Good... bad

By Paul Schindler

I have been reviewing yearbooks either out of annoyance for three years, and looked forward to relaxing this year, I coupled that desire with the fervent hope that Technique '74 would be a good book because it is my senior book. I was not disappointed. Technique '74 is the standout issue of the last four, and even on an absolute scale is a terrific yearbook.

Throwing restraint to the wind, I quote approvingly from the requisite silly witty note by the editor at the end: "It is, in a broad and serious sense, a photographic record of the year at MIT...the book is here for your enjoyment.

If you want what you paid for in a yearbook is a) your picture, b) your friend's pictures, c) some pictures to remind you of your senior year and d) some pictures to remind you of the Institute, then Technique '74 has what it takes, and that's why I like it.

Underschuman would also do well to buy it, with the sole caveat that it is a pictorial history. To expect more (like extensive text) is not rational; the book is through just enough to preserve a just record of the year, and the near-zero demand of persons other than the staff for bound volumes indicates a reaction that is being met for such a record.

There are, of course, non-MIT pictures in the book. It is to be expected that as large and talented a group of photographers as the Tech are, would want to show off their talents on a scope wider than the 12.5 acre campus of the institute. Since only the extreme this of the year, pictures in the book are non-MIT, pictures of the surrounding area are relevant and appropriate to an MIT yearbook.

Perhaps in response to past criticism, this year's book moved a little closer to sufficient picture identification, without venturing to pompous text. Identification of persons shown, rather than just events, might be helpful - but of course the people associated with each group know who they are.

Still, I would quibble with the worthless line drawings, and might suggest a little more space for non-MIT pictures. Perhaps one new brief "review of the year" article would be appropriate.

Higlighted in this year's book include the monumental act of self-inflation undertaken by Charlie Bruno, who bought two full pages so he could write about himself and show pictures. And not only Charlie, as the 1973 UAP campaign can fail to laugh for years to come with (a?) Larry Russel and David Leisweber, who posed in full regalia. Even though the PBB's posed only in tails, without last year's appropriately ostentatious display of money, the book is still worth getting.

vitty-oriented people, from many of the same problems as past yearbooks: lack of planning, weekend-long last-minute sessions to meet deadlines, and lack of staff. The result, however, seems to be significantly poorer than that of recent years - the book strikes me as, more than ever, a disorganized collection of photographs that reflect the staff's likes and dislikes, and not much else.

I'll admit to a certain bias on the subject of yearbooks; I happen to believe that photos are all right - in their place - but don't subscribe to the view that they're the ones with fast free delivery.

... but not ugly

By Mike McKeown

As MIT yearbook is supposed to have "everything that will make you think of MIT, and remember what is was like for you... in the freshman old folks home after the turn of the next century," according to Paul Schindler's review of the 1973 Technique. If Schindler was right in this point (and I tend to agree with him), then the 1974 edition of the "MIT yearbook" has fallen short of this goal.

This year's Technique had succeeded, according to the rumors that circulate among acti-