

Stan Humphreys, Bill Zimmerman write and direct Tech Show '67

by Ronald Bohm

This week's spotlight falls on two men whose theatrical potential will be self-evident by their contributions to "Lucky William," Tech Show '67.

Stan Humphreys, a course VIII junior, is the author of this year's play. When asked why he had

written Tech Show '67, Stan replied, "I wrote 'Lucky William' because I like to write and get bored when I don't. It adds sort of an instant purpose to my life." He described his piece as a real play independent of MIT, drawn from a simple, hackneyed fairytale type plot with modern overtones. In addition to his work on Tech Show, Stan is writing the first sixty pages of Technique '67 and his works appear quite regularly in Tangent.

Bill Zimmerman

Director Bill Zimmerman, a course II junior, has been connected with the theater for seven years. His career includes acting stints outside of MIT as well as direction of Drama Shop productions. He spent last summer teaching at the technical theater at Culver Military Academy Summer Theater School.

Direction of Tech Show is seen by Bill as an opportunity to be more creative while working directly with the author and musicians. Bill's plans for the future include a career in theater engineering combining mechanical engineering and architecture.

Tickets for the production on March 3, 4, 9, 10 and 11 may be obtained in Building 10 or by calling UN 4-6900, X2910.

Movies & Theatres

MOVIES

ASTOR—'The 25th Hour,' 9:45, 11:45, 1:45, 3:45, 5:45, 7:45, 9:45. (Sun. 1, 3, 5, 7, 9).
Beacon Hill—'Fahrenheit 451,' 10, 12, 2, 4, 6, 8, 10 (Sun. 1:30, 3:30, 5:30, 7:30, 9:30).
Boston Cinerama—'Grand Prix,' 8:15, Wed., Sat., Sun. mat. 2; Sun. 7:30.
Cheri I—'Man for All Seasons,' 8:40; Wed., Sat., Sun. mat. 2:30; Sat. 7, Sun. 5:30.
Cheri II—'A Funny Thing Happened on the Way to the Forum,' 9:45, 11:45, 1:45, 3:45, 5:45, 7:45, 9:45 (Sun. 1:30, 3:30, 5:30, 7:30, 9:30).
Cinema Kenmore Square—'Loves of a Blonde,' 2:30, 4:15, 6:05, 7:45, 9:45.
Circle—'Oh Dad, Poor Dad...,' 1:30, 3:30, 5:30, 7:30, 9:30.
Coolidge Corner—'Murderer's Row,' 1:45, 5:45, 9:25 (Sun. & Wed.); 2:45, 9:30 (Thu., Fri., Mon.); 5:40, 9:25 (Sat.); 9:30 (Tues.).
Esquire—'Loves of a Blonde,' 7:30, 9:30 (Sun. 3, 5, 7, 9).
Exeter—'The Endless Summer,' 2, 3:40, 5:25, 7:15, 9:10.
Fine Arts—'Breathless' and 'Sundays and Cybele.'
Harvard Square—'Art of Comedy,' 3:15, 6:30, 9:40, 'The Thin Man,' 1:35, 4:50, 8:05.
Music Hall—'Tobruk,' 10, 12, 2, 4, 6, 8, 10 (Sun. 10:30, 12:30, 2:30, 4:30, 6:30, 10).
Orpheum—'The Quiller Memorandum,' 10, 12, 2, 4, 6, 8, 10 (Sun. 1:25, 3:30, 5:35, 7:40, 9:40).
Paramount—'Warning Shot,' 9:30, 11:25, 1:25, 3:25, 5:25, 7:25, 9:20 (Sun. 1:10, 3:10, 5:10, 7:05, 9:05).
Paris Cinema—'Blow Up,' 2, 4, 6, 8, 10.
Park Square Cinema—'A Man and a Woman,' 2, 4, 6, 8, 10.
Savoy—'Georgy Girl,' 10, 12, 2, 4, 6, 8, 10 (Sun. 1:30, 3:30, 5:30, 7:30, 9:30).
Saxon—'The Bible,' 8:15; Wed., Sat., Sun. Mat. 2; Sun. 7:30.
Symphony—'Thunderball' and 'Help.'
Uptown—'Gambit,' 1:35, 5:35, 9:30 (Sun. 1:35, 5:30, 9:10); 'Madame X,' 11:45, 3:45, 7:40 (Sun. 3:40, 7:20).
West End—'I A Woman,' 11:45, 1:45, 3:45, 5:50, 7:45, 9:45.

THEATRE

Charles Playhouse—Bertolt Brecht's 'Mother Courage'; thru March 5; 8:30, Sat. 5 and 9 pm, Sun 3 and 7:30 pm.
Colonial—'A Delicate Balance,' by Edward Albee; thru Feb. 25.
Theatre Co. of Boston—Bertolt Brecht's 'Caucasian Chalk Circle'; thru March 4; 8:30; Sat. 6, 9:30 pm; Sun. 5, 8:30 pm; \$2.50-\$4.50.

Talking Rock

By Don Davis

The nation's top ten tunes for the week ending February 25, according to Billboard (number in parentheses is position for the previous week):

- 1 (1) Kind of a Drag — Buck- inghams
- 2 (6) Love is Here and Now You're Gone — Supremes
- 3 (3) Ruby Tuesday — Rolling Stones
- 4 (2) I'm a Believer — Monkees
- 5 (4) Georgy Girl — Seekers
- 6 (9) The Beat Goes On — Sonny and Cher
- 7 (10) Gimme Some Lovin' — Spencer Davis Group
- 8 (13) Then You Can Tell Me Goodbye — Casinos
- 9 (5) (We Ain't Got) Nothin Yet — Blues Magoos
- 10 (19) Baby, I Need Your Lovin' — Johnny Rivers

When the Blues Magoos were in Boston on a public relations tour, I talked to Jeff Daking, their drummer. Despite their carefree manner when in the public eye, they seem to be serious kids, 17, 19, 20, 21, and 21 years old, who take their music very seriously. They met in Greenwich Village, where they got their start in the Night Owl Cafe a year ago. The Lovin' Spoonful and Tim Hardin, writer of "If I Were a Carpenter," also got their starts there. When asked what they were doing about the draft, the Magoos' Daking first replied "I never stand in a draft" but then said that they all have their little infirmities which render them deferrable.

Chinese influence

The Blues Magoos decided on their name after they noticed "moo goo," the Chinese word for mushroom, on a menu. The blues is a great influence on their music as can be witnessed by such album cuts as "Love Seems Doomed" and "Sometimes I Think About." Their first single, which was a big flop last summer, was "Tobacco Road," their favorite song and probably the best on their album, "Psychedelic Lollipop." This song, which made it to 15 for the Nashville Teens in 1964, has also been recorded by Jefferson Airplane. It was written by John D. Loudermilk, who is staging a minor comeback as a songwriter. He wrote and recorded "The Language of Love" in 1961; it was a modest hit for him then, and was recorded by Sue Thompson several months ago although it didn't really make it. "Then You Can Tell Me Good-

bye," the big hit by the Casio which is a throwback to the soul of the late '50's, is also a Loudermilk composition.

Second album

"(We Ain't Got) Nothin Yet" their second single, was written by three members of the group. Various combinations of four of their members were responsible for the writing of four of the songs on their album. Their next album will include ten new songs written by the group plus the classic "Gloria" and "Let's Get Together," an obscure Jimmy Reed song which struck the fancy of the group. As do most groups, they cut what to them were tentative singles. Somebody in the office will decide which song will sell best, and then they will lease the single and the album. They finished recording the two cuts January 19; it will be interesting to see how long the pressing delay is.

Psychedelic music

The Magoos, their manager and promoters all make frequent use of the term psychedelic to describe their music. According to my conception of psychedelic, they are more entitled to use this term than other popular rock groups. epitomized by the instrument breaks in their "Tobacco Road" or in the Yardbirds' "I'm a Man" or the Byrds' "Eight Miles High." Psychedelic music consists of some fairly simple rhythmic pattern which becomes progressively louder and (perhaps) faster. Ideally, additional instruments come in to add slight variations and an organ provides a drone in the background. When on "trip" or attempting to effect a without drugs, one concentrates on the rhythm pattern and as increases in intensity, speed, and complexity, it may be enough to cause one to "blow his mind," escape the real world.

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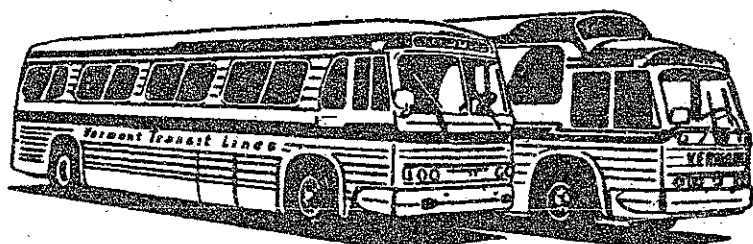
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