

sports cont.

IM seasons are coming to a close

By Tom Curtis

The Brazilians won both the A-league volleyball title and A-league independent soccer crown last week. On Thursday night, they won the volleyball title by defeating Baker "Does It Again" in the finals. On Sunday, the Brazilians scored a 3-2 come-from-behind victory over Hellenic Club and won the independent soccer title.

The volleyball championship turned out to be a very close match although the first two games were not hotly-contested. After the Brazilians battered Baker 15-4 in the first game, "Does It Again" returned the favor by winning the second game 15-2. The final game was a thriller as the lead switched back and forth until the score was 12-12. The Brazilians then ran off three straight points to win 15-12. "Does It Again" lived up to its name by being the runner-up for the second straight year.

In the soccer finale, the Brazilians were behind Hellenic Club 1-0 at halftime. However, the Brazilians scored the first three goals of the second half and held on for a 3-2 victory over Hel-

lenic.

Delta Tau Delta won the A-league living group soccer title with a 4-2 victory over Beta Theta Pi. The Delts broke open a 1-1 halftime tie by scoring in the second half three times, twice in the final ten minutes.

In other intramurals, Sigma Alpha Epsilon defeated Lambda Chi Alpha in the finals of B-league football (details in Friday's issue of *The Tech*). The MIT Chinese Students Club defeated Nuclear Engineering 15-6, 15-4 in B-league volleyball.



Living group teams fought for the soccer championships Sunday in the IM finals (Photo by Dale Senchal)

IM cross country results

Living Group Teams

SAE	114
SC	121
SPE	175
NRSA	219
Fip	225
TEP	232
ET	233
Burton IV	241
Baker	262
Burton V Smickers	289
New III Stooges	291
SEP	298
Theta X	301
East Campus	302
French House	351
Pisa	357

Independent Teams

Economics	70
Navy POTC	72
Hydros	106
Aero Astro	137
Nuc E	180
Sloan	256
Spasmodics	361

Top 10 Individuals

Walter Hill (Ind)	12 29
Jim Holden (Navy)	12 53
Ralph Brard (Eco)	13 00
Tom Cotner (Ind)	13 13
Ryan Lee (Bur V)	13 21
Gerry Flanagan (TEP)	13 22
Bill Aekinheader (Nuc E)	13 25
Tom Bailey (Eco)	13 30
Dave Clark (Ind)	13 34
Bob McKelvey (Ind)	13 39

arts cont.

Record reviews

More from David Bowie and another live Kiss

By Bill Rathbone

Heroes — David Bowie on RCA Records

David Bowie's latest commercial venture, *Heroes*, following a pattern similar to last year's *Low*, is an odd mixture combining bits of rock genius, and almost an entire side of monotony.

Heroes is certainly more listenable than *Low*. Some songs, such as "Joe the Lion," "Blackout," "Sons of the Silent Age," and "Heroes," are strangely compelling. Bowie's lack of anything approaching a lyrical voice is painfully clear, but for some reason it seems more of a strength than a weakness.

But, as on *Low*, the second side of *Heroes* suffers from Bowie's incomprehensible desire to produce a series of boring electronic instrumentals and try to pass them off as music. Unfortunately, he has buried at the end of side two the song "The Secret Life of Arabia," which isn't too bad on its own. It's almost, but not quite, worth suffering through the second side to hear.

"Joe the Lion" is perhaps the best cut on the album. The lyrics are all but impossible to understand, but Bowie's delivery carries the song. It begins with a thick, heavy guitar lead, and moves into a vocal that sounds like it was recorded through three inches of cotton. The driving rock beat is broken only momentarily with a clear monologue reminiscent of *Hunky Dory*. This powerful, fastpaced tune should sell successfully as a single.

Among the other songs, "Sons of the

Silent Age" and "Blackout" are very good. The first is very much like some of the better songs on *Diamond Dogs*, with exceptional lyrics.

Heroes is an uneven effort at best. Attempting to produce the rock music of the future, Bowie succeeds only in alienating many of his fans with this one-sided record that sounds a bit too much like his last one.

Alive II — Kiss live on Casablanca Records (two-record set)

Kiss is the ultimate packaging and marketing success. The band members aren't particularly talented; as they will readily admit, and their studio recordings are generally pretty shabby. But through sheer energy, coupled with a production and management staff that knows exactly what the fans want and will pay for, Kiss has become one of the biggest and most successful bands in history.

Now, according to manager Bill Aucoin's game plan, the time has come to release another live Kiss album, *Alive II*, a successor to the live album which initially brought them national recognition. But the smoothness and sheer calculation of Aucoin's planning seems to have rubbed off on the band.

The first three sides of *Alive II*, with live material from the three most recent Kiss albums, lack some of the energy and spontaneity which has been the driving force behind the band's success. The songs are all good, solid hard rock, but they are too

much like the studio versions. Even the stage patter comes across as totally lacking originality.

Side four, however, consists of five new studio songs, and gives sign of a recovery ahead. Sure, the lyrics are still blatantly sexual; what has changed is the music. It's actually good, innovative, and memorable, complete with hooks. "Rockin' in the USA" is the band's best effort to date, and

has the potential to be a huge hit single. "All American Man" and "Rocket Ride," two more new songs, are also excellent.

Despite the lack of some originality in the live recordings, *Alive II* is a solid album sure to be popular with hard-core fans. Kiss also may, if they play it right, finally break into the singles charts as a major musical force. It all just goes to show what you can do with a good manager.

The Wager carries message

By Judith Frankel

(The Wager at the Suffolk University Theatre, 41 Temple St., Boston, Friday, Saturday, and Monday at 8pm, Sunday at 5pm, tickets \$3, information at 723-4700, ext. 126 or 127.)

John Leeds (Matthew Wells) walked out on stage to give the audience a brief background to the story. From then on one is taken into the lives of four graduate students. *The Wager*, written by Mark Medoff and directed by David Dorwart, involves a bet between Leeds and his roommate Ward (Mark Allen Michaels) about how long it will take Ward to begin an affair with Honor Stevens (Ann Ellett Titolo) and how much time it will take for her husband Ron (Peter Kovener) to either make an attempt to and/or kill Ward.

The play is a comedy and yet a very sensitive drama. It turns from a humorous opening to a serious study of the emotional

relationships of the characters. Their ideals and actions are something that every person can relate to his or her own principles or goals in life. *The Wager* carries a very strong message which, although not apparent in the beginning of the play, unfolds with the story.

Wells did an excellent job portraying Leeds, confusing both the other characters and the audience with his incessant logic. Ron Stevens' personality was transmitted through the brilliant acting of Kovner. Ann Ellett Titolo played a convincing Honor Stevens. Michaels, however, in the part of Ward, tended to appear stilted at times — restricted by the limits of the stage.

The characters, although quite exaggerated, were enjoyable to experience. If looking for an entertaining evening out, *The Wager* is a good way to spend it.

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