about 50 short scenes by Shakespeare and other dramatic authors, each of the acting and speaking skills are really honed. This gives some heart to the immediate pressure to perform. Most of them are eventually performed, but there's no deadline attached to them. And of them are eventually performed, but the immediate pressure to perform. Most acting and speaking skills are really

This sort of an MIT plot — it's about four young men who decide that their books are all that matter, and that they're not going to see any women for three years. They no sooner take that vow when four very eligible young women arrive on the scene. It's very much a play that I think the Ensemble would ever get off the ground. You know, they were saying 'What can a bunch of engineers do with the ground.' They no sooner take that vow when four very eligible young women arrive on the scene. It's very much a play that I think the Ensemble would ever get off the ground. You know, they were saying 'What can a bunch of engineers do with the ground.'

The Ensemble has already produced at least 5 shows which have done professional or semi-professional work. 'People were rather enthusiastic whether the Ensemble would ever get off the ground. You know, they were saying 'What can a bunch of engineers do with the ground.'

By Lynn M. Ralltor

The new fall collections of the Boston Museum of Fine Arts are available in:

AP '78

Descriptions of Activities for the First IAP Guide due:

Wednesday, October 19

Requests for funding due:

Friday, October 21

Activity listing forms and requests for funding are available in the IAP Office, Rm 7-108, x3-1668.

*So that awards can be made in time for publication of the Final Guide.

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Steely Dan & Nils Lofgren: two albums vary in quality

By Donald Fagen

Throughout Steely Dan's first five albums, songwriters Walter Becker and Donald Fagen provided some of the most creative material written in rock music. As the original band slowly dissolved, they brought in session musicians of high caliber; each new album revealed a shift in musical interest, but never a sacrifice in quality.

The "band" — now comprising many such session men — reached its peak on Royal Scorn with Becker and Fagen receiving both critical acclaim and a strong popular following. With this history as background, their latest release, Aja, is a disappointment.

In the past, the Dan had created their own brand of music, borrowing heavily from rock, jazz, and anything else available. They never surrendered to a stereotyped sound. On this album, however, the music seems less independent; except for brief inspired moments, they seem trapped in a safely bland sort of jazz-disco-funk. The melodies are only sometimes interesting, the rhythms are dull.

Royal Scorn combined exciting melodic with skillful harmonies and a tight rhythm section, and the result was sparkling, tense. Aja combines uninspired Fagen vocals with mainly lackluster solos and a dull beat, and the result is an album that is pleasant and has its moments, but it falls far short of what the Ensemble would ever get off the ground. You know, they were saying 'What can a bunch of engineers do with the ground.'

I was not the only one who was disappointed with this band.

Night After Night — Nils Lofgren live on A&M Records

It seems that the erstwhile Granger has found a medium that is best for his laid-back style of rock-and-roll. Much like the Grateful Dead's San Francisco sound although not quite as bluesy, Lofgren's music sounds somewhat better at this year-end-and-a-half sold out than in any of his three solo albums to date. The album starts out rather slowly but quickly gains momentum, and by the beginning of the second side, Lofgren performs a couple of songs from his second and best album, Night After Night. The "crowd" starts to become excited. This crowd is actually a composite of audiences in Glasgow, London and Los Angeles; three stops along Lofgren's last tour. Throughout the last three sides, Lofgren keeps up a fairly fast pace. Even the songs that made his last album, Royal Scum — "Come to Dance" and "Code of the Road," both from that album— are not bad, but is far below the level expected from Becker and Fagen.

Night After Night — Nils Lofgren live or, A&M Records

Nils Lofgren is by no means a great musician or brilliant songwriter. His studio albums have generally been uneven. As he shows on Night After Night, his live performances are quite entertaining. Bolstered by the keyboard expertise of the Reverend Patrick Henderson and the steady backup guitar of Tom Lonig, Nils Lofgren's Teresa voice and sometimes raucous guitar licks sound as if they could go on all night.

David B. Jones