Committee to assist fraternity colonies establish on campus

(Continued from page 1)

national fraternities from establishing their own colonies on campus. Neal said that formation of the Committee was in part prompted by inquiries which the IFC had received from several national organizations.

Neal said that he hoped that groups planning to form colonies would be made up of students from several different classes. The attempted formation of a colony of Phi Sigma Delta national failed last year in part because members of the colony came from only one class.

Administration favors

The administration, especially Kenneth Wadleigh, Dean of Student Affairs, feels that there is at present a favorable atmosphere for formation of a fraternity colony. Any groups interested in forming a colony should contact either Tom Neal or Dean Wadleigh.

Dramashop opens with two one-act plays

The MIT Dramashop opens its season next Friday and Saturday, October 13 and 14. An interesting evening will be provided with the showing of the one-act plays, "The Dirty Old Man," by Lewis John Carlino and "Kitchenette" by Ronald Tavel. Following the performance at 8:30 pm in the Little Theatre of Kresge Auditorium, there will be a critique and coffee hour. Don't miss this opening performance—it's free.

Talking Rock

By Steve Grant

The most important single person in rock recording, aside from the performer, is the producer. George Martin has had a large part in shaping the Beatles' music. Andrew Long Gilham (also known as Sandy Beach) has done the same for the Rolling Stones. Martin's seminal and "Good Vibrations" was a prodigious work.

The producer coordinates all the functions as a recording session, often having suggested and selected the material beforehand with the group. Serving as every-thing from artistic guiding hand to overseer of the engineering, he can have all-important impact on a record.

Early work with Beach Boys

One of the most talented and successful producers of the 60's is a 26 year-old Californian named Gary Usher. In 1963 he made his debut on the national scene in a group called the T-Bones (not the same group that did the Alkahol/beer commercial), which also included friend Roger Christian. The T-Bones were an uninspired beat/surfing group. During that period Usher, Chris- tian, and Brian Wilson became close friends, often sitting in and helping out on each other's re-cordings. (A Mick Jup- ter has done on 'All You Need Is Love' and other beatles songs). Christian wrote 'Shut Down,' 'Lis- ten Deuce Coupe,' 'Don't Worry Baby,' and six album cuts in con-junction with Wilson, plus 'The Little Old Lady From Passadena' with Don Ailfield. The Wilson-Usher team collaborated on '499,' 'In My Room,' and eight others.

Usher, it appears, had a more significant influence on the Beach Boys. He and Wilson enjoyed each other's style of talentless singing and now the Beach Boys' trademark, the 'Ah-Uh' sound. Usher stayed on as an assistant producer to Nick Venet and then Brian Wilson, while Christian is loved independent producers.

Work with the Byrds

After all, Stanton left Colum-bia Records (he has since re-leased independent 'CRASH' and 'Time Between' can appear together on this album. One by one the singles 'Do You Want to be a Rock 'n Roll Star,' 'My Back Pages,' 'So You Seen the Face,' and 'Lady Friend' followed. (Three live releases comprised all of Usher's work so far with the Byrds.) Ironically, the success of these singles has taken a serious downward trend, peaking at one tandemally at 29, 30, 36, and 41 respectively.

Byrds is recording

Usher has recently recorded two singles under the same 'Sigi-tars,' which is sort of a pun on his own name. The first, entitled 'Roll Down,' is a cover version of Usher's work so far with the Byrds. Ironically, the success of these singles has taken a serious downward trend, peaking at one tandemally at 29, 30, 36, and 41 respectively.

Usher, it appears, had a more significant influence on the Beach Boys. He and Wilson admired each other's style of talentless singing and now the Beach Boys' trademark, the 'Ah-Uh' sound. Usher stayed on as an assistant producer to Nick Venet and then Brian Wilson, while Christian is loved independent producers.

Work with the Byrds

After all, Stanton left Colum-bia Records (he has since re-leased independent 'CRASH' and 'Time Between' can appear together on this album. One by one the singles 'Do You Want to be a Rock 'n Roll Star,' 'My Back Pages,' 'So You Seen the Face,' and 'Lady Friend' followed. (Three live releases comprised all of Usher's work so far with the Byrds.) Ironically, the success of these singles has taken a serious downward trend, peaking at one tandemally at 29, 30, 36, and 41 respectively.

Byrds is recording

Usher has recently recorded two singles under the same 'Sigi-tars,' which is sort of a pun on his own name. The first, entitled 'Roll Down,' is a cover version of Usher's work so far with the Byrds. Ironically, the success of these singles has taken a serious downward trend, peaking at one tandemally at 29, 30, 36, and 41 respectively.

Usher, it appears, had a more significant influence on the Beach Boys. He and Wilson admired each other's style of talentless singing and now the Beach Boys' trademark, the 'Ah-Uh' sound. Usher stayed on as an assistant producer to Nick Venet and then Brian Wilson, while Christian is loved independent producers.