 Hydros - 0
 - SH - 20 EC '5W' - 6
- C 3 League**
 - Burton Tooley - 13 DP - 6
 - Burton 5 - 6 ED '4W' - 0
 - TC - 13 SAM - 12
- C 4 League**
 - Baker C - 12 Conner 3 - 0
 - TEP-PKA - 18 ED 3E - 0
 - BTB - 7 Conn er V - 2

- C 5 League**
 - PSK - 12 Stud Hse - 6
 - PKT 259 - 7 TX - 2
 - *AEPi - 6 Sloan 2 - 6
 - *by yardage in ovt period
- C 6 League**
 - Bex - 18 FIJI 'C' - 7
 - SAE 'C' - 22 Mac D - 7
 - Sloan - 41 Mac H - 0
- C 7 League**
 - Mac 'A' - 7 Mac 'C' - 2
 - SN - 13 CP - 6
 - Economics - 38 Dke - 7

Let it be known that the Walker Student Staff has hereby challenged the Student Center Student Staff (Slobdell and Twenty Sewers) to a volleyball match. The match, consisting of the best of five games, will be played on Sunday, October 14 at 2:00 p m in the gym at Walker.

Golf

MIT's 1973-74 varsity golf team walked over St. Anselm's College, 5-2, and Plymouth State College, 5-1, in a triangular meet last Wednesday to open the MIT fall campaign on a winning note.

Medalist was MIT sophomore Pete Wolczanski with a 79, including an eagle 3 on Crystal Spring's par 5 18th. MIT's first four men - captain Gordon Deen '75 with an 80, Wolczanski, Jim Harrison '74, with an 82, and freshman Leo Bonnell with an 87 easily won both their St. Anselm's and Plymouth State matches. Deen dropped a 40-foot putt for a birdie 4 on the finishing hole to win his St. Anselm's match by one.

Freshman Dave McCartney with an 86 won his Plymouth State match, but lost 1-Down to St. Anselm's while Gregg Turner '74 won from St. Anselm's and lost to Plymouth State. Bob Nilssen '76 fired an 85 as MIT's seventh man, but lost to St. Anselm's No. 7 whose 81 was the day's low score for his team.

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2 HAPPY MOTHER'S DAY Love George

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Sat.: 3 40, 5 20, 7, 8 40, 10 20 p.m.
Sun.: 2, 3 40, 5 20, 7, 8 40, 10 20 p.m.

ENDS TUES. SEPT. 25: Cagney's EACH DAWN I DIE