pictures don't require accompanying copy. the presence of students have of the past year at MIT. It is publication which purports to be the yearbook. Solultely necessary. it is true 'that in this recent past. Despite some claims to the contrary, in the unfortunately, the effort wasn't sufficient. include a small amount of copy: unfortunatley, the effort wasn't sufficient. Despite some claims to the contrary, in the recent past. Technique has not devoted great amounts of energy to the written aspect of the yearbook. Lack of copy is inexusable for a publication which purports to be a yearbook — the only permanent record most students have of the past year at MIT. It is sometimes claimed that the presence of copy detracts from the volume. This is a very poor attitude for the Technique board to adopt, particularly with the 1979 and 1978 books, where many of the photographs are of dubious quality. To say that photographs do not require accompanying copy is ludicrous — even Life, whose photo stuff I dare say is somewhat better than Technique's, includes copy with their photo essays.

Second, well-written copy adds enormously to a yearbook's value. Several of the past decade's books, in particular the 1969 volume which included several essays on the year's events, are the best examples of a photo-text balance. One traditional Technique objection to running text is that little of what occurs on campus is worth mentioning, which would imply it isn't worth photographing either, a totally invalid argument. On the contrary, many of the year's events are well worth writing about. This past year saw the resurrection of the football team, the grade deflation controversy and the reaction to apartheid in South Africa.

The high points of recent books have been the union of well-written copy and excellent photography. This year's essay on Munich and the series of professor's essays in the 1977 book stand out as prime examples.

The most disappointing part of this volume, however, is the quality of the photographs themselves. Coming from an organization which prides itself on technique, accuracy (frequently spending hours to produce a single print) many of the photos do not measure up as interesting statements. They lack any kind of life, and some of them are technically and artistically mediocre, a problem that has plagued the book for a few years. One must return to the 1976 volume (edited by Paul Hertz) to find photographs with the life and vitality that gave Technique its existing reputation for high quality. The 1976 book contained many excellent shots of people which most non-photographers and many photographers, myself included, find more interesting than pictures of Coke machines in building 16. Photographs of the type that frequently grace the pages of photography magazines may be aesthetically pleasing to some, but their place in Technique (except perhaps in a small section devoted to the photographer's personal favorites) is questionable. This year's situation is worsened by the fact that many of the book's "artistic" photographs fall flat.

Despite all its faults Technique is still far better than most college yearbooks, which combine boring group photos with grade school writing. The book does display a fair amount of quality photography and layouts, but it is not of the quality we have come to expect from Technique. The photographic and literary abilities of the staff could have been molded into a more cohesive whole if only the proper direction had been provided.