

"Continuous News Service
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The Tech

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FRIDAY, DECEMBER 7, 1973

FIVE CENTS



Professor William B. Davenport
Photo by Margo Foote, News Office

Davenport to head EE dep't

By Mike McNamee
and Paul Schindler

Professor Wilbur B. Davenport, head of the Center for Advanced Engineering Studies, was appointed yesterday to head the Department of Electrical Engineering effective February 1, 1974.

Davenport will replace Jackson Professor of Electrical Engineering Louis D. Smullin, whose resignation from the top post in MIT's largest department was made public in September (*The Tech*, 9/25).

Davenport told *The Tech* that he was "greatly honored to be come head of a department that has the past — and the future — that the Electrical Engineering department has."

Davenport's name was on a list submitted to Dean Alfred Keil of the School of Engineering and President Jerome Wiesner, with an indication that he preferred not to be considered, a statement he has often repeated in public. The official MIT release on the appointment noted that after serious discussions and additional review, Keil selected Davenport because "it had be-

come apparent that he was by far the most qualified candidate for the position."

Davenport said simply, "My perceptions changed through time," and noted that, while the process might have been simpler if he allowed consideration of his own candidacy last spring, the intervening search was a healthy examination of the state of the department.

Considered by many to be a conciliator with friends in both the Electrical Engineering and

Computer Science sections of the department, he made a point of mentioning both groups in his statements to a special meeting if the EE department held yesterday morning to announce his appointment. He hopes, he said, to "continue to preeminence of its education and research in electrical engineering and computer science," and that he wants to do "whatever is possible to strengthen the interaction" between electrical en-

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MIT faculty named to energy committee

By Mike McNamee

Governor Francis Sargent '39 has appointed several MIT faculty, including the Head of the Energy Laboratory, Professor David White, and Professor of Management Henry D. Jacoby, to an Emergency Energy Committee to investigate ways to "help prevent disastrous energy shortages in New England this winter."

"If this winter is a very cold one," Jacoby, who was appointed by Sargent to head the committee, told *The Tech* "New England will have serious problems with oil and other energy shortages Warm weather now has been beneficial, but it may be pretty rough in January or February."

The committee, according to Jacoby, was appointed as an effort to get "all the skill we could gather in a short time in Boston area" to serve the governor in a technical advisory sense.

"The committee is just an emergency planning group, trying to develop contingency plans for energy conservation later in the winter," Jacoby said. "We're more a technical committee — we have no formal advisory role — and we're trying to pull together data on energy conservation, the status of New England's supplies, and federal programs that may help us out."

Jacoby pointed out that New England is in a unique position in energy supplies. Most of the gasoline in the Northeast is provided by the US, he said, but in fuel oil and other petroleum products, "New England is not really part of the United States We are almost wholly dependent on imports."

The situation will be bad in other parts of the country, Jacoby predicted, especially in the upper Midwest and Southern California, but "it will really be necessary to conserve to get through the winter here."

Although the current warm spell, which has enabled MIT to save all its fuel oil reserves so far, has built up oil supplies in the Northeast, Jacoby says "we have all the oil we can hold now, and have to make these reserves last."

"Using MIT's resources"

Several proposals have been made to use the Institute's technical resources to aid energy conservation, according to

Jacoby. The energy conservation section of the Energy Laboratory is sponsoring, in cooperation with three New England utility companies, a conference at MIT on December 17 for large energy users. One proposal that has received some publicity is the idea of using a "cadre" of MIT students to make measurements and gather data on energy conservation for large-scale commercial users.

"We've been operating on very limited information about energy use," says Leon Glicksman, a Mechanical Engineering lecturer. "We are thinking about getting students to go out during IAP to collect data in large commercial areas on heating, lighting, and other energy uses."

"Hopefully, we can give these students enough orientation to allow them to make suggestions to the establishments they study," Glicksman continued.

Jacoby agreed that the idea of forming a "cadre" had "been floating around" for some time, and that other suggestions have been made for applying MIT's technical resources to the energy problem.

Students would also be needed, Glicksman said, to help analyze data after it had been gathered, and to upgrade it in "an on-going project." He added that the emphasis "is on IAP at the moment," but consideration is being given to proposals that the project continue, perhaps with assistance from UROP, throughout the second term.

Jacoby said that the Emergency Energy Committee hopes to make full use of the Institute's resources, "but we are just getting organized to do it." The committee is contacting faculty members to get help from them with consultation and organization.

"I see the Emergency Committee as a temporary body," Jacoby concluded. "We're there to help the governor during the present crisis. If the committee is needed in the future — if the crisis goes on — then we will stay in existence and keep working."

In the article "GSC urges Congress to impeach Nixon" in last Tuesday's issue of *The Tech*, Alan Robock was incorrectly identified as the sponsor of a motion to disband the Graduate Student Council. Robock sponsored the motion to urge Congress to impeach President Nixon. *The Tech* regrets the error.

Tapes won't yield evidence

By Greg Saltzman

The tape experts scrutinizing the Watergate tapes are unlikely to come up with any legally conclusive evidence, according to Barry Blesser '64, Assistant Professor of Electrical Engineering.

"The most that the technical people could say is that there is an inconsistency between what has been reported about the tapes and what has been observed," said Blesser, an expert on audio signals. Even if the experts find that the tapes have been changed, "they cannot specify the motivation for the change, and that will be the crux of the matter."

Blesser cited the example of the 18 minute section of the Haldeman tape which the White House claims was erased accidentally by President Nixon's personal secretary, Rose Mary Woods. The advisory panel, Blesser pointed out, probably will not be able to determine whether the erasure was accidental or deliberate.

Techniques of computer enhancement of electronic signals might make it possible to re-

cover the erased Nixon-Haldeman conversation. If a recovery attempt were fully successful, and if the recovered material were incriminating, then the experts would be able to provide more than circumstantial evidence.

However, Blesser thinks that it is "doubtful that they can recover the erased material. They might recover enough to get something intelligible, but it is not likely that the material can be recovered sufficiently to pass the legal tests" for permissible evidence.

Still, the inconsistencies that the experts might find could be used in perjury trials. For example, it may be possible to determine whether it was Woods' recorder or a different one that was used to erase the Haldeman tape.

As part of their search for inconsistencies, the advisory panel is studying the nine tape machines used to record Nixon's conversations. The machines were turned over to Watergate Judge John Sirica last week.

Blesser explained that each machine leaves a characteristic

"fingerprint" when it records a conversation on a tape. Possession of "the machines will be useful for comparing the machine fingerprints on the tapes to the fingerprint produced by each machine," Blesser said. One thing that the experts could do, he continued, would be to "see if the fingerprints on a tape are all from the same machine."

The machine fingerprints have several aspects. One is a characteristic transient signal left on the tape whenever a recorder's voice-actuated motor was started or stopped. The transient signal makes it possible to detect any edited section that does not coincide exactly with a complete period of time in which the motor was on.

Another aspect of a machine's fingerprint is its wow and flutter, which are periodic variations in the tape speed due to slight irregularities in the machine's mechanical parts. An oscilloscope can be used to observe the wow and flutter in wave form.

Even if a person editing the tapes used the same machine

(Continued on page 3)



Dr. Thomas Stockham of the University of Utah, a member of the advisory board appointed by Judge Sirica to examine the tapes, spoke at MIT last week.



Assistant Professor Barry Blesser of Course VI, an expert in audio and acoustics

MIT: the people who get in

(Part three in a series on admissions)

By Paul Schindler

The Admissions process at MIT makes use of two numerical indicators, one which predicts scholastic success and another which describes the applicant as a person, according to Director of Admissions Peter Richardson '48.

The Scholastic Index (SI) was originally created about 15 years ago. Although it was updated annually when there were freshman grades, evaluation since the advent of freshman pass/fail in 1967 has been difficult.

The formula is a multiple regression equation that ranks probability of success, as measured by Cumulative Grade Point Average, on a scale from one to ten. Inputs are rank in class, math and science grades, CEEP test scores, and percentage of students from the high school that go on to four year colleges.

Richardson told the group of student reporters interviewing him that the index did work, historically, and that the Admissions Office is now trying to develop a new scholastic ranking system.

Personality Rating

Personality Rating (PR) is also constructed from information in a student's admission information file, but its purpose, Richardson says, is descriptive, not predictive.

"We have no way of predicting social success and we don't try to," he stated.

Richardson described the construction of the PR, and its associated summary: "Everyone who writes about our applicants writes nice things about them at the 90 per cent level. We try to see the individual behind the paper piled up in front of us. It isn't the interview, or what the teacher says, that is important, it is how you put together the total impression of a particular youngster."

He continued, "We summarize this, and use the summary as well as the PR in making the decision. A lot of different people read folders, and their rankings tend to be consistent, although not identical. That's why we have two people read the folders. It is not the document, it's the impression."

Richardson also noted that faculty assist in the process of reviewing folders, although it is difficult, he says, to find faculty with enough time. Faculty involvement, Richardson says, "helps us to know what they want."

An attempt is made, he stated, to keep any school or department from dominating the faculty who read admissions folders.

Admissions Process

"Having ranked the students in the two dimensions, we place them in a matrix, and start with the students who have the high-

est ratings on both scales, and keep admitting," Richardson said.

In response to questions, he stated that MIT's yield of its most desirable students is "as good as it is elsewhere," and noted that "we do not get students, in the main, with high SI's and low PR's, as opposed to any other group."

In terms of actual statistics, Richardson said that 54 per cent of all students admitted last year accepted their admission offers, while only 40 per cent of those in the "northwest corner" (students with the highest ratings in each dimension accepted admission).

Finaid

Richardson said that MIT needs more money to compete with other schools in terms of its financial aid package, a factor cited by some applicants for their decision not to come to MIT.

"MIT's aid package includes

\$1,750 in self-help loans and jobs," Richardson said. "Until we spring solid money that we can give out in grant or scholarship we cannot compete with some other colleges. Mr. Frailey works very hard to keep the equity level (self-help) down. I work very hard to keep it down. Anybody who runs a budget at MIT knows there is not much money around."

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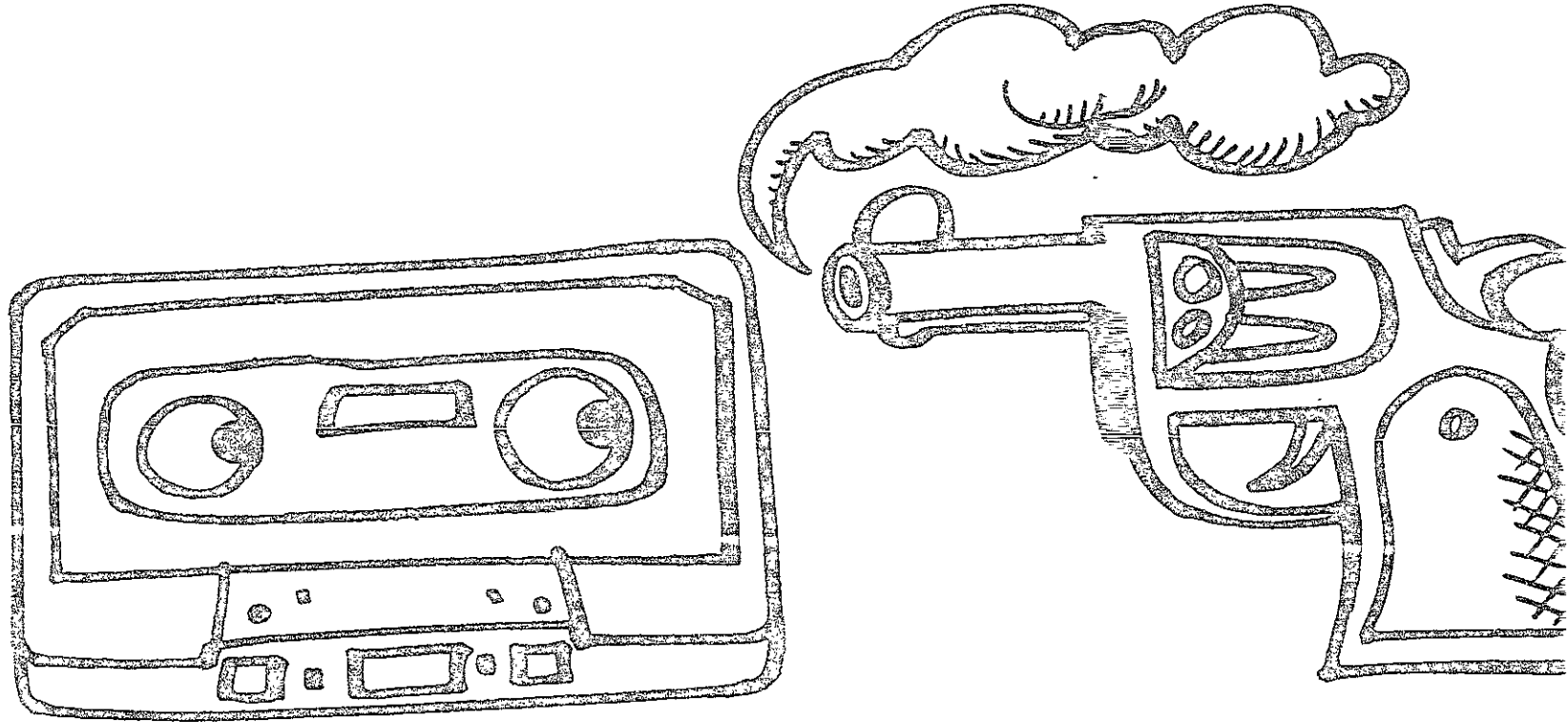
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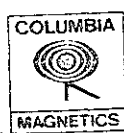
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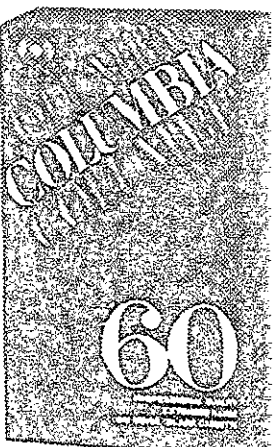
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Examinations of tapes will not be conclusive

(Continued from page 1)
that originally made the particular recording, it is highly unlikely that the wow and flutter would be exactly in phase. Blesser noted that "if these are out of synch, you can tell."

Another problem for any tape editor is that the recording environment for the editing would have to be the same as that in which the original recording was made. A sudden change in background noise would probably be detected, as would a change in the microphone used for the recording.

The advisory panel also has a problem, though, and that is the poor quality of the signals recorded on the tapes. A machine fingerprint, Blesser remarked, "is like a [human] fingerprint. If you smudge it and pour detergent over it, it's harder to identify." In addition to making it more difficult to find inconsistencies, the poor quality of the tapes also makes it that much more difficult to recover erased conversations, such as the one that Woods admitted obliterating.

Still, Blesser thinks that the advisory panel examining the tapes is "absolutely first rate." The methods that they are likely to use, said Blesser, are "at the limits of current technology." In terms of expertise, "it would be hard to match them."

Blesser noted that there are some experts in the government who might be able to outwit the advisory panel with highly sophisticated tampering. Nevertheless, Blesser commented, "I doubt if Nixon had access to them."

One of the members of the

advisory panel, Professor Thomas Stockham of the University of Utah, spoke here at MIT on Tuesday about improving old Caruso opera recordings. Stockham described a computer method which removes the distorting effects caused by the poor recording equipment used in Caruso's time. Such a method may well be used in examining the Watergate tapes. However, Stockham declined to comment on his current activities as a member of the advisory panel.

JFK's murder: asking who

By Bill Conklin and Paul Schindler

Ten years after the assassination of President John F. Kennedy, the controversy over his death still grips the attention of the American people.

Robert Saltzman, a consultant to the Committee to Investigate Assassinations (CTIA), offered over three hours of photographic and documentary evidence Monday night to show why he feels the official explanation of the assassination is wrong.

By taking the material available and presenting it in a cohesive fashion, I am attempting to prove that there were not one, but two conspiracies — one to assassinate Kennedy, and another to cover up the first," Saltzman explained.

The lecture, presented to a packed Kresge Auditorium, was a "visual analysis" of the assassination and the events surrounding it. Saltzman attacked most of the major points of the Warren Report, claiming that it did not accurately represent the facts of the assassination, identify the true assassin, or fully expose the background of Lee Harvey Oswald, the suspected assassin who was murdered a few days after the assassination.


There is evidence, according to Saltzman, that Oswald had connections with his murderer Jack

(Please turn to page 11)


NUTS & SCREWS

by Fred Hutchison

10 MINUTES... 10 MINUTES IN THE PENALTY BOX... JUST CAUSE I WAS IN A FIGHT... WHO DOES THAT REFEREE THINK HE IS ?




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20 MINUTES... 20 MINUTES IN THE PENALTY BOX... JUST CAUSE I WAS IN A FIGHT... WHO DOES THAT REFEREE THINK HE IS ?



Correction Regarding UROP Booklet

In the ad for The Tech's production shop in Tuesday's issue, the UROP booklet was incorrectly listed as one of the jobs handled. The booklet is typeset and printed by Nimrod Press, and has never been done by The Tech.

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GOP leaders to ask for Nixon's resignation

By Norman D. Sandler
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Congress, after more than two months of deliberations, has confirmed Rep. Gerald R. Ford, R-Mich., as successor to former Vice President Spiro T. Agnew.

Agnew was convicted October 10 on one count of tax evasion in federal district court in Baltimore immediately following his forced resignation.

The Nixon Administration must be relieved that the vacancy in the line of presidential succession once again is occupied by a Republican "team player." However, White House officials might — and with good reason — view the Ford confirmation as the beginning of the end for the "man who brought you Watergate."

According to an authoritative source, Ford's inauguration as vice president signaled the initiation of an effort by members of Nixon's own party to force the President's resignation by early next year.

Reportedly heading the movement to persuade Nixon to voluntarily step down are Sen. Barry M. Goldwater, R-Ariz., and GOP minority leader Sen. Hugh Scott, R-Pa. Both men have warned of the President's declining credibility since the issue of the missing White House tapes unfolded earlier this year.

Goldwater and Scott were preparing several weeks ago to go to Nixon immediately following Ford's confirmation and ask the President to resign in order to save the Republican Party in the 1974 congressional elections. They have strong support from a number of their Republican colleagues in both chambers, and one source on Capitol Hill said this week that even conservative Republicans have been overheard making "caustic remarks" about the President and the problems facing the White House.

Goldwater could not be reached for comment, but his press secretary, Tony Smith, said the Arizona Republican has not discussed any plan to ask for Nixon's resignation. "Such a conversation has never taken place," Smith said.

Scott's office also issued a quick denial when contacted by *The Tech* late Wednesday. When asked if the Senate minority leader was planning a visit to the White House to discuss the President's requested resignation, press aide Robert Hetherington said there was "no validity" in the report "as far as Sen. Scott is concerned."

However, confirmation of the plans to ask for Nixon's resignation suggests that as the end of the year approaches, the GOP leadership is becoming increasingly disenchanted with the President's defense of his alleged involvement in the Watergate scandal and related affairs, and are worried that their uncertainty will be damaging at the poll next November.

The only way to quell the dissent in the GOP ranks is by replacing the current Administration in an attempted return to a state of normalcy, where the government may once again function smoothly. Impeachment is a slow process and faces opposition by Republicans in Congress, but the GOP leadership apparently believes Nixon's resignation is a much swifter, less painful solution, and surely less damaging to the nation.

No consideration has been given to Nixon's response to a request for his resignation. Sen. Edward Brooke, R-Mass., publicly asked the President to step down in a meeting at the White House several weeks ago, but Nixon said he would stick out the crisis. He repeated his vow to "stay at the helm . . . and not jump ship" in an appearance

before the Seafarers International Union last week.

At a news conference Wednesday, Sen. Jacob K. Javits, R-NY, said that discussion of the President's resignation "moved to the front" with Ford's confirmation, and explained that talk of Nixon's resignation "could not even be considered in the absence of a vice president." Javits' office late Thursday denied that the New York Republican implied the President should resign, and said the statements made Wednesday only meant the possibility can now be raised and discussed.

However, a request for his resignation by leaders of his own party during a private meeting may elicit a different response from Nixon. The President will

— if he is not already — be made aware of the consensus among many Republican members of Congress that his resignation is the only way to save the party and revive the government from its lengthy period of inaction.

As for Nixon's repeated promise not to succumb to pressure calling for his resignation, some of Agnew's most vehement denials of guilt came only one week before he was forced to resign by US attorneys who had compiled evidence that he had taken bribes while serving as governor of Maryland and — until December 1972 — while serving as Vice President.

As long as he is not being forced out of office by overwhelming criminal evidence, Nixon will have the opportunity

to make a smoother and less controversial exit from the Oval Office. A likely scenario, and one that has probably been considered by the President himself, is one where he is admitted to Bethesda Naval Hospital for observation, and two days later makes the announcement that he must step down — at least temporarily — for medical reasons.

With the pressure Nixon has been under, it seems plausible he might reach the point where he "could not" subject himself to the strain of the White House any longer. In any case, it is apparent that the Republicans will soon begin to clean up the party before next year's elections, and the first person to go will be the President himself.

Letters to the Editor

To the Editor:

The senior faculty in Course III seem to believe that if a subject is enjoyable, it can't be educational. 3.095, "Materials Processing: An Engineering and Historical Approach," is considered by many students to be both. Yet, it has been cancelled.

The course is structured with 2 hours of lecture and 4 hours of lab each week. The lab is in either metal casting or glass-blowing.

Students are given a good background in the lectures, and progress to quite a level of competence in working the material in the lab.

In my opinion, this is a perfect example of dealing with an area sorely lacking in an MIT education — that of actually "getting one's hands dirty," and physically doing something educational.

The course is a resounding success with the students. It demands a high degree of interest and involvement, but is rewarding to those who put in the effort.

David S. Gromala

To the Editor:

Reminiscent of a faculty resolution condemning US involvement in Indochina, I see by your December 4 article, "GSC urges Congress to impeach Nixon," that a portion of the MIT community has once again been "represented." For what reason does the Graduate Student Council, as an organization, pass a resolution urging Congressional action?

Either the members presume to represent, in some sense, the political opinions of the entire MIT graduate student body or they are simply expressing the result of a majority vote among themselves. If the latter is true, who cares? Wouldn't it be a lot better for each member who favors impeachment to write an individual letter saying so?

What really bothers me is that I rather suspect its the former that's true. I have the nagging feeling that the "Graduate Student Council of the Massachusetts Institute of Technology" takes some advantage of some of the prestige of its own name, at the price of intellectual dishonesty. Certainly, I have been aware of no organized attempt, on the part of GSC, to determine the leanings of the graduate student body on the question of impeachment.

James F. Hoburg

To the Editor:

I address this letter specifically to the staff of *The Tech*. When I first heard that you people had entered your supreme leader into the UMOC campaign against his knowledge I really thought the idea was great. After all, who deserves the fate better than Paul Schindler? Even Paul couldn't find fault with this point, so he put his best foot forward, and gallantly threw himself into the thick of competition.

During the ensuing week I saw Paul Schindler do more things to demean and humiliate himself than I'm sure he is willing to admit to. Paul deserves a hearty congratulations for his efforts, but where were his brothers and sisters from *The Tech*? During the first four days of UMOC I saw only three different people help Paul. Only one, or possibly two, of these helpers belonged to the staff of *The Tech*. Where the hell were the rest of you? If you were sure enough to commit Paul to killing himself for a week, the least you could have done was come out and help him do it in fashion. Seriously, though, I really think the staff of *The Tech* owes Paul Schindler one huge apology. As a person who enjoys perpetrating hacks, I am quite critical of people who begin something and then abandon it in the middle leaving someone else "holding the bag." What can I say?

Keith Milkove

To the Editor:

As you may know, for the past few years we have been trying to disassociate ourselves from our national fraternity and establish ourselves as an independent cooperative. To this end, we did away with pledging and initiation procedures. We have been "open bid" for the past few years — encouraging people to join on their own initiative without having to be bid by the House. And after some frustrating correspondence, we became officially independent of Sigma Alpha Mu National. Finally on Monday, November 19, 1973, we came up with a new name and henceforth we are *Fenway House*.

We would like to make people aware of our feelings as well as our new name. We would appreciate any help toward the above goals — and would be glad to discuss our philosophy with anyone interested.

The People of Fenway House
(23 signatures of Fenway House residents followed. — Ed.)

To the Editor:

This letter is dedicated to those among us who have been too busy with their own lives to realize that the "American Dream" is quietly turning into a nightmare.

It was once true, that, in America, a man from any social stratum could, with enough determination and sweat, become whatever his skills and intelligence would allow. However, the Almighty Dollar has ultimately triumphed, and possession of many of them is now an essential prerequisite for flexibility in choosing one's life style.

Howard Sitzer's and Mike McNamee's editorial (12/4/73 pgs. 1,2), disguised as a news article, has prompted me to attempt to determine how these two fellow students could draw such narrow conclusions. I suspect that the majority of students who work on a school newspaper are probably ones who had free time after high school to participate in extracurricular activities, and this preparation coupled with a surplus of time enables them to engage in similar activities in college. This assumption leads me to the conclusion that these students probably do not know the meaning of hard work.

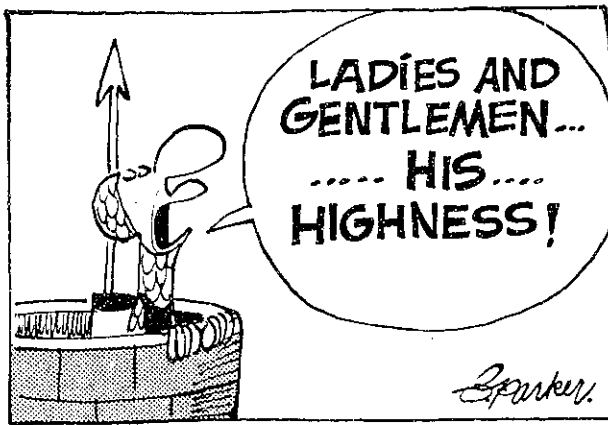
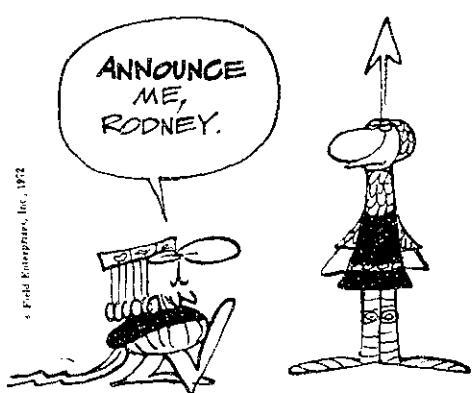
I realize that there are probably some health and aesthetic reasons and many other social factors which discourage a student from living in a library; I also realize that the Institute cannot "officially" approve of such unorthodox use of facilities. But there must be another side to the problem, and it is *The Tech's* responsibility to every member of the community it serves to impartially investigate and report the other side of the story.

So the next time, Howard and Mike, you think harshly of a fellow student who is living in a library, I suggest that you think a little more. I am confident that you will soon find yourself thanking whatever goodness you believe in that you, by some unknown randomness, were born with favorable initial conditions.

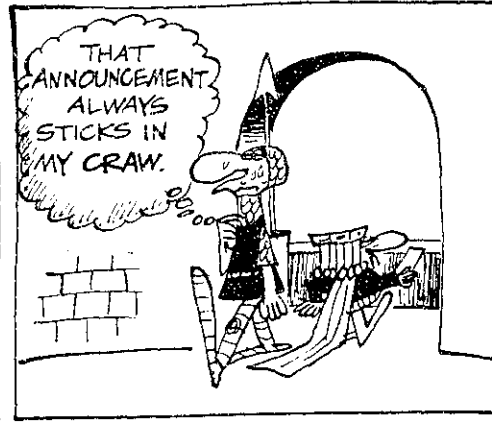
Let's stop helplessly worrying about Watergate when so many evils of our modern society are all too abundant here at our own Institute.

Mike Duke '73

THE WIZARD OF ID



by Brant Parker and Johnny Hart



The Wizard of Id appears daily and Sunday in the *Boston Globe*

Continuous News Service

The Tech

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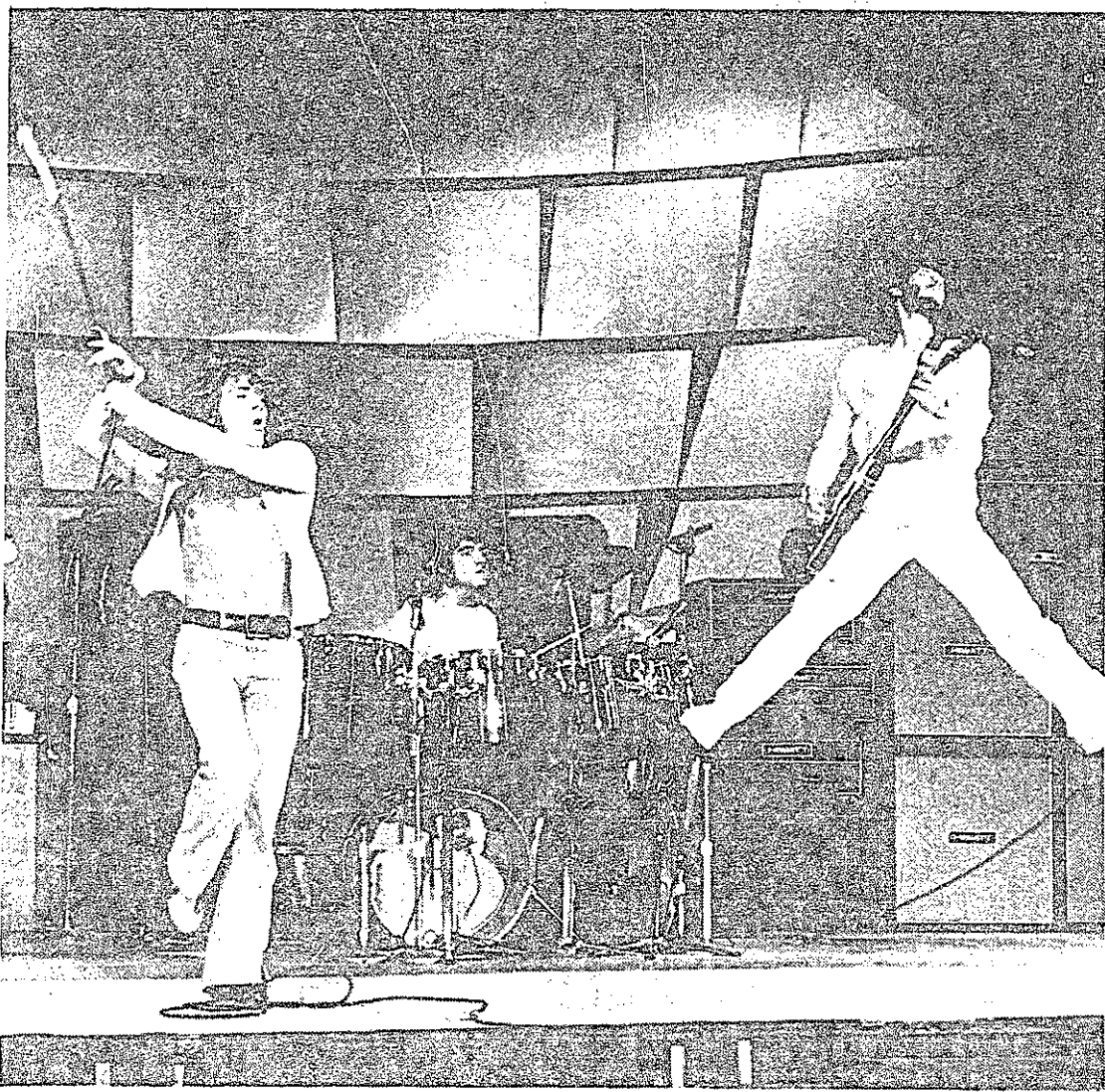
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the tech arts section



Photo by John Krout

The Who at the Boston Garden (see page 6)



— (l. to r.) Roger Daltrey, Keith Moon, and Peter Dinklage of The Who

On the cover:

"I'm bleeding Quadrophenic!"

by Neal Vitale

Perhaps it's a bad omen for a rock supergroup to have a gig upcoming in Boston. Some sixteen months ago, a year last August, the Rolling Stones were heading into the Boston Garden for two nights of concerts, only to have Mick Jagger and Keith Richards arrested *en route* at a Rhode Island airport for assault on a newspaperman, finally saved by a last ditch plea from Mayor Kevin White. This past Sunday night, December 2, the Who were busted by Montreal police for wreaking havoc (some several thousand dollars worth) on their hotel rooms after their set at the Forum. It was after 5:30pm when the band finally arrived in Boston, after some seven hours in jail, for an 8:00pm show Monday evening at the Garden; and it was after Pete Townshend had had a glass splinter removed from his eye a few hours earlier, and Daltrey had had a strep throat diagnosed with some superfluous scare talk about throat cancer thrown in for paranoia's sake.

Possibly, though, it's just the Who who court disaster so closely. The last time they had visited Boston, in August of 1971, for four nights at the Music Hall, technical problems had been multiplied by some internal friction in the group, and during one set, Daltrey kicked over a bank of amplifiers, splitting open the head of a nearby roadie. The band had then been keyed up, volume-wise, for playing outdoor concerts at Forest Hills, New York, and Daltrey, after repeatedly telling Townshend to turn his guitar down so that his own vocals could be heard, got fed up at the lack of response, threw his tantrum, and stalked out of the hall. All of which with Rod Stewart and the Faces (fresh from an incredible concert earlier in the evening on the Boston Common, in front of a few hundred thousand fanatics) at the peak of "Maggie May's" popularity, waiting in the wings for a joint encore that never occurred. That Who concert was nothing to rave about, indicative of all four nights of that visit.

The way Monday's set began, it looked to be a possible repeat, quality-wise. After Keith Moon typically lurched and stumpled on stage, beneath an orange neon-outlined fall-out shelter sign announcing the Who, the group equally lurched and stumpled into "I Can't Explain," slowed down a bit, perhaps as a nod towards Bowie. In the audience, heads were being cracked.

On the way in, at least two or three people were carried bodily and struggling by numerous bluecoats out of the Garden

and one girl was led into a back room bleeding from the mouth; inside, in an effort to clear the main aisle: on the floor, police shoved, choked, and beat the often less than responsive and cognizant Who fans, reminiscent of the gestapo forces in evidence during those earlier Music Hall dates.

But the Who seemed to be progressively revelling in the anger from their run-in with, as Daltrey called the Canadian police, the "filth." Moving from "I Can't Explain" through a sloppy trio of oldies — Eddie Cochran's "Summertime Blues," "My Wife" (sung terribly out of key by John Entwistle), and a not-too-impressive "My Generation" — it wasn't until the group struck into the heart of their set, excerpts from their latest double-pocket album, *Quadrophenia*, that the seething, violent energy was focused into musical excitement and spark. Before that, the expected windmill chops of guitarist Townshend and Daltrey's usual mike twirlings were nothing more than unemotional theatrics; Townshend claimed he was feeling "fuckin' incredible," his playing betrayed the statement. Black-leather-clad bassist Entwistle, who has moved out of his "silent pillar" mold and into a villainous bad-boy's stance, fared the worst for the night; his singing was awful, his bass-playing inaudible, and his temper senseless, as he smashed his French Horn when a number had to be scraped because of sound problems.

Townshend's guitarwork would improve as the evening wore on, but Messrs. Daltrey and Moon proved to be the musical heroes of the night. *Quadrophenia* is very crucially dependent on strongly melodic bass and drum playing to fill in where Townshend only occasionally has added guitar to a layering of ARP-synthesizers, strings, horns, and assorted electronics; to pick up the slack of Entwistle's off-night, Moon was eminently impressive with some superlative explosive drumming. And Daltrey, strep or no strep, was phenomenal, creating the singularly riveting aspect of the group's sound at the Garden.

Quadrophenia is the writing product solely of Pete Townshend, but it is just as much a showpiece for Daltrey. Roger Daltrey no longer sings the multiple personae of *Tommy*, but rather deals with the bulk of the characterization of young mid-sixties Mod aspirant Jimmy. The story line is a fairly simple one, closely paralleling that in movies such as *The Harder They Come* and *The Cool World* — the life of a kid out of the large lower class underbelly of society, whether it be in London; Kingston, Jamaica; or New York. With *Quadrophenia*, it is the development of a personality expressed as being "quadrophenic" (i.e. four-sided) — each of the four main aspects of Jimmy's psyche has grown out of and is taken by in performance an individual member of the Who, Roger Daltrey, in "Helpless; Dancer," represents the tough-guy who would prowl around Brighton looking for

a beachfight with the Rockers; John Entwistle, in "Is It Me?," takes the mellow, more sensitive, almost maudlin, romantic side that reappears sporadically as glimpses of what is perhaps the real Jimmy surface (is it me for a moment?); Keith Moon, in "BellBoy," reveals the creeping, forced insanity of running around carrying others' bags in a hotel that Jimmy and friends had once smashed up; and Peter Townshend, in the ultimate resolution of the work in "Love Reign O'er Me," captures the emerging desire for some sort of spirituality, some sort of salvation spawning from a situation that is clearly not right. The effect is incredible.

Quadrophenia, though it needs perhaps a half-dozen listenings to be fully appreciated (in fact, I hated it for the first few times through feeling, quite mistakenly, that Townshend's ego had overstepped its rock group confines is going to be hard to top as the year's best and most astounding work; in concert, it is significantly altered musically, even if the immensity of the piece remains undiminished. The instrumentation of the group live is the basic guitar/bass/drums/vocals structure (a distinct change from on record) with a reliance on tapes to supply a few of Townshend's array of sonic dabblings. Their version of *Quadrophenia* was extensive, though deleting a few of the instrumental themes and some of the songs early into the epic; "5:15," was one of the best cuts on the record was performed very well, though missing the driving staccato piano of Chris Stainton. From that point on, it was a virtually complete rendition of the last two sides of *Quadrophenia*, and a fantastic rendition at that.

From there it was into "Won't Get Fooled Again," dedicated to the Montreal police, after Townshend had politely told them to "fuck their fuckin' arseholes." Their version was played with a manic vengeance, only to lead into the crowd favorite segments from *Tommy* — "Pinball Wizard" and "See Me, Feel Me." Three huge klieg lights in back of the stage were lit to climax the song and set, illuminating the crowd, as the mid-stadium batteries of spotlights were played around the hall. The brightly

blazing kliegs turned the band into hazy silhouettes in the smokey air; the Who left the stage virtually unseen as the sell-out Boston Garden crowd stood and cheered, most deservedly so. I just hope the group made it in one piece to the Spectrum for Tuesday's show in Philadelphia.

Solo flying from Firesign

by Mark Astolffi

How Time Flies — David Ossman (Columbia)

This is the first Firesign Theatre record to deal explicitly with science fictional topics: travel to other planets, suspended animation, alien beings, hostile Black Holes, and the like. It concerns a young space traveller, Mark T. (probably "T" for "Time," from a past Firesign character and the album's title), who volunteers for a mission to Planet X in 1979, and the world he finds upon his return to Earth in 1999 (although the whole story could be interpreted as merely a figment of Mark's imagination.) The world on the verge of the 21st Century has abandoned virtual-

ly everything, including politics, government, space travel and exploration, even the automobile, in favor of a life of unadulterated Entertainment. TV, films, records, and tapes have been supplanted by Memory Loops, played back on Graphaphones, apparently a highly sophisticated system of 3D hologram projection, sophisticated to the point where the distinction between the Loop and the real is incidental, if not negligible. Even Panoramaland 2000, an amusement park containing most of civilization-as-we-know-it's important buildings, monuments, and natural wonders, blinks in and out of existence when disturbed by the electrified zeppelin of Mr. Motion, the inventor of Amazination, one of the better Loop systems. Most of the characters on the album are not real people, being either tweenies (inflatable government employees, although existing government is only skeletal), misters (M.R.'s, Multiple Rebandables, which are Amazination puppets or robots), or part of the System, Mark's suspended animation caretaker unit, which is either built into his ship or built into himself; it's hard to say which. Everything in 1999 is prepackaged (even shit: Poopane — "When you gotta go, you gotta go), preprogrammed, automated, monitored, more or less magnetic or radioactive, and, above all, fun.

Mark returns triumphant of the Earth, landing in a deserted space museum, and is treated to a prerecorded welcome by a tweenie, then is kidnapped by Mr. Motion, who covets the Recall-Loops Mark recorded on Planet X, Loops which eventually become realer than real, wreaking havoc until, at the end of the record, the System is again talking to Mark, and it seems that it's all been just a laser dream provided by the ship to keep Mark's mind active in deepspace, or perhaps to camouflage Mark's death from him, as he enters a Black Hole and/or after the ship is disabled by Planet X aliens. We are confused, as Mark is confused. He can't accept the world he seems to return to, for he is from an earlier, more corporeal time. But the whole story is a neat essay on reality manipulation, manipulation to the point when reality can quietly slip away.

This is not really a Firesign Theatre album, though. Dave Ossman wrote it and stars as Mark, and the other three Firesigners cover the most important roles, but a large number of other folks (no-one you know, except for Wolfman Jack) appear in the less important parts. Not that there's anything wrong with this, except that none of the other players are as adept at voice characterizations as the Firesign boys. They are for the most part quite ordinary voices, perhaps giving a desired effect; but this, together with the fact that, compared to past Firesign efforts, this one is played straighter, with fewer puns and less contorted plot machinations, gives the whole production a rather low-key, soft-sell feel, quite uncharacteristic of the Firesign theatre. There's less of the time/space continuum slapstick, less linguistic slight of mouth, and more of an effort to paint a credible (comparatively, mind you) scenario. Everything is laid out in front of you, Freddy Burns' Burns Psychotic Plastics, "The Years In Your Ears," and all. Except, of course, that you can't be sure whether Mark's experiences in the future are actually happening or are all in his head, and either way, a lot of it still isn't really happening.

How Time Flies is probably the weakest Firesign Theatre-related album yet, but it's still a humorous, witty, engaging parable. And as Mr. Motion points out, "Some of this is real, I assure you."

THE TECH ARTS SECTION

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Thundermug's striking debut

by Mark Astolfi

Thundermug Strikes - Thundermug (Epic)

Somewhere in between the retooling of Beatle, Byrd, and Beach Boy mid-sixties dies by such bands as Big Star, 10cc, Stories, Raspberries, and Wackers, and the atomic crunch of the heavy metal mothers, Alice Cooper, Deep Purple, and Led Zeppelin, in a region recently staked out by Britain's next supergroup, Queen, has emerged Thundermug. I'm told that the word is slang for a portable potty, but it's a misnomer for sure in this case. These four boys from London, Ontario represent Canada's most impressive import since the Guess Who and Light House, and *Thundermug Strikes* is hands down the best non-American, non-British album of the year. Probably of the 70's. And just maybe of all times. Their stock in trade is pounding, lunging rock and roll, in the manner of Queen, but funkier, less ornate. Their music is a rare and delicate balance of, on the one hand, wit, imagination, taste, and on the other, violent, o-quarter-given rock madness.

It's an incredible effort. Everything is in place; there are no loose ends, no throw-away experiments, no padding or filler. Every round inch of vinyl is filled up, with a raging guitar break here, a machine-gun drum riff there. Thundermug's music exhibits variety, vitality, sight, and humor. If and when the rockers land, and want a sample of rock and roll to bring back to their galaxy, this just could be the record we'd want to give 'em. They'd be listening to it and boogeying all the way home. It's a damned paradigmatic. An album of all potential hit singles.

Side one opens with a rush: "Orbit." This is the strongest manifestation of the late-Tommy Who influence that runs through the record. The vocals are pure poetry; this is the album's "I Can See For Miles," a brilliant ode to the down-to-earth grandeur of space-rock. Next comes "Victoria Muse," an abrupt change of pace. It's a deceptively gentle little instrumental, sort of a minuet in double-time, with intricate weaving of guitar lines, all done on a sturdy rock backdrop, with strong bass underpinnings. The vigorous humor of the piece shows that Focus and Edgar Winter aren't the only ones capable of putting on a great satiric rock instrumental.

"Jane J. James" is next up, a story of love and the circus, with guitar sounding like the old James Gang and Hendrix, a powerful rhythm guitar hook at the start, and a thundering double-tempo drum beat throughout. "Mickey Mouse March" is a remake of the "Mickey Mouse March," a very, very loose transcription to be sure, done to frantically rhythmic rock chordings, and featuring the lush, swooping harmonies of Queen or Led Zeppelin.

Then comes "The Investigator," the first on the LP next to "Orbit." Based on a modification of Led Zep's "Lemon Song" riff, the stark vocals, subject matter, and abrupt ending suggest inspiration from the Sweet, especially "Blockbuster." Also, there's a weenybopper "T. T. T.," a guitar solo. This could be Number One in England, easily. "He's got certified commendations/If you've been bad, I catch you sooner or later..."

"Africa" rounds out the side, and is as good as Thundermug comes to filler: it's a sample of what comes before and what is to come on side two (metaphysically speaking, a record is continuous), with a rumbling background of "JJJ," the first of a piece of guitar riff from "Where Am I." And just as you're thinking this is getting to be a drag, in comes a Roy-Woodesque kazoo solo. Side two starts with "Garden Green," which is British all the way: I can hear the influences of Who, Deep Purple, and Procol Harum. Then they give the classic "You Really Got Me" a new cut. Although close to the original style on instrumentation, it's too rhythmic, too lifeless to compare with the original's version. Never-the-less, it's a nicely

laid back tune in its own right.

"We'll Never Forget" is a fun tune, sounding like what the *Sound of Music* kids would have sung had they got their hands on a copy of *Ramparts*. Were the Turtles alive today, this would be their cup of soup. "Where Am I" is incredible, with faint touches of Chicago, Alice Cooper, and Black Oak Arkansas. Then comes "Bad Guy," which is to my ears a full-out Alice Cooper lampoon, complete with bloody vocals, razor-sharp throw-away guitar runs, and savagely leveling bass.

Tracing influences on Thundermug seems almost an endless task: the Sweet, Who, Beatles, Led Zep, on one side of the Atlantic, CCR, BOC, Alice Cooper on the other. Yet it all comes out Thundermug. They may look like a bunch of down-home Macon, Ga., pickers, but they can flash!

The Beatles - alone together

by Mark Astolfi

Mind Games - John Lennon (Apple)

Ringo - Ringo Starr (Apple)

Mind Games, by John Lennon, is his best since *John Lennon/Plastic Ono Band*, that primal scream of raw, commercial work with the Beatles. John is back on the track with a bang. Two things contribute to this. First, John has shucked his role (cf. *Sometime in New York City*) of effete rock 'n' roll revolutionary; he's given up the unruly, Che-come-lately Elephant's Memory as back-up band, in favor of the latest Plastic Ono incarnation, this one called the Plastic U.F. Ono Band, with Ken Ascher on keyboards, Dave Spinozza on guitar, Gordon Edwards on bass, Jim Kelter on drums, and Mike Brecker on sax. It's the best since the Clapton-Voorman-White line-up on *Live Peace Toronto 69*. The one political song, "Bring On the Lucie (Freeda People)," is done to post-Beatles George Harrison-type guitar chordings, and it seems at least partially tongue-in-cheek. There is also some talk on the inner sleeve of "the birth of a conceptual country," Nutopia, and there's a three-second-long "Nutopian International Anthem," copping a lick from Lennon's earlier classic, "Two Minutes Silence." This is the kind of doggie-doo we used to gleefully toss about in HiSkool, and fortunately John doesn't dwell on it. John produced and arranged the entire LP, and at long last he pays attention to details, using his long-dormant musical savvy to design some nice arrangements and effects, although for some strange reason he can't help sounding, from time to time, like Harrison. (Could George be the mysterious Dr. Winston O'Boogie

listed in the credits?)

The second thing is the conspicuous absence of one person on this album: Ms. Lennon. Now I enjoyed Yoko's book *Grapefruit*, for it displayed a playful, albeit simplistic, wit, ditto for her art and exhibitions. But musicwise, she was and is bad news, somehow unable to translate the literate and artistic wit into black vinyl, and with a voice like a consumptive donkey. On the liner notes, she's credited with "Space." Excellent. She's in her element.

The songs. Well, there are two sizzling rock numbers like you never thought you'd ever hear from John again, "Tight AS" and "Meat City." The rest are love songs in general or to Yoko in specific. There's talk of Mantra, karmic wheels, and UFO's. It's been a long time since John made a record with so few musical and personal hangups. I like it.

As for Ringo's album, this is probably as close as we'll come to a Beatles reunion record. (Although the Byrds and the Mamas & Papas did it, right?). One song, John Lennon's delightful "I'm the Greatest," is performed by three ex-Beatles, Starr, Lennon, and Harrison, and two semi-Beatles, Preston and Voorman. And that's as close as we'll get to one song. Paul and Linda also appear, on a pleasant little tune they co-wrote, "Six O'Clock."



Ringo Starr

Harrison is on four cuts. Other guest stars include Martha Reeves, Marc Bolan, Harry Nilsson, all of the Band, and Dave Bromberg, not to mention sidemen with names like Keltner, Keyes, Hopkins, and Cropper.

But with all these star players, the music is unspectacular. Very simple melodies, some elegant arrangements, a couple decent guitar solos (and a nice synthesizer break by McCartney), all flanking Ringo's deap-pan, slightly off-key non-singing. "Photograph" is a stirring single, good car radio fare. "You're Sixteen," the only oldie on the record, is cute enough. "You and Me (Babe)" is a bittersweet show-closer, just right for Ringo's style. In short, *Ringo* is uninspired but far from dull. Produced by Jim Perry, the album comes with a lyrics booklet, complete with inspired drawings by Klaus Voorman. And also, a \$6.98 list price. Shapes of things to come, I'm afraid.

Hawkes and MIT's literati

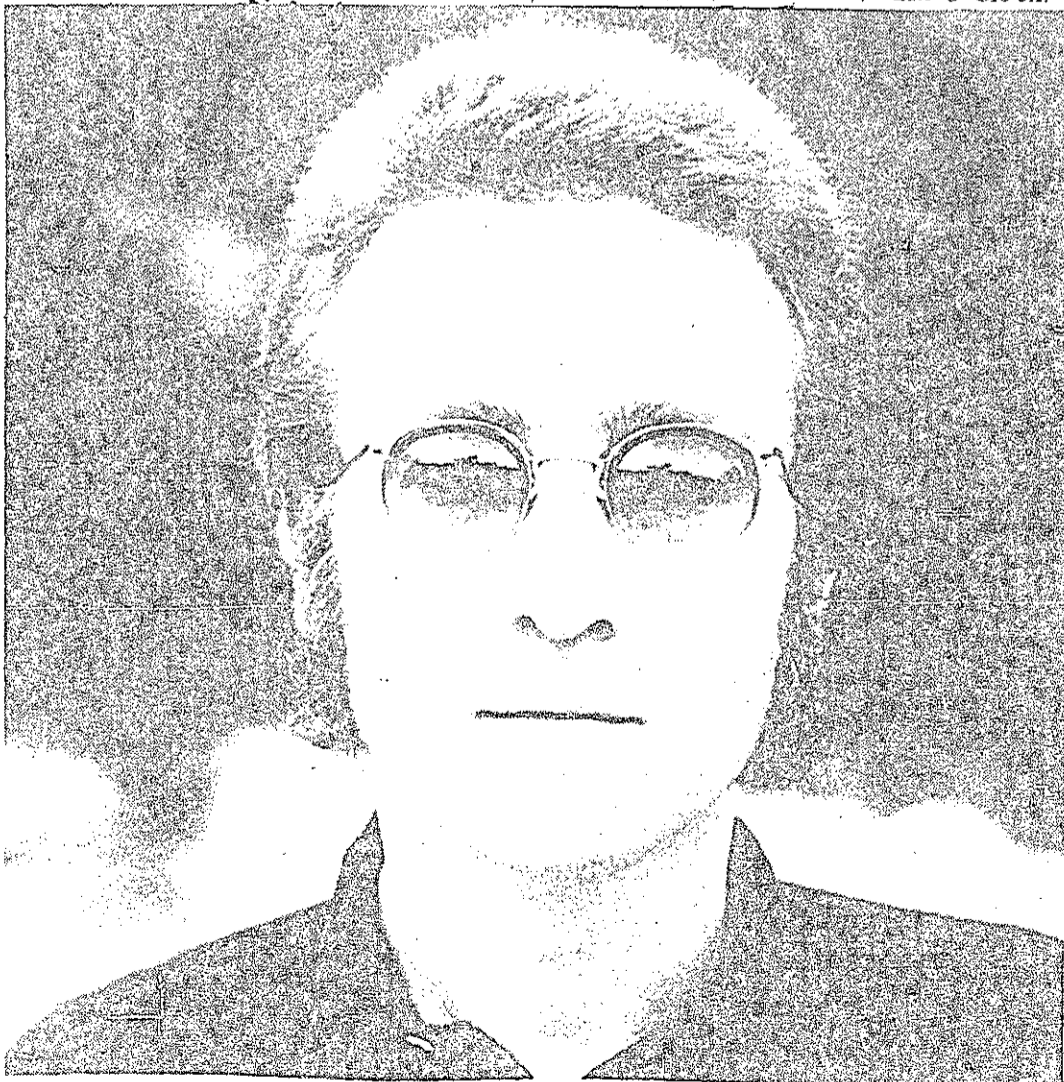
by Dan Dern

Author John Hawkes spoke last Friday night in the Student Center Mezzanine Lounge to a small gathering of the MIT literati and other interested people. Mr. Hawkes divided his time between discussing the nature of his writing, recounting certain anecdotes pertaining to the books, and reading a sequence of selections from three of his novels, one of which will be published in April.

John Hawkes has been a relatively obscure author until recently; however, Leslie Fielder and several other major critics have declared him to be one of America's leading authors. Hawkes is best known for his novels *Second Skin* and *The Blood Oranges*; he has also written *The Lime Twig* and *The Cannibal*, as well as other shorter novels and short stories (which, he claims, are really fragments of aborted novels). His latest novel, *Death Sleep and The Traveller*, is due April 19. Mr. Hawkes currently teaches in the Creative Writing Department at Brown.

Barbara Sirota from the MIT Literature Department gave an introductory speech. Mr. Hawkes' appearance is one of a series of authors' talks: Visiting Professor Tillie Olsen read on Tuesday, Nov 27, and Donald Barthelme gave a talk on Monday, Dec 3. Ms. Sirota read a rather dry, high-flown speech citing various critical heavies, and then turned the lectern over to Mr. Hawkes.

Once at the wheel, John Hawkes prov-



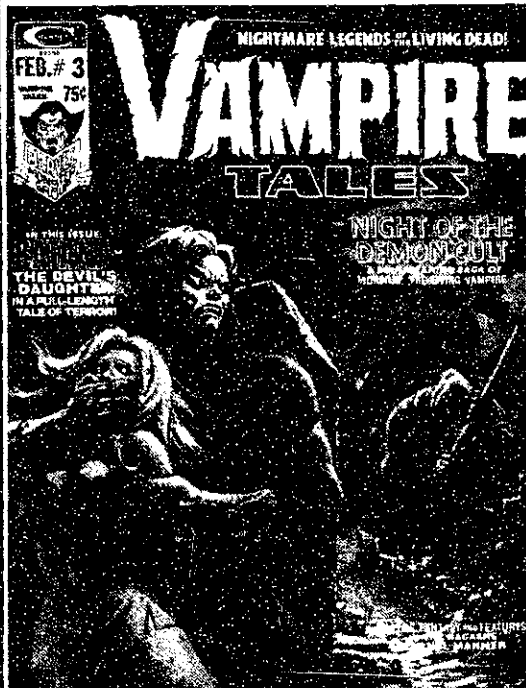
John Lennon

[Continued on page 8]

kiss this mark astolfi

In 1965, James Warren, who had previously (he still does) published a highly successful line of 8x11-size monster magazines, including the leader in the field, *Famous Monsters of Filmdom*, began two large-size black-and-white comic books, *Creepy* and *Eerie*, which featured tales of gruesome horror, the supernatural, science fiction, and later, sword & sorcery fantasies. The Warren Publishing Company was able to overlook the severe Comics Authority Code, which prohibits explicit violence, death, blood 'n' guts, nudity, and even the remotest suggestion of sex, and which nearly killed the Comic Book as an industry back in the early 50's with its ruthless assault on the bloody EC horror comics, because their books were too large to be classified as Comic Books, and were, in theory at least, aimed at older adolescents and adults. So popular were *Creepy* and *Eerie* that in September of 1969, a 3rd book was added, *Vampirella*, concerning a seductive vampress from a planet with "rivers of blood," who comes to Earth for something to eat, er, drink, escaping a drought on her home Drakulon. These books currently have 70-80 pages, cost \$.75, and feature stories of varying quality, depending on the caliber of the author and artist.

With the success of the Warren line, it is not surprising that Marvel Comics Group has, at long last, entered the \$.75 size, black-and-white derby with a spate of horror titles. Therein one meets such unsavory characters as Simon Garth (THE ZOMBIE), Michael Morbius (THE LIVING VAMPIRE, his condition the result of a medical experiment gone hairwire), and a variety of lesser ghouls, golems, and werethings, as well as modern versions of DRACULA, FRANKENSTEIN'S MONSTER, and the WOLFMAN. Then there is the slinky succubus, SATANA, who stars in *Vampire Tales*, and is Marvel's answer to VAMPIRELLA. The Devil's Daughter, as SATANA is affectionately called, must feed on men's souls to survive, which she sucks from their bodies with a kiss



(there are other methods); the soul emerges poetically as a fragile butterfly, which she promptly devours, leaving her victim a rumpled, hideous corpse.

Besides these horror and supernatural books, Marvel also produces *Savage Tales*, which is devoted to CONAN THE BARBARIAN and his kith. One copy I looked at featured the wooden art of Barry Smith, who does the regular *Conan* book, featuring all the gleeful stabbing, goring, and bloodletting CONAN was allowed only to imply in the Code Comics, as well as a commentary on the original pulp

novels upon which the *Conan* strip is based, complete with samples of the old pulp art. Like their regular Comics, these big Marvel books are loaded with behind-the-scenes gossip, info on new books and projected characters, artist, author, and editor bios, etc. Again, the art varies, but in the hands of a master, Esteban Maroto for example, the black-and-white graphics can spawn masterpieces impossible with stifling color graphics.

Meanwhile, as Marvel and D.C. open up (or resurrect) new genres of Comics, such as sword & sorcery, horror, sci-fi, even *Kung Fu* ripoffs (see Marvel's SHANG-CHI, in *Master of Kung Fu*), Charlton Comics is trying to revive its Superhero line, starting with the all-new E-MAN. Now the trend of the past couple years has been to humanize heroes, giving them faults, hangups, and love-life hassles, as well as making them more aware of such previously ignored "villians" as pollution, overpopulation, racism, sexism, etc. E-MAN (the "e" is for "energy") is just the opposite: he's innocent, naive, inquisitive, witty, boyishly good-looking, almost child-like in his honesty and shyness. With



good reason, I suppose, for as explained in his origin story, E-MAN is not a man but a sentient cloud of cosmic energy, who is trapped by Earth's gravity, befriended by college student/exotic dancer Nova Kane, (with a marked preference for dishabille), and who can modify his molecular structure (i.e., shape) to anything at all, including the orange and yellow E-MAN costume, complete with E=mc² emblazoned on the chest. He sleeps in a toaster and travels through telephone wires. (Nothing new under the sun: VOLTON, a Holyoke Pub. Co. hero, originated that trick in 1940, and a little later THE ATOM did it, too.) The art is done by Joe Stanton, with a bright, energetic style reminiscent of Steve Ditko, who drew Charlton's last big hero of the 60's, BLUE BEETLE.

As with the old Charlton titles, *E-Man* contains a second smaller feature (BLUE BEETLE had THE QUESTION, JUDOMASTER shared his book with SARGE STEEL, etc.) The magazine is bi-monthly, and the plan is to have a different second feature strip in each issue. The first was *The Knight*, a throwaway espionage strip, featuring an U.N.C.L.E.-like organization based on chess pieces. In *E-Man* No. 2, there was a more interesting filler strip, called *Killjoy*. KILLJOY could well be Comicdom's first mute Superhero; he sez absolutely nothing, just disrupts robberies. The strip subtly lampooned super-villians, secret identities, and the concept of crime in general, and was quite palpable as a one shot affair. This type of experimentation promises much, and for its sake I hope *E-Man* survives.

Other News At Marvel: One interesting new Marvel book is *Worlds Unknown*, which is currently featuring graphic adaptations of well-known sci-fi movies, novels, and short stories: *The Day the Earth Stood Still*, *The Day of the Triffids*, A.E. Van Vogt's

first published short story, *The Black Destroyer*, etc. Marvel is also expanding and revising its line-up of racial minority heroes. LUKE CAGE, formerly called HERO FOR HIRE, is now known as POWERMAN (there's also a villain by that name in the Marvel stable), and is billed as the "First Black Superhero." Wrong. It was Marvel's own BLACK PANTHER, who guested in *Fantastic Four* starting in 1966, did a tour of action with THE AVENGERS, and now stars in *Jungle Action*. Luke is also pre-dated by THE FALCON, who now shares co-billing in CAPT. AMERICA'S mag, and who recently underwent a second costume revision, and can now fly, to keep pace, I guess, with CAP's new-found super-powers. Joining these Black heroes is a new-comer, BROTHER VOO DOO, who dabbles with the mystic in *Strange Tales*. Marvel has also introduced a Red Indian hero, RED WOLF (wearing a wolf's head cowl very much like the one SKY WOLF wore in *Air Fighters*, back in the 40's), as well as the Japanese SUNFIRE, who is part hero, part villain, along the lines of the SILVER SURFER, SWORDSMAN, and HAWKEYE, all of whom were criminals before they went straight.

Elsewhere, CAPT. MARVEL, in one of the most visually stunning single Comic Books I've ever seen (art: Jim Starlin), recently underwent a cosmic metamorphosis in which he became "one with the Universe" (a Zen Superhero?) And the Sub-Mariner has finally doffed his skimpy green swim trunks in favor of a real costume, a black leather job complete with webbing under the arms. Whew.

D.C. Flashes: The current rage at D.C. is the re-issuing of Golden Age (1938-1945) material, most successful of which has been *Shazam!*, containing old CAPT. MARVEL strips, and new ones done by the original artist C.C. Beck (who's since left.) They've done much the same thing with BOY COMMANDOS, have released giant (10x14in.) books with old TARZAN stories and a reprint of the first SUPERMAN strip, from *Action No. 1* and WONDER WOMAN has returned to art and adventure with the flavor of the 40's.



Then there's THE SHADOW. This man of mystery character originated in the 20's as the narrator of radio show *Street and Smith Detective Story Magazine Hour*. His popularity was unexpected, but Street and Smith soon started a pulp magazine of SHADOW stories, the red-masked avenger battling crime with a tangle of secret identities. The character later returned to radio, this time as the star of a detective drama show, with a standardized alter ego (Lamont Cranston) and the newfound ability to cloud men's minds, rendering him invisible. I often wondered how he avoided clouding his own mind in the bargain. Maybe he did. Anyhow, there were also SHADOW movie serials. And, as with most of the major pulp novel heroes, THE SHADOW was tried in a Comic Book starting in 1940. Now, 33 years later, the "scourge of the underworld" has returned to a D.C. book.

[Continued from page 7]

ed himself to be a delightful, unpressured speaker; he spoke in a quiet voice (since he is recovering from pneumonia — he did warn that at any moment the dry, cracked voice of the Devil might return to his lips) and made all manner of outrageous and gothic statements with off-hand easiness.

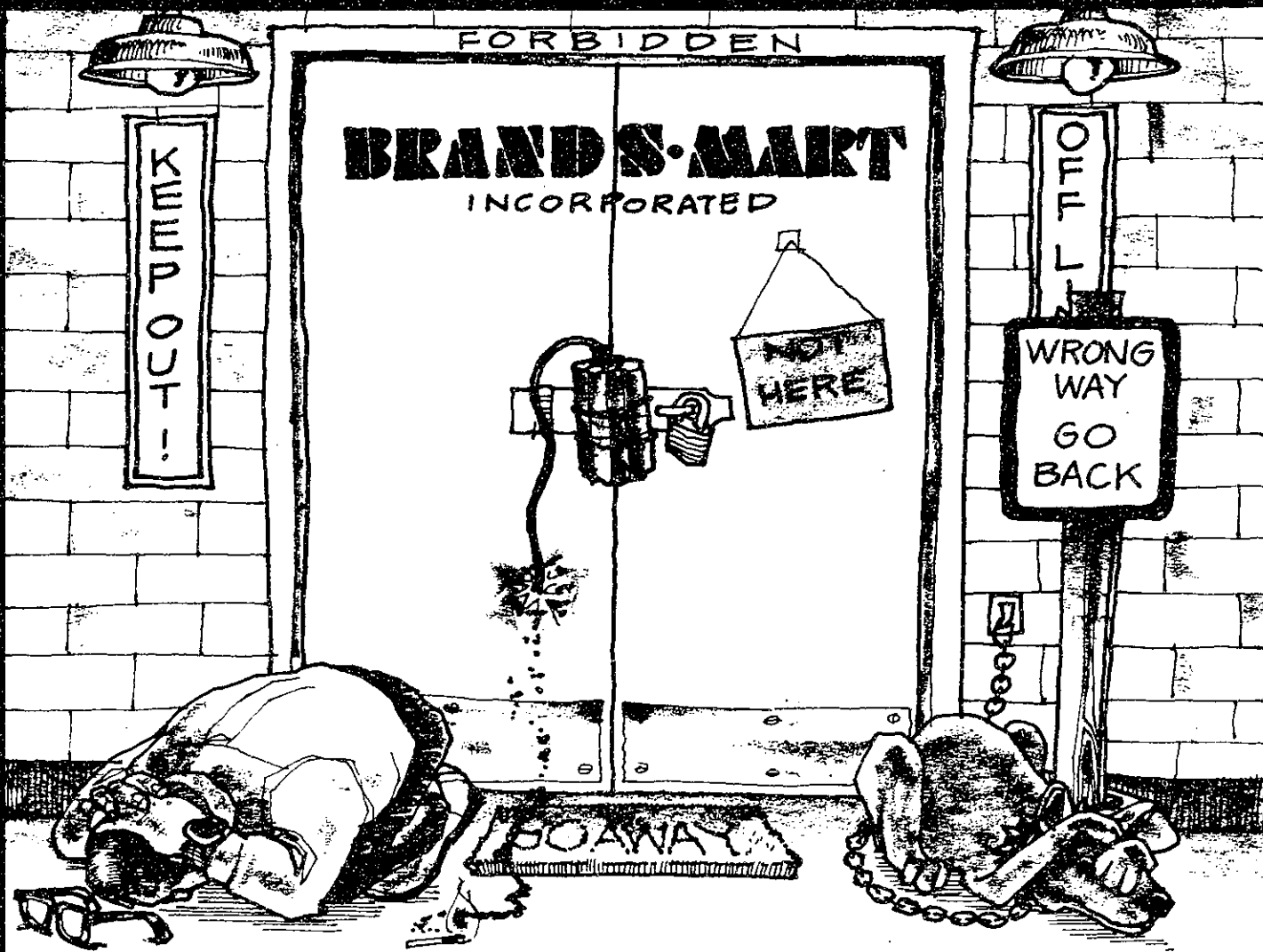
John Hawkes' novels all deal with the allure of death as seen from the viewpoint of middle-aged men who have the specter of past crimes (murder, adultery and the like) overshadowing his present actions. His images tend to the spectacular — an attempted seduction in the corpse of a de-windowed hotrod in a musty barn during a New England snowfall, a trio observing a pair of bats in the lizard house of a European zoo performing gleeful autofellatio, the passive eroticism of a desert islander slowly kissing a ripe, sweeping mimosa tree in the warmth of afternoon sunlight — and Hawkes stays with his images until the reader is overwhelmed. He mixes the feelings and facts into a tapestry that seeps the reader along; although there are times when it seems that the fullest potential of an image is never realized, and the ultimate direction of the novel is uncharted.

In his preface remarks, Hawkes addressed himself to the relationships between imagination and sex, sex and love, love and creativity, and death. From there he went on to talk about the protagonists of his novels, and the manner in which he perpetrates his grand visions of the world upon the actions of these protagonists and their surrounding characters. (Hawkes also commented that the novel was a writer's instrument of revenge upon those who have done him wrong, which to some extent accounts for the peculiar accidental hanging of a psychiatrist in a sauna in one of his novels.) Although Hawkes enjoys a reputation as a morbid author whose work abounds with death, symbols of death, thoughts of death, and accounts of death, his writing reveals an enchantingly black humor which redeems the contents from being dull as death. His anecdotes reveal a sense of the world as absurd as James Thurber's, yet as intellectual and preoccupied with image as Borges'; yet it is clear that John Hawkes enjoys what he is doing, delights in talking about it, and maintains a wry overview of his actions while he does them.

I hesitate to recapitulate most of Hawkes' comments because it is unclear how much of his talk was put-on; although he maintained a straight face and serious tone throughout the evening, ever while recounting some humorous anecdote, I do not believe for a minute that we can extract any meaning from what Mr. Hawkes has said. Like his writing, his talking seems to be composed of flawless images which capture the listener's attention and stimulate the imagination but in the end, the image is all that we are given. Hawkes suggests that his books would make marvelous movies; he envisions them as epics without words, consisting solely of images which see down onto the celluloid. Certainly the movie industry could do (and has done) worse.

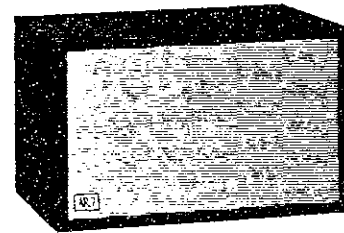
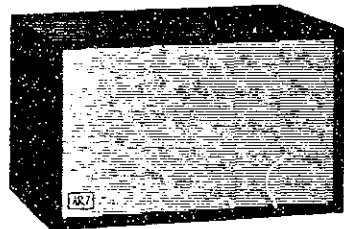
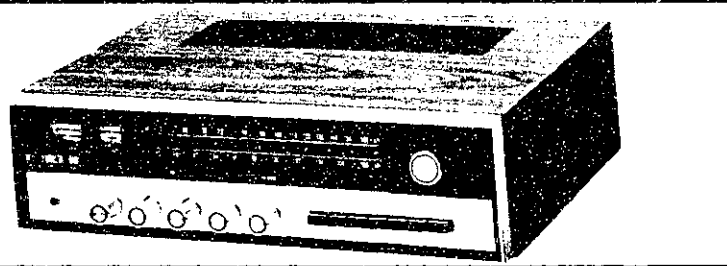
Mr. Hawkes then read excerpts from *Second Skin*, *The Blood Oranges*, and *Death Sleep and the Traveller*. The passages were those of the seduction in the hot rod, the mimosa kiss, and the bats in the lizard house (no rationale was given for the presence of mammals in the wrong area; when I asked, Mr. Hawkes replied with words to the effect of "I feel like it."); the presences of death and helplessness were entwined in the sensuality and sexuality of each scene. The author's gift for interlocked repetition, key phrases created a feeling of time suspended, letting each image be absorbed to the fullest.

The evening concluded with question-and-answer period where Mr. Hawkes' flights of critical fancy flew highest, culminating in discussion rarefied that neither author nor audience was quite sure of the topic. The entire evening proved rather typical of the M.L. Literature department, shunning both the classical and the human elements, and pursuing the intellectual. The Snark, usual, refused to be caught, and many left with the same feeling one gets after meal in most American Chinese restaurants. That is to say, we had been filled with a great many wondrous visions, but when it was all over, we were just as empty as when we came.



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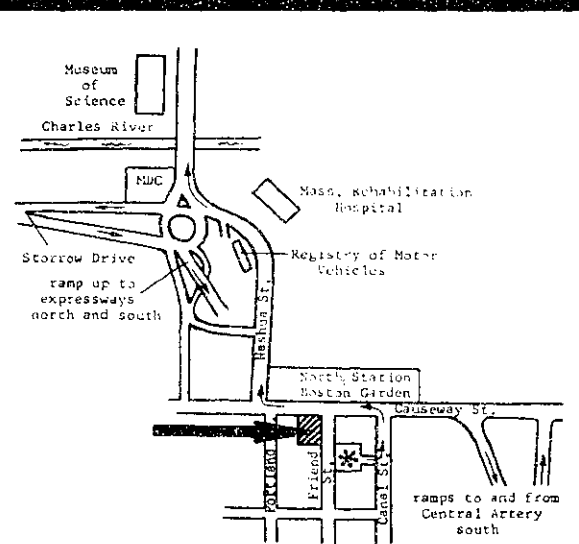
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Do advisors really help?

By Margaret Brandeau

"An advisor helps to make the Institute more personal and helps a person become integrated into the MIT community," says Cynthia Bloomquist, Associate Director of Admissions.

An advisor should try to become a friend, and also someone who can give advice, she said. Bloomquist added that an advisor can try to ease the problem of relating to the system and can get through the red tape for a student.

Professor William Peake, head of the advisors in the electrical engineering department, feels that "the advisor represents the Institute to the student and the student to the Institute."

According to Peake, and advisor should try to develop a relationship with his students where they can talk to each other openly, because an advisor can make the best recommendations when he knows his students well.

An advisor can be helpful to a student because he has had more experience than the student and because he has found a lifestyle which suits him. "The thing that's wrong," Peake explained, "is that we still have plenty of students here who don't know any body on the faculty or staff."

"We would like to see each student knowing at least one member of the faculty or staff well. The only way that's going to happen is if more resources

are put into counseling."

Pete Buttner, Associate Dean for Student Affairs, says that the broadest goal of the freshman advisory system is for every student to have a chance to develop a relationship with a member of the faculty or staff.

According to Buttner, the typical MIT freshman comes from very different surroundings. He has had few, if any, adult friends. His freshman advisor, Buttner feels, has the potential for becoming his first adult friend.

Buttner encourages advisors to know advisees and vice versa. "The biggest thing that we could look toward is revising our mechanisms which enhance the chance that a student can have a lasting, meaningful relationship with his advisor," Buttner said.

When the FAC began in 1950, the advisor system was not explicitly voluntary, as quotas were set for each department. Beginning in 1969, the freshman advisor system became voluntary, and more non-faculty persons became advisors.

"By asking for volunteers as advisors," Buttner explained, "we find those members of the faculty and staff who have the capacity as people to care about and be interested in their advisees."

Of the advisor system, Buttner said, "I think it's generally useful and generally working."

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There will be a meeting of the MIT UHF Repeater Association Thursday, December 6 at Baker House Master Suite Lounge at 7:10pm. We have a 450 MHz. repeater. There will be a discussion of setting up the repeater and an "antenna party" in the near future. New members are especially invited to attend.

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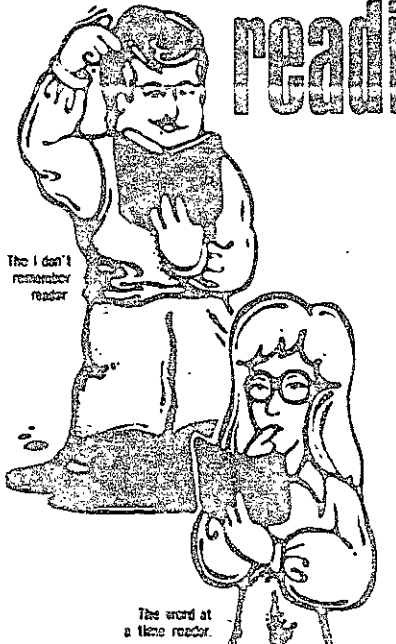
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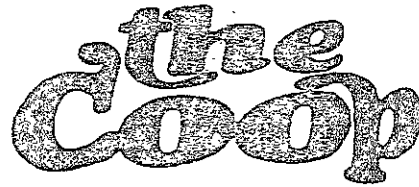
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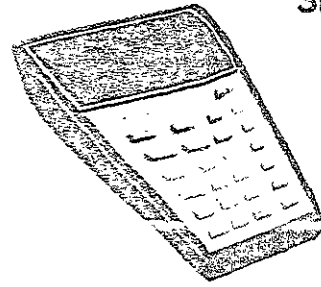
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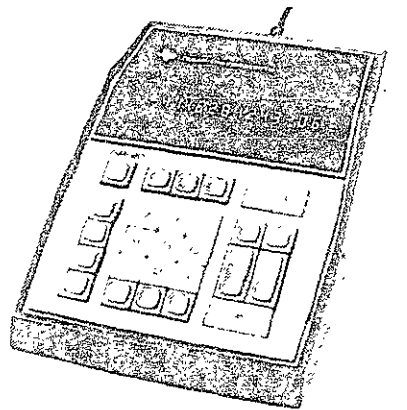


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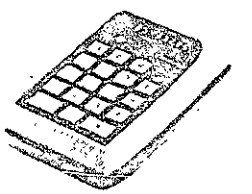
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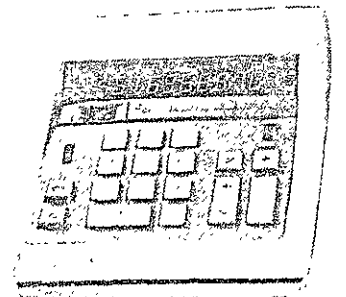
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Was Kennedy assassination a conspiracy?

(Continued from page 3)
 Ruby, the FBI, and the CIA before the assassination.

The report also failed to explain Oswald's death, according to Saltzman, who felt that the press was "sorely lacking" in coverage of the Warren Commission's inconsistencies.

Saltzman attacked the Commission, which was appointed by President Lyndon Johnson to investigate the assassination, for failing to use all the evidence they had available. He claimed that 510 known photographic records, including films, of the shooting in Dealy Plaza in Dallas, Texas, exist, but that the Commission used only 26 of them in making its report.

Although "hundreds" of witnesses could have testified to the Commission, Saltzman pointed out, only 94 witnesses were heard. Furthermore, he con-

tends, none of the witnesses was heard by all seven members of the Commission.

The "One-bullet" Theory

Most of the lecture was concerned with Saltzman's refutation of the Warren Commission's "one-bullet; one assassin" theory. According to the Report, one bullet struck both Kennedy and Texas Governor John Connally, superficially wounding both of them.

According to evidence that Saltzman got from study of the "Zapruder Film," a film of the assassination, Saltzman said that Connally's first reaction to the first bullet's impact was 1.5 seconds after he was supposedly hit, a delay that the Commission report attributed to "delayed neuro-psychological reaction." Saltzman also showed the Zapruder film in slow-motion, and said

that he felt it supported Connally's later testimony before the Commission, which contended that the Texas governor was not hit by the first bullet.

"Had the bullet been fired from Oswald's supposed position," Saltzman said, "it would have to have made two 90 degree turns to have hit both men at the angles that the report says they were hit at." Oswald supposedly fired at Kennedy from the Texas Book Depository, behind and above Kennedy's car at the time of the shooting.

"Humane Weapon"

Saltzman also supported his theory that Oswald was not Kennedy's assassin by pointing out that the suspected assassin "probably could not have fired the alleged weapon with the speed and accuracy necessary to support the Commission's claim."

Oswald's gun, an Italian Carcano, was last produced in 1895, according to Saltzman, "It was called, 'the most humane weapon used in World War II,'" he said, "because it was nearly impossible to kill anything with it on purpose."

Further photographic evidence, which showed Oswald with the gun in his hand in a picture, was artificially created, according to Saltzman. He claimed that this picture was made by superimposing Oswald's face over another face originally on the picture. Measuring the picture and comparing it to another picture of Oswald made allegedly at the same time, Saltzman says, shows a discrepancy - the body in the second picture was 4 1/2 inches shorter than in the first.

Saltzman stated that he felt that the bullet that killed Kennedy was fired from in front of the presidential car. He said that his analysis of the photographs and movies that are available of the assassination indicated that the fatal shot probably came from the grassy knoll ahead of the motorcade, where "unauthorized" people were said to have been seen.

One of these people, Saltzman said, had shown Secret

Service identification, although all the Secret Service agents were supposed to be in the motorcade.

The conspiracy theory of the assassination, which has been espoused by many people who studied the events in Dallas that day, is said to be supported by pictures of several buildings near the site of the shooting where snipers could have hidden. Some pictures taken of those buildings during the shooting show what might have been gun barrels sticking out of the windows.

Another piece of evidence that Saltzman pointed out was a man in the Zapruder film who raised an umbrella seconds before the shooting started, and lowered it after the shooting stopped.

According to Saltzman, this man could be seen from all the buildings where it is suspected that snipers were hidden. Another man was supposedly seen displaying a sign reading "SOB JFK" shortly after the shooting stopped.

"Any further hypotheses would be mere conjecture," Saltzman, who is a computer analyst for the CTIA, concluded, "but further investigation is being done into this and other assassinations that might prove to be more than speculation."

Davenport to head EE dep't

(Continued from page 1)
 gineering and computer science."

Davenport's appointment drew praise from the EE faculty members questioned by *The Tech*. "He is the best possible choice," Professor Edward Fredikin, director of Project MAC, stated. "Davenport understands things very well with both the Computer Science and EE faculty members... I was really glad that he was appointed."

Ford Professor of Engineering Robert Fano, who has served as Associate Head for Computer Science of the EE Department under Smullin, said he felt it was a "wonderful appointment; Davenport is a very good man for the job." Fano added that he thought the appointment would be "broadly supported throughout the department."

Fano, who had stated earlier that he would probably leave his post as Associate Department Head when Smullin stepped down, added that he was not sure if he would stay on if asked

by Davenport: "Every year I'm closer to retirement, and there are still a lot of things I'd like to do... I'd really like to help out, but there is still some technical work I want to do before I retire."

Steve Bates, a member of the department's Student-Faculty Committee, said that he felt student reaction to the appointment "will probably be positive." Because of Davenport's work in CAES, he "is not too well known to students," according to Bates, "but he'll do the job. He's one of the better candidates." Bates added that he "was not really too surprised that he was picked."

Another student, who was in a seminar taught by Davenport three years ago, said "he is a good teacher, and a fine person. If he has any fault, it is excessive candor." Davenport was well received by students when he had more regular teaching assignments.

Davenport will continue continue as acting CAES director

until a new director is selected. He said it would be "difficult" for him to withdraw from his year-old efforts there.

He will still maintain some contact with his role in continuing education, the Center's main function, when he becomes EE department head. Davenport said he has already made plans to meet with a group of people from the Route 128 electronics industry, to explore what MIT can do for people who have been out of school for several years.



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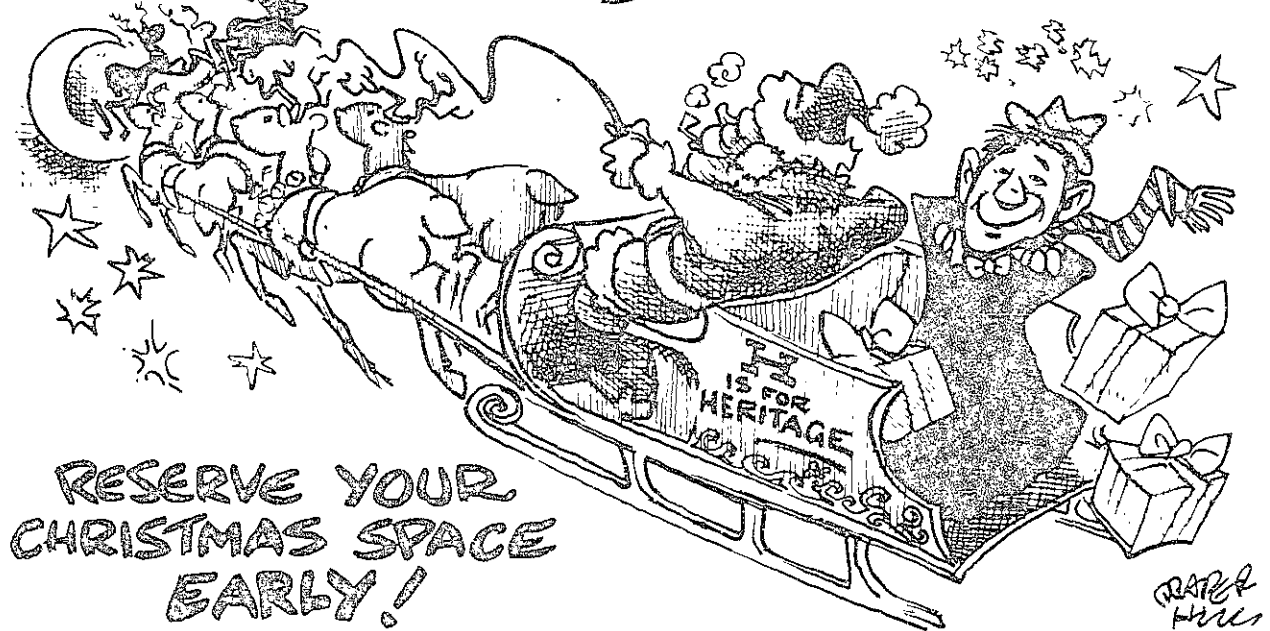
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