News Analysis
Pressure on frost increasing

By Mike McNamara

The freshman year at MIT, long a focal point for educational concern and reform, is getting harder, with more work being expected of students and less latitude given in standard freshman courses.

Interviews by The Tech of instructors and administrators concerned faculty, first-year students and their courses show a tension toward less latitude in subjects that were once self-paced, increased adherence to deadlines for work and increased pressure on students, taking place this year.

While instructors say that the amount of material they expect students to learn has not increased, increased emphasis on deadlines and moves away from self-paced study modes is believed to be increasing academic pressure.

"The freshman year has tightened considerably this year," Assistant Dean for Student Affairs Peter Butterf told The Tech. "There are higher expectations for work and a tolerance of lateness. There's a lot less latitude for students."

Butterf, who heads the Freshman Advisory Council, said that he did not believe that more material is being taught in courses. "I wouldn't say that quizzes are harder or that more material is given, but I know deadlines are tighter," Butterf said.

Freshman courses apparently have become stricter in the last two years, introductory physics courses 8.01 and 8.02, usually taken by half of the freshman class, have switched from the self-paced mode used in 1972-73 to a "traditional" mode, with required homework and quizzes replacing loosely scheduled quizzes taken at the student's convenience. Freshman calculus, (18.01-18.02), while retaining basically the self-paced mode entirely, has modified its structure to a "self-paced" course — deadlines are established and enforced for completion of quizzes, with penalties for late students — which one lecturer described as "self-paced with penalties and carrots."

The reasons for the increased pressure and academic emphasis are not clear. Butterf described the situation as "faculty reaction to the events of the last few years," aimed at tightening up the educational reform which came after the student-activist days of the early 1970s, "Telling to the faculty, I got the sense" (Please turn to page 2)

Feature
Fans 'trek' to NY for meeting

(Janet Freeman '78, a longtime "trekkie," covered the Star Trek Convention for The Tech last week, The first-person report follows — Editor)

By Janet Freeman

One trekkie can be trying. Two trekkies can be obnoxious. But take over 8,000 trekkies, mix them with their favorite stars and Star Trek episodes, and you have a base of general science fiction and, in the form of artwork, films, and commercial items, and you have essentially "The Star Trek Convention," an event which struck the Commodore Hotel in downtown Manhattan, New York City, over the Washington's Birthday weekend.

For four days (February 14-17), a turn-away crowd of trekkies was allowed to mingle, without harassment, while immersing themselves in their favorite world. As a member of this not-powerful breed of people, I pre-registered months in advance in order to attend the Con. The convention is known to its members. When I arrived, I received the standard registration packet, consisting of an program, a brochure with fan club and magazine listings and plus color pictures taken from the show, and the trivia contest, all presented to each of us in a powder blue plastic bag printed with pictures of Kirk and Spock. (Ever seen an ST (Star Trek) trivia contest? A sample question: "Who is the captain of Enterprise?"

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Blooper reel: take the introduction to Part 1, and the Star Trek episode, I left early, around 3:30AM, so the pilot for the Star Trek movie "Planet Earth," was not on.

Another reason the investigation with Ergo was interrupted, (Please turn to page 3)
Brook is generally confident that the estimated $6 million required for the MIT complex will be raised. "Presently, much of the initial funding work is being done by the Athletic Booster Committee," he said. "But we must now be in the process of identifying prospective donors."

The committee, a group of 12 or 15 persons," was organized last June to coordinate funding programs for the center. They are currently engaged in finding people willing to contribute to the project, especially those who are not MIT alumni. "We know who the alumni are," Brook explained, "but we may not know who other potential donors are and we can't afford to overlook them."

Although he acknowledged that there will inevitably be overestimates from corporate and other sources, he maintained that the majority of outside contributions will be from individuals. "Most of these vital funds will come from individual sources," Brook asserted, "and most of those sources will be individuals, with no likelihood, be MIT alumni."

Brook expects full-scale action by the committee to begin shortly, although he did acknowledge that current thrusts in the funding area were of a limited nature. Professor Rose H. Smith, Head of the MIT Athletic Department, confirmed this by characterizing present efforts as "in a hiatus."

Despite these qualifications, both Brook and Smith assert that definite plans are being made, and that funding efforts for the athletic center will "bear up" in the immediate future.

"I'm very optimistic that we will get the needed support," Smith added. "We are now working on a larger scale plan that includes not only the center but also the track and field facilities. We are getting a lot of interest from outside sources and we are confident that we will be able to raise the funds."
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Seminar on Merit and Equality in a Just Society
Thursday, February 27, 1975
Lecture Hall 9-150
4:00 — 6:00PM

I.O., Race and Class
RICHARD C. LEWONTIN, Alexander Agassiz Professor of Biology, Harvard
RESPONDENT: Jerome Kagan, Department of Social Relation, Harvard

Sponsored by the Technology and Culture Seminar at M.I.T.
The big picture on the big decisions

By Michael McNeese

Don’t look now, but two decisions are being made today which are going to have a lot to do with what MIT is like, five years from now.

The Academic Council will meet later today to over see the decision on next year’s operating budget and the level of student financial aid. Each of these decisions is probably going to be a surprise to the majority of the MIT community and the effect of the two together is going to be profound, both in the short run and further down the road.

As the largest increases in class size and equity level in recent memory — if not the largest increases ever — have been announced this week. The size of the MIT class for the fall of 1975 will be between 1100 and 1150 students — 100 to 150 more than the class of 1978 — and administration officials are predicting that the equity level will rise to more than $2200 next year, compared to the present $1750.

None of these decisions is being made in a vacuum. They are reflections of the administration about MIT’s future. Each represents possible changes in MIT policies which could be devastating in their impact.

The class size decision, for example, reflects an administration decision to increase the size of the undergraduate student body by more than a thousand students over the next several years. These increases are forcing basic consideration of more and more drastic moves to increase the efficiency of the Institute’s operations, and increasing the size of the undergraduate population is seen as an important step towards such efficiency.

On the other hand, the increase in the equity level of need of a student must have received scholarships or grant aid form MIT. Has been more or less forced on the Institute by a number of factors: changes in need analysis, budgetary problems, reduction in guaranteed housing for dorm residents, and the expansion of ideas which would make the long-term changes which are supposed to have been achieved at the Academic Council is to make the decision.

For example, will the increased equity level, combined with the ever-rising tuition bill, eventually help to make true the prediction that colleges will be only for the very poor and the very rich? Will the Federal government placing more and more of its emphasis on basic goals of providing more and more grants in aid to needy students, and as a means for athletes to participate in a variety of sports as nothing more than an impersonal feature of the situation, appear to be a member of the Administration to the appearance of discredited intellectual racism and sexism. These questions, while fundamental, are not nearly as complicated as the changes that will be making themselves felt in the years to come.

Letters to The Tech

Misquotes

To the Editor: It’s hard to find a more important personal reason for not wishing to be quoted in the Tech. As long as it was in my hands, I think it was a good idea to have a separate column for the anonymous leader whom I would have hoped that the Tech reader who is in favor of increased class sizes will be to assure him that Sallay made an attempt to assure that Hermann did not get disgraced.

It was important for them to accord once more that the rich and powerful can use their universities for pushing whatever they think is important. Lastly, I did not augur us “search for light.” Quite to the contrary, I, and others argued against welcoming any addition to the appearance such an addition to the appearance of discredited intellectuals racism and sexism. This group of ten or so remaining after the meeting started did in fact do just that. I should have liked to assure Tech readers that I am in favor of increased class sizes.

The argument I made to Sallay must surely have been similar to that I made to the rest of the student body. In a speech written by me, I would have hoped that the Tech reader who is in favor of increased class sizes will be to assure him that Sallay made an attempt to assure that Hermann did not get disgraced.

It was important for them to accord once more that the rich and powerful can use their universities for pushing whatever they think is important. Lastly, I did not augur us “search for light.” Quite to the contrary, I, and others argued against welcoming any addition to the appearance of discredited intellectuals racism and sexism. This group of ten or so remaining after the meeting started did in fact do just that. I should have liked to assure Tech readers that I am in favor of increased class sizes.

To the Editor: The Tech take an interest in reporting some real issues and news on campus, if it is a shame that much an article quoted people behind their backs (incor rectly assumed to be, basic, intense, individual, and human, its belittlement to the dignity in defaming in terms of a broad social goal is symptomatic of a sickness which pervades the intellectual establishment. Classi fication of an af male who happens to be a woman as a “wa man” as an ""woman,"" i.e., as a tool of the ""women's movement,"" grossly underestimates a host of individuals.

Jim Hoburg, Feb. 14, 1975

Jobs

Readers in the January 25, TUESDAY, February 25, 1975

The Tech regrets to announce the resignation of Rich Rabich ’72 from the position of Photo Editor for personal reasons. David A. Schaller ’78 has been elected to serve with Tom Klimawicz ’77 as cophoto Editors for the remainder of this Volume of The Tech.

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"Trek' meet draws 8000 fans

(Continued from page 1)

is heard saying, "...to boldly go where no man has gone before:" as you see him sneaking through Yeoman Janice Rand's quarters.

The Art Show had artwork spanning the scope from pencil sketches and oil paintings to 3D models and caricatures. The artwork had been done by the fans. The majority of these objects were auctioned off Sunday and Monday mornings. One well-done oil of the USS Enterprise went for around $75. A submission of the Art Show included the "Staffel Sehlata" contest, with prizes awarded for cutest, most cuddly, most authentic, and the like. Sehlats were not allowed to be life-size, however. (A Sehlat was Spock's childhood pet, once compared to a teddy bear, weighing 200 pounds and sporting six inch fangs.)

Other dealings were going on in the dealers' rooms. When Gene Roddenberry made a scheduled event, I staggered out. The background I heard Bill Finger auctioning off some of the original ST Scripts which had belonged to some obscure production crew person. The bidding started at $20; one "revised final draft" (the shooting script) of "Balance of Terror" which had belonged to Fred Phillips, head make-up man for ST, went for $45. I only had $20 to spare.

Well, STAR TREK may be alive and well somewhere, but after four days of wild-eyed trekkies, I don't think the Commodore Hotel can make the same claim. And now, back at MIT, either I can 1. But it was an interesting weekend.

OK, you guys, beam me up, Scotty.

OPEN HOUSE

Tuesday, March 4
8:00pm
Burton House Suite 251

for MIT Jewish Community and Native students

Looking as though they had come from some distant galaxy, two costumed Star Trek enthusiasts participated in the Star Trek Convention Federation Masquerade, held recently in New York City.
Microfilming - Indexing Project

The What?
The Tech indexing-microfilming project. Started in the spring of 1972 by then-news editor Paul Schindler. It grew from a very simple idea: There is no better chronicle of life at MIT than The Tech. It is the oldest continuous publication on campus, but time was catching up with all available copies of back issues - in the newspaper board room, in the library, in the archives. No one could afford to microfilm the back issues. So the newspaper, and the story it told, slowly deteriorated.

For some time, only the archives had a complete set - and because the material was archival, access to it was limited.

So far . . .
With generous help from the Institute Archives and a grant from the Activities Development Board, which funds students capital projects, The Tech pitched in with time, people and money and finished microfilming every issue from 1881 to the end of Volume 94 (this January.). The Archives hold the master and have one copy. The Tech board room has one copy and a microfilm reader (pictured above). They are available to the public during regular newspaper business hours. Complete sets of The Tech on microfilm are available for $300. Individual volumes are $10 each.

The Board of The Tech has voted to microfilm future volumes as they are completed. This invaluable record of student life at MIT has been preserved for all times.

Who cares?
Those who ignore history's mistakes are destined to repeat them. Articles in the newspaper will eventually have a greater historical perspective because of the index.

Use of the newspaper as an historical reference will be easier when the index is done - for alumni and historians.

Now what?
Hand-in-hand with making available the complete back issues of The Tech goes the project of making the information in them more accessible. As it is now, one has to know the precise date of an event in order to find it. To find topics, students, particular persons or teams is a nearly impossible task. Members of the newspaper staff are now creating a computer computer-aided index (OK, the computer just alphabetizes everything). It will have about 1 million entries, and may cost as much as $40,000. When it's done, it will be seven feet high, and will make it possible to look up people and topics in any issues from 1881 to the present. Once the catch-up work is done, the board will maintain the index.

The Pitch . . .
So far, the Provost's Office and generous former board members of The Tech have provided $4,000 for indexing. With federal matching grants, we have gotten about $6,000 worth of work on the index. We have a long way to go. We need help.

Contributions made using the envelope below - pledged to The Tech - are tax deductible. You don't have to be an alumnus!

And, if you now some foundation or organization that funds such work, tell them about us.

The nasty Queenies in Boston — rock 'n' royal

by Neal Vitali

As the jagged guitars of "Procession," he opening "white" track off Queen II, lasted from the PA and billowing smoke filled over and obscured the darkened stage, an unseen vocalist sang the...just below...round around around...But you won't see..."Now I'm here." a moment later, he appears on the stage. Dressed in full black/white regalia, he r/screamer Roger Taylor (nee...acon on bass, and blond drum-strooper in stillettoes) is possibly the..."Nisfire;" May's "She Makes Me (stormful "Tenement Funster;" Deacon added...Queen's three discs — chronologically, first Queen's live show. Perhaps it was because...Queen was simply trying too hard. Most of the more varied numbers were...ready, replaced by a continuous sort of bombast, numbing and one-dimensional in the extreme. Multiphoned..."Nisfire;" May's "She Makes Me (stormful "Tenement Funster;" Deacon added...Queen's live show. Perhaps it was because...Queen was simply trying too hard. 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Heavy Metal — or Lukewarm Fuzz?

by Neal Vitale

Stormbringer — Deep Purple (Warner Bros. BR-25379)
Harder Than Hell — Kiss (Casablanca NEFL-7066)
Paper Money — Montrose (Warner Bros. BS-2525)
Rampant — Nazareth (A&M SP-3641)
Quo — Status Quo (A&M SP-3649)

While it's a moot point as to whether or not heavy metal has earned what it's record business/record-buying public/world wants at this juncture, there are still bands that do it better than others. Of the five under consideration, Nazareth takes the cake.

Deep Purple is the saddest case of the lot — as on their previous album Burn, the loss of Ian Gillan has caused a most glaring problem, namely, not having an above-average lead vocalist to carry DP's otherwise rather excessive musical enterprises. An equal, if less obvious, sore point for the band is the loss of bass player Glenn Hughes, he's taken Deep Purple into an increasingly regressive blues stance. The result is an incredibly long drop from the group's peak some four albums earlier on Machine Head.

Quo is not much better. Basically a heavy boogie band, which had a hit with "Pictures Of Matchstick Men" many years, styles, and years ago, Status Quo has learned at least one, possibly two, new chords for this album. Unfortunately, at best that raises their total to five. Groups like Status Quo make old-timeies such as the Seeds sound innovative.

Live, Kiss relies on its outrageous make-up and stage presentation to satisfy a crowd; on record, there are no visuals. Harder Than Hell is therefore more of the same lukewarm fuzz; perhaps a bit more consistent than the record. Either way, it's not worth your money.

Rampant — Hotter Than Hell — Bros. PR-2832)
Stormbringer — Quo, Hotter Than Hell, and Paper Money hardly makes for an interesting set.

Nazareth is the one group of the lot which does manage to make it all worthwhile: Rampant, fifth album, breaks out of the semi-cut into which the band had fallen; that is, of being a cover group. To date, Nazareth's single best song, "Paper Money," is only now being released in Europe by their new label, 10 Records, the "This Flight Tonight," followed closely by a rampage performing of Little Feet's "Peanut Butter Breakdown" (both cuts from Nazareth's previous record, Loud 'n' Proud).

With Montrose, though, the entire genre is generated by the meg addition of variety. Paper Money is the second album recorded by Ronnie Montrose and band (albeit with a new bassist) since that group's latest release, Almost Undressed: Trash; admittedly, the record features some inspired guitar-playing as well as some soft acoustic numbers (like the old Status Quo song, "Connection"). Unfortunately, Montrose's approach is one of all or nothing — either they play catatonic and stupefying heavy metal or they play slow and soft ballads, with no particular concern for a middle ground with gradations of the two extremes. Then, everything Montrose does sounds like either "I Got The Fire," "Paper Money," "Underground," and the Dream or "Connection," "We're Going Home," and "Spanglish Sacrifice." While better than the almost mindless attitude of most hard rock, Paper Money hardly makes for an interesting set.

With the chartering of the "Two Dollar Forger," this band of Scotsmen and a Canadian shrew that not only can they play heavy metal with the best, but that they can do a straight-ahead rock 'n' roll song ("Glad When You're Gone"). English bluesrock ("Loved And Lost"), pseudo-psychedelia ("Light My Way"), and even slow soul song ("Shane") plus a nominal (and suspicous) cover of the Yardbirds "Shape Of Things." Nazareth moves easily among a variety of styles and arrangements, most notably the rhythm section, with much more proof given that one can have a band with a strong rhythm section, and not be a monotonous, mediocrity and quaaluded same- road as Deep Purple. So, do they have that or nothing — either they play catatonic and stupefying heavy metal or they play slow and soft ballads, with no particular concern for a middle ground with gradations of the two extremes.

Hancock’s electronic fireworks — crass or class?

by Bob Reina

Many of today's jazz greats are expanding (some call it prostituting) their musical ideas in an effort to reach a wider, younger audience. The overall result has been a politicization of jazz aficionados into two groups: those that abhor the new "creep commercialism" and religiously listen to the older recordings; and the appreciative group of young people who feel the jazz movement is saving them from the downfall of rock. However, last Sunday at Symphony Hall, Herbie Hancock demonstrated that both audiences could be satisfied with a single concert.

The concert opened with a short set by Stanstas Davis' Ghetto Mysticism Band. Although they have been playing quite often in seccordate Boston clubs, the act was relatively unknown to "big-city" concert fans. Stanstas Davis plays flutophones and leads a band consisting of sax, piano, bass, percussion, and drums. Their music establishes an intense driving rhythm and sparse, haunting background which the waving horn melodies are quite reminiscent of Weather Report. This fine jazz band certainly deserves wider recognition.

It was a bit surprising when, expecting the Hancock electric band to emerge, I instead was faced with Herbie seated at the grand piano atop a backup band. The audience immediately recognized the opening chords of "Maiden Voyage" and Hancock performed a beautiful, loose arrangement. He was joined at the rest of the group (Benae Maupin, reeds; Paul Jackson, bass; Bill Summers, percussion; and Mike Clark, drums) and a refreshingly different acoustic arrangement of "Actual Proof" followed.

Hancock then assumed the role of grand master of ceremonies during the equipment change. Thanking the 600,000 people that bought the Hancock album, he introduced his backup band (also called "The Headhunters") to do their own set. The group opened with the famous electric organ intro on a chant of "God made me funky!" it was time for his solo, he stepped on four or five pedals and a barrage of noise burst forth. I could have sworn that he stepped playing for a moment and the guitar kept going. The sound didn't improve when he began to play with his teeth, either. (Sorry, Mr. Blackbird, Jimi Hendrix is dead and will stay that way.)

After a brief intermission during which they rolled out Herbie's electronic chariot, Hancock and the band began in their current funky style with brilliant renditions of "Speak-A-lee," "Sly," and the beautiful "Butterfly." The band was in top form and seemed much more creative than they were in the recorded format, yet the music never lost coherence for a second. Hancock played mostly Rhodes piano and Clavinet, and didn't solo on the synthesizer until the final piece, "Chameleon.

Unfortunately, the ending of this song was the low point of the concert. Hancock used a different synthesizer for his solo and wheeled it up to the front of the stage as he played. After tilting the keyboard up to the audience could see his hands, he let the synthesizer bing a barely audible white noise as he crept away to the other side of the stage with his hands in his pants. Wearing his hands like magic wands, the synthesizer began to speak at his command. (Actually, this magic show was created by a doll with flesh-colored hands hidden behind the microphone speaker.) In a similar fashion, Hancock commanded each member of the band to squall as the torrent of noise grew. In his area of the set, a lot of activity, he waved his hands, triggered two blasting flashes of light, an explosion, and a smoke bomb as the stage went dark. The audience, which made up a large part of the audience, loved it. With a few minutes extra and a subdued Blackbird on guitar, Herbie Hancock completed his well-rounded show.

Discography (excluding "Best Of... records and compilations):

-a-Tikin' Off (Bluenote 84109)
My Optis Of Vines (Bluenote 84126)
Emmanuel fades (Bluenote SP-84175)
Maiden Voyage (Bluenote B-84150)
Speak Like A Child (Bluenote 84279)
Prisoner (Bluenote SP-84321)
Taking Care Of Business (w/Willie Bobo) (Bluenote L152-7)
Fat Albert Rotunda (Warner Bros. 51384)
Nineteen-Nineteen (Warner Bros. 51385)
Sextant (Columbia KC-33213)
Headsheavers (Columbia KC-33271)
Throttle (Columbia PC-39655)
Stavisky — 
the ultimate dream

by G.K. Roberts

From the beginning, Alain Resnais's Stavisky is a film of intricacy and delay, of intensity and sensitivity. It is a difficult film but a moving one; it need not be fully understood to be appreciated. It opens into a pale world of pastel colors, fragile buildings, and a feeling as silent as falling snow. The background music is (Rhymtshire, bukshy. Are we watching someone else's dream? But the quiet is just a little disquieting, the beat a bit too heavy. We are in a dream of sorts, but it is the ultimate: a dream of death.

Stavisky is nominally the story of "a scandal that rocked France" in the 1930's. Serge Alexandre (Jean Paul Belmondo), formerly Alexandre Stavisky, a petty con-artist, is a powerful wheeler-dealer, gambler, and entrepreneur. With half the police and politicians on his pad, he is able to defraud the government with a simple-minded scheme. He is, perhaps, a harbinger of coming war.

Alexandre is destroyed in the end, but it is the ultimate: a dream of death. The living cannot escape his fate. He surrounds himself with symbols of life: a waving flag, a dance of girls, a beautiful woman going crazy because of the stifling boredom. But the love and beauty, the pomp and circumstance of life is but a slim cloak for the dreams of death that beset our lives. The nature of life is death, but it is not the ultimate. The visions of Stavisky, the wraiths, the phantoms, the spectres, are almost incidental to the film. They are nearly incidental to the film.

These are the facts of the case, but they are nearly incidental to the film. Resnais gives us a portrait of a man so engrossed in the life he craves that he is blind to death. But we see that Stavisky/Alexandre is a film of intricacy and delay, of intensity and sensitivity. It is a difficult film but a moving one; it need not be fully understood to be appreciated. It opens into a pale world of pastel colors, fragile buildings, and a feeling as silent as falling snow. The background music is (Rhymtshire, bukshy. Are we watching someone else's dream? But the quiet is just a little disquieting, the beat a bit too heavy. We are in a dream of sorts, but it is the ultimate: a dream of death.

Alain Resnais has filled the film with delicate symbols of death: candelabra in a darkened room; a sepulchre reated. In Stavisky as if it were a hammock; snow; the white roses. Scenes and characters often seem pale than expected, for Resnais seems the color of death as white, not black. The visions of the director are dreamed, but he fails to dream it all. He overbears his technique is intricate and fascinating, full of silent, staccato flashbacks, distorted mirror images, and a distancing from the flow of time that is strictly appropriate in the sophisticated, modern world. A film that is both depressing and captivating could be expected to be tiresome, but Stavisky is merely anything but gripping and powerful.

Belmondo excels in his classic role, charming, sure of himself, but somehow bewildered by his own motivations, as well as those of others. Charles Boyer is superb as the father of the emigre Stavisky, a trusted friend, Baron Raoul, Anny Duperey, as Stavisky's wife Arlette, has the favor. The living cannot escape his fate. He craves are just things to throw in the back, distorted mirror images, and a feeling as silent as falling snow. The background music is (Rhymtshire, bukshy. Are we watching someone else's dream? But the quiet is just a little disquieting, the beat a bit too heavy. We are in a dream of sorts, but it is the ultimate: a dream of death.

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A Woman Under the Influence is a disturbing film, and a particularly difficult one to watch. Though director and writer John Cassavetes' intentions may well have been to create a portrait of an American marriage that was indeed meiotic and disquieting in its revelations, A Woman is disquieting more in its failings than in its successes.

Cassavetes' style has long been to paint graphic, often harsh, renditions of the more intimate social contacts of life — in the process, providing an attention and focus on matters that far too frequently are ignored. Such was the case with Shadows, and before that, Faces and Shadows. Unfortunately, the very concern that Cassavetes deals with, and the rather arduous and rambling film-staking technique he employs, tend to work against each other. In what has been called an "undisciplined" manner of letting scenes run on seemingly interminably and editing/outing most painstakingly, Cassavetes shifts an audience's attention away from a film's content and toward a concessions realization of past bow grating and irritating is the presentation.

Possibly, in the case of A Woman Under The Influence, such a reaction is an expected one, calculated to magnify the unsettling nature of the theme of the movie. Certainly, as Mable Longhetti (Gena Rowlands) is portrayed as a woman going crazy because of the stifling constrictions of her (sexually blue-collar) marriage to Nick (Peter Falk), the acridity of the filming amplifies the mental chaos. Yet in terms of characterisation, the same grating quality obscures what does develop, particularly in the characters of Nick and Mabel.

Similarly, excellent performances by Rowlands and Falk are lost, if not quite so completely; the rest of the cast, drawn greatly from the Cassavetes family and the Cassavetes/Rowlands/Falk axis of friends, contribute competent acting jobs (especially Mabel's father, Fred Draper). A Woman, thanks somewhat to the fact that Cassavetes and Rowlands are real-life husband and wife, is another in a small new breed of films with major woman's roles. Rowlands does the part more than justice, but the film cannot return the favor.

John Cassavetes has set his sights high with A Woman Under The Influence — the issue he is wrestling with is by no means a simple one. The potential is there, and, for sure, a measure of the role revaluation that he attempts to imitate (suitably for men, and not just women, in a relationship) does succeed. Sadly, the vehde of the film itself weakens the possible cathartic effect of just such an emotional/sexual/romantic confrontation and challenge, because the movie fails to provide the necessary and desired insight, and in turn fails to spark viewer interest. It is the truly disappointing aspect of A Woman Under The Influence.

At the Chort Complex.

Wendy Waldman — 
up from Maria

photos by Roger Goldstein

If there were any lingering doubts as to whether Wendy Waldman had successfully established herself as a very individual songwriting/performing talent (quite apart from her most contributing "Vaudeville Man" and "Mad, Mad Me" to Maria Muldaur's debut solo album), last week's string of sell-out performances at Feinstein's dissolved them all. Accompanying herself on dulcimer, acoustic guitar, and piano, Wendy premiered several cuts from her soon-to-be-released third record (following Love Has Got Me and Gypsy Symphony), backed by bassist Jean Ferrance, drummer Bob Mason. Judging from her live and recorded work, it may well be that Wendy Waldman has topped even her one-time benefactor, Ms. Muldaur, in distaff folk circles, she's little short of sensational.
Messiaen in Boston

Though Olivier Messiaen has been active for many years in teaching as well as composing, his music remains unique. The fascination with religious mysticism and with the sounds of exotic birds indubitably stamps each of his compositions. Messiaen will be visiting this week to hear and participate in performances of some of his most important works, and this concert presents an excellent opportunity for newcomers to his style along with long-time fans.

The Boston Symphony Orchestra, under the direction of Rafael Fruehbeck de Burgos, will present the mammoth ten movement Turangalila Symphony (the composer's wife) and Jeanne Liotard (piano and oboe martenot, respectively) in an evening rehearsal at 7:30 and in concert Thursday at 8:30, Friday at 2:00, and Saturday and next Tuesday at 8:30. The composer's exposition of the meaning of the title and of the piece follows:

Turangalila ... is a Sanskrit word meaning "clouds," a musical term that Messiaen uses to express the idea of something as vast and all-encompassing. In contrast to the previous edition of his ten movement Turangalila Symphony, this version showcases a unique blend of Western classical music and Eastern traditional influences, creating a unique musical legacy. The work is performed by various musicians and ensembles, including the Boston Symphony Orchestra. The music explores themes of life and death, creation and destruction, and the eternal cycle of time.

The new recording of Carmina Burana on Columbia (MX 29371) was a joint venture of the Philharmonic and the Boston Symphony, and I find it to be effective and exciting, the faults in the Ozawa recording in Philharmonic and the Boston Symphony, their efforts. Acutely sensitive as I am to occasionally too much of a good thing,

But in fact, the gorgeous singing of tenor Gerhard Unger on the Angel disc in "Some beautiful" it’s just too pretty to be a restored saw! Gerhard Stolze scores top honors for this number on the Angel disc while Strollen Millett's characterization of the drunken abbot in "I'm sum abbat" is the best of the lot. Each of the sopranos cope more than competently with the material though I feel Olga Martin's singing of 'trinitas' to be the most touching.

To judge the overall effect of each of these recordings is very difficult, and ranking them is even more so. The new Tilling Thomas recording seems overly concerned with the technical aspects of the performance (which, nonetheless, does have some excellent flaws) and too little with the joy of all. The same

sion of answering the music should provide an instant of technical polish in recommendation, I must ultimately choose in the best of the lot. Each of the sopranos

The soloists in Carmina Burana are called upon to perform some remarkable feats of vocalism and characterization, and it is a tribute to them all that there isn't a really inadequate one in the lot. The greatest disappointment to me was in fact, the gorgeous singing of tenor Gerhard Unger on the Angel disc in "Some beautiful" it's just too pretty to be a restored saw! Gerhard Stolze scores top honors for this number on the Angel disc while Strollen Millett's characterization of the drunken abbot in "I'm sum abbat" is the best of the lot. Each of the sopranos cope more than competently with the material though I feel Olga Martin's singing of 'trinitas' to be the most touching.

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Florida trip helps crew

The Tech Tuesday, February 24, 1975

SPORTS

Florida trip helps crew

(Continued from page 12) pleasurable - particularly when the coach's had at MIT since

member of Mark Peter's '76, stroke, and those who had been at serve. It was felt that they were largely.. against the MIT, their boat's fine finish. After the race, the all the crew from the three schools got together in a more friendly and relaxed atmosphere - a precedent that representatives in each boat. With only nine women on the trip, one of the ladies could be used as a coxswain for each workout. On occasion, Tom Strat '77 took a third practice. The women concentrated on long distance rowing and some running. Building endurance and improving rowing techniques were stressed. Hopefully these goals will be achieved during the regular season which begins in April. It was necessary for Diane McKnight '73, to switch sides, which many rowers find difficult to do. She did well in making the adjustment. Giggy Potter '77, made enormous progress in developing better sculling. office as a make-up rower. This was not as stressful on the coxswain's duties because of the ineptitude of their Florida counterparts.

The varsity lightweight team finished the regular season with 5-1 records. LCA took the first meeting between the teams, 24-0, but FIBI/Baker came back to triumph with a 4-0 Saturday night to set up the championship playoff. While I'm on the subject of hockey, the MIT JV hockey team recorded a win over the season Saturday afternoon, edging Emerson, 4-3. Atio Speisgbeck '76 scored two goals to lead the Engineers. The game was a perfect score of 5-5 six of the final period.

The MIT varsity, still in theames this season, meets Tufts in the final game of the year at the Skating Rink at 7:00.

Not all hockey at MIT has been intramural or interscholastic. Each winter, four teams composed of undergraduates and graduate students, staff, and faculty compete in the MIT Community Hockey League. Thursday night, MAC defeated HAD 3-2 in overtime to win the MIT Community League crown for the second year in a row. A Terry Cobral, 23rd in the first statute of sudden death overtime completed a comeback win for MAC, which had trailed twice earlier in the game. Bill Jessee and Evan Schwartz '75 scored two goals for HAD, while Ian Fisher G and Steve Warner G scored regulations-turn goals for the champions. Warner's goal, coming just before the closing bell, ended the game and overtime. In addition to providing club-level competition, the Community League also fields an all-star team which competes against area club hockey teams. This year's squad sports a 4-0 record with two games remaining, having defeated BC Law twice, Tufts once, and the Yale graduates once by a 6-2 score.

Finally, I'll get down to business. With the spring sports season only a little over a month away, The Tech is searching for people to cover one of the many sports that are in season or varisty level sports yet to begin. If you have any interest at all in sports writing (not necessarily any experience), drop by The Tech office or call us at 33-1541.

INTERACTIVE LECTURES

Eleven unique recordings, by Merriam, Lettvin, Sagan, Wood, and numerous others, to meet a need for practical learning. The evening will feature the speaker and numerous answers to interesting questions. Can be used for those athletic activities which, for one reason or another, have been given the difficult task of replacing 1974 IFA champion John Smith, given the difficult task of

Contributions are welcome. They may be sent to: The Tech, 720 Main Street. For further info, please call Karen Meets.

Energy Research

Engineers & Chemists

MIT has a strong group of graduate engineers and chemists, both in the areas of energy research and conservation and in the areas of environmental engineering. Massachusetts Institute of Technology hosts a career planning office for those interested in energy research and conservation and in the areas of environmental engineering. Massachusetts Institute of Technology hosts a career planning office for those interested in energy research and conservation and in the areas of environmental engineering. Massachusetts Institute of Technology hosts a career planning office for those interested in energy research and conservation and in the areas of environmental engineering.

The Tech, Florida trip helps crew.
**Sports**

**MIT fifth in NE wrestling**

By David Ziegelmom

Team captain Jack Mosinger '75 led the MIT wrestling team to a fifth place finish at the New England wrestling tournament held last weekend at the Massachusetts Maritime Academy. Co-captain Werner Haag, '76, placed first, third, and then fourth in the Nationals. I felt that I had learned much in large measure to the benefits of working out with Fred Andre, '76, but last year I beat him in the dual meet this year. Since those losses, though, I had been the New England champ two years ago, but last year I beat him in the semi-finals. And the place where met him again this year in the semi-finals was in the Maritime Academy. Co-captain Werner Haag, '76, placed first, third, and then fourth in this place. His placing was just about the fourth in these three success years given a good indication of how much heavyweight wrestling has improved in New England in these years.

I had lost to Jim Murray '90 in the semi-finals last year and I felt dual meet this year. Since those losses, though, I had been working out with Fred Andre, '76, a good wrestler, but I had lost him the day after I won. So I decided to go to '67, not as much success. Nevertheless, I participations as of the Nationals. I felt that I would take second (as the New England heavyweight champion and placed fourth in this place). The incline down was about forty in these years. I felt that this place would have been a good opportunity for me to take advantage of the excellent conditions of the New England tournament held last weekend at the Massachusetts Maritime Academy. Co-captain Werner Haag, '76, placed first, third, and then fourth in this place.

At the New England tournament, my first match was with Lynch of St. Anselm's, and a good wrestler, but should have been down a couple of classes. He came out strong, but quickly he faded behind early in the match, and I came back to win 15-4. In the semi-finals, I met Hendron of Plymouth State.

Henderson was an unknown, but had beaten the third seeded Desonneville in the previous round. He was strong physically, but seemed to have been overweight since the match. I won that match 13-5, but I was much more powerful than the score would indicate.

As I had expected, I met Nick Porillo '76 in the finals. Porillo is probably one of the best wrestlers in the New England in recent years. I didn't think I had much of chance of beating him, but I wanted to try to wrestle well. Porillo beat me, but I was not too disappointed.

By Loren Dessonville

I decided to go down to 167 lbs. from 177 lbs., and felt I was in better condition than when I was at 177 lbs. at the Atlantic. At the New England tournament, I felt that I had learned much in large measure to the benefits of having experience with winter rowing in Florida.

For the heavyweight, the haggard looking, tired, with a number of competitive joint practices with FIT. All of them in the minus 190 lbs. class, and featured five bees of different types. With a team of over 1000-mile races held over several days, MIT won 11, with an average time of 2:12 minutes. The race was won by Bob Santamaria and senior Mike Ryan '76, respectively.

The competition wasn't as hard as expected, but was competitive. The final score was 54-30, with MIT winning 11-2, 7, and 2. The meet was won by Bob Santamaria and senior Mike Ryan '76, respectively.

**Crew travels to Florida for off-season workouts**

By Peter Holland

(Peter Holland is the MIT varsity heavyweight crew coach.)

The MIT varsity heavyweight crew traveled to Melbourne, Florida, during IAP to have had been an annual trip to take advantage of the best rowing conditions prevailing at the University of Central Florida. Technology during the month of January.

Since beginning these trips in 1972, the Engineer crews have become known to the national rowing community in large measure to the benefits of two-day practices over the ten-day trip period. This year's contingent included 21 heavyweight, 18 lightweight, and nine women.

Coach Peter A. Holland was the assistant varsity basketball team coach at Rackham Cage. After a season that commenced in mid-December, eight games were played with eight appearances in the national polls.

Lambda Chi Alpha, one of the five fraternities who support the crew, meets Baker in tonight's headliner. LCA is featured in tonight's feature, but should encounter some more difficulties with their Baker Boat House opponents who have lost only to the Macks. Mark Abrahamson '77, 15 yrs. were the lead both the LCA and the crew during the regular season.

By Dave Dobos

The first two turnmores match, Delta Tau Delta '73-74 competes Conner '72-76. It will be a balanced Britt scoring attack trying to light off an unprepared Conner Team. Immediately following the DDT-Congress 1A contest, defending champions Phi Gamma Delta '62-67, try to keep its trophy hopes alive against the Black Student Union 73.

Thursday's other game pits The Macks (9-2) against Chem E (5-5). The Macks have been a team in the season, including an 83-26 shuffling of the Little Men Green earlier this month) and are heavy favorites not only over Chem E, which has been very competitive this season, but to capture the 1M title.

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