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# The Tech

MASS. INSTITUTE OF TECHNOLOGY  
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FIVE CENTS

VOLUME 93 NUMBER 47

MIT, CAMBRIDGE, MASSACHUSETTS

FRIDAY, NOVEMBER 16, 1973

## Student job agency formed

By Barb Moore

The office for student employment, formerly run as a "clearing house" operation, has been re-established in the form of the Student Employment Agency. Lawrence Maguire, Institute financial aid officer, has been appointed Director of Student Employment.

Maguire stated that there are "two resource pools" around MIT which have been underutilized: the talented students who need a term time job, and "jobs that could use these talents." Maguire hopes to provide a contact between the potential employer and employee, and avoid the inefficiencies involved in totally student initiated contact.

Many students receive a term-time job as a part of their financial aid package. This job is not acquired for the student, however; he must find it himself. For freshman in his first term at the Institute, the prospect of soliciting a job can be intimidating. The agency set-up will help in this respect, in that it will provide the contact between student and employer.

The program will not favor students on financial aid, however. Every student looking for a job, according to Maguire, will be considered equally for available positions.

The goal of the agency is to supply better paying more satisfying jobs for students. Maguire will attempt to match jobs to the student's capabilities, rather than leaving it to "random chance" that the abilities will match the job's requirements.

The job board, which has been one means of alerting students to available jobs, will be replaced by a file of positions to be filled. There will also be a file kept on the pool of students seeking term-time employment. The board will be used to post one-time jobs, such as a baby sitting.

The center will be for the purpose of communications. Maguire plans to "go out of his way" to obtain employment for interested students.

Summer jobs will be handled also through the Student Employment Agency. The student will fill out a reference card, which will be used in matching up summer jobs. Maguire has already begun soliciting positions for students this summer. As Maguire stated, "We don't want to give someone a job in Toledo just because he's from Toledo."

Maguire wants the agency to avoid the large systems which are generally used in such offices, and instead rely on personal contact. He wants to correct the systems "that are causing more trouble than they are helping." The agency wants to develop its resources in such a way that they can back up their "service guarantee."

According to Maguire, "UROP has helped tremendously." UROP has already done some research on the idea of student employment, and Maguire hopes to provide service for a "different market."

Work study will be interrelated with the employment agency. Daniel Langdale will be in charge of the work study program. It will not, however, be a basic part of the employment office.

Maguire and three students staff the office at this time. The student members of the staff are Thad Byrd '74, Barbara Miglierina '76, and Kevin Campbell '76. As Miglierina stated, the "enthusiasm on the part of the staff" is a major asset.



Peter Dale Scott, a professor of English at University of California Berkeley, told MIT audiences that Watergate is connected to the Indo-China war and organized crime. "You can't understand Watergate until you realize how it is connected to the crises of the last decade," he said. Scott also said Nixon is part of the "invisible government," which is made up of organized crime, the CIA, Corporate America and special interest groups. Photo by Tom Vidic

## CAP proposes calendar change

By Mike McNamee

The Committee on Academic Performance will offer a motion to the faculty next week proposing to change the calendar for the Spring Term of this year.

According to a statement released by Professor Arthur C. Smith of Course VI (see box), the CAP will propose changing the starting and ending dates of the spring term "to make it possible to give more thorough consideration to degree candidates qualifications and to improve the communication between the Institute and degree candidates prior to Commencement."

The proposed change, which Smith says is "one of the options we will present to the faculty," would move registration for Spring Term from February 4 to January 30. This would cause the Independent Activities Period to be shortened by one day, and would eliminate the vacation on January 31-February 1. Final examinations would be scheduled for May 15-18, instead of the current scheduling for May 20-23. Commencement would still be held on May 31.

Smith stated that the change was first proposed because of "possibilities of error in the current system," of considering candidates for degrees. "There have been few cases where something has actually gone wrong," Smith said, "but there is always the chance that, with only a week to get finals graded, grades recorded, and vote on degrees, major errors could be made."

Currently, Smith explained, the Registrar's office is under "quite a bit of pressure" to get the grades out so that departments can consider the eligibility of degree candidates. "A little more time," he said, "will give us a chance to catch errors, and will let a lot of errors straighten themselves out."

Smith also cited the possibility of breakdown in the current system. "There's just no time to repair things when time is so tight," he stated. "If something went wrong, say with the Registrar's computer, then there would be no time to fix it and straighten the situation out before candidates have to be considered."

A student member of the CAP, Tom Vidic '76, told *The*

*Tech* that some problems had surfaced already with the new plan. Some students who are staying home over IAP, according to Vidic, have already made reservations to fly back to the Institute on a "Time-Demand" basis. These students would have to pay "up to fifty dollars more," Vidic says, to change their reservations so as to fly to Boston five days earlier.

Other students who Vidic had spoken to said that this plan might interfere with their plans to work during IAP. Vidic stated that "the committee is considering what we can do about these problems, but we need more student feedback."

### Alternative Plans

Smith mentioned that the CAP had considered an alternative plan that "would eliminate these difficulties, but might cause some others." This plan, according to Smith, is to change the two four-day holidays in the spring term, Washington's Birthday (February 18-19) and Patriot's Day (February 19-20).

(Please turn to page 2)

## Civil liberties can survive emergencies, prof states

By Margaret Brandeau

"We're not anywhere close to what would actually, realistically be called a repressive society," said Alan Dershowitz, professor of law at Harvard University.

Dershowitz made this statement Wednesday night in a talk to the Cambridge Forum entitled "Can Civil Liberties Survive National Emergencies?"

"We're still the freest society in the world," he noted. "Liberty, however, like life, needs nutriment to sustain it."

According to Dershowitz, while our courts can do something to preserve our civil liberties, we should not rely on judges to champion our rights in times of national emergency.

"When a President suspends important Constitutional safeguards," he said, "the courts will generally not interfere, but will do everything to postpone decisions."

Dershowitz added that fortunately, there has always been a group of Americans who have been willing to challenge high-handed acts of the government, even in times of emergency.

"Richard Nixon is not the first President in our history to ever appear to defy judicial law." The Constitution was formed on the theory that this nation has no right to expect always to have wise and judicious rulers, he added.

Dershowitz said that this administration has "gone up to the line of the Constitution, has defied, has challenged, has even gone beyond the line of the

Constitution."

"No administration has ever played so loose with the rights of the American people, and I suspect no administration will do so for a long time to come."

Dershowitz noted that every administration has tried to incur on civil liberties. He feels that the courts must exercise the opportunity to stop this, and that when the courts don't act, the people should.

According to Dershowitz, the real problem in our country would be if the President were on the verge of impeachment and managed to generate a real crisis, suspending legislative procedure.

In our history, he noted, every crisis invoked by the American President has been (Please turn to page 12)



Alan Dershowitz

Photo by Tom Klimowicz

The following statement was sent to *The Tech* by Professor Arthur C. Smith, chairman of the Committee on Academic Performance. — Editor.

The Committee on Academic Performance will present a motion to the Faculty at the November Faculty Meeting which will permit the shifting of the dates for beginning and ending the Spring Term. The change in dates is proposed in order to make it possible to give more thorough consideration to degree candidates' qualifications and to improve the communication between the Institute and degree candidates prior to Commencement. Experience at the last Commencement led the Faculty Committees and administrative offices involved to ask for the change in dates of Spring Term.

The effect of the motion, if adopted, would be to move Registration Day for the Spring Term from February 4, 1974, to January 30, 1974. The Independent Activities Period would end one day earlier, on January 29, from May 15 - May 18 rather than from May 20 - May 23. Other activities at the end of term would be appropriately rescheduled. Commencement would remain on May 31.

The implications of this calendar change have been discussed by the CAP, the Commencement Committee, the Dean of the Graduate School, the Chairman of the Faculty and the Registrar. A report of these discussions and a detailed schedule of dates will be sent to the Faculty with the call to the November Meeting.

# Institute goal: more applicants

By Paul Schindler

MIT admitted half of the people who applied last year, and half of those admitted did not come.

According to Director of Admissions Peter Richardson, those statistics could be changed if more people would visit their high schools over Thanksgiving and Christmas vacation.

Richardson did not agree that the MIT student body is narrow, either in terms of social or extracurricular interests, but he did state that the student body was not as diverse as the group that was offered admission.

"The people that look really good on their applications are offered admission to a lot of

schools, and many of them go somewhere else," he said.

Richardson touted the value of personal visits, noting that "there is no need to sell MIT; just tell what it's like." That is sufficient, he said, to arouse interest in the Institute.

Richardson said that the value of personal visits had always been an intuitive matter in the past, but that William Hecht, Associate Director of Admissions, is preparing a report, based on a UROP project, that analyzes the inputs that the applicant uses in deciding which school to attend.

(Hecht recently told *The Tech* that final work on the report, including its presentation

to the Faculty Committee on Undergraduate Admissions and Financial Aid is underway).

According to Richardson, the report confirms old hunches about the undergraduate student being "one of the most reliable carriers, in the eyes of prospective applicants," of information about the Institute.

He said he was proud of the documents his office puts out to encourage potential applicants, but noted that an approach which combines several methods of contact was most likely to expand the applicant pool.

## More Women

One segment of the pool which has undergone substantial expansion already this year is female applicants.

By November 1 of last year 435 women had applied to MIT; this year the figure was 1,400. "We have finally succeeded in getting the message across that there are women at MIT," Richardson stated.

Certainly, they have become more visible statistically, as the number of undergraduate women, now 500, is double the figure of five years ago.

A large part of the application increase is attributed by Richardson to recruitment efforts, including the mailing of a booklet about women at MIT which was sent to 10,000 female high school students taking the PSAT. About half of the admission inquiries this year can be traced to that source, according to Richardson.

## Change in calendar discussed by CAP

(Continued from page 1)

ots Day (April 15-16), into three-day weekends.

Smith stated that the committee "never began to consider" the possibility of changing Spring Break (March 23-31): "it is a week-long vacation between two weekends. We simply thought it would be far more viable to change the four-day weekends than to change Spring Break."

Difficulties with scheduling of Commencement, according to Smith, are the reasons for not making Commencement later. "It may sound ridiculous," Smith said, "but there are a lot of things, like renting folding chairs, that simply have to be arranged at least a year in advance." Smith added that he was not sure if any plans for changing Commencement in the future were being made.

"The CAP is not entirely happy with the solutions we've proposed," Smith concluded. "We don't like to make proposals that cause inconveniences. Hopefully, we can get some measure of what students think about this before the faculty has to vote on it next Wednesday."

## NOTES

\* Members of Phi Lambda Upsilon, the National Chemistry Honorary, can pick up their pins and certificates on Tuesday, November 27, in Room 1-277 from 2-5 p.m.

\* The John Fitzgerald Kennedy School of Government of Harvard University announces its graduate program in Public Policy. Ph.D., Master's or joint Master's - professional school degrees are offered. Applicants should be interested in policy analysis and be at ease in both the world of words and the world of numbers. Write Dean Harry Weiner, Littauer Center, Cambridge, Massachusetts 02138 for catalog and application.

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\* Massachusetts Institute of Technology seminar: Lead-paint Poisoning - Detection, Treatment And Prevention. Mrs. Linda McGill, director Somerville lead-poisoning program and Dr. Edward Keenan, pediatrician, Massachusetts General Hospital; has assisted in drawing up the present legislation. Tuesday November 20, 1973. 5:30 p.m. - 7 p.m. room 1-114 (Miller room). The public is invited.

## Planning underway for Independent Activities

By Henry Frechter

The 1974 Independent Activities Period will soon be upon us, and many people, especially freshmen, are wondering what it is all about.

"It is a time for the MIT community to break loose from the pressures of the academic year," says Joan Friebley. While Joel Orlen, Assistant to the Provost, is Chairman of the IAP Planning Committee, Friebley is very involved, but does not have a title. She came to MIT last year as a free-lance writer for the IAP Guide; this year, she is serving as Head Coordinator.

She sees IAP as a chance for students and faculty to experiment with new things. An important benefit, she feels, is the "rediscovery of pleasure in academics, and maybe even learning to study better."

Seminars, lecture series, courses for credit, and a variety of projects and activities are available for the January 7-30 period. "They are limited only by the imaginations of the students and faculty involved," Friebley said.

To become part of any of the activities, one merely has to show up at the first meeting, listed in the guide, except where a preregistration or organizational meeting is indicated. However, Friebley advises contacting the person sometime before Christmas vacation.

The first IAP guide came out this Wednesday, and, Friebley said, "The only way to find out what will be happening during January is to read it." A second guide, due December 12 or 13, will contain changes, corrections, and 100-150 additional listings.

"We want everyone to know

that IAP is underway, and to encourage more people to set up projects and activities," Friebley pointed out. "There is still some money available."

After three years, IAP has had an overwhelming success with administration, faculty, and student body. When polled last February, the faculty voted to continue the program, with the only change being the provision for grades for credit courses.

The Psychiatric Service of the MIT Medical Department, according to Friebley, reports a marked decrease in the amount of problems during the December/January since IAP started. "With the free atmosphere of IAP, the usual pressures of that time have vanished," Friebley explained.

As compared to 4-1-4 programs at other universities, MIT's is very successful. "I was at a conference for colleges using it, and we are not having any of the problems they are. The problems don't even develop."

She pointed out that her office had no connection with the IAP "calendar" put out two weeks ago. Some people who did not realize it was a joke produced by VooDoo magazine were "quite upset."

Friebley stated that one should not feel limited by the divisions of the guide. Faculty are not restricted to their departments, nor should anyone worry about classifying their own activity exactly. There is often an overlap between them.

"IAP is for your benefit," Friebley said. "Read the guide and take note of what you want to do. Don't restrict yourself to one area; there are movies, lectures, and seminars that you can attend. Have a good time."

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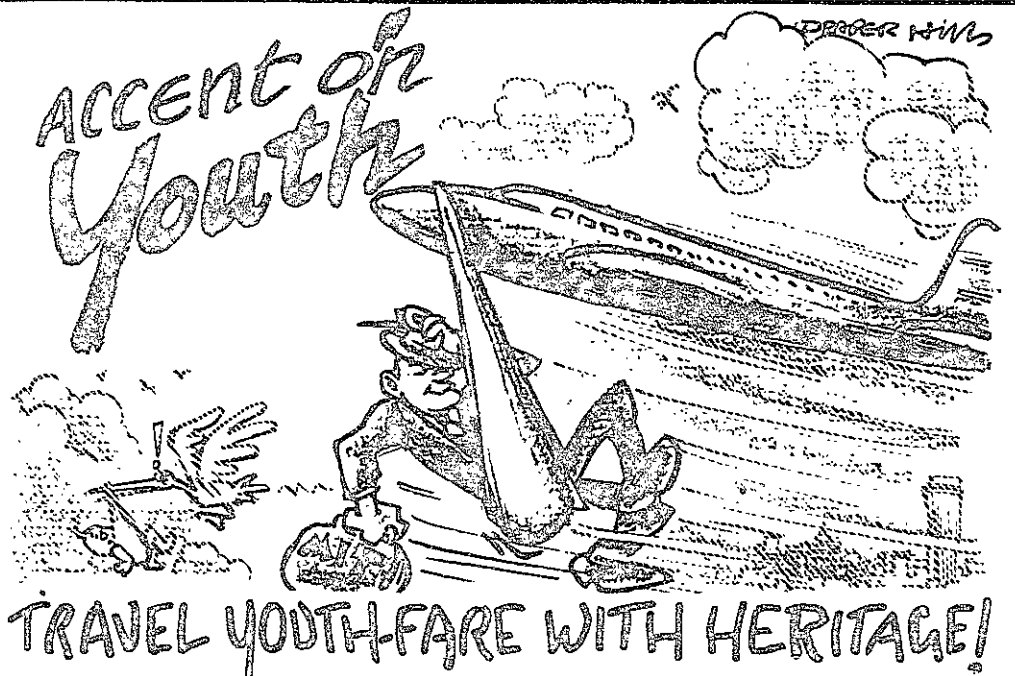
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# Aid office simplifies applications

By Jules Mollere

The MIT Student Aid Office has recently revised its requirements for new and renewal aid applications for 1974-75.

According to Daniel T. Langdale, Assistant Director of Financial Aid, and Leonard V. Gallagher, Associate Director of Student Financial Aid, the Parent's Confidential Statement (PCS) will now be required only from high school applicants and foreign students. Upperclassmen wishing to renew aid will submit only a photocopy of their parents' 1973 income tax return.

Parents will also be asked to authorize the Student Aid Office to obtain another copy of this return directly from the Internal Revenue Service.

Langdale said that these changes would greatly simplify the appraisal of a student's need. "The Parents will no longer have to 'translate' income information to fit the PCS format and we'll no longer have to 'decipher' the information... Also the PCS tends to duplicate most of what we can get directly from the tax return. Eliminating the PCS simply relieves us of having to check one against the other."

Gallagher added that the photocopy would enable the Aid Office to analyze each applicant's need during the spring, "since we won't have to wait until the IRS sends us the certified tax return to get started." He said that in this way they could hope to provide award notices within three or four weeks after receipt of the photocopied tax return.

"Asking for an additional copy from the IRS doesn't mean we expect everyone to send in false tax returns," Gallagher added. "We just have to respond to the community's concern as to whether our system is equitable or not... We're not necessarily going to check every photocopy but at least we can check one if we need to."

In order to complement the photocopy, parents will also be asked to fill out a supplementary form. "This form gets at any necessary questions that the tax return might have missed. It doesn't contain all the unnecessary historical data that the PCS does such as income from the previous two years. It also allows room for any statements of extenuating circumstances, things which just can't be put into one little block."

Every student receiving aid will be sent renewal forms and instructions in December by mail. Students not currently receiving aid who wish to apply for next year will be able to pick

up the needed forms after December 10 in Room 5-119.

When asked why the Student Aid Office is planning to mail these forms instead of simply making them available like last year, Langdale replied that this would hopefully result in a saving of clerical work. "Ninety-nine percent of the questions usually asked by students could be answered by the instructions sent out with the forms. Thus we hope that only the other one percent need to call."

"Also, this way we can be assured that all current aid recipients have the necessary information. It's a little more positive response to those handful of people who, despite everything we do, turn up at registration and ask what we're going to do about their aid for that year. Now there's no excuse for them not to know what's going on."

Gallagher concluded, "By cutting down on the time spent on income data, we hope to have more time for students on a personal basis."

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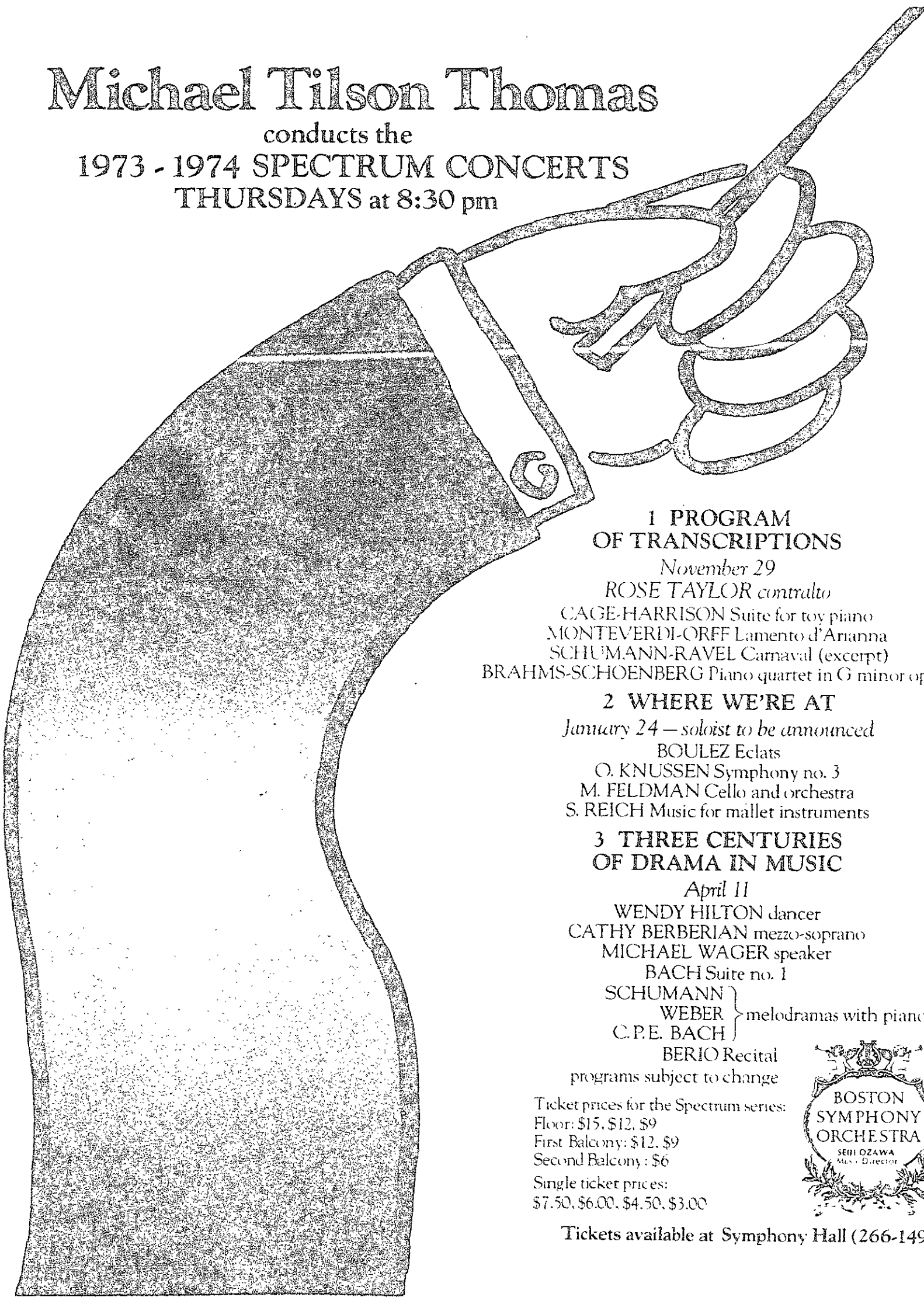


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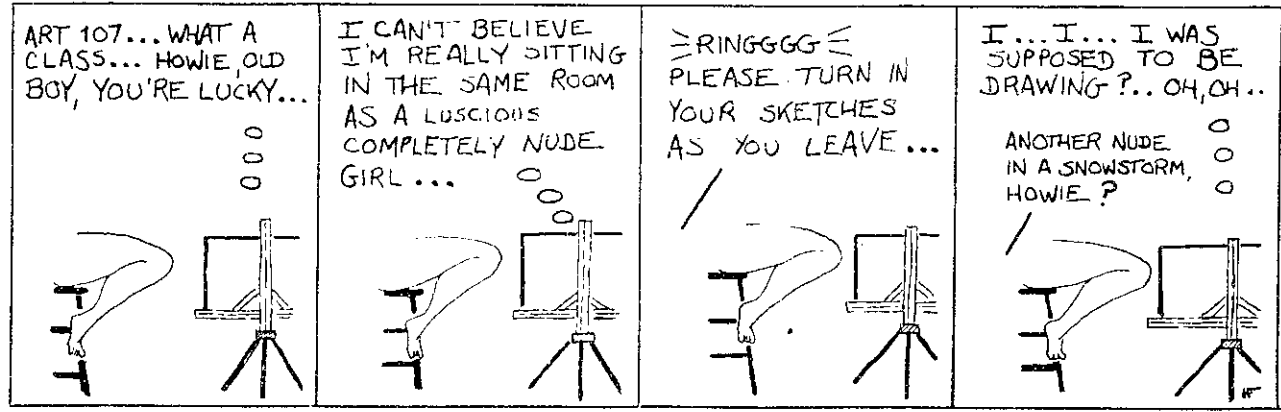
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# Health dept. cites violations

By Howard D. Sitzer

The Ploughman's Pub and the Coffee Shop on the third floor of the Hermann Building recently installed several sanitation devices at the request of the Cambridge Health Department. Joseph DeLeo, the new Health Inspector for the MIT area, visited the small food-dispensing agents on campus in October and cited these two for several violations.

DeLeo's unexpected appearance on campus proved to be the first health inspection in over a year. The two vendors had previously been unaware of the violations due to a failure of past inspections to specify any infractions. According to Phil Doucette of Ploughman's, "It is apparent that the extent to which the rules are enforced depends on the inspector."

In order to comply with the health inspection rulings, the Ploughman's Pub invested over \$300 in renovations. The total cost of the sanitation improvements places a difficult burden on the establishment since it


operates with a small capital budget.

There were two principal regulations that were not previously followed: 1. Food should be protected from people sneezing and coughing; and 2. All potentially hazardous foods should be served at either below 45 degrees or above 150 degrees. The Pub had to install "sneeze guards" in order to isolate a person's head from the food. This is a necessity for the buffet-style set-up employed by the Pub.

In order to keep all food and

beverages at the required serving temperatures, the Pub purchased a used ice machine. The coffee shop was forced to serve all pastries under a plastic lid, while both establishments made provisions to keep plastic utensils and cups in appropriate containers.

After twenty working days DeLeo returned and approved the sanitary installations. *The Tech*, in an attempt to find out why the entire campus was not given equal consideration, was unable to contact Mr. DeLeo for comment.



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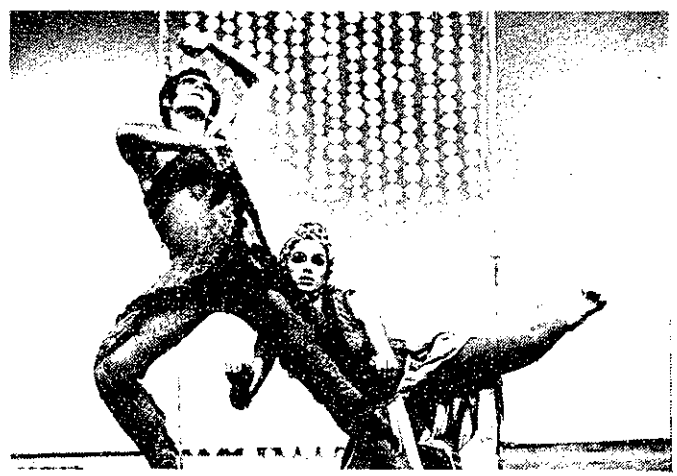
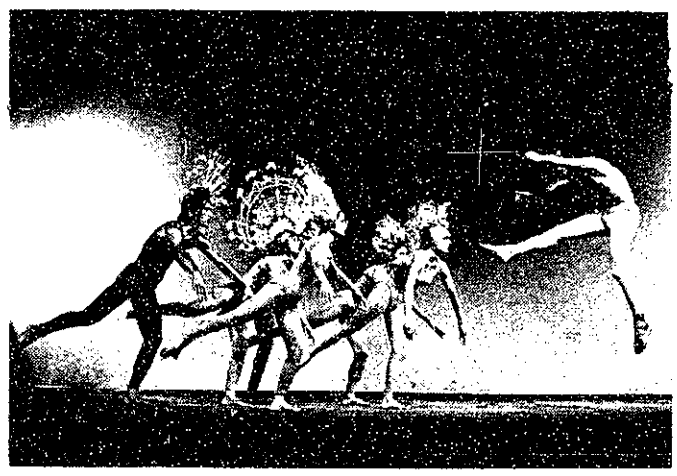
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# the tech arts section



by Bob Ross

Jackson Browne (see page 6)

## kiss this mark astolfi

*The New New Season, Part III:* Since I wrote part III a couple weeks ago, the three networks have begun to announce early casualties, and I had to check the copy to make sure I wasn't reviewing any shows that no longer exist. Fortunately, most of the cancellations were going to be in part IV; now they can happily be forgotten. They include: *NBC Follies*, *Love Story*, *Diana*, and *Needles and Pins* on NBC; *The New Perry Mason*, *Calucci's Dept.*, and *Roll Out* on CBS; and the first show to be dropped, ABC's inane *Bob & Ted & Carol & Alice*. A host of other new shows are in ratings trouble, including two veteran series, *The FBI* and *Owen Marshall*. In fact, the new season can count only two honest-to-Nielsen winners: *Kojak*, which finished in the top ten after its first showing, and *The Girl With Something Extra*, which is holding steady in the twenties. They are the only new shows to place that high, and are both reviewed



below. Not much word yet on what will replace the axed shows, either now or in January. *B&T&C&A* will be temporarily replaced by something called *Dick Clark Presents the Rock and Roll Years*. NBC is supposedly high on a sci-fi series called *Questor*, and a Rowan and Martin variety hour. CBS is said to be preparing a *Waltons* cop called *Apple Way*.

*Toma* and *Chase* can both be dismissed with a word... boring. Unfortunately, not inspiringly boring like *Griff*, just plain boring. *Toma*, based on the true life (more or less, mostly less) adventures of Newark cop Dave Toma, has some potential, I'll grant, but is, this season, one cop show too many. *Chase* is sort of a cross between *Mod Squad* and *Emergency*, with a lineup of 2 chiefs and 3 Indians, or one captain, one sergeant, 2 WASPs and an Oriental, or one chief, one sub-chief, a hot rod, a helicopter, a motorcycle, a dog... A Jack Webb production, very plastic, very one-D.

One show with a half-way interesting premise is *Faraday and Company*, starring Dan Dailey (last seen on *The Governor and J.J.*). It's one fourth of the revamped *NBC Wednesday Mystery Movie* and it concerns detective Frank Faraday, who has spent the last 28 years in a Banana Republic (love those imaginary countries, like the ones they'd always invent for *Mission: Impossible*: San Cristobal, Central European Republic, Eastern People's Republic, etc.) prison on trumped-up charges, and the future shock he must endure when he returns to 1973. I dunno, I think that's one hell of a launching pad for a series, but the writers are blowing it. Their idea of future shock is Faraday arguing with the attendant at a police motor pound about why they don't have the 1938 Studebaker he left at L.A. International 28 years ago. And then there's lines like "Do I trust him? If he



put a guarantee on Noah's ark, there wouldn't be an animal walking the earth today." But there'd still be fishes, right, Frank, right?

*Kojak* got off to a late start; due to this summer's writers' strike, the show didn't debut until almost a month after some of the early-birds. As far as I can see, this series' only problem will be living down the misconception that its just about a police detective who's gimmick is baldness. The pilot of this show, the made-for-TV movie, *The Marcus-Nelson Murders*, won an Emmy, and the debut episode was the

best single cop episode I've seen in a good long while. It started, calmly enough, with the aborted robbery of an armored car, a shoot-out and a frantic auto chase. The gut-churning tension builds as three psychotic ethnic youths barricade themselves in, of all places, an arms surplus store, with five innocent bystanders (one equally donuts, an armed forces reject waiting to pull out his revolver and shoot his way to some manner of safety, which he eventually tries) and a dying cop as hostages. *Kojak's* gotta make everything end up cool. He does, although the cop dies, of an overdose of courage. Like *The Streets of San Francisco* and *Police Story*, the characters and situations are true-to-life; Telly Savalas, in the title role, is super. You can tell a "new wave" cop show by the slag they use; when they shoot and kill a fleeing suspect, they don't say "Well, Sarge, I was forced to fire a warning shot into the suspect's stomach" but rather "Chrissakes, I had to blow him up, man. I had to burn the guy, what can I say?" *Kojak* promises to be a tight, exciting, sophisticated, earthy series, worth watching if you're into that.

*The Girl With Something Extra* is another dumb sitcom. Well, I mean, not dumb like *Bewitched* or *I Dream of Jeannie*. After all, there was implied balling at the end of the episode I saw. But there is very little outright humor here, just marital trivialities, compounded by ESP, between Sally Field and fluffernutter John Davidson, augmented by John's lecherous brother Jack Sheldon, also seen as a trumpet player on Merv Griffin's show, and a comic find; *The Girl* is just to toned down for him to get going. It's real too bad about Sally Field; I don't think she's a bad actress, but she's hopelessly stereotyped in the Gidget-Flying Nun sunshine mold. The other day she was on with Merv, and the first thing he sez to her is how cute she is. A grown woman; Sally, you're so cute, you know that? And you could tell, she was pissed. (It was a wild show. Later Dave Carradine came out stoned on his ass, and played Culture Shock with Merv and Dom DeLouise.) Sally would do good, I think to try to make her next acting commitment a dramatic role. Maybe portraying Hollis Emerzian, Palm Beach Police Dept. plainclothes-person on *Holly*...



Other shows noted briefly: *The New Temperature's Rising* is, thanx to cheap-shot comic Paul Lynde, a lot worse than the old, which was darn feeble to start with. *Adam's Rib* couples shallow Women's Lib cliches with mushy, sweetpooops romanticism. It tries, it fails. *Tenely*, another cop yarn, this one about one who has a homelife, and still manages to emerge victorious over crime and nastiness. Yawn. From England comes a hilarious sitcom about four young intern in a British hospital, *Doctor in the House*. Witty and sophisticated, this one's a real sleeper. And *M\*A\*S\*H*, although in its second season, has matured incredibly, both in content and in ratings, the latter owing to the fact that its sandwiched in between *All In the Family* and *The Mary Tyler Moore Show* on Saturday nites, for the funniest hour and a half on television today. Maybe ever.

Things not to miss: Tonight, Dave Bowie makes his American TV debut on *Midnight Special* along with Marianne Faithful and the Troggs, but its basically Bowie's show, and he'll do some stuff off his newest, *Pinups*. And next week, there are two new Thanksgiving cartoon specials on tap, *B.C.* and his caveman cohorts on Monday nite, and the *Peanuts* gang featuring Snoopy on Tuesday. As for movies, *My Fair Lady* makes its TV debut next week, along with *The Andromeda Strain*. And tonight, you can watch *Escape From the Planet Of the Apes* third in the series, or Channel 56's double feature, the original *Godzilla*, starring Raymond Burr, and the original *Rodan*, Japanese monster classics, both from 1956.



photo by Bob Ross

Bonnie Raitt

## On the cover: Under the falling sky

by Jean-Richard Mazur

The potential was certainly there on that early October evening at the Orpheum Theatre — the bill featured Jackson Browne, a preeminent songwriter and more than adequate performer (now backed by a full band), teamed with local favorite Bonnie Raitt, a fabulous singer; and interpreter of excellent material (including a couple of original tunes). But expectations were not fulfilled on that Friday night for a variety of reasons. It wasn't until a few weeks later that the unrealized hopes were attained — not by concert, but by a new record for each artist. For Jackson Browne, it was his second Asylum album, *For Everyman*; for Bonnie Raitt, it was her third on Warner Brothers, *Takin My Time*.

Strangely, though, in concert, Bonnie Raitt was second-billed, particularly so because it was one of her all-too-rare returns to her old stomping grounds (having since moved to L.A.). She put one of her typically well-juiced, loose sets, but one that was amazingly powerful, and tumultuously well-received. Mixing in a few new songs, Bonnie stuck mainly to the better-known numbers off *Bonnie Raitt* and *Give It Up*; she did manage to reveal her admiration for her bill-sharer Jackson Browne by performing beautifully "Under the Falling Sky" and the new "I Thought I Was A Child." Her band of top-notch Cambridge/Boston area musicians was as tight and flawless as they always are; the crowd loved it all. It wasn't until Bonnie Raitt had returned for three encores that the audience let her depart for the wings and more Miller. It was a superb outing, but its proving to be a hard act to follow tended to put a damper on the rest of the evening. A shame it was, too; Bonnie Raitt showed just how she can manage to be as eclectic as she is on *Takin My Time* (doing everything from a bit of Van Dyke Parks

assisted calypso/camp/reggae to a Randy Newman song, back to a haunting, Little Feat (particularly Lowell George) backed Chris Smither tune and on to a beautiful Joel Zoss number) without blowing it terribly. She is a fantastic performer live or in the studio; one wonders if there is any hope that she can maintain her wish to *not* be a superstar.

Jackson Browne is far from the most polished of artists, particularly in concert; often, his perfectionism/insecurity becomes all too clear. Such was the case at the Orpheum; he was a little embarrassed and rattled by Bonnie Raitt's showing, and he was having problems with a brand-new, expensive sound system. It was truly unfortunate that he lacks the confidence that can maintain an artist in such a situation, for he was to go on and give a very strong showing despite the circumstances, with only his discomfort marring the proceedings. His set consisted in great part of his new album, a record it is somewhat misleading to call "new." By the time of its release, only three of *For Everyman's* numbers were new to anyone either listening to records or the radio over the last five years or having seen Browne play live before. The "new" album features the likes of the Eagles' hit "Take It Easy" (co-written by Eagle Glenn Frey), the Tom Rush (and others) covered "These Days" and "Colors of the Sun," and the single of "Redneck Friend."

Throughout the gig at the Orpheum it was apparent that many in the audience wanted and/or expected Bonnie Raitt to come out and sing with Jackson; "The Times You've Come" on Browne's album features just such a combination. That pairing on stage never came to pass, and the crowd had to settle for exulting in David Lindley's tremendous guitar-violin playing. It was with a distinct feeling of dissatisfaction that the crowd left the Orpheum, a feeling made all the more puzzling by the quality of the music that had transpired. It had been a very good evening, but the magic, the possibility of some dazzling music was noticeably absent. Luckily, we now have both *Takin My Time* and *For Everyman* to salve over that slight displeasure.

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# Classical Things

Stephen  
Owades

October 19th brought the Leningrad Philharmonic to Symphony Hall. Presumably it was a political protest against Soviet involvement in the Middle East that kept the hall from being completely full, but the large audience welcomed the orchestra enthusiastically. The Leningrad, though insufficiently known in the West, is not only the Soviet Union's finest orchestra, but one of the world's greatest, and they verified their glowing reputation on this occasion. The sound of the orchestra was uniquely Russian, with deep, rich strings and powerful brasses. Gennady Rozhdestvensky led perceptive performances of Shostakovich's 15th and Tchaikovsky's 5th Symphonies. The Shostakovich, his latest symphonic work, is a puzzling piece, with fragments of the *William Tell* Overture providing a (probably unintended) comic touch, but it is obviously a work to listen to and study at greater length. The Tchaikovsky received a well-deserved standing ovation; this music is in the blood of the Leningrad orchestra in the same way that Brahms is for the Vienna Philharmonic. Phrasing and dynamic shading were extremely subtle and well-integrated. Only a few solo passages were disappointing: in the Russian manner, the first horn sounded like a saxophone in its beautiful second movement solo, and the first oboe was pinched and nasal. The Leningrad Philharmonic recorded the last three Tchaikovsky symphonies under Mravinsky for Deutsche Grammophon some years ago, and they have recently been reissued in Europe as part of an integral set. Both these recordings and the Boston concert performance are evidence of a great orchestra and of a vital tradition of authentic performance. Hopefully the set will be issued in this country next spring.

Early music is a strong interest of the Wellesley music department, so it comes no surprise to find a thriving performing ensemble for Renaissance music on authentic instruments. The Collegium Musicum Wellesliensis presented its first concert of the season to a large and enthusiastic audience in Jewett Auditorium on November 4.

Jewett is a very analytical concert hall, and it was evident that many of the players were fairly inexperienced on their instruments (quite understandably, since few people are exposed to Renaissance instruments before college). Also, most of the singing was done by the instrumentalists, with somewhat erratic results. There was, however, ample compensation in the form of spirit and liveliness.

Overall, the woodwind playing was the most satisfactory. Recorders and krumphorn share most of their basic technique, and the same group of players made admirable noises on both. Wellesley's one krumphorn was teamed with a modern trombone, and one (or both) had painful intonation problems. The viola da gamba players were mainly newcomers to this instrument, but their intonation and general playing was secure even when their intonation was less than ideal. Special commendation must be given to Melissa Webster, whose playing on the lute was very impressive in the subtle fashion characteristic of that instrument.

Audio Monteverdi's *Laetatus Sum* suits the antiphonal effects of separate groups of singers and players with small cleverly deployed forces, and it was the high point of the concert. Also worthy was a series of five settings of *I taci occhi miei* by several composers varied combinations of singers and instruments. The program closed with a rousset of an anonymous sixteenth-century dance for the full "Renaissance"; a fine send-off to an interesting evening. The Collegium is open to MIT students



photo by Rick Stafford

Leonard Bernstein

(and indeed includes several). Its director, Tom Kelly, is especially interested in male vocalists and in players (or prospective players) of instruments other than recorder (which tends to be excessively popular). Its next concert will be in the spring, and will probably feature music of Dufay, for whom 1974 is a major anniversary.

The Metropolitan Opera in New York has finally mounted Berlioz's epic opera *Les Troyens*, the first major product of its new Chapin/Kubelik regime. Essentially complete in this version, the opera starts at seven and does not end until after midnight, but it is a magnificent total experience. Rafael Kubelik's conducting was frankly somewhat of a disappointment, lacking in the magic that Colin Davis found in this score in his Philips recording. (I understand that John Nelson, a young conductor who prepared the chorus at the Met, made quite a sensation when he took over for the ailing Kubelik at a couple of performances.) The singing, however, was excellent, with special honors due to Christa Ludwig as Dido and to Jon Vickers as Aeneas.

The staging takes full advantage of the large motorized turntable on the Met stage, and I felt that it was an appropriate way to deal with the many rapid scene changes called for in the score (although many critics have complained that the mechanical marvels drew too much attention to themselves). Projections were used at several points, always badly; the *Royal Hunt and Storm* sequence featured a particularly trivial and irrelevant film of galloping horses, and the Trojan horse itself deserved a more tangible incarnation than this fuzzy rear-projected image.

Overall, though, this production is a great success, and it emphasizes how tragic the total neglect which this great work has suffered has really been.

Also in New York, the London Bach Society performed Bach's *B Minor Mass* in Carnegie Hall on November 10. This is indisputably one of the towering masterpieces of all music, and the beautifully

judged performance, conducted by Paul Steinetz, was worthy of it. The choral singing was precise, clear, and unaffected, and the orchestra (composed of London free-lancers) was superb. Particularly impressive was the clarinet trumpet playing, which for once did not resemble an auditory tight-rope walk—these players really seemed comfortable in Bach's stratospheric register. The continuo organ was somewhat indistinct, which was probably a good thing, as it was an electronic instrument instead of a real pipe organ.

Nonesuch records plans to bring out a new recording by this group in a few months (Bach and Handel cantatas), and if this concert is a representative indication of their caliber of performance, it should be well worth hearing.

Leonard Bernstein has been forced to postpone the sixth and last of his Norton Lectures because he has the flu, and this Sunday's telecast (WGBH, Channel 2, 4 pm) will contain 90 minutes worth of the musical examples which have been used in the lectures. These are filmed performances featuring Mr. Bernstein conducting the Boston Symphony and Vienna Philharmonic Orchestras. The finale of Mahler's *Ninth Symphony*, as shown in the fifth lecture last week, was the most "poetic" translation of a symphonic score into a visual medium that I have ever seen, and I highly recommend catching it on this Sunday's show.

The last lecture will be given next week, and telecast at 3 pm on Sunday, November 25. It will last for three hours, and promises to deal with the question "Whither music in our time?". The first four lectures developed analogies between music and language (particularly poetic language) through the technique of linguistic analysis, and the fifth lecture dealt with the crisis brought on by the breakdown of the tonal system in the early part of this century. Whether or not you agree with his conclusions, these have been immensely provocative and fascinating lectures, and the last one should be especially exciting.

WGBH has tentative plans to rebroad-

cast the entire series, though no definite time has been established. I will provide further details in this column as soon as they are available.

With the current passion for authentic performance of music on original instruments, the art of transcription has become somewhat disreputable. In the same manner that eighteenth century "classical" architecture can have intrinsic value (even though it is a sort of "transcription" of a Greek model), a twentieth-century transcription of an earlier score can be a significant work in its own right. Michael Tilson Thomas's first Boston Symphony Spectrum Concert of this season is devoted to transcriptions, and will feature Rose Taylor singing Carl Orff's reworking of Monteverdi's *Lamento d'Arianna* as well as Lou Harrison's orchestral version of John Cage's *Suite for toy piano* and works by Sibelius, Stravinsky, Schumann-Ravel, and Brahms-Schoenberg. As a bonus, the original versions of at least some of the pieces will be performed.

The Cambridge Society for Early Music has always been performing the sort of repertoire that other organizations were just not daring enough to present. The last concert of its (short) season will be presented in Sanders Theatre this Monday night, November 19, at 8:30 pm. Featuring the society's chorus and a chamber orchestra under the direction of Iva Dee Hiatt, the concert will include works by Perotin, Bach, and Handel.

Perotin's *Viderunt Omnes* is very much in this spirit of adventurous programming. Medieval organum is quite unlike anything else in music—the individual notes of a piece of plainchant are stretched out to fifteen or twenty seconds duration, sung by a group of bass voices, while three tenor voices sing rapidly moving, highly rhythmic parts. It is a sort of musical analog to the ornate illustration commonly seen on medieval manuscripts, particularly for the first letter of a page.

Perhaps as a kind of balance, the rest of the program consists of late baroque repertoire. Cantata 63 of Bach, *Christen atzet diesen tag*, is for Christmas, (although it is not a part of the "Christmas Oratorio"), and it has the characteristically festive character of Christmas works. *Weichet nur* is the famous wedding cantata (number 202) for soprano solo, and it will be sung by Jane Bryden. Handel's Coronation Anthem *The King Shall Rejoice* is also a festive trumpets-and-drums kind of piece. This should be a joyous and invigorating concert, and it is unlikely that the Perotin piece will appear on too many other concert programs in the near future.

On Saturday night (November 17), in Kresge Auditorium, the MIT Symphony Orchestra will perform Prokofiev's *Third Piano Concerto* with Yasuo Watanabe as soloist, Mozart's *Marriage of Figaro Overture*, and Sibelius's *Second Symphony* under the direction of Professor David Epstein. The MIT Symphony is an excellent orchestra, especially by non-conservatory college standards, and it promises to be a musically stimulating and provocative evening.

The Kenmore Square Cinema is again showing Walt Disney's *Fantasia*. This film has become a perennial here in Boston for many reasons, but its musical value should not be overlooked. The performances by Stokowski and the Philadelphia Orchestra have a rather dated quality in some ways (portamento from the strings, excessive tempo variations), but they vividly present the unique art of Stokowski in his prime (he's still in his prime in his nineties!). Disney's artists do a variable job of interpreting the music in the cartoon medium, but the *Sorcerer's Apprentice* sequence with Mickey Mouse is undeniably a classic. If anyone hasn't seen this film, by all means go; if you have seen it, there's plenty more to be seen.

## People call him Maurice

by Mark Astolfi

*The Joker* — Steve Miller Band (Capitol)

"Your Saving Grace," "Brave New World," "Gangster of Love," "Space Cowboy," "Celebration," "Kow Kow Calculator," "Baby Can You Hear Your Daddy's Heartbeat," "Good Morning To You," "Living In the USA," "Overdrive," "Harbor Lights," "Quicksilver Girl," "Midnight Tango," "Going To Mexico," "My Dark Hour."

Those are among my favorites. I'm sure you have yours. In his heyday, few could top Steve Miller's bright, energetic pop genius. But then the Band, Boz Scaggs, Lonnie Turner, Tim Davis, splintered, and the past couple of years have seen nothing from Steve save two tepid-to-boring LPs and a sketchy 2-album greatest hits set. *The Joker* is definitely a strong first step on the old Comeback Trail, but it would be premature to proclaim flat out "Steve Miller is back."

The latest edition of the S.M. Band includes Dickie Thompson (keyboards) and Gerald Johnson (bass) from *Recall the Beginning*, and John King (drums). The star provides amiable, crystal clear vocals and no nonsense guitar licks. They are tight in the studio, although their stage act leaves much to be desired (two of the cuts are recorded live, one in Philadelphia, the other one at our own Orpheum). For the most part, Steve doesn't here try to be the Moody Blues, sticking to pseudo-country and funky, up-tempo blues formats. Always master of the 3-minute song, Steve has never had a major AM hit; the title cut looks like his first. "The Joker" is a mellow, slightly melancholy, but very deliberate piece, displaying brilliant competence, if not inspiration. It's getting its share of airplay, even though "midnight toker" is censored out by some AM stations as per the FCC's anti-drug lyrics ruling.

Two other tunes are worthy of note one being "Sugar Babe," an original and a good bet for follow-up single, with a nice guitar hook and slight CSNY overtones, and "Something To Believe In" is a quiet C&W derivative with Sneaky Pete sneakin' around on pedal steel, and nice harmonies. The rest of the album is very ordinary, with an occasional speedy guitar riff here, a nice bass run there. Steve still can't get it on like his old bandmate Boz Scaggs, and he must be dreaming of better times, as two songs mention two of his past personae, Space Cowboy and Gangster of Love. But the Joker is a step in the right direction, a healthy if somewhat dull Steve Miller. With beautiful cover art, *The Joker* is Steve's solidest, surest product in three years.



Roy Wood

## Boulders move Rock

by Mark Astolfi

*Boulders* — Roy Wood (United Artists)

Habitual readers of *The Tech Arts Section* know all too well who Roy Wood is. I rave about him enough. Ex-leader of perhaps the best rock band England ever produced (or at least neck and neck with the Beatles and Stones), namely the Move, Roy was and is one of the most prolific musical geniuses ever to result from what started as an attempt by a floundering C&W band to stay afloat "Rock Around the Clock." Yes, what I'm talking about starts with "rock" and ends with "roll" and has an ampersand in the middle. This solo album was recorded early in 1972, and has previously been available in this country only as an import. Move fans prayed and intoned to numerous deities for a more readily accessible issue of *Boulders*. And her it is. And its stupendous. And its also a pleasant surprise.

If you judge this album by when it was recorded, you might think "Aha, this must be like the first Electric Light Orchestra album, when ELO was still the Move, sort of." That's a scary thought, because the first ELO LP is a hard album to get into, very dense, very tumultuous, careening cellos colliding with squawking violins, brandishing classical overtones and undertones as well, only slightly beautiful, mostly bewildering and overbearing. Too much going on, not enough space between the grooves to hold onto it all. You probably came away, after a couple of listenings and a good bit of soul-searching and ear-scratching, thinking either Roy Wood is an alien diodist or

he doesn't know his ass from his oboe. Well, calm down. ELO(I) has since delineated into ELO(II) and Wizzard, making everything seem to make at least no less sense. But *Boulders* is, in fact, nothing like the symphonic orgies of the Orchestra. Instead, it harkens back to a simpler, jollier, more innocent stage in the Move's musical history.

Originally, you see, when the Move started Moving back in the mid-sixties, they were a singles band, specializing in light, cheery, inventive pop tunes that would never put you back more than three and a half minutes. Ensnared in anything from gangster garb to psychedelic tunics, they cut a wide, happy swath across the British pop charts, following only the most current pop trends, caring not a whit about albums or artiness, or America, either, where they were unknown.

When albums started coming, so did the heaviness and cellos; consequently, their three American albums (there was one before them in England only), not counting *Split Ends* which is a re-packaging of most of one of them along with previously unalbumed late-sixties singles, fortold of what was to come (the Orchestra, discussed above) but did little to review the past. I might suggest, as both a primer on the early plastic magic of the Move and an excellent companion piece to *Boulders*, that you hunt up a British import called *Fire Brigade*, by the Move on MFP Records, which contains 12 of their best early stuff, including classics like "Fire Brigade," "Wild Tiger Woman," "Blackberry Way," "Curly," "Omñibus," and the prehistoric crusher, "Brontosaurus." (Trivia time: The Move's second, I almost said first but that would be "Night of Fear," single, "I Can Hear the Grass Grow," was recorded by the Blues Magoos on one of their later albums.)

But before I comment briefly on the contents of *Boulders*, there's another point that's worth mentioning, and that makes this record, apart from the actual music, a crowning achievement for Roy Wood. If you'll back up a couple paragraphs, you'll notice that I called *Boulders* a solo album. Now I know what you thought, but that's not what this is: Roy Wood indeed wrote all the words and music, but he also does all the vocals, and plays *all the instruments*, with the exception of a lone harmonium blown by an engineer on one cut. Liner notes don't elaborate, but these would include oboe, clarinet, harmonica, mouth-trumpet, acoustic, electric, and slide guitar, sax, cello, bass, water (we'll come back to that), drums, banjo, piano, and probably others I'm leaving out. The only thing that takes away from such a virtuoso performance is the realization of how synthetic is the product if every track had to be laid down separately. Studio LP's are to some extent that way anyway, but the one-man-band, so rare in this age of sidemen, has an excuse: he doesn't have 16 hands. Or perhaps Roy does, for he also arranged and produced the album, as well as designing the cover art and providing a self-portrait for the front. And yet, this isn't really a personal statement as such; its more like personal music, a delightfully eclectic assortment of styles and influences.

The first side opens with "Songs of Praise," a bouncy, melodious neo-gospel tune, with shrill vocal backing. Wood's lead vocals are sweet and clear, eschewing Wizzard's laryngeal raunchiness. Then comes "Wake Up," a gentle little ballad with unique splish-splash percussion. Both tunes are very reminiscent of the early Move. The pace changes with "Rock Down Low," a driving rock and roll cruncher, with pounding sax and a reminder that, if it never was before, the cello is *now* a rock and roll instrument right up there with sax and string bass. "Nancy Sing Me a Song" and "Dear Elaine" and plaintive, melancholy ballads; the latter, slower and more tongue-in-cheek, was the single release in England.

Side two gets a bit more outlandish. "All the Way Over the Hill" is the album's *piece de resistance*, with its Beach Boy-like shoo-wops and ba-ba-bas, and a nice acoustic guitar and sitar interlude. Its the album's final nod to Move golden oldies, and segues into a short, folksy jog called "Irish Loafer and His Hen." "Miss Clarke and the Computer" is an inspired, tenderly weird tune about a love-sick computer, sort of a cockney HAL, pleading not to be junked: "I failed to solve problems efficient-

ly/Surely I know you won't dismantle me." MIT's Freudian theme song, with a dizzyingly brilliant jazz drawing room break. Next is the unexpected comic bluegrass romp called "When Gran'ma Plays the Banjo." The album closes with a medley: "Rockin' Shoes" a straight C&W tune with Elvis vocals; "She's Too Good For Me," a delightfully off-key Everly Brothers spoof; and "Locomotive," out of the "Brontosaurus mold."

*Boulders* is a modern pop masterpiece, and a pleasant surprise to those of us who thought the unpretentious excitement of the early Move was gone forever. Roy Wood's skill and imagination once again reigns supreme. *Bravo!*

## The way Streisand & Redford were

by P.E. Schindler, Jr.

It has Barbara Streisand and Robert Redford. It has authenticity and it has class. It is *The Way We Were*.

Rather than wearing myself out with subtle ways of saying: this film is terrific entertainment, with a message worth repeating, I'll just say that.

The message is never give in if you are right, and never be intimidated by the politics of the moment. The secondary message is that women can make it on their own as independent human beings (Barbara Streisand does).

As a matter of fact, the film is worth savoring over the second point alone, and makes its point almost the same way *Doll's House* does; when the critical moment arrives, the woman has the strength to say, "I'm leaving," and does. No tearful reunions, no reconciliation. Pow.

What are the words one usually uses: powerful? Moving? I had some tears in my eye as I left. So did most of the rest of the house at the standing-room only audition performance crowd.

The film is a period piece, starting in WWII and ending in the early 1950's. Streisand portrays a political activist (seen most vividly in that role in a flashback to a late 30's college campus) and Redford plays a ROTC jock cum Naval Officer who has the soul, and eventually the credentials, of a writer.

The film shows its budget; no seams show in its portrayal of New York or Collegetown USA in the appropriate era. Nor are there any seams in the plot. It flows, smoothly and believably.

In college days, Redford wins track events and turns in sensitive pieces in creative writing class where Streisand, whose life is writing as a leader of the Young Communist's league on campus, turns in something less.

They meet at a New York City bar during the war, and begin a rocky courtship that has a casual affair appearance during the war. She lives in New York, he lives in Washington, and he stops by the apartment every time he is in town.

At the end of the war, there is a tense moment, but the relationship holds, and the pair are married, and move to California, where Redford becomes a Hollywood writer. The homelife seems realistic, not idyllic, and the pair begin to make friends in their new environment.

Streisand seems to fit in better than Redford, especially because of her political views, which are closer to those of the film community than his. That is where the rub comes in when the witch hunting starts.

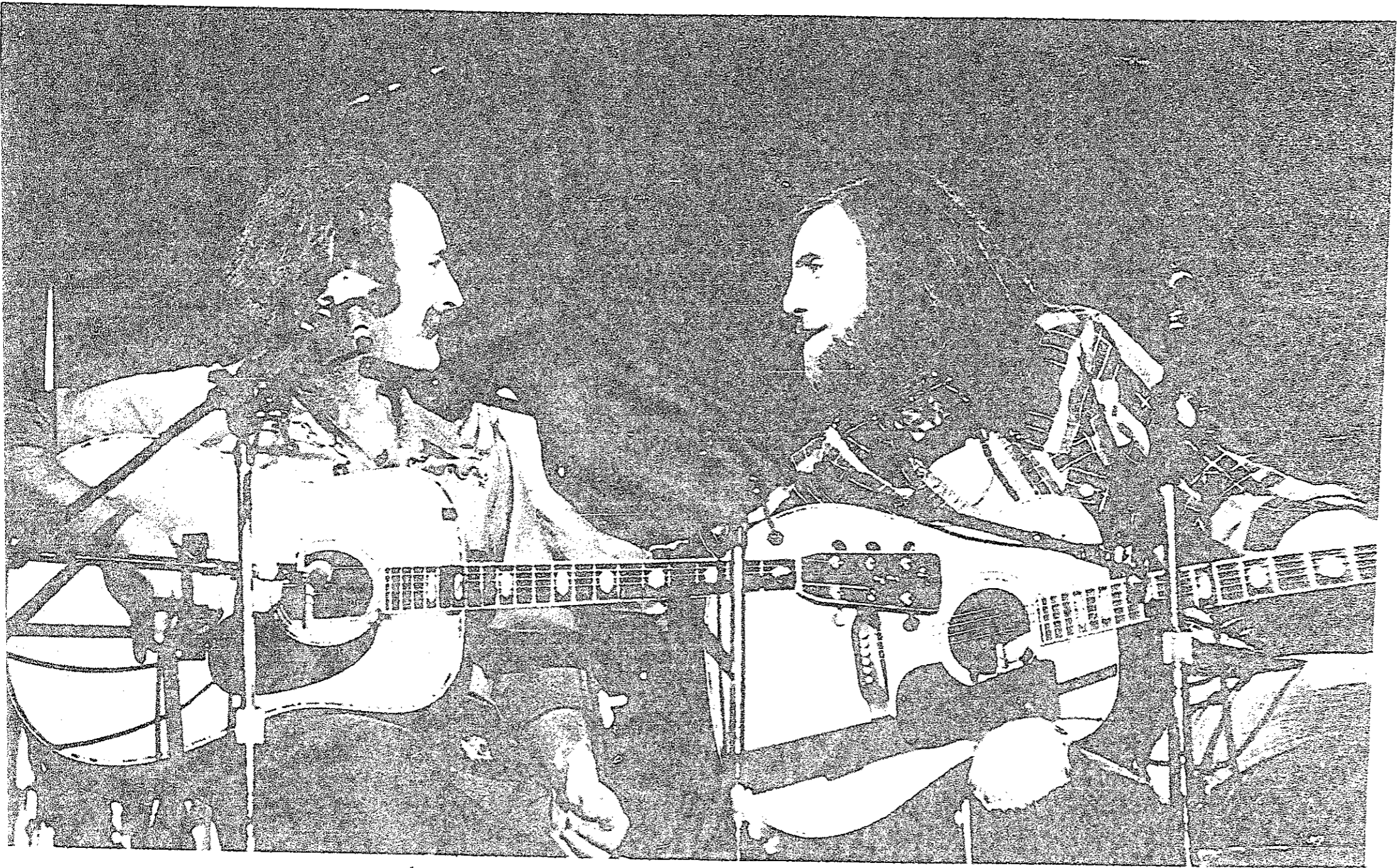
Redford, instinctually, tries to compromise his principals for the sake of expediency, essentially taking the position that the people under attack are not to be supported because they are under attack. When his own writing suffers as a result of self-censorship, the final blow has been struck, as far as his wife is concerned.

He even starts to play around, but in any case she leaves, and stays left. He stays in writing, gets remarried, goes into TV writing, and the final scene shows her working on an anti-nuclear weapons rally in New York.

Redford can't seem to understand her idealism, but then maybe he never really did. His new wife, in her brief appearance, doesn't appear to be half the person Streisand is. *At the Circle Cinema.*



Steve Miller



photos by Dave Tenenbaum/review by Philip Chevalier



## David Crosby

To say the least, the way the last Sunday of October began did not forebode well. Warm-up act for Messers. David Crosby and Graham Nash, David Blue, had been boring to a most irritating degree: when Crosby and Nash finally made it to the stage, their opening harmonies on "Deja Vu" were like the proverbial chalk on the blackboard. But just as rapidly things began to turn appreciably. Moving into intense electric numbers like "Wooden Ships" and "Grave Concern" (smacking of the jamming on *4-Way Street*), David Crosby and Graham Nash soon had the audience in full control.

In a surprising contrast to two years earlier, when the pair played an acoustic gig, only to be joined by friends Steve Stills and Neil Young, Crosby and Nash played with an electric band (featuring David Lindley, Johnny Barbata, and Tim Drummond) that was amazingly good for only the second stop on a tour. No, neither Stills nor Young showed up, but the long show featured highlights of Crosby's solo version of Joni Mitchell's "For Free" and the undercurrent of politicizing that ran through the evening finally climaxing in a show-ending "What Are Their Names?/Chicago." The lack of an encore and the absence of the S and Y of CSN&Y may have disappointed some, but the overwhelming power of the performance, keyed particularly around Crosby's dynamic personality, left very little to be desired.

Graham  
Nash



# The Aero and The Mott

by Mark Balloon

Saturday night at the Orpheum wasn't just another rock concert for me. It was a night to step in things. Waiting out in the "courtyard" for the second show, I suddenly noticed that I was standing in vomit, courtesy of the walking-dead dude standing behind me, who obviously couldn't hold his chemicals. Inside, there was some unidentified goo on the floor in front of my seat, which I continually unavoids. Additionally, I killed a balloon at half-time. It was actually a blown-up glove, but when it came to me, something made me squoosh it. I felt the spirit of the balloon entering my body, which is why I've changed my name to Mark Balloon. But the concert, get to the concert. It was a goodie, Aerosmith and Mott the Hoople; American punks versus British pretty boys. I've said it before and I'll say it again, the Hoople has a troubled, inconsistent stage act, and for my money Aerosmith stold the show.

Admittedly Aerosmith's lead vocalist Steve Tyler took his Jagger-mimicry a scad too far, with his sparkle eye-makeup, purple nails, silver lame jump-suite split open to just below the navel, and practically the same floppy hat Mick wore for "Angie" on *Rock Concert*. Steve, who looks alarmingly much like Wellesley junior Maureen Smith (the Reading one), except with smaller tits, had his Jagger dance moves down OK, made the microphone simulate orgasm 3 maybe 4 times, and did a startling mid-air somersault into guitarist Joe Perry. It was a tragic miscue; the judges gave him only 5.9.

But why quibble, they put down one hell of a performance musically, doing all the album cuts save "Movin' Out," opening with "Make It," and saving their best, "Mama Kin," for last. Steve is a dynamic singer, and his vocals are mixed well to the front, unlike Hoople's Hunter,



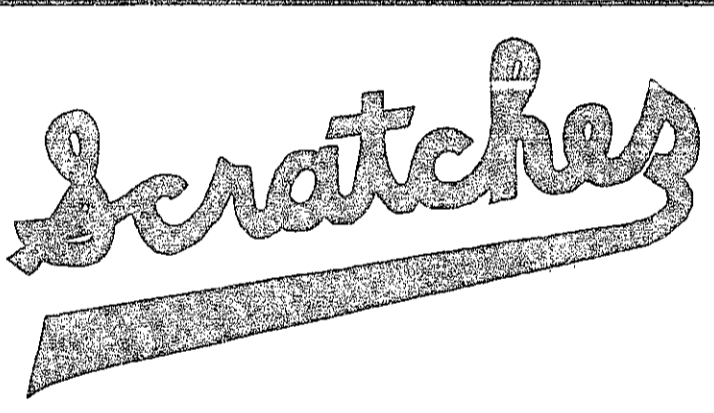
Mott the Hoople (with former guitarist Mick Ralphs)

whose lead vocals are crushed beneath the guitar force-field. Aerosmith also did two new tunes from their upcoming 2nd album, and they were kinda lame; the same old riffs, no matter how great the first time around, are bound to lose something on the rebound. But with the savage guitar interplay between Perry and Brad Whitford, and solid vocals and rhythm section, they done good.

Mott the Hoople, on the other hand, has problems; guitars are too overbearing, Ian Hunter's lead vocals get buried. Which is perhaps just as well. With his Marc Bolan hairdo, he's an arrogant asshole, radiating more audience-aimed animosity than I, sitting in the fifth row, could stomach. Then there's Ariel

Bender, new lead guitarist replacing Mick Ralphs. Well, it turns out he's actually oie Luther Grosvenor, who played with Spooky Tooth, recorded some solo material, did a spell with Stealer's Wheel, and has been with the Hoople only four weeks. With the possible exception of the Wacker's Randy Bishop, Luke must be rock's prettiest male guitarist, looking like Dave Bowie's maiden aunt, or maybe Barbara Bain. He's sort of a show-off between the frets, but is flashier than Ralphs and ultimately bolsters the Hoople's live act. They did many old favorites reasonably well, none-the-less neglecting three biggies off their latest LP: "Whizz Kid," "Violence," and "Honoloochie Boogie." The version of their classic "Rock and Roll Queen," off

their very first album, was disappointing, sounding like "Jumpin' Jack Flash" when it should sound like "Betch," and with too much farting around - a fragment of the "Violence" chorus, a line from "Jean Genie," a verse from "Get Back" - thrown in the middle. And I still think they butcher "Sweet Jane" and should mercifully pull it from their repertoire. "All the Young Dudes" was great as usual, and a new ballad, "Rosie," was suprisingly good. All in all, their attempts at rock theater fell flat. Ariel/Luther looks like a more than ample replacement for Mick Ralphs, Ian Hunter deserves a knuckle sandwich, and "All the Way From Memphis" is, in concert, almost as good as "All the Young Dudes."



Mark Astolfi

John Krout

Neal Vitale

### Introspection - Thijs Van Leer (Columbia)

This is a strange, strange album, certainly a far cry from the usual rock solo disc. Being Dutch, organist/flautist/vocalist of Focus and co-author of last Spring's hit single "Hocus Pocus," Van Leer was trained in the ways of classical flute at an early age by his father, and his aim here is to convince us the effort was worthwhile. Each cut is fully orchestrated, "Focus I" and "Focus II" by Van Leer, along with some classical material, and each contains a sedate flute passage. What's it doing in the rock bins? -JK

### The Hollies' Greatest Hits (Epic)

If you're half the mid-sixties English rock fanatic that I am, this record is nothing less than an indispensable delight. It has much better recordings of all the old Graham Nash-led Hollies hits (originally released on Imperial Records), stretching back to "Look Through Any Window" and "Bus Stop," and on to the new 1970's Hollies' "Long Cool Woman" and "Long Dark Road." A sure-fire winner. -NV

### Travelling Days - JSD Band (Warner Bros.)

These guys remind me of the Nitty Gritty Dirt Band gettin' down to Earth, the Byrds in flight. I don't think of the British as country pickin' types, but as long as they don't know what they're not supposed to do, I'll be happy. There's only one song not credited to "traditional," but each is shiny as a new penny, as crisp as an Autumn leaf. -JK

### Hank Wilson's Back Vol. I - Leon Russell (Shelter)

"Wil" from Hank Williams, "son" from Hank Thompson. Just when we thought ole Leon Russell had had it, he recycles that crusty Oakie rasp of a voice into the medium of C&W, with great results. No originals here, only 13 country and bluegrass standards, with a balconyful of superb sidemen playin' their tails off. And this is just volume one. Hank is back. -MA

### Goat's Head Soup - Rolling Stones (Rolling Stones Records)

After *Exile On Main Street*, I'll never hate another Rolling Stones album again, at least not in print. The rockers on their latest are stagnant as ever, with the exception of maybe "Heartbreaker," no relation to Free's, Grank Funk's, or Led Zeppelin's tune by the same name. "Silver Train" is OK too, although ultra-simple, a bit tighter than the advance version on John Winter's last LP. The ballads, especially the alluringly awful "Angie," are lackluster. Yet somehow, even in defeat the Stones are glorious. Sell that product, Mick. Could this be the Stones' last effort together? -MA

### One Live Badger - Badger (Atco)

Two ex-Yes members, Pete Banks (Flash) and Tony Kaye (Badger) serve up two more helpings of ersatz Yesmusic, right down to the arty space-out covers. *Badger* is the shabbier of the two, being a live recording. For my money, the best Yes imitation came out a year and a half ago, on Capricorn: *White Witch*. Unfortunately, those five fake-transvestites were ignored and forgotten, unjustly so. I ask you, would either Banks or Kaye have the audacity to include "Exodus" in their live act? Of course not. If the real thing isn't good enough for you, ferret out *White Witch's* album; Flash and Badger don't cut it. -MA

### On the Road - Traffic (Island)

Recorded live in Germany, this record is woefully uninspired, which is where Traffic is at these days. Even 10 minutes of "Low Spark Of High Heeled Boys" falls flat. And after I defended their last album, *Shootout At the Fantasy Factory*, against its many and vehement detractors, they dump a load like this. Light up and leave 'em alone, to paraphrase. -MA



Traffic

### Alright On the Night - Tucky Buzzard (Passport)

*Sweet Freedom* - Uriah Heep (Bronze/Warner Bros.)

*Razamanaz* - Nazareth (A&M)

Three bands that are a lot more popular in Enland than here, Tucky, Uriah, and Naz are second string heavy metal bruisers yapping at the heels of Deep Purple, Humble Pie, and the Faces. Honestly, the unwavering sameness and mediocracy is irritating, especially as regards the Heep, whose last album showed some signs of promise. My personal pick of the litter is the Nazareth LP, on the strength of the beautiful "Broken Down Angel," with a Mott the Hoople *cum* Bowie feel. But all in all, very little is happening on any of these three. -MA

### Imagination - Gladys Knight and the Pips (Buddah)

Gladys and her Pips have blossomed into one of 1973's hottest pop music properties, with four smash singles, two of which made number one on *Billboard's* singles chart, and one chart-busting album this year. *Imagination* is their second, and its another pip, a feather in Buddah's cap. "Midnight Train To Georgia" and "Where Peaceful Waters Flow" are sensational, as is everything else on this album. Its so nice to see this group hitting their musical stride with the public at long last. The best non-Thom Bell soul album of the year. -MA

### First Time Out - James Montgomery Band (Capricorn)

This is the predictably boring first effort by a predictable and boring band. Despite a nice shot of Boston on the cover, it's groups like James Montgomery that give the city a bad reputation. -NV

### Occupation: Foole - George Carlin (Little David)

*Pure B.S.* - Burns & Schreiber (Little David)

*Wide Wide World of War* - The Committee (Little David)

This trio of comedy albums constitutes Atlantic's "Laugh Your Ass Off" release, but only the Carlin is a laughing matter, as they say. As usual, when George is hot, he's hot, but on *Occupation: Foole*, a couple of the bits are sub-par, particularly "Cute Little Farts" and "Raisin Rhetoric." His witty, insane banter is laced more casually than previously with "gutter words," which is cool, I guess, but the thrust of his street nostalgia and everyman musings is as true and hilarious as ever. As for the other two: I always dug Jack Burns (Carlin's ex-partner, by the way) as Don Knotts' shit-for-brains replacement on *The Andy Griffith Show*, and Avery Schreiber does nice TV spots, but the name of their album sez it all. The Committee's LP includes a nice football-player-as-soldier poster, but is otherwise pretty puerile. -MA

### Comic Book Heroes - Rick Springfield (Capitol and Columbia???)

As a drooling comic book/comic art fan, the best part of this LP is the cover art. On the front, Rick is transformed into his own personal edition of superman, Super Rick. In the gatefold, the ten songs are illustrated as comic book covers. As for the music, this pop idol from Australia falls somewhere between the Grassroots and Dave Cassidy, with lush production and simple melodious tunes, all of which he wrote. -MA

# Radioactive wastes are a problem

[Third in a series]  
By Storm Kauffman

One major problem with nuclear reactors that no one denies is the production of large quantities of intensely radioactive wastes. The AEC has yet to resolve the question of what to do with radwastes.

All nuclear reactors produce "ashes." Upon fission, the fissile material (uranium-235 or plutonium-239) releases energy while splitting into two fragments of more-or-less equal mass. These fission fragments (or products) are unstable, decaying with half-lives from seconds to thousands of years and releasing energetic gamma rays and beta particles. The fallout from atomic bombs, such as strontium-90 and cesium-137, is the very same fission products.

While a reactor is operating, the fission products should be safely held in the fuel and contained by the fuel cladding and core pressure vessel. (Accidents such as a LOCA - see *The Tech*, November 13 - result in the destruction of these barriers and possible release of the contaminants.) Upon refueling, burnt-out fuel elements are removed and permitted to "cool" before being sent to a reprocessing plant.

Fuel reprocessing involves a series of chemical separations complicated by the intense radioactivity of the material. The objective is to recover unburnt fuel (or plutonium formed from the blanket of a breeder reactor) and concentrate the hazardous fission products. Then, a way to dispose of the radwaste must be found.

The two ways to store radwaste are as liquid in tanks or as solids in casings. The two ways to ensure against a dangerous release are constant surveillance and fail-safe storage that needs no maintenance. The AEC is using or studying all alternatives.

Large quantities of radwaste were produced during the last 20 years as a result of the production of plutonium for our nuclear arsenal. The major part of these wastes are stored as liquid at the Hanford, Washington reprocessing plant. The Hanford plant has recently received much unfavorable publicity over spills of the liquid wastes.

The approximately 40 million gallons of waste in storage at Hanford is contained in tanks, some of which are more than 20 years old. The major spill in June of this year focused attention on the problems at Hanford. In this case, seepage continued for a month and a half and about a fifth of the 533,000 gallons had leaked into the soil before corrective action was taken. The problem was that reports of decreasing level became buried under the masses of paperwork of day-to-day operation.

Since then, the AEC has beefed up precautions at Hanford. Leak detectors are being installed, and tank and radiation levels are now read thrice daily. However, the tanks are old and it is recognized that some of them are still leaking small quantities.

The AEC answer to the liquid waste problem is solidification, but that program has fallen behind schedule and will not be completed until at least 1976.

AEC commissioner Clarence Larson has stressed that the measures taken for civilian wastes will be more stringent. Most of these wastes are solidified immediately after concentration at the reprocessing plant. They are then sent to the AEC for long-term storage.

The AEC has considered two methods for storing the vast quantities of radwaste which will soon pour out of the nuclear program. High-level waste from commercial reactors will increase to 4.5 million gallons by 1980 and 60 million gallons by 2000. Solidification substantially reduces the volume but the waste kegs, often huge concrete and steel cylinders, must be kept where corrosion and exposure to water is minimal.

Constant-surveillance storage involves construction of bunker-like buildings which can be sealed after being filled with waste containers. However, these buildings will have to be guarded and watched for deterioration for the tens of thousands of

years that are required for radwastes to decay to safe levels. Opponents state that this is too much of a burden to place on subsequent generations and point out the absence of long term stability of past civilizations.

The more favored method being studied is caching of wastes in secure geologic formations, salt mines. Salt domes appear to meet the requirements of long-term stability and absence of water seepage, but investigation of the original site at Lyons, Kansas proved a fiasco when it was found that the salt was constantly shifting. The AEC believes it has found a more suitable formation and is making geologic studies now.

More exotic proposals for waste disposal have been offered, such as shooting the radwastes into space. However, considering the volumes that soon will be produced and the inefficiency and high costs of rockets, this is highly impractical.

It is certain that this is a problem which will have to be solved before the nuclear program can become satisfactorily safe. But at the present time, no feasible answer has been found.

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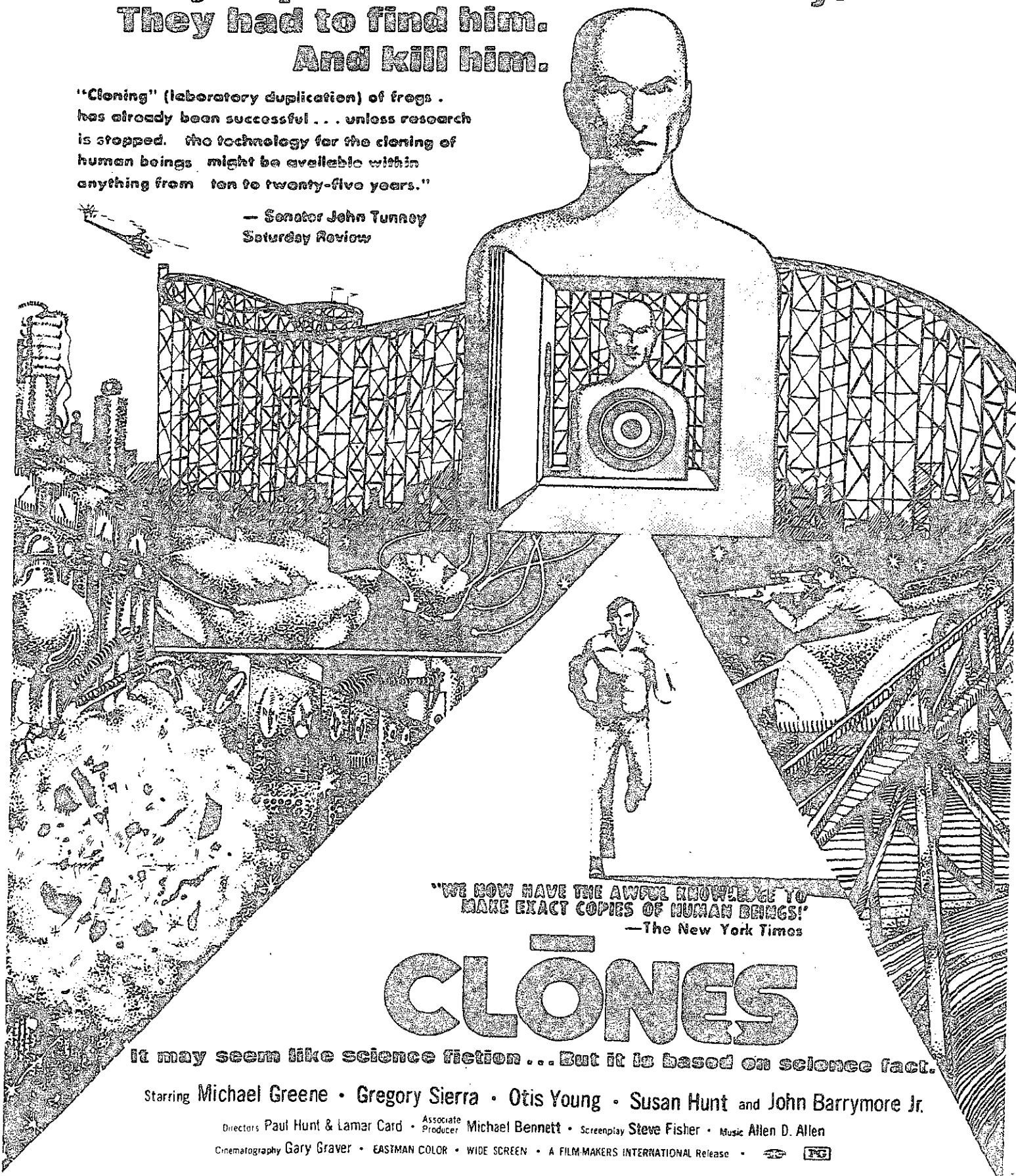
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*Saturday Review*



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# 'US not repressive' prof states

(Continued from page 1)

legitimate, though perhaps sometimes overestimated. He added that, "In the past, presidents have seized upon emergencies to allocate more powers than they needed."

"Presidents have to decide between personal and institutional crises."

For certain powers to be suspended in times of emergency, he said, every branch of the government should approve of such a move.

Dershowitz believes that President Nixon should be impeached only if he has com-

mitted any impeachable offenses. Among these impeachable offenses, he said, would be if the President had been aware of the Watergate coverup or if he had known of Watergate in advance.

He does not think that Nixon's bombing of Cambodia was an impeachable offense, for "if every President were to be convicted for warring with an innocent nation, we would have very few Presidents who would have been allowed to remain in office."

"I do not try to equate impeachability with deplorability," said Dershowitz.

According to Dershowitz, an investigation of the President should be undertaken, as there is not enough evidence now to decide whether he has, in fact, committed any impeachable offenses.

Dershowitz believes that impeachment should not be a political move, and that it ought to be used very sparingly.

Of Gerald Ford, Dershowitz said, "I think he's a man of limited vision, of limited belief in the Constitution. I think that the Vice-President should be a man who supports the Constitution fully."

Dershowitz added however, that he can't find any basis for opposing Ford. "In a democracy we have to support what the people give us. The people gave us Nixon, and Nixon gave us Ford."

Alan Dershowitz teaches criminal law and crime prevention at Harvard Law school. He has also appeared on the television discussion show "The Advocates."



The controversial Club of Rome study done last year by MIT Professors Jay Forrester and Dennis Meadows, *Limits to Growth*, was discussed recently by Jurgen Randers. The discussion, part of the Seminar for Foreign Students and Participation in Development, was entitled "The Limits to Growth versus the Third World," it dealt with applying the Club of Rome study's results to developing nations.

Photo by Tom Klimowicz

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- Nov. 19—COMMUNITY SERVICE FUND BOARD (Joe Collins, x3-1998)
- Nov. 19—FOREIGN SCHOLARSHIP (William Locke, x3-5243)
- Nov. 19—VISUAL ARTS (Joanne Sliker, x3-5076)
- Nov. 19—EDUCATIONAL ADVISORY-MIT-WELLESLEY UPWARD BOUND STEERING (Louis Menand III, 3-7752)
- Nov. 19—EQUAL OPPORTUNITY (Leon Trilling, x3-7481)
- Nov. 19—LIBRARY SYSTEM (Stanley Backer, x3-2258)

For more information about the above committees,  
please call the listed chairman.

All those undergraduates interested in applying for the above committees must schedule a hearing at Room 403 of the Student Center, x3-2696, no later than 4pm the day of the interview.

THE NOMINATIONS COMMITTEE

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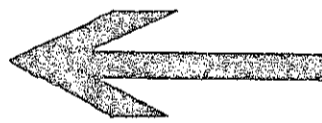
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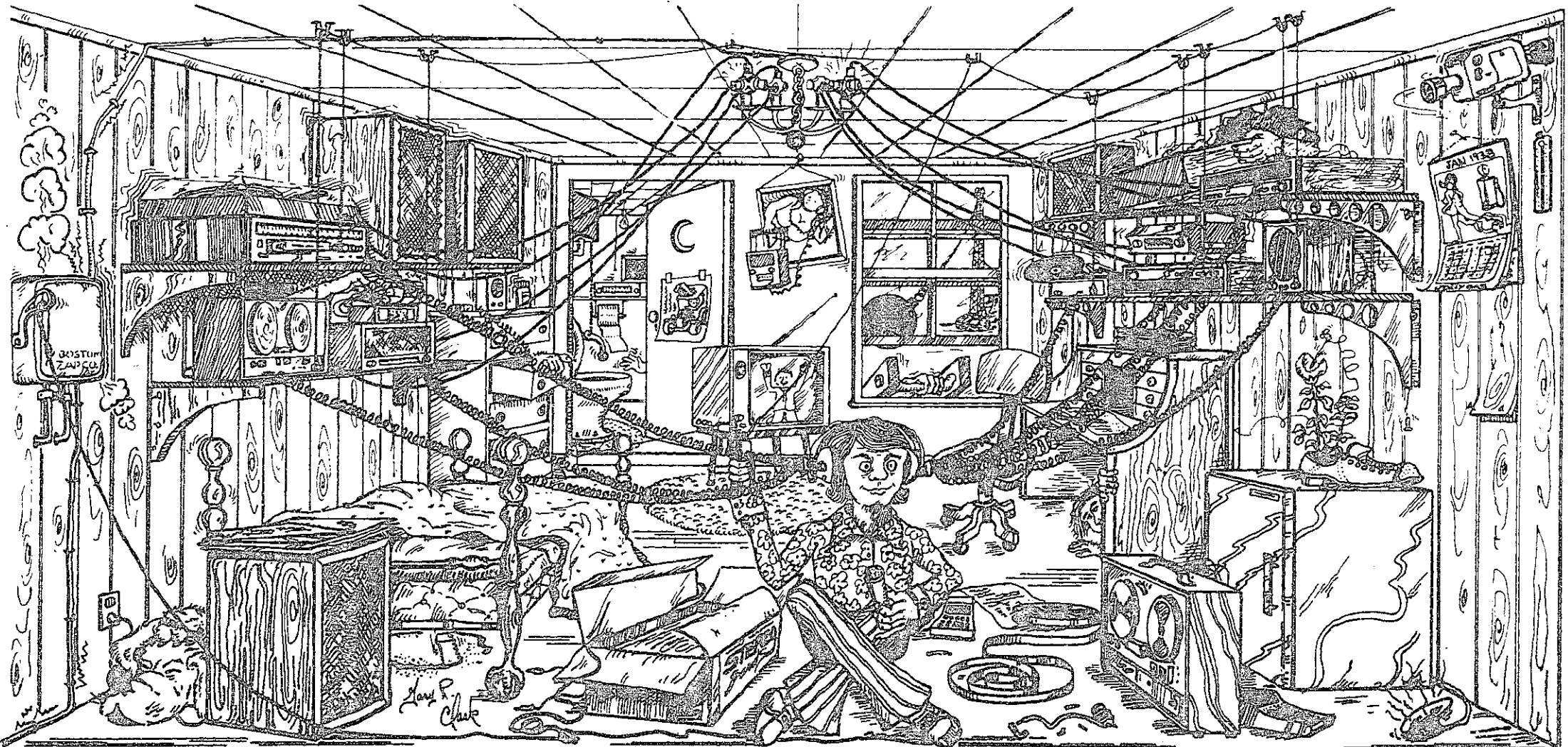
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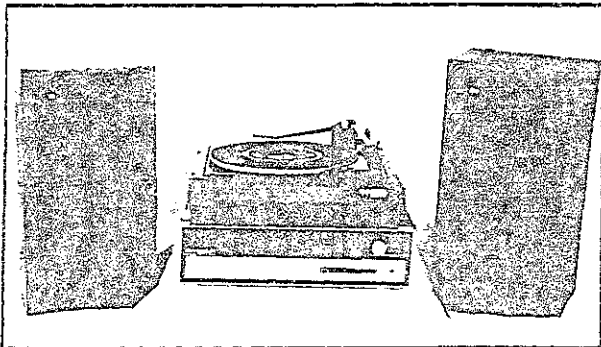
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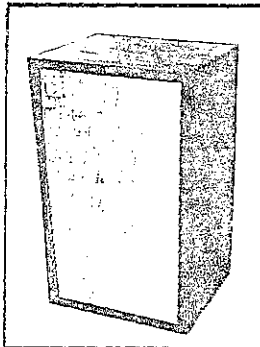
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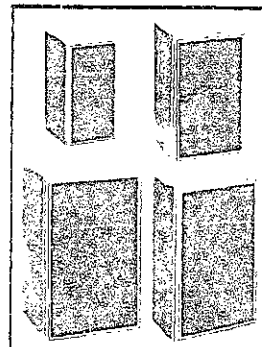
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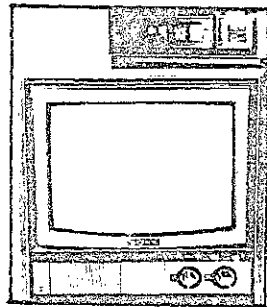


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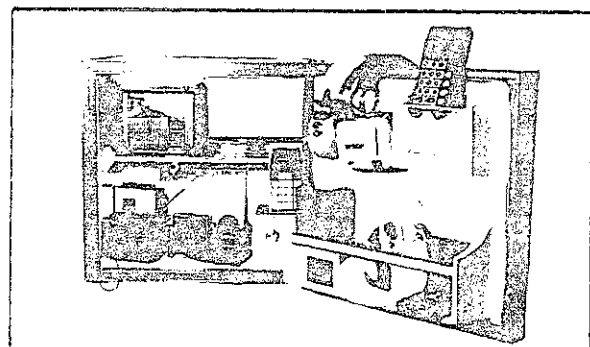
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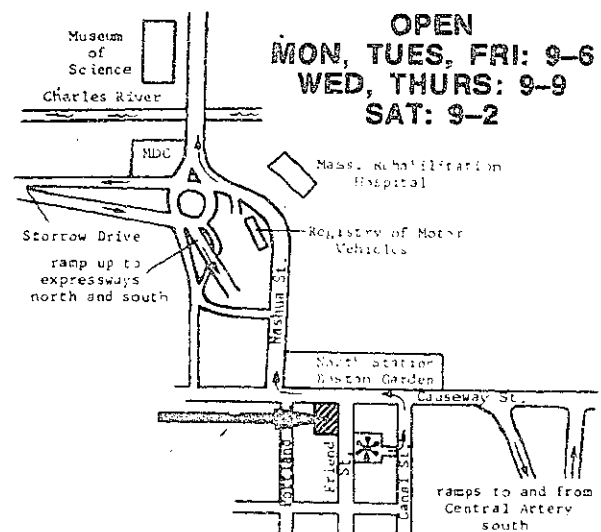
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# Technical Notes

By Storm Kauffman

RCA has developed the largest solid state image sensor yet, a possible milestone toward a new generation of tubeless TV camera. The sensor (a charge coupled device, CCD) is a nickel-sized silicon chip containing over 120,000 electronic elements. Future TV cameras employing CCDs could possibly be the size of a cigarette package, and would be rugged, highly reliable, and potentially low in cost. The CCD is expected to be almost immediately cost effective for limited applications requiring its sturdy reliability, but economies will be necessary before public usage becomes widespread. The way a CCD dye works is this: when an image is focussed on the CCD, the sensor's electronic elements transform the picture into individual charge transfer techniques. The resulting information can then be processed and displayed as a TV picture. In the RCA CCD, half of the elements form the imaging array and the other half are for storage and readout.

\*\*\*

RCA has created a new chemical compound which could increase a hundredfold the speed of data readout of the bubble memories being developed for use in information processing systems. Bubble memories made with bismuth thulium garnet can be read out with low-power light, and this optical readout permits higher speed of data retrieval and increased efficiency in information storage over previous systems. The bubble memory is an integrated circuit-like device of garnet material in which data is stored as tiny magnetic cylinders or "bubbles." It should replace the magnetic disk and drum presently

used. Until now, high-powered light sources such as gas lasers were required for optical readout, so non-potential approaches were utilized. These techniques are not only slow but also reduce the inherent data storage capacity by up to 25%. But the new compound permits the employment of light sources as low-powered as light-emitting diodes. This is possible because the reaction occurs ten times more readily than with present memories.

A bubble device consists of a thin film of magnetic garnet epitaxially grown on a non-magnetic. When surrounded by the proper magnetic fields, the garnet film sustains stable, extremely small areas of reversed magnetization, referred to as domains. Although these domains appear as bubbles when viewed under polarized light, they actually are cylinders that can be moved electronically at high speed along predetermined paths past a sensing device. The presence of a bubble represents a one, or on bit. To be sensed by present magnet-resistive techniques, the 6 micron bubbles must be enlarged 100 times, a requirement that ties up much of the memory are with sensing. RCA engineers have utilized Faraday rotation (an effect which converts domains to a visual pattern under polarized light) to detect the presence of a bubble. Bismuth thulium based garnet was found to have a large Faraday rotation and very good magnetic properties. Adaptation of liquid epitaxial growth techniques permitted the growth of thin films, in which the bubbles can be detected by low-power, IC compatible diodes. Higher detector density will also permit faster readout.

\*\*\*



Even Count UMOC could not resist the opportunity to throw a pie at Paul Schindler, Tech candidate for Ugliest Man on Campus. The last day of solicitation for the annual APO-UMOC charity drive is today, with contributions closing at 5 pm today. Wednesday results put Phil House on top, followed by Count Nu, Nick Danger of MacGregor, Irwin Lapeer, Rick Corey, Rich others had lesser totals. Photo by

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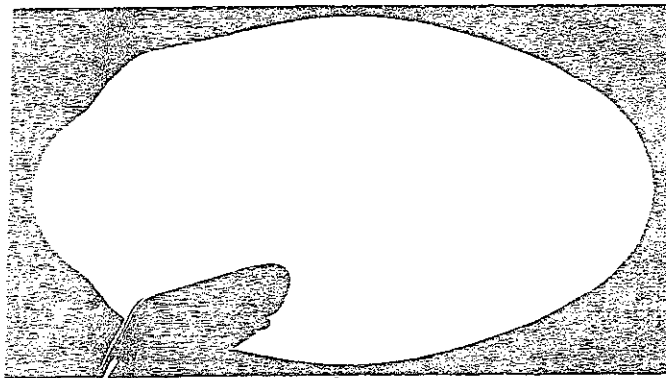
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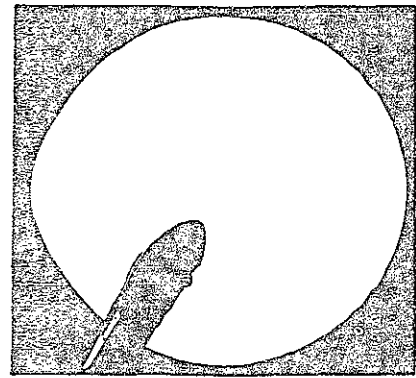
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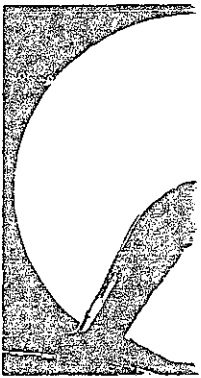
Chicago \$56 <sup>Tax</sup> <sub>incl.</sub>

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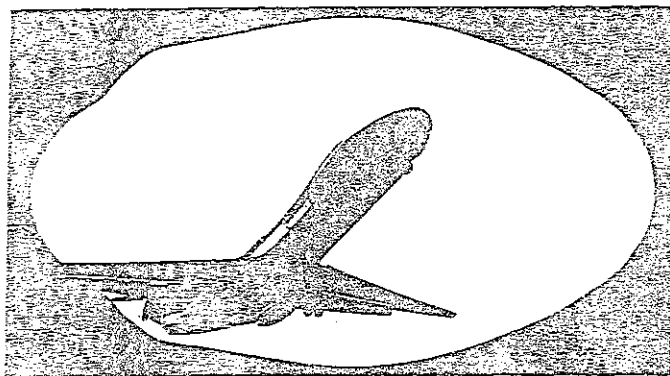
Louisville \$54 <sup>Tax</sup> <sub>incl.</sub>

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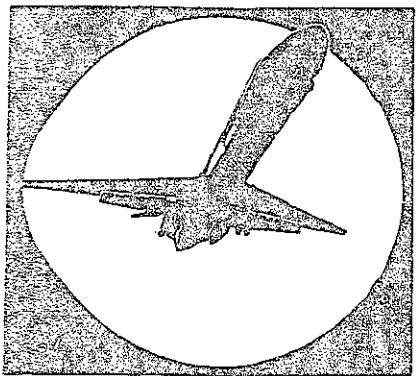
Memphis

Lv 10:15p Ar 1:15p



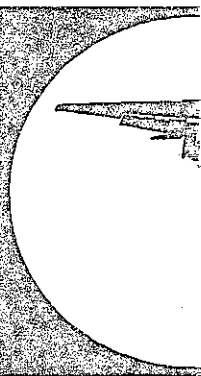
Nashville \$61 <sup>Tax</sup> <sub>incl.</sub>

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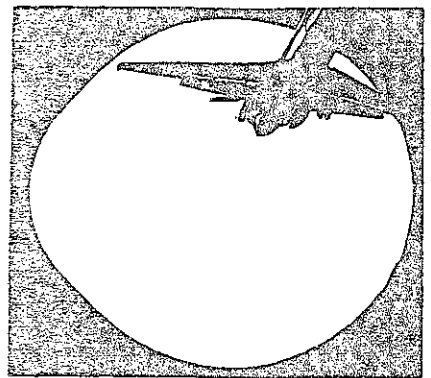
Philadelphia \$25 <sup>Tax</sup> <sub>incl.</sub>

Lv 9:30p Ar 10:35p Ex Sat Nonstop



Pittsburgh

Lv 10:15p Ar 11:40



St. Louis \$66 <sup>Tax</sup> <sub>incl.</sub>

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# ALLEGHENY

# 85 papers print editorial calling for impeachment

By Mike McNamee  
 "The impeachment of Richard Nixon is prerequisite to the restoration of confidence in our system of government," according to an editorial written by the editors of the Amherst Student.

"The President must be impeached," the editorial, which was endorsed by 84 other college newspapers including *The Tech* (10/26), across the country, stated. "No amount of legal double-talk or political timidity can obscure this fact."

According to Robert Steinbrook, Chairman of the Student, and Robert McCartney, Staff Editor, the editorial, which was written in response to Nixon's firing of Archibald Cox on October 20, was endorsed by papers from 29 states, representing a student population of over one million.

Copies of the editorial, with a list of the endorsing newspapers, were sent to members of Congress last week, and a press release describing the campaign was distributed to the mass media.

According to Steinbrook and McCartney, the editorial was originally sent out to approximately 250 colleges and univer-

sities across the country. It was published and endorsed by papers ranging from the Kansas State University *State Collegian* to the Cal Tech *Tech* to the Yale *Daily News*. These 85 papers have a total circulation of approximately 700,000 and serve populations totaling over one million.

According to the Student editors, most of the signatory newspapers said that pro-impeachment feeling is strong on their campuses. The letter being sent to Congress states:

"At a time when popular commentators delight in discussing nationwide student apathy, Mr. Nixon's repeated abuses of power have rekindled the outrage of the late 1960's... we now commit ourselves to the removal of a President who has forsaken rule by law."

The editorial charged Nixon with ruling "by fiat and force," and stated that "The mandate of 1973 has been buried in a legacy of illegality, hypocrisy and deceit." It went on to state: "The impeachment of Richard Nixon is prerequisite to the restoration of confidence in our system of government."



Robert L. Heilbroner, of the New School of Social Research, told a Technology and Culture Seminar last week that the world faces three major problems in its long term future: the problems of explosive population growth, nuclear conflagration, and deterioration of the environment. As an example, he cited predictions that the population of Asia will reach 6.5 billion people. Respondents were Dean Harold Hanham and Professor Paul Samuelson.

Photo by Richard Reihl

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Sunday, November 18  
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 8 - 10-250

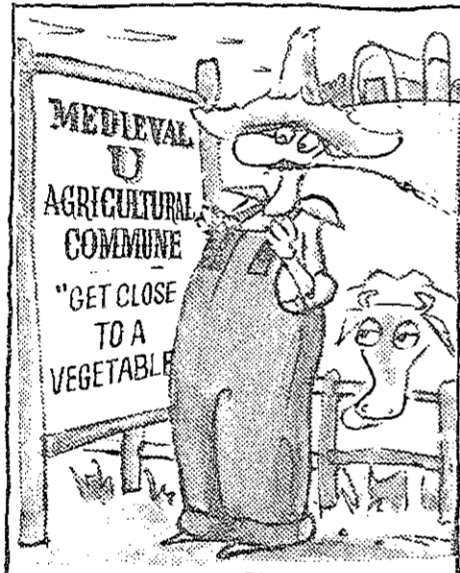
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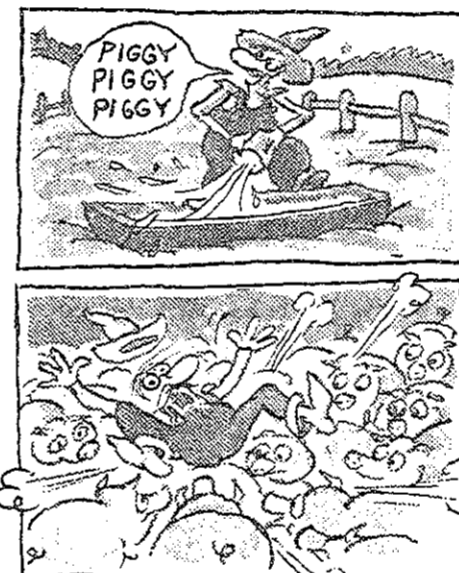
# MORE THAN ONCE UPON A TIME



ONCE, A KNIGHT, IN ORDER TO GET CLOSER TO THE EARTH, EAT TOMATOES, AND PICK UP A FEW CREDITS, DID JOIN THE MEDIEVAL U. AGRICULTURAL COMMUNE,



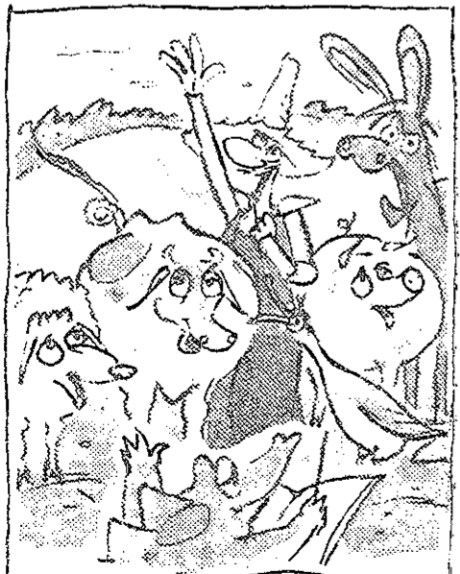
WHERE HE TOOK TO THE CHORES AT HAND WITH DETERMINATION



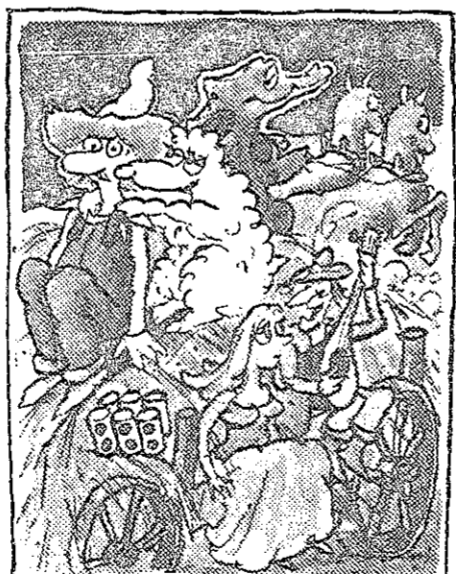
AND COURAGE



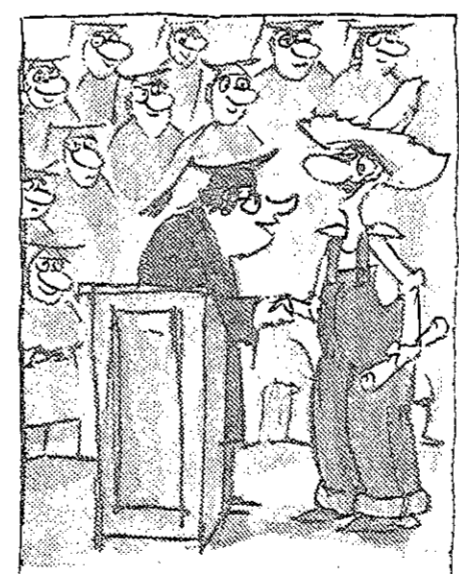
AND DISPLAYED A KEEN MIND FOR INNOVATION.



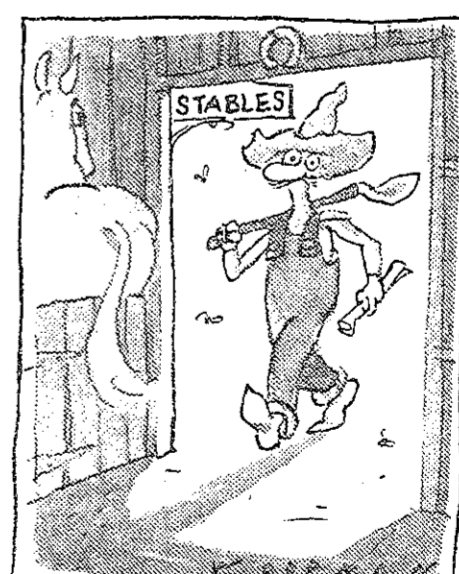
HIS MUSICAL ABILITY WON HIM A PLACE IN THE BARNYARD CHORUS,



AND HE DID JOIN HIS FELLOW STUDENT FARMERS ON AN EVENING'S HAYRIDE (THEIR WAGON STOCKED WITH PLENTY OF FROSTY-COLD SCHAEFER BEER, THE BEER WITH FLAVOR THEY COULD DEPEND ON NOT TO FADE THE WHOLE NIGHT LONG).



AND SOON, HE DID COMPLETE HIS TRAINING AND WAS ASSIGNED TO THE TASKS MOST SUITED TO HIS ABILITIES.



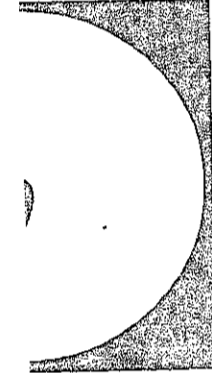
# WHEN YOU'RE HAVING MORE THAN ONE



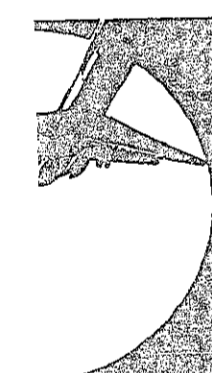
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# Sports

## Sailors win 1st Wick regatta

The MIT women's varsity sailing team concluded their fall racing season in fine style as captain Shelley Bernstein '74, with Joan Pendleton '76 crewing, won the first sailing of the Emily L. Wick Trophy Lark Regatta.

The event was sailed on a cold, blustery Saturday at MIT, and four of the six schools entered dropped out before the competition was finished because of capsize. The Tech crew was the only entry to conclude the day's racing without a single capsize.

Going into what was scheduled to be the last race of the day, MIT led Radcliffe by one

point, but the race had to be resailed because neither boat finished properly. In the resail, Bernstein took the start and sailed conservatively to defeat the Radcliffe boat and win the trophy by two points.

The results of the regatta were: MIT 11, Radcliffe 13, Jackson 24, Mt. Holyoke 34, Northeastern 42, and Salem 50. Bernstein's record was 4-2-1-2-1-1.

The men's varsity placed fourth in an invitational at Harvard on Saturday. Paul Erb '76, with Barbara Belt '77 crewing, sailed in A-Division, placing second, while George Todd '76, with Nina Gelband '77 as crew, raced in B.

The results of the regatta, which was tightly contested all the way, were: Harvard 26, Rhode Island 27, Tufts 30, MIT 38, Northeastern 49, Coast Guard 66, Bowdoin 67, Maine Maritime 71, and Boston College 84.

The men's varsity squad has made a strong showing in the closing weeks of the season, and will try to extend its winning record tomorrow and Sunday when the sailors travel to the Coast Guard Academy for the Atlantic Coast Championships (Fiske-Harriman-Sleigh Trophy). Last year the MIT team finished second in the event, which was sailed at New York Maritime.

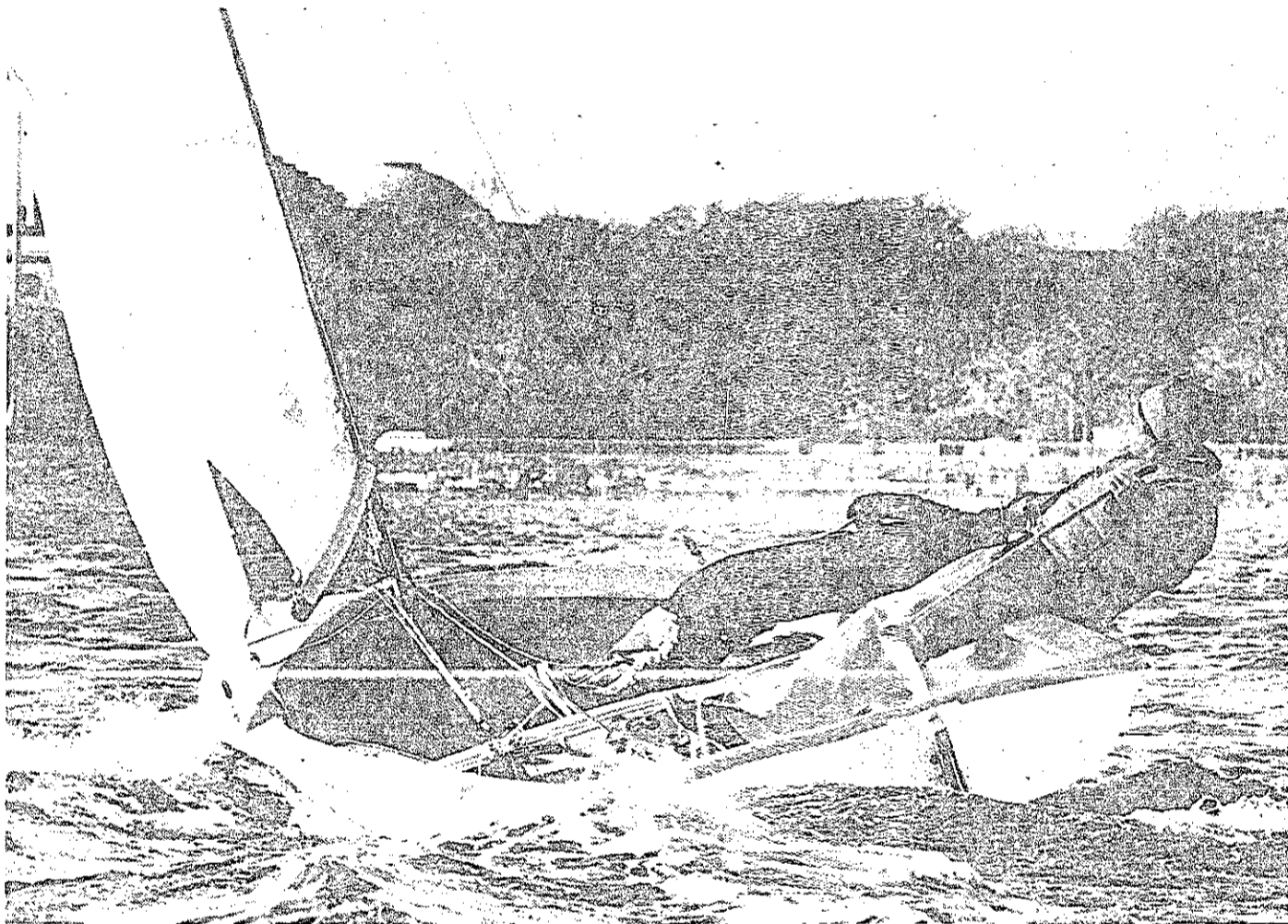


Photo by Robert Olshaker

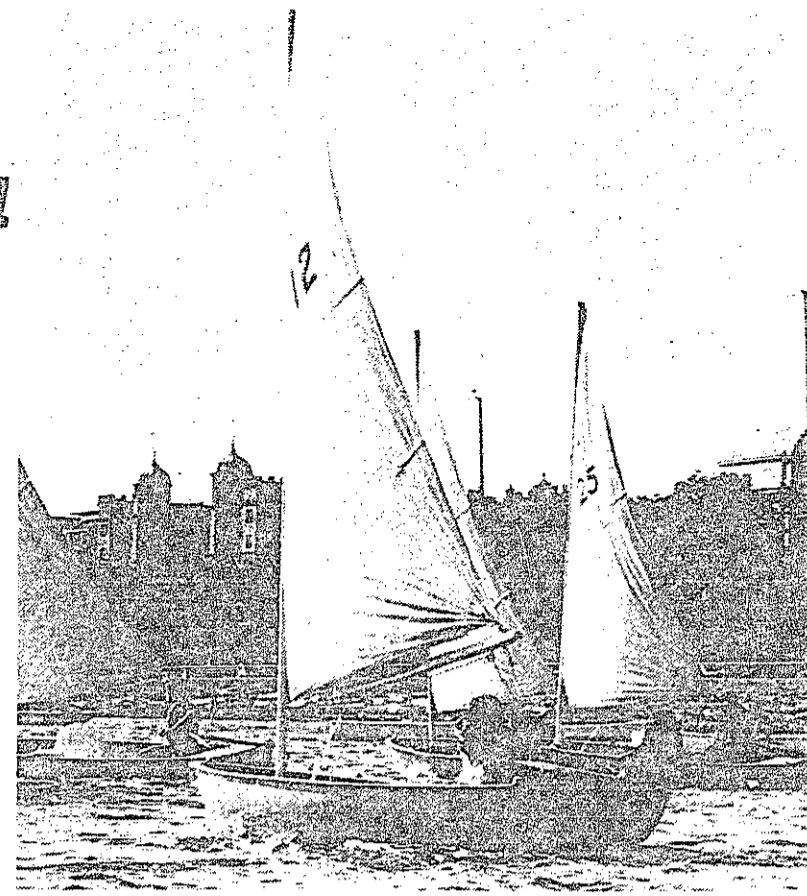


Photo by Fred Hut...



Photo by Dave...

Upper right: The women's sailing team practicing.

Lower right: Captain Shelly Bernstein '74, earlier this year. The women's sailing team has won most of the major events, including the Nationals last spring.

Above: Shelly Bernstein '74 at the tiller with crew Joan Pendleton '76 last Saturday in the first Emily L. Wick regatta.

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## HE LIED!

YES, Paul Schindler LIED, in the tradition of the media (no wonder President Nixon feels the way he does). Last Tuesday, he said he was giving you a once-in-a-lifetime-chance to get back at THE TECH and throw a pie in the Editor's face.

Well, he's GOING TO DO IT AGAIN!!!! Yes, for a mere 50 cents, you can get your revenge... whether it be for some malicious comment he made concerning your mother, for the mere joy of seeing him debase himself, or, heaven forbid, because the money is going to a worthy cause.

As of this moment, he's losing... almost even to the MacGregor House turkey! Now, I ask you, who's a bigger turkey than Schindler? Well, BESIDES Nixon. Yes, it HAS to be Schindler!

So don't let this rare chance slip by. GO OUT THERE AND HUMILIATE THIS UGLY... PERSON (and I use the term loosely).

TODAY!!! From 12 noon to 1 pm only, bldg. 10 lobby.

(Of course, other donations always welcome.)



Schindler protecting the ca... from certain destruction.