

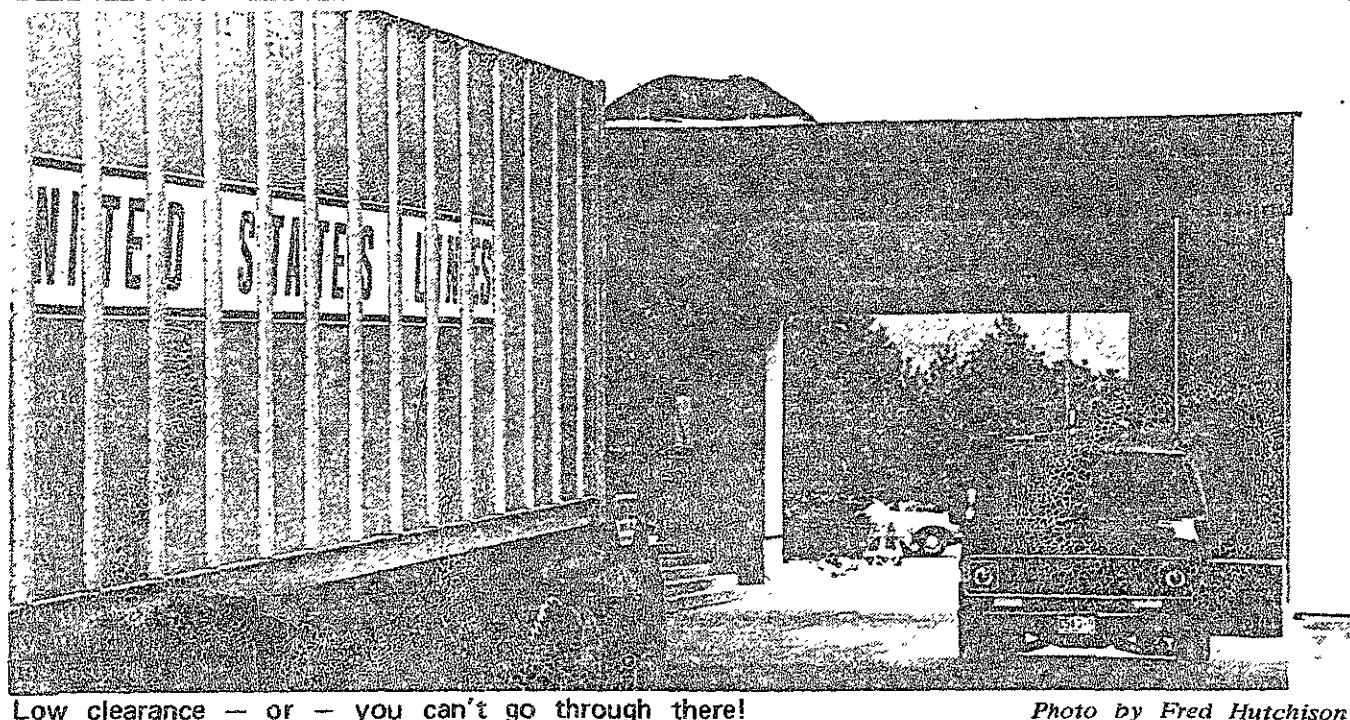
The Tech

VOLUME 93, NUMBER 3

MIT, CAMBRIDGE, MASSACHUSETTS

TUESDAY, FEBRUARY 13, 1973

FIVE CENTS



Low clearance — or — you can't go through there!

Photo by Fred Hutchison

OSHA fines MIT for safety violations

By James Moody

Representatives from the US Department of Labor have completed their inspection, and have made their report to MIT concerning violations of the Occupational Safety and Health Act (OSHA). They found 1650 instances of 66 different types of violation, and assessed MIT a total of \$1775.00 in fines.

The OSHA was passed by Congress in 1970, and implemented in 1971. It gave the Secretary of Labor broad powers for establishing and enforcing health and safety regulations in places of federal employment. It also codified many national standards into a single act.

MIT was the first major university to be inspected. This was prompted by a fatal electrocution in a physics lab last fall. After a routine investigation, the inspectors decided to look at all of MIT.

Most of the 1650 violations did not represent any serious immediate danger, but were potentially hazardous situations. The most common type of violation (453 instances) was for care of gas cylinders: they are required to be chained down. The second most prevalent violation (363 instances) was for improperly guarded pulleys on vacuum pumps. Other violations included step ladders with broken steps, bicycles chained to stairways, improper temporary wiring, exposed high voltage equipment, and cluttered halls.

Only one dormitory, Baker House, was inspected. Here, the strictly adhered-to technicalities of the law were evident. Violations included: metal panels missing from within electrical closets, extension cords in the halls, equipment and furniture partially blocking the halls, fire extinguishers holding fire doors open, ungrounded water coolers, spliced wiring, and outlets with

reversed polarity. Most of these were swiftly corrected.

Provisions of OSHA state that a copy of the citation is to be posted at the site of each violation. Abatement periods were also set for the elimination of the hazardous condition: these ranged from one week to six months. Thus far, all of the abatement periods have been met, according to Vice President for Operations Philip Stoddard, and 300 of the violations had been corrected by January 10. MIT will have to make periodic reports to the Department of Labor, stating the progress made toward correcting violations with longer abatement periods. If MIT is inspected again, which could come at any time (or never), and if the same violations are found, MIT could be subject to fines as high as \$10,000.

Stoddard emphasized that although MIT was fined only \$1775, the big money would be in correcting the violations. Stoddard is working together with the Safety Office, the Environmental Medical Service, and a committee of safety coordinators appointed from each of the 80 departments and labs, to see that all the OSHA violations are corrected within the specified periods, and to help meet the on-going safety needs of the Institute. For a month, this group has been holding small meetings to discuss the new rules and regulations and to inform the coordinators of just what to look for. These coordinators will provide the continuity and watch-dogging effort that the busy Safety Office could not provide. Stoddard emphasized the need for these "knowledgeable and alert" coordinators.

He also indicated a desire to set up a committee of dormitory safety representatives to work with house manager to keep the dorms free of hazards.

US seen wasting energy

By Storm Kauffman

Due to inefficient utilization at the point of consumption, the United States is wasting tremendous quantities of the energy which it is finding more and more difficult to produce.

The methods and costs of conserving energy were discussed by Charles A. Berg of the Institute for Applied Technology, US Dept. of Commerce, National Bureau of Standards, at a mechanical engineering seminar.

There is a basic, fundamental problem because our consumption of energy is outstripping our ability to provide high quality, low-pollutant, primary fuel. Options are available, such as nuclear power and liquifaction and gasification of coal, but Berg noted that "any option is going to be costly."

Projected for 1980 is the importation of enough petroleum to add \$20 billion annually to our already sorry balance of trade deficit. Conservation will obviously be a major concern. The two ways to conserve fuel are curtailment, which has been the method most widely studied and discussed, and "the improvement of efficiencies of practices at the point of energy consumption," which has been to a great extent overlooked.

The policy of the energy companies has been generally to

supply energy in abundance at a minimal cost. These industries are, on the whole, pretty well managed, and most new research is aimed at increasing the efficiency of transmission.

However, Berg stated, "smart manufacturers will build in [to their products] high energy consumption to defray first costs." The buyer looks for a bargain, not considering the life cycle costs. (For example, more expensive air conditioners can generally return to their owners the excess of their original price in electric power savings.)

Potential conservation of power can be made in all areas of consumption, but a prime sector is space and water heating and maintenance of building comfort conditions. Berg felt that technological innovations in transport would have less impact than social or political considerations. Improvements in refining of aluminum would result in only a fractional saving. However, providing comfort conditions account for nearly a quarter of all primary fuel consumption, and it is an area of great inefficiency.

The custom of producing electricity from the burnup of high-quality primary fuels and then using this electricity to heat homes or water is highly wasteful. Great savings can be

achieved through the utilization of high efficiency furnaces (internally insulated vacuum furnaces can reduce fuel consumption to a quarter of the present), thus eliminating two wasteful conversion processes.

Modern construction techniques are a prime example of the minimization of first costs. The smallest quantities of insulation are used, but Berg presented an analysis that demonstrated that the economic optimum over the life of a building maximizes insulation. What a buyer saves in his capital cost is usually paid out many times over in operating costs. Tripling of present norms of insulation (the maximum for which present building design permits space) can result in a 40% reduction in heating costs.

Considering all areas, Berg estimated that a third of all direct heat process energy might be saved by available technology. To do this, economic justification of costs based on the life-cycle must become institutionally accepted and a marketplace must be developed.

Pass-Fail: the wider impact

By Lee Giguere

(The question of whether to continue Freshman Pass-Fail indefinitely is slated to come before the Faculty at its April meeting, after being postponed from last year. Lee Giguere, who covered last year's debate for The Tech will examine some of the issues surrounding pass-fail in the freshman year in a series of articles for The Tech. —Editor)

Pass-Fail, for all the notoriety that it's enjoyed, is just one element of the freshman year at MIT. What have its effects been on some of the other features — both special programs and core subjects — that make up the freshman year?

The Freshman Seminar program is not a recent innovation — it's been operating since 1969 — but it was an early flirtation with pass-fail grading. According to Nancy Wheatley, who coordinates the program, the seminars "were pass-fail and always have been." Participation in the program has been growing since Freshman Pass-Fail was initiated, Wheatley said, noting that 700 freshmen were enrolled in seminars last term, "more than there ever have been." Wheatley tied

the growth in the popularity of seminars to an increased interest on the part of freshmen in electives since Pass-Fail began; if Freshman Pass-Fail ended, she said, the seminars would "probably decrease in enrollment."

The report of the Rogers Task Force focused on Freshman Seminars and the Undergraduate Research Opportunities Program as two ways of improving student-faculty contact. When asked what the effect of Freshman Pass-Fail was on UROP, Assistant Professor of Physics Margaret MacVicar noted that "UROP being on pass-fail is not related to freshman or senior pass-fail." If Freshman Pass-Fail were discontinued, MacVicar said, it "might prompt a rethinking" about the arguments in favor of UROP's pass-fail status, but there would be no automatic change in the program.

The effect of the discontinuance of Freshman Pass-Fail on the Experimental Study Group, though, might be more serious. Professor of Physics George Valley said that "pass-fail is important to ESG." Valley explained that ESG "tries to establish personal relations" between

faculty and students and felt that "we couldn't do that if we had to give grades." In fact, he said, the program is "essentially pass-no credit."

A requirement to give grades, Valley said, would "destroy a large part of our ability to act as friends to freshmen. With pass-fail, we can get rid of 90% of the authoritarian relationship." He asserted he "wouldn't want to bet more than one penny that the spirit of helpfulness that has grown up would continue if we had to give grades."

ESG would "put up a fight to keep running business the way we want it," Valley stated.

William Walton, a Senior Research Scientist in the Physics Department and a member of the staff of the Freshman Project Year (formerly the Unified Science Study Program), when asked about the effects of Freshman Pass-Fail on FPY replied, "You need that sort of freedom in a program like this. Otherwise, people don't feel free to experiment." He said it would be difficult to assess the effects of the discontinuance of pass-fail, although he added that he felt it would have a negative

(Please turn to page 2)

Four grads recount the Black experience

By Walter T. Middlebrook

"The outstanding Blacks in time have had to be outgoing, outspoken, and exude an attitude of prominence," says Ernest M. Cohen '64. This is just one of many lessons students and faculty of MIT learned at an informal discussion held in the Black Student Union Lounge last Thursday.

Cohen, along with Arthur R. Blackwell '51, Robert P. Pinckney '52, and Herbert L. Hardy '52, were the featured Black MIT alumni leading the discussions on their experiences as students at MIT and as professional engineers.

The more than 45 persons who came to the discussion heard of the discrimination that existed in the engineering field for Blacks and how the times and their individual efforts overcame this discrimination.

According to Blackwell, "the best jobs did not go to Black engineers; promotions were few. However, industry, especially aerospace, is trying to remove these inequalities."

Realizing the similarities between the plight of the Black engineer and that of the Black student, students asked the alumni what happens when the government eases its pressure on the private industries. It seems that the basic groundwork has been laid, noted Blackwell. "At my company, for instance, if there was any relaxation, our company would continue its policies for minorities. At what rate, I'm not sure."

On the question of women, the men pointed out "management presents less resistance to the acceptance of Blacks than women in top positions." An example presented by Hardy

(Please turn to page 10)

NOTES

* Those interested in helping to organize a seminar series on the impact of certain value assumptions on technology and on social change in the Third World, are invited to a meeting on Thursday, February 15 at 5 pm in the Jackson Room, 10-280.

* Buy a flower on Valentine's Day, tomorrow, in the lobby of Building 10. This is sponsored as a service by the Undergraduate Association, and the carnations cost only \$.25.

* The Technology Community Association will have a general meeting today, Tuesday, February 13 at 7:30 pm in the TCA Office, Student Center Room 450. It is an open meeting, for members and any interested people. All projects are looking for people to help, so come and find out what TCA is all about. Refreshments will be served. Call x3-4885 if you are interested but cannot attend the meeting.

* HoToGAMIT will have a meeting for staff and interested persons on Wednesday, February 14 at 7:30 pm in the TCA Office, Student Center Room 450. All people who wish to contribute to the book should attend to organize the work for the term. Editor(s) and many staff people are needed for the book. If you are interested but cannot attend, call x3-4885 and leave your name.

* The Tech Squares will perform an exhibition square dance, Wednesday, from noon-2 pm in the lobby of Building 7.

* Alpha Phi Omega Open Meeting: If you are interested in joining us in our program of service to the campus and community, the men and women of APO invite you to meet us in the Bush Room (10-105) at 7:30 pm, Wednesday, February 14.

* The MIT Flying Club will have a meeting on February 15 at 7:30 pm in Room 491 of the Student Center.

* There will be a meeting of the Association for Women Students today, Tuesday, February 13 at 4 pm in Room 3-310. The guest will be Mary Rowe, the newly appointed Special Assistant to the Chancellor for Women and Work. Refreshments will be served.

* Meeting of the Corporation Joint Advisory Committee. Bush Room (10-105), 7:30 pm, February 13, 1973. Topics for discussion will include the delivery of social services at MIT and the Foreign Student population, among others.

classified advertising

LOST!!! One container of yogurt in vicinity of President's office. If found please call x3-4665.

Volunteers are needed to tutor East Boston elementary students in their homes. If interested, please contact Eas Boston APAC at 567-8857.

20% - 50% OFF ON ALL STEREO EQUIPMENT. Stereo Components, Compacts, and TV's. All new, in factory sealed cartons. 100% guaranteed. All major brands available. Call Mike anytime, 491-7793.

Unique service for PhD or MA candidates. Professional experienced editors work with you to prepare your thesis for acceptance by department or publisher. All topics. Personal service, pick up and delivery. Call Livia 492-3255. Anytime.

PROFESSIONAL TYPING - Expert typing of dissertations and manuscripts of every description on IBM Selectric II. Twenty years experience. Excellent references. Fast, accurate service. Call Mrs. Allen: 442-1561.

OVERSEAS JOBS FOR STUDENTS - Australia, Europe, S. America, Africa. Most professions, summer or full time, expenses paid, sightseeing. Free information, write, TWR Co., Dept. F6, 2550 Telegraph Ave., Berkeley, CA 94704

I've been typing Master's and PhD's full-time for three years (and still love it). I'd be happy to help you. 894-3406 (Weston)

Pass/Fail provides needed flexibility

(Continued from page 1)
effect. "We'd need to find some way to get around that."

Concourse is the newest of the three special programs in the freshman year. Neither of the two Concourse staff members questioned seemed to think Freshman Pass-Fail was essential to the program, although both indicated that its termination would be detrimental to the program.

Assistant Professor of Humanities Nancy Dworsky, when asked if the existence of pass-fail had prompted the inauguration of the program, replied that it "was part of a general sense of the possibilities open." She pointed out, though, that Concourse is a "program that it's generally possible to grade." If Freshman Pass-Fail were terminated, she said, "Concourse wouldn't disappear." "We wouldn't have to make any changes," she felt.

However, Dworsky asserted that grading "would produce a strain and antagonism between students and faculty" in the program. Now, she said, it's possible to return work that's not acceptable and ask that it be redone. She felt that under pass-fail the faculty can make demands and the students can work to fulfill them on their own time. Grading, she said,

"would be enough of an irritant" that she "would fight hard to keep Concourse pass-fail."

"I'm probably less crazy about pass-fail than anybody else" in the program, said Associate Professor of Humanities Travis Merritt, but he acknowledged that the termination of pass-fail would probably have a "detrimental" effect on Concourse. Merritt said he didn't "think [pass-fail] had any effect" in Concourse's initiation.

While Merritt was critical of the effect of pass-fail on the freshman Humanities core curriculum, he said, "In Concourse, we learned to make good use of it. I think we have certain other ways of bringing suitable pressure to bear on students." There's more student faculty contact in the program, he explained.

In the Physics core curriculum, "the existence of pass-fail has made it possible to have more flexible evaluation schemes," according to Professor of Physics Robert I. Hulsizer. "We treat work during the semester as diagnostic rather than evaluative."

Currently, each term of freshman physics is broken up into ten units, with a study guide prepared for each. The customary three lectures are still given, Hulsizer said, and there

"still isn't any compulsion" for students to attend. The intention of the program, he explained, is for a student to work on the material in a unit and then "ask for a test when they feel they've mastered" it. The tests, he said, are considered to be diagnostic, although to complete the course a student has to "satisfactorily pass a test on each unit." In addition, a final exam is given.

Asked what might happen if Freshman Pass-Fail were discontinued, Hulsizer replied that the Department "probably would continue this program." Even without the traditional hour exams, Hulsizer explained, "we get a very clear idea of what a student is doing." For upper-classmen who have taken the course, he said, "there was no trouble computing grades."

In freshman calculus (18.01-18.02), "pass-fail was one of the main reasons for going to the modular system," according to Professor of Mathematics Arthur Mattuck. "With pass-fail our own attitude changed." Mattuck explained that he felt he "couldn't let people go through MIT without knowing calculus," while at the same time he was unwilling to "fail 10% of the class" or give incompletes. The aim of the modular system (basically, six self-paced exams),

is to "replace grades with competence."

Mattuck claims the present arrangement is a better system and said that "even if pass-fail were stopped, we wouldn't go back."

Asked if Freshman Pass-Fail had had any effect on freshman humanities subjects, Professor of History Richard Douglas, the Head of the Department, said he was "beginning to think so."

"I suspect, given all the pressures working on students, that those who are not inclined to humanities have tended to spend even less time" on humanities subjects under pass-fail. However, Douglas qualified his remark, saying "a number of the people teaching freshman courses report better attention and attendance" than in previous years. Douglas said he was "quite uncertain" what the effect of pass-fail really is.

Asked whether pass-fail had prompted the proliferation of options available to freshmen, Douglas said no. "They came before pass-fail," he said.

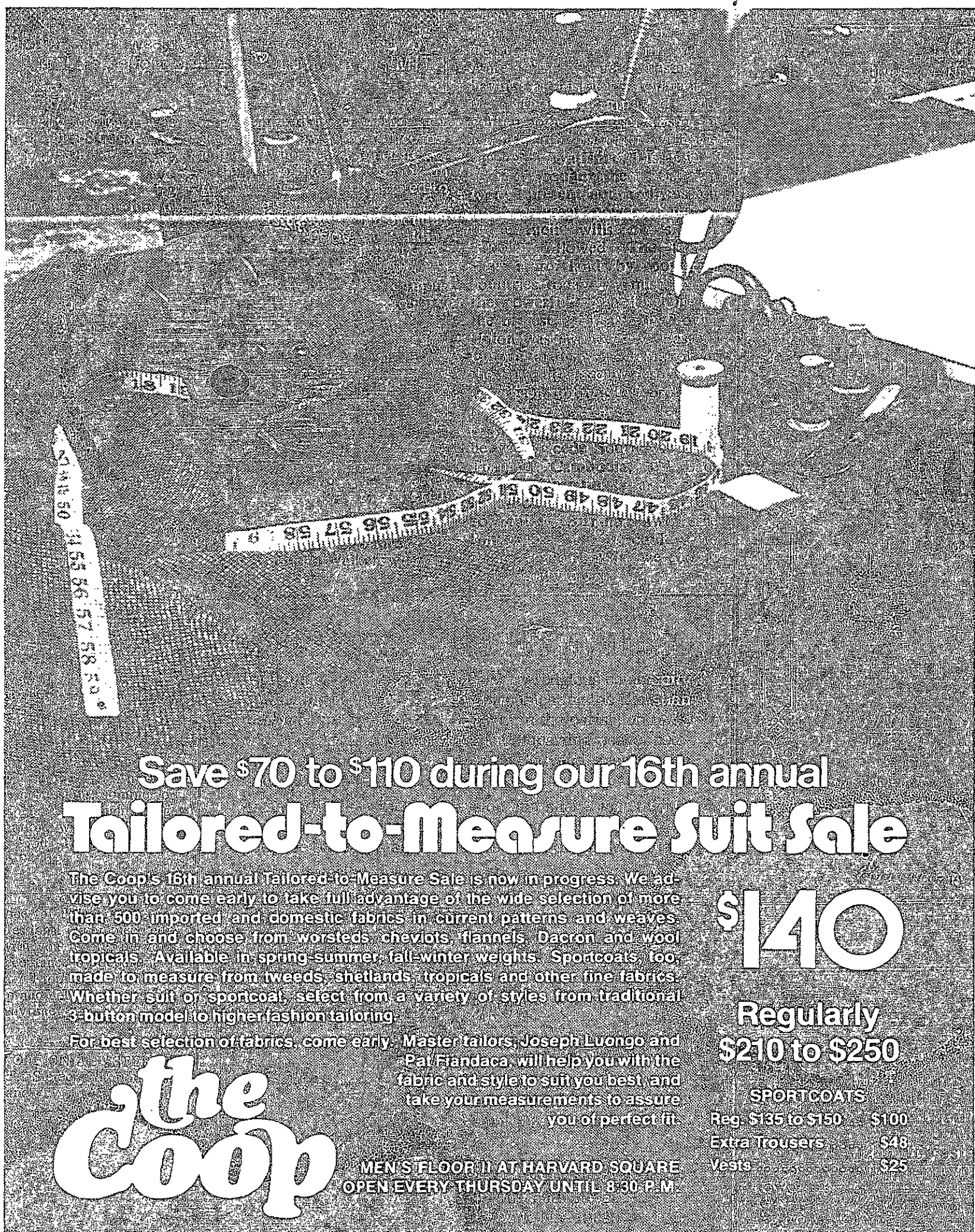
INTRAMURAL COUNCIL

MEETING

Thursday - February 15
7:30 pm

Varsity Club Lounge

Elections



Save \$70 to \$110 during our 16th annual
Tailored-to-Measure Suit Sale

The Coop's 16th annual Tailored-to-Measure Sale is now in progress. We advise you to come early to take full advantage of the wide selection of more than 500 imported and domestic fabrics in current patterns and weaves. Come in and choose from worsteds, chevots, flannels, Dacron and wool tropicals. Available in spring-summer, fall-winter weights. Sportcoats, too, made to measure from tweeds, shetlands, tropicals and other fine fabrics. Whether suit or sportcoat, select from a variety of styles from traditional 3-button model to higher fashion tailoring.

For best selection of fabrics, come early. Master tailors, Joseph Luongo and Pat Fiandaca, will help you with the fabric and style to suit you best, and take your measurements to assure you of perfect fit.

the Coop

MEN'S FLOOR II AT HARVARD SQUARE
OPEN EVERY THURSDAY UNTIL 8:30 P.M.

\$140
Regularly \$210 to \$250

SPORTCOATS
Reg. \$135 to \$150 \$100
Extra Trousers \$48
Vests \$25

MIT officials read "Poetry of Unrest"

By Paul Schindler

In an event some observers called "unprecedented," reliable sources report that three MIT administration members showed up at both the 24 Hour Coffeehouse and the office of *The Tech*, in response to a student prank.

Last Monday's parody issue of *Tech Talk* (*The Tech*, Tuesday, February 6) contained an announcement and a story which contended that Vice Presidents Constantine Simonides and John Wynne, and Wynne's assistant James Culliton, would read the "Poetry of Unrest." The article went on to quote fictitious verse which the trio might have read to students during last spring's demonstrations.

The Tech offices received an anonymous phone call which claimed that the event would actually take place as scheduled. It was assumed to be a hoax, and no reporter was assigned to the story; indeed, the Editor and News Editor left town that night.

Reliable sources report the presence of Wynne and Simonides at *The Tech* office and Wynne and Culliton at the coffeehouse, but the principals made cryptic, undecipherable responses to direct questioning about the event. "I've never been billed for poetry before," Simonides noted. "It was in *Tech Talk*, wasn't it?" Wynne asked. Culliton could not be reached.

Four poems were left in the mailbox of our office, along with a note which said "Since nobody from *The Tech* was there . . ." No one would confirm or deny their authenticity.

Poem One

I must warn you
Your actions are disruptive
and must not continue!
So get off your asses
and be out of here in five minutes
or you are all guilty of trespasses
You will be subject to prosecution
and 30 days incarceration
and members of the MIT
community
will face the Discipline Committee.

Poem Two

What a *pity* they did not stab
the vile creatures, when they had
a chance. *Pity!* It was pity that
stayed their hand. Pity and
mercy not to strike without
need. I do not feel any pity for
them. They deserve punishment.
Deserve punishment! I dare
say they do. Many that err
deserve punishment. And some
are punished that deserve
reward. Can you give that to
them! Then be not too not too
eager to deal out punishment in
the name of justice, fearing for
your own safety. Even the wise
cannot see all ends.

Poem Three

The Advantage of Chastisement
from Plato's dialogue
Gorgias (81)

Those who derive advantage,
suffering punishment both from
gods and men, are such as have
been guilty of offenses that can
be cured; yet it is through pain
and torments that advantage is
derived both here and in Hades;
for injustice cannot be got rid of
in any other way.

Poem Four

(This was addressed to The
Tech staff)
Roses are Red, Violets are Blue
Here is a sample of poetry
from us to you!
JMW, JJC, CBS

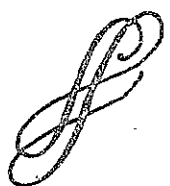
MIT Dramashop presents "The Importance of Being Earnest"

By Oscar Wilde

Directed by Joseph Everingham

Sets — William D. Roberts Costumes — Linda Martin
Lighting — Edward Darna

Feb. 8, 9, 10, 16 & 17, 1973 at 8:30 PM
Little Theatre, Kresge Auditorium, MIT
Tickets \$2.25 Reservations: 253-4720



The MIT Musical Theatre Guild
announces

AUDITIONS

for

Gilbert and Sullivan's

Ruddigore

Monday—Thursday
Feb. 12-15
Kresge Rehearsal Room B
7:30-10:30

Buy a

CARNATION on VALENTINE'S DAY

Wednesday, February 14

25¢

Bldg. 10 Lobby

THANK YOU FOR NOT SMOKING!

We keep being told that there's much less public smoking than there used to be. We want to thank smokers for their considerateness.

We'd like to think that over very-low-key campaign at M.I.T. had something to do with the reduction of smoking in meetings and classrooms, but we have to recognize that there has been a growing awareness nationwide of the harmful effects of tobacco smoke on nonsmokers.

An administration committee has encouraged A.S.H. to undertake an education campaign at M.I.T. on the effects of smoke on nonsmokers so that the increasing self-restraint of smokers may be bolstered. This notice is part of that campaign.

The 1972 report of the surgeon general on the health consequences of smoking included a chapter on 'public exposure to air pollution from tobacco smoke'. More and more studies are showing that nonsmokers can inhale more harmful constituents of tobacco smoke than smokers themselves because of the filtering effect of the unburnt tobacco in the cigarette. Carbon monoxide levels of 90 ppm have been measured in smoky offices. Tests have shown that exposure to only 50 ppm for 27 to 90 minutes alter 'auditory discrimination, visual acuity and the ability to distinguish relative brightness'. Measurements of 3,4-benzpyrene levels in, for instance, smoky restaurants have shown concentrations ten to fifty times those in the outside atmosphere.

We're not sure exactly what effects these and the other 27 compounds in cigarette smoke judged or suspected to be probable contributors to the health hazards of smoking actually have on nonsmokers. But an awful lot of people don't like the effects. A government survey showed that the majority of adults in the U.S. doesn't smoke. Of this majority, 75% objected to the presence of smoke in the air it had to breathe. Eye irritation was experienced by 69% of nonallergic individuals; headache by 31.6%; nausea by 9.2%; and dizziness by 6.4%.

Even those nonsmokers may experience unpleasant symptoms from being in a smoky atmosphere, they are usually very reluctant to ask smokers to hold off for a while. But when nonsmokers write to A.S.H., they make their feelings known. Here are some extracts from recent letters, quoted with permission.

"I find cigarette and cigar smoke extremely offensive. Cigarette smoke irritates my sinuses, giving me a headache. Cigar smoke is altogether intolerable, resulting in a headache and nausea . . ." (from a coed).

"When I am in a room with someone who is smoking, I experience sinus congestion that makes normal breathing very difficult." (staff)

"I get a general headache within a few minutes of being in the presence of cigar or pipe smoke . . . the headache persists . . . for as long as an hour . . ." (graduate student).

"Those of us who wear the standard type of hard contact lenses are actually physically affected by the presence of smoke. It causes tearing, lens fogging and drying-up of the eyes after the initial tears . . ." (secretary).

"I escaped headaches, though my eyes hurt and I found it difficult to concentrate . . ." (conference member).

"I frequently experience burning and painful feelings in the eyes . . . The unpleasant smell gets to be all-pervasive . . . from dirty ashtrays and even from clothes and furniture . . . I have to wash the windows . . . twice as often . . . not to mention the butts everywhere . . ." (graduate).

Others write of sore throats and hoarseness, of disorientation and forgetfulness, of the fire danger in offices.

Obviously we receive letters from people who are more affected than the average of the population. But when 69% of a random sample report eye irritation, our letter writers can't be dismissed as belonging to a lunatic fringe.

So we ask those of you who smoke: please think of that 69% of the people around you when you feel that desire to light up, and try to hold off until you can be outside and alone.

And to the nonsmokers: remember that self-restraint is easy to preach, but awfully tough to practice. So when you see a smoker not smoking when he's near others, give him (or, of course, her) some appreciation and encouragement. Say:

"THANK YOU FOR NOT SMOKING"

This notice has been prepared by A.S.H. M.I.T., and supported and endorsed by:

Samuel D. Clark, M.D., associate medical director
Harold E. Edgerton, Institute professor emeritus
Carola B. Eisenberg, dean for student affairs
Merton J. Kahne, M.D., professor and psychiatrist in chief
Alfred A.H. Keil, dean of school of engineering
Barbara L. O'Pray, M.D., medical department
John V. Pikula, M.D., surgeon in chief
W. Warren Point, M.D., assistant medical director
William L. Porter, dean of school of architecture
Edward S. Rendall, M.D., medical department
Ross H. Smith, professor and director of athletics
Samuel W. Stein, M.D., assistant medical director
David Gordon Wilson, professor of mechanical engineering
chairman of A.S.H. (New England)

From the editor's desk: IAP and errors

By Paul Schindler

Occasionally, the editor of a great metropolitan college semi-weekly finds a lot of little things stacking up, either on his desk or in his mind. Nothing monumental enough to pontificate about for twenty or thirty inches, mind you; just a lot of little things. Anybody know a person like that? I don't.

IAP

The Independent Activities Period was begun in January of 1971, as a three year experiment. That experiment is just ended, and the faculty have to decide whether or not to keep the 4-1-4 calendar at this month's faculty meeting, in order to allow for catalogue printing deadlines.

The IAP Committee recommended the continuation in its current form, as its current length, during January, of the IAP. Supervision is to be set up to keep the thing on course, and make it adaptable to changing times.

Much of *The Tech* board and most of the student body favor continuation of IAP.

It has been said before, and much better, but it is repeated here because there are a few small, disturbing pockets

of discontent that might stand a little light shed on them.

In spite of the near unanimous approval of the IAP concept by faculty and students alike, there are some who feel that IAP wastes the undergraduate student's time unless he is a senior heavy with thesis. There are other arguments, about problems with TA's and RA's, about faculty commitment, and so forth. They are legitimate concerns of the faculty, but none are so major that they cannot be solved. Concerns touching both faculty and students include the location and length of IAP, and its effect on the length of the term.

All of these were discussed, and to our view, adequately and rightly dismissed by the IAP report that was given to the faculty and community in *Tech Talk*. The one point which might be touched on further is the question of whether or not IAP is a waste of the undergraduate's time.

It is most emphatically not a waste of time. Originally, IAP was to have been ISP: Independent Studies Period. The faculty indicated their joint intent for the period by making the name more general.

They want people to do different things, and people do. Among the many non-scholastic endeavors undertaken are jobs, to try to make ends meet. With financial aid being what it is, that's important. For many, it is a time to goof-off between terms. With an MIT education being what it is, that's critical. And, until the recent crackdown on "I" grades, it was a first term extension for some. With the variance in working speeds that exists here, that's vital.

Mistakes

"Say, you know that article you wrote last week was full of holes," we were recently told.

The speaker was not referring to a back issue of the paper used as Kleenex. He was speaking of accuracy, the cardinal goal of any good paper, and certainly of this paper.

But at some point, a grave misconception grew in the minds of people at the Institute, which causes them to think that if everyone they know knows about an error in a *Tech* story, *The Tech* must know about it. That isn't so.

The only way we find out is if you tell us about it. Tell us in person, drop us a

card or letter through Institute mail (W20-483), but for heaven's sake, don't go around for weeks on end keeping the secret.

Not telling us about some error you consider trivial can have awesome effects. We are, for example, making new efforts to provide background in our stories. This means looking up the last story on the subject and repeating some of the information we printed before. When this information is inaccurate, as was the case in an article about D-labs which appeared in the paper last summer, the results can be stupefying. The error was small and well down in the story, so no one said anything. In the fall, a writer spotted the odd-looking figure, and gave it prominence at the top of the story: the same error was propagated twice.

Help us help ourselves. Make *The Tech* a better paper. Write if you see something that's wrong.

COMMENTARY

Commentary, a feature of this editorial page, seeks articles of opinion from all members of the MIT community on topics of immediate or long-range concern. While articles on scientific and technical subjects are welcome, papers that only present detailed technical discussions without either personal commentary or an examination of the subject's non-scientific impact will not be accepted. No unsigned material will be accepted, nor will articles which can be construed as being libelous.

Submissions should be no more than two thousand words long (one word being considered to be five typewriter characters; two thousand words is approximately nine pages, triple spaced, fifty-characters per line) and should be typed, triple spaced. They should be accompanied by the author's name, address, and phone number.

The Tech will continue to publish *Letters to The Tech* as they are received.

GSC Notes:

GSC cites perennial problems

As a new spring rolls around, it is remarkably apparent that the Graduate Student Council intends to continue its active role in graduate student affairs while providing service to the entire graduate student body and the general MIT community as well. It is perhaps worthwhile to again extend an invitation to the members of the graduate student body to attend the Graduate Student Council meetings, now held regularly every third week. While without privilege to vote, the Council as always welcomes, the comments, opinions, suggestions and participation of non-council members in all of its activity and endeavors. Meetings are scheduled for Wednesday evening, from 6 to 8 pm, and are normally held in the "Blue Room" (inside Pritchett Lounge). Upcoming meetings are scheduled for February 28, March 21, and April 11. Agenda meetings are held on each of the Thursday's preceding the GSC meetings. These meet at 12:30 pm in the Muddy Charles Pub, so if there is anything that needs to be presented, this is the time to put it on the agenda.

Already in high gear is the GSC Thesis Typing Referral Service. If anyone has a thesis or paper over ten pages long, they should contact either Toni, at x3-2195 or Jeane at 662-7499 (evenings) to get referred to a typist. The cost is minimal: \$.50 per page to \$.75 per page for mathematical equations/tables. An extra \$.10 per page is added for extremely rushed cases. The service has been highly reliable and efficient for this so far much utilized GSC service.

Party

Reserve the evening of Friday, February 23, for the Spring Party sponsored by the Graduate Student Council. The place is Walker Memorial from 8:30 pm until 1 am. There will be live entertainment and free refreshments of wine, punch, beer, and assorted snacks. In addition, numerous door prizes await to be given away. A limited number of advance tickets are now available at both the GSC Office in 50-110 and the Ashdown House desk for \$1 each. Tickets will cost \$2 at the door. All graduate students, their wives, and members of the faculty and their families are most cordially invited to this gala affair.

GSC views

The following represent the views of the entire Graduate Student Council. GSC feels that:

1. "Typical graduate student salaries do not equitably compensate students for services rendered."
2. "The patronizing terms 'aid assistance' and 'support' are used to characterize graduate student salaries and

grants. This reflects an attitude that considers MIT graduate education to be a privilege extended to students by the faculty, in return for which students are expected to accept practically unlimited personal and financial sacrifices beyond payment of tuition and completion of academic requirements."

3. "Financial boundary conditions on students vary widely. In some cases, present stipends and levels of remuneration are adequate to meet minimal needs. In many other cases where there are special needs (e.g. family support), students are encouraged to deplete personal resources and incur substantial debts. The MIT graduate education *per se* does not equip the MIT student to recover these losses."

4. "Some departments' systems for choosing among students in distributing TA's, RA's, and awards are deficient, student input is not provided for, criteria are not made public, the decision-making process is over centralized, and not enough time is devoted to it. In addition, controls are lacking so that it is possible for an overly ambitious professor to exploit

his RA's or for a TA appointment to involve purely clerical work."

5. "Institute regulations prohibit TA's and RA's from accepting outside employment which, it is argued, would delay completion of degree requirements. Financial hardship is regarded by policy makers as a proper stimulus for academic progress. In fact, much of the responsibility for the inordinately long average PhD degree completion time rests with the faculties of individual departments and their policies - language requirements in fields where relevant literature is in English or English translations, limitations on numbers of courses for credit per term, overly conservative interpretations of the general exam requirement resulting in pressure on students to complete unnecessary degree in advance of the examination and delay taking the examination as long as possible, failure to provide adequately for thesis supervision and guidance."

Moreover, a certain amount of wasted time is attributable to insufficient on-campus housing, excessively remote parking areas and the elimination of convenient dining services.

Letters to The Tech

An Open Letter to the Editors of Ergo: Re your controversy with MIT's Department of Philosophy:

As a holder of an MA in Philosophy, I also regret the current emphasis on language analysis which dominates the teaching of Philosophy in American universities today, including MIT.

At the same time, I cannot agree with your position that the way to redress the balance is to appoint a representative of your Objectivist Philosophy to the MIT Department of Philosophy. The fact that an Objectivist Philosophy exists is no reason for its inclusion in a department of Philosophy, in the manner you suggest. There are dozens of philosophical theories abroad in the country, each one seeking attention and striving for recognition. By your logic, each one of them is entitled to be taught by a qualified representative at MIT and other colleges as well. Surely, such a position is neither reasonable nor practical. In fact, throughout the history of Philosophy, there have been countless theories and schools of Philosophy, most of which never exerted any influence on society or academic circles, and died out, never to be heard of again.

Your argument is not unlike the "pro-

portionate representation" for blacks and ethnic minorities, regardless of qualifications, that we heard so much about in the recent presidential election.

The truth is that the overwhelming majority of literate people in this country are quite familiar with Any Rand's Philosophy, inasmuch as it has had abundant exposure in public for many years. Yet, it has not "caught on." Now, having failed to gain acceptance in the rough and tumble "market place" of ideas, you are trying to force your Philosophy on others, for that is what your demand on the MIT Department of Philosophy amounts to. Such an attitude on your part is inconsistent with your own professed social and intellectual viewpoints. Worse still, it reveals a potentially dangerous bent of mind which is alien to the tradition of Philosophy, to the democratic process, and to the conscience of civilized man.

I am sorry, but as regards your quarrel with MIT's Department of Philosophy, I would rather have Analytical Philosophy by consensus - much as I dislike that philosophical trend - than Ayn Rand's Objectivism by coercion.

Peter R. Prifti
Research Affiliate

Continuous News Service

The Tech

Since 1881

Vol. XCIII, No. 3 February 13, 1973

David Tenenbaum '74: Chairman
Paul Schindler '74: Editor-in-Chief
Jack Van Woerkom '75: Business Manager
Storm Kauffman '75: Managing Editor

Carol McGuire '75, John Hanzel '76,
Jim Miller '76
Night Editors
Norman Sandler '75: News Editor
Neal Vitale '75: Arts Editor
Sandra G. Yulke '74, Fred Hutchison '75:
Sports Editors
Roger Goldstein '74, David Green '75:
Photography Editors
Tim Kiorpes '72: Contributing Editor
David Gromala '74: Advertising Manager

Jon Weker '76: Associate Night Editor
Mike McNamee '76, Bob Nilsson '76:
Associate News Editors
Mark Astolfi '73: Associate Arts Editor
Stephen Shagoury '76: Accounts Receivable
David Lee '74: Accounts Payable
Robert Elkin '73: Managerial Consultant

Production Staff:

Lee Giguere '73, Frank McGrath '75
News Staff:
Drew Jaglom '74, Bert Halstead '75,
Margo Levine '75, Jim Moody '75,
Tom Birney '76, Ken Davis '76,
Mark Haley '76, Barb Moore '76,
Wendy Peikes '76, Linda Young '76,
Sharon Zito '76, Charlotte Cooper

Second class postage paid at Boston, Massachusetts. *The Tech* is published twice a week during the college year, except during vacations, and once during the first week of August by *The Tech*, Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 02139. Telephone: (617) 253-1541.

the tech arts section

Earnest Ernest

by John Kavazanjian

If January's Independent Activities Period has given the MIT community nothing else, the fruits of the MIT Drama-shop's efforts on *The Importance of Being Ernest* have made it justified. The overwhelming excellence of the total production, magnificent sets and costumes, fine acting, and excellent direction combined within the confines of the Kresge Little Theatre to achieve a true theatrical tour de force.

The Importance of Being Ernest is Oscar Wilde's well known and oft-performed comedy of manners, poking fun, with Wilde's characteristically sharp wit at the upper classes of society in turn of the century England. There are two male characters, two main female characters, and two chief settings, one in London and the other out in the English countryside. Algernon Moncrieff (Peter Eckhouse) lives in London not far from his Aunt, Lady Bracknell (Kathryn Karnes) and Cousin Gwendolen Fairfax (Diana Venora). His best friend is one John Worthing (Paul Pangaro), known to him as Ernest; John calls himself Ernest in London so as not to set a bad example for his ward, Cecily Cardew (Eileen Schuyler), who lives on his country estate. To get away, he tells Cecily that he goes to London to care for his terrible brother Ernest who is always getting into trouble. Algernon also has his fictitious friend named Bunburry. He uses his friend's sickness to get out of most of his dinner dates with Lady Bracknell.

John (Ernest) Worthing proposes to Gwendolyn and she accepts, telling how she had such love for the name Ernest, but Lady Bracknell forbids the marriage. It seems that Worthing was a foundling, found in a railroad station in a handbag. He goes back to his estate and Algernon follows in search of Worthing's beautiful ward Cecily. He meets Cecily, introduces himself as Ernest, John's brother, and eventually proposes. She accepts, affirming her love for the name Ernest.

Lady Bracknell and Gwendolyn show up, she again refuses to allow Gwendolyn

and John to marry, John forbids Cecily and Algernon to marry. Eventually they find that the foundling John is really Algernon's long lost brother, both marriages are permitted and the play ends happily.

As with any comedy, it took some time for the actors to warm up to the audience, but they did so rapidly, especially for an opening night. Paul Pangaro as John Worthing and James Eckhouse as

[Continued on page 7]

Passionate Purple

by Neal Vitale

Who Do We Think We Are! - Deep Purple (Warner Brothers)
Made In Japan - Deep Purple (EMI Import)

Deep Purple, progenitors of Third Generation Heavy Metal Thunder long before there was even a Second Generation, are up against that murderous moment which has decimated more than a few of the Big Names in rock - can they follow up the great, the near-perfect record with something close to being as good, if not better? In this case, can they come up with suitable encores for the energy-laden *Machine Head*? Listening to these two latest Purple efforts, it's clear they aren't about to give up without trying.

Who Do We Think We Are! is the first American release for DP since the aforementioned mite of metallic magnificence. After *Machine Head*'s beautifully polished and honed Killerlity, any new album comes on like a bunch of out-takes. But once past that stage, a lot of clear patterns begin to emerge; there are definite harkings back to the Tetragrammaton days. Little smidgens of mellow lyrical music blend with a good dose of Jon Lord's classical aberrations and songs of the sexual/comic vein (like "Mary Long"). Yet even those dippings into the past rapidly fade as the density and electricity builds, and Heavy Metal Thunder once again reigns. Yup, the record is a bentfin killer, with at least two mind-rasers in the batch of tunes - "Woman from Tok(a)yo" (which starts out much like David Bowie's latest knockout, "Jean

Genie," which, in turn, is reminiscent of anybody's version of "I'm a Man") and "Rat Bat Blue." Still, though perhaps it's only in contrast to *Machine Head*, there is not that quality that would implant each song like a tatoo on your brain. That was the case with the earlier album; on *Who Do We Think We Are!*, there just isn't that total boot in the ass. It's kind of a shame, too, 'cause "Woman" and "Rat Bat" are just so incredible. But don't really despair, it was a hard act to follow, yet the Purple managed to put enough weight and power into this record to level off that space between your ears for quite some time.

Made In Japan is a double-record import, to be released in the next few months on Warner Brothers as *Live in Japan*. There's nothing new on this live set recorded in Osaka and Tokyo; all the cuts have been lifted from *Deep Purple in Rock*, *Fireball*, and *Machine Head*. But the sacrifice made in terms of tightness and polish from the studio productions to the live versions are more than compensated by sweat and freneticism, and some flashy soloing, especially by vocalist Ian Gillan, guitarist Ritchie Blackmore, and Lord on keyboards. The latter particularly shines on combinations of outer space sounds and more orthodox ones (including a bit of "Louie, Louie") that course throughout his showpiece, "Lazy," and a whole side of "Space Truckin'" - cum-cacophonous-jam-mass. "Smoke on the Water" and "Strange Kind of Woman" are raw and hot, reminiscent of the renditions of last year's re-broadcast, on WBCN, of a BBC Deep Purple concert. Only in the rather boring evolution of "The Mule" into drum solo tedium does *Made in Japan* falter. But even with the plentiful powerful, knife-edged rock surrounding it, "Highway Star" is alone worth the record's price. The energy is massive and torrid, fairly ripping through your speakers, and, once again, Lord, Blackmore, and Gillan lead the assault on the limits of how much sound can be contained within a vinyl groove. "Highway Star" sizzles, leading off the album, but just as *Who Do We Think We Are!* doesn't keep up with "Woman from Tok(a)yo" and "Rat Bat Blue," *Made in Japan* also lets the pace slacken. But Deep Purple isn't succumbing to the perils of greatness; these two records prove they can still rock and smoulder with the best. Perhaps that's because, at being hot 'n' nasty, they are the best.

Superb Sleuth

by Rich Sternberg

Sleuth stars Laurence Olivier as a slightly eccentric detective story writer, Andrew Wyke, and Michael Caine as Milo Trindle, hairdresser and lover of Wyke's wife. The plot is totally different from a normal mystery story, and if any more is said about it, your enjoyment of the movie might be ruined.

The problem for me, and I suppose for many other reviewers, in that in all fairness to those who haven't seen *Sleuth* yet, I really shouldn't say anything at all about the plot. I remember an incident two years ago when a friend of mine had just returned from seeing the Broadway production of *Sleuth*. He called me up and said that I had to see it. I had heard that the original reviews for it were pretty good and asked him about the story. He refused to tell me anything about it, because he claimed that total ignorance of the plot was crucial to the enjoyment of it. He never did tell me anything about the story but occasionally he would pester me and ask whether I had gotten tickets to see it.

I finally saw the Broadway production last fall. The stars were Patrick MacNee (of *The Avengers* fame) as Wyke, and Jordan Christopher as Milo. I was very impressed by the play. While the performances were very good, the major aspect was Anthony Shaffer's script. There was no way that I or anyone else could have anticipated the plot. Not only was the key theme completely different from any other detective story, but the characters were three dimensional and projected a realness about themselves and the situation. I came out of the theatre emotionally drained but also somehow humorously entertained.

Around the time I saw the play, the movie was opening in New York. I felt certain that key elements of the plot would prevent the translation from stage to screen with equal effect. At best it would seem to be a movie of a stage play, a method that I find rarely works well, since film is a medium that demands much more realism than theatre, by leaving less to the imagination of the audience. There are also some little tricks that can best be carried out in a legitimate theatre that don't seem performable in a movie, that are critical to the setting of the mood and to the plot. If you have any doubts about this, just ask anyone who's seen only the play whether he thinks the movie will come off well. Almost inevitably, he'll say, "Maybe, but what about the problem of the blank?"

Director Joseph Mankiewicz dealt with all these troubles magnificently. Not only did the basic plot retain the same force it had on the stage, but there were many other aspects that made the movie worth seeing even if one knows the story.

I was extremely impressed by Sir Laurence Olivier. He brought a fullness to the character of Andrew Wyke that was not present on the stage. Olivier felt that Wyke would be slightly theatrical in nature and played him accordingly. The ham actor in the author of mystery book who plays them out as he writes them, makes his later actions seem more believable.

Caine's Trindle did not seem as strong or compelling a character as Olivier's Wyke; I was unable to identify with Milo as I was with Wyke. Perhaps my attention was elsewhere but nevertheless Olivier was able to draw me into his character in a way Caine was not. Also of note was the portrayal of Inspector Doppler by Alec Cawthorne. Cawthorne gives a very convincing performance of the British Constabulary detective who is not as stupid as Wyke wants to believe. There are some problems in taking *Sleuth* from the stage to the screen. One is in setting the proper traps for the audience, others

[Continued on page 8]



Deep Purple

kiss this mark astolfi

Up and down the charts: while Elton John's "Crocodile Rock" is number one in the nation, according to *Billboard's* "Hot 100" chart, a tune culled from his *Don't Shoot the Piano Player* album, "Daniel," has been released in England, and is streaking towards the Top of the Pops there. Also currently big across the Atlantic are: Dave Bowie's post-*Stardust* foray into vintage Yardbirds imitations, "Jean Genie," which was a stiff in the states, and the new release from Roy Wood (ex- of the Move)'s new band, Wizzard, called "Ball Park Incident," a rollicking Gary "U.S." Bondsque preview of what should be one of the year's more exciting albums. If you liked "California Man," you'll love "Ball Park Incident." Elsewhere, Alice Cooper's latest plastic-pressed panoramic perversion, "Hello Hurray," hints that the soon-to-be-released *Billion Dollar Babies* album will be everything it shouldn't be: an outrageous Broadway production, instead of hard-assed rock and roll.

Pick of the new stuff: Mott the Hoople's "Sweet Jane," Beach Boys' "Sail on Sailor," the Hollies' "Magic Woman Touch," and Black Oak Arkansas' "Uncle Lijiah," produced by Lee Dorman and Mike Pinera. Moving up the charts mightily smartly are the O'Jays' "Love Train," subject of a new dance craze and No. 20 after only 3 weeks, and Loudon Wainwright III's lovely "Dead Skunk," with a chorus that goes, "Dead skunk in the middle of the road, stinkin' to high Heaven." It's at no. 66 after on two weeks on the charts.



It's been so long that I didn't know they'd moved it: in the last *Kiss This*, the 1972 wrap-up/awards fusillade, featured a glaring error. Steve Martin, although formerly the singer with the Left Banke, is not with Stories, and doesn't even sound like Paul McCartney. Instead, Stories is lead by Mike Brown, ex-keyboard man with the Left Banke, and the really great McCartney imitation is done by a dude named Ian Lloyd. I think the reason I had Steve Martin on the brain is that he had a fine solo single out a year ago, called "Two by Two (I'm Losing You)." Perhaps that's what I was thinking of. And while I'm setting the record (pun intended) straight, the Firesign Theatre are *not* breaking up, as I said a long time ago, and as *Rolling Stone* said, too, that being where I heard it. They wrote in to *RS* and said they weren't. So they aren't. OK?

The biggest, most refreshing names in tonic (that's right, not "soda" or "pop" or "soda pop" but *tonic!*, goddammit) are once again offering the radio-listening public ads sung by Big Name pop people, my favorites of which are: the Pepsi commercial done by Argent, sounding more like a watered-down Grassroots, and the elaborate "you-think-it's-a-real-song-but-it's-really-just-a-jingle which I have unofficially titled "At The Carnival (Buy You a Coke)" by the Chi-Lites.

music

Sonny and Brownie up to date

by Wanda Adams

Sonny and Brownie — Sonny Terry and Brownie McGhee (A&M)

It's truly amazing how well Sonny Terry and Brownie McGhee can still boogie after all these years as performers. They can — and do — on *Sonny and Brownie*. What makes this album somewhat different from their previous efforts is the fact that they don't stick to traditional blues numbers. This time they've enlisted the aid of some fine contemporary musicians and some equally fine contemporary music. This combination, complemented by the Terry-McGhee "touch," adds up to an incredible collection of what they are famous for — the blues.

Sonny Terry is especially effective on harp. He has lost none of his talent to age. He might have a harder time getting around than he used to, but he is still as sharp as ever with that harmonica. Brownie is also fortunate enough to be as coordinated as ever on guitar, as at home as ever singing. With the help of such musicians as John Mayall, Arlo Guthrie, John Hammond, and Sugarcane Harris, Sonny and Brownie just don't miss at all this time.

My favorite on this album is "People Get Ready," featuring Sonny on harp and Brownie on guitar. They form the nucleus of the song and are backed up by some fine vocal work that almost has a Motown effect to it. Somehow, this strange combination works, and sits remarkably well.

Sonny and Brownie chose to do a Sam Cooke composition, "Bring It On Home To Me." A wise choice, to be sure — their version is solid and effective, enhanced by Sonny's harp.

Another contemporary song they have included is Randy Newman's "Sail Away." Again, their "touch" adds dimensions to the song that had never occurred to me before.

About the only traditional thing that they do on this particular record is "Walking My Blue Away" — the old "the sun's gonna shine on my back door some day" song. This cut features some slide guitar work by John Hammond. I say "some" because occasionally it is lost behind other instruments. This is the only weak spot on the entire album, however. I would have liked to hear more Hammond, that's all.

Sonny and Brownie do several gospel-oriented songs on this album. Gospel has always been one of their strengths, and this time is no exception. "God and Man" is a prime example of their religious talents, as is "Jesus Gonna Make It Alright."

One other song worth mentioning is "The Battle is Over (But the War Goes On)" which features fine vocal work and

nicely coordinated instrumental efforts by several musicians, notably Britisher John Mayall on twelve-string guitar. As usual, Sonny's harp is outstanding, and Brownie's guitar and vocals are solid and natural.

The remainder of *Sonny and Brownie* is good blues stuff, too. I was surprised at how much they are complemented by the additional musicians. I was somewhat skeptical at first but found the combinations effective and unusual, yet still unmistakably Sonny and Brownie. It really is amazing that they're still going strong after having been together for over thirty years. After hearing *Sonny and Brownie* — well, hell, I wouldn't be surprised if they keep going strong for another thirty years.

New blood, old sweat and tears

by Jeff Palmer

New Blood — Blood, Sweat and Tears (Columbia)

Blood, Sweat and Tears' latest personnel changes, notably the departure and replacement of David Clayton-Thomas, has given the group a promising rebirth. *New Blood* attests to that because though there are some mediocre cuts, the band has finally begun to sound as good as the group which put out *Blood, Sweat and Tears*. Jerry Fisher sings well, and generally rates better than his predecessor, whose grating voice and ego almost destroyed the group. Georg Wadenius now shares the guitar playing with Steve Katz, and Larry Willis offers sufficient keyboard accompaniment. The horn arrangements are generally refreshing and, though only two of the songs are originals, they perform the songs of others much more effectively than they did, say, on *Blood, Sweat and Tears* 3.

"Down In The Flood" gives the album a good start. This song contains a brassy, bawdy feel in the horns and has a different, enjoyable flavor which Dylan's version doesn't offer. "Touch Me" is the prettiest song here, which is no relation to Jim Morrison's work. Bobby Doyle's short-lived career with BS&T is saved on record with beautiful piano playing on this song, and where Mr. Clayton-Thomas never could sing soft songs, Jerry's handling of the vocals does the song justice. Also, instead of employing a lavish forty-member chorus, the background vocals on the album are sung by the other members of the group, touching this song off nicely. Steve Katz's vehicle on the album is "Velvet," and the music is a bit too lush, especially when you realize that he's singing about a horse. (I mean, come on, Steve, I know the Byrds did it, but at least "Chestnut Mare" was a little more palatable.) However, if you ignore Jeff Kent's lyrics and concentrate on the acoustic guitar work and the vocal harmonies, you'll find a pleasant enough song.

The highlight of the album begins with "Snow Queen," a Goffin-King tune which fares much better than their last

Goffin-King tune, "Hi-De-Ho." Since the band now has a complete brass section, their arrangements are of very tasteful quality and they shine in this song, especially in the tenor sax and trombone solos. Bobby Colomby's drum solo fuses the song into "Maiden Voyage," a Herbie Hancock composition, and one of their few attempts (and successes) at actual jazz. This piece is performed expertly by the band, featuring Georg Wadenius playing and singing the notes simultaneously. (Yes, I know it's been done too often before, but it sounds good here.)

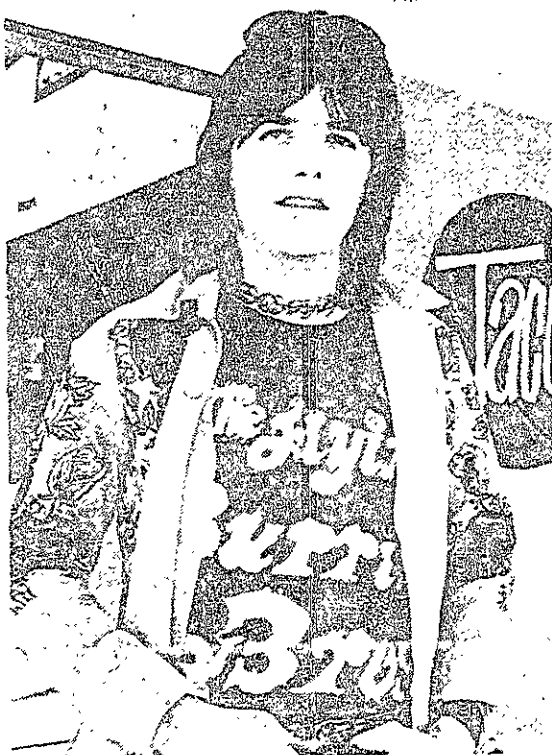
So, this album comes off with more good points than bad, which is more than can be said about their past two releases. As they consider themselves to be a "new" group, we should give them time, and they may come out with a truly fine album. After hearing this "debut" album, I'm optimistic.

Gram Parsons — a flown Byrd

by Jeff Palmer

GP — Gram Parsons (Reprise)

About four years ago, the Byrds underwent the most dramatic change in their music. They had transformed from the harder rock of *Younger Than Yesterday* to a generally softer sound on *The*



Gram Parsons

Notorious Byrd Brothers, which culminated in *Sweetheart of the Rodeo*, their strong statement to country and western music. Gram joined the Byrds while *Sweetheart* was being worked on, but to say Gram was solely responsible for this change is definitely questionable. However, after hearing Gram's work with the Byrds and his successive work with The Flying Burrito Brothers, one can safely say that he is a country-oriented performer. *GP* corroborates this statement.

Gram wrote or co-wrote seven of the eleven songs here, and these songs retain the Nashville flavor of his previous tunes to different degrees. Among the highlights are two delicate ballads called "A Song For You" and "She," and a good rocker called "Big Mouth Blues." The musicianship is fine throughout, featuring fellow ex-Burritos Al Perkins and Byron Berline. To help Gram with harmonies are Barry Tashian and Emmylou Harris, with the latter's beautiful voice sounding like Linda Ronstadt's, and both Barry and Emmylou supplying an effective backdrop to Gram's singing.

Almost unrecognizable is the version of the J. Geils Band tune "Cry One More Time." It almost sounds like Fats Domino's "Blueberry Hill" with its similar piano work and its sax riff but, nevertheless, is an agreeable rendition. Unfortunately, a couple of the tunes on *GP* are almost undistinguishable from each other, but overall Gram Parsons and Rik Grech (formerly of Blind Faith and Family) have done an adequate production job.

I doubt that *GP* will make country-lovers out of country-haters, the latter being especially prevalent in the New England area. Also, this album may not impress strict fans of Doc Watson so they'll say that young long-haired upstarts can play good country music. However, this album should be pleasing to anyone who enjoyed the type of music laid down on *Sweetheart of the Rodeo* and with The Flying Burrito Brothers.



Sonny Terry and Brownie McGhee



Sheldon Lowenthal

The Importance of Being Ernest

(Continued from page 5)

Algernon were truly magnificent, their costumes perfect to the letter, their expressions perfectly in character, and once warmed up, their lines delivered flawlessly. The greatest part about them was that they were their character, which came from their costumes, sets, and acting. Eckhouse was especially good, with that little extra flair that is the essence of the part of Algernon.

Diana Venora and Eileen Schuyler perform admirably as Gwendolyn and Cecily, while Kathryn Karnes was simply great as Lady Bracknell with a sense of dignity that made her the dominant figure in all of her dealings. Also fine was Peter Daniel as the Rev. Canon Chasuble. One of the great show stealers was Nadir Godrej, playing Algernon's manservant, Lane. He was absolutely perfect and the epitome of the upturned-nose English butler.

Enough cannot be said about the production. Prof. Everingham and his group have turned out as fine a production as possible. The only regret is that we had to go to opening night, for after playing to a live audience, future performances on Friday and Saturday (February 16 and 17) might even be better. But no one could ask for more.

music

Lead free Stevenson

by Wanda Adams

B.W. Stevenson is short and pudgy, has a lot of bushy hair to frame his face, and, like a true Texan wears a ten-gallon-style hat. Under the hat lurks a strangely pleasant mind, perhaps one of a rambler born in the wrong era. Stevenson's choice of songs indicates this, mostly, but his vocal quality and adequate guitar work give strong indications that B.W. is some sort of frustrated troubadour.

I had reviewed Stevenson's first RCA album (*B.W. Stevenson*) last spring, and was more than slightly curious to hear him live at Passim's coffeehouse a couple of weeks ago. He brought three other Texans to the stage with him; all four immediately expressed their distaste with Cambridge weather and then opened with "Don't Go To Mexico," a fast-paced number that was better live than on Stevenson's second album (*Lead Free*.) Stevenson had string problems on the night that I saw him. He apologized, saying that his guitar was "in heat" that night. While in the process of changing the first broken string, B.W. introduced his band as Rodney Garrison on drums, John Pritchard on bass, and Mickey Raphael on harmonica. The band held together quite well for the entire evening. Especially effective was Raphael, who seemed to be having a great time switching harmonicas and keys and laughing yet managing to get into the songs completely.

About half of the songs that they did live were from the first album; the remainder were from the second. Although they did not offer anything new, Stevenson and his cronies provided a good, solid cross-section that ably demonstrated their musical abilities.



Wanda Adams

B.W. Stevenson

B.W. Stevenson's second album, *Lead Free*, is a nice, easy-to-listen-to record. Again, he seems most at home when singing yearning, wistful material. *Lead Free*'s best example of this talent is a Kenny Loggins composition, "Touch of Pennsylvania," to which Stevenson adds an easily flowing arrangement.

Another nice cut is "August Evening Lady," accentuated by uncredited mandolin work, and gentle guitar. Stevenson's arrangement and execution of current AM radio hit "Peaceful Easy Feeling" is solid and commendable, marred only by sometimes too heavy percussion.

Mickey Raphael and friend harmonica excel during Stevenson's version of a Jerry Jeff Walker tune, "Maybe Mexico." And Larry Muhoberac offers some fine piano work on "Minuet for My Lady," another pleasant song.

The only really weak cut is "Jackson." The song is mediocre at best to begin with. Add to that an assault of horns and you end up with 2:08 of sheer disaster.

One thing bothers me about B.W. Stevenson, and it's not in his music. Stevenson always seems to get into his material more if the song speaks of moving down the line and leaving the lady behind ("you're a nice girl, but...") Stevenson really likes to sing of Texas and Memphis and Nashville and New Jersey and Mexico and extoll their virtues. But he wouldn't live in any of those places ("it's a nice place to visit, but...") If you don't let his philosophy get in the way, however, his music is easy to listen to, both live and on record. For that reason alone, it's definitely too bad that more people don't know who he is.

Rick (Don Quixote) Roberts

by Jeff Palmer

Windmills — Rick Roberts (A&M)

When I feel that I'm wasting time listening to all the newcomers in rock and folk, I think of a bibulous friend of mine from high school. Regularly on the walk home from school, since money was scarce and "buyers" were even scarcer, he would fish through every paper bag he's find lying beside a street or beneath a bush in hopes of finding free hooch. As the weekend grew nearer, his hunting became more frantic, as he had to be prepared for the Saturday night dance. This scrounging seemed ridiculous to me, but now I realize that I listen to all those albums for the same reason he checked every bag: once in a while our searching brought a worthwhile discovery.

As for me, one of my better finds recently is Rick Roberts, whose decent album, *Windmills*, is refreshing and pleasant. All but one of the nine cuts on that record are written by Rick, and his songwriting has enough versatility so that his album doesn't bring on constant yawning. The soft acoustic songs are interspersed with rockers like "Two Lovely Women" and country tunes like "Pick Me Up On Your Way Down" to make a well-balanced album. Rick's singing is immediately likeable, and he doesn't fall prey to drowning his voice in a gaudy chorus, as Steve Stills' worse efforts have produced. Instead, five of these songs have Rick harmonizing with a different individual on each song, and these duets are sung sensitively and nicely. Among the people helping Rick out are David Crosby, Jackson Browne, Mike Utley, Marc Benno, three of the Eagles, and four of the Manassas band, who offer effective but now overpowering accompaniment.

Actually, it would have been simple for some tin-eared producer to make a mess of *Windmills*. For instance, "Sail Away" is seven minutes long, and one of the nicest songs on the album. Now, someone from the Phil Spector School of Overproduction would probably consider strings vital to the song, and would therefore attach a complete symphony, which would gradually build during those seven minutes to a resounding crescendo, and thereby strangle the song. Fortunately, David Anderle is a perceptive producer who realizes that Rick Roberts is a good performer and doesn't need to be hidden in an orchestra.

As for my drinking buddy, his funds are more copious now, and the drinking age will be changing in a few months, but I bet he'll still keep hunting through those bags. I'll keep hunting, too.

Skip Battin — ex-Byrd no. 2

by Jeff Palmer

Skip Battin (Signpost)

Skip Battin, in collaboration with Kim Fowley, has written unique songs for the Byrds, which significantly stand out from the group's other songs. When *Byrdmaniax* appeared to be sinking in a tsunami of saccharine, exemplified by "Pale Blue" and "Jamaica Say You Will," Skip offered us "Tunnel of Love" and "Citizen Kane," two songs totally unlike anything the Byrds had done, and therefore, two pleasing inclusions to the album. While fellow group members Roger McGuinn, Clarence White and Gene Parsons are all qualified songwriters, Skip has offered the group amusing breaks from chestnut mares, truck stop girls and yesterday's trains.

However, Skip's first solo album isn't nearly as interesting as a solo album by Roger, Clarence or Gene would probably be. All the songs on *Skip Battin* are Skip Battin-Kim Fowley compositions and the album suffers from monotonous music and dull lyrics, while the other Byrds can show more variety and dimension in their songs. Add to this the fact that Skip's voice is the least appealing of the group and there is a pitiable case indeed. The performances of these songs, though, are enjoyable instrumentally, because he has Roger and Clarence helping with the guitar, mandolin and dobro playing; the album even includes Spanky McFarlane (of Spanky and Our Gang) singing background vocals.

It's obvious that Skip and Kim are preoccupied with the past, as the material in their songs consists of old baseball teams, long-gone movie stars, and defunct television shows. Handled well, this subject matter could have been developed into clever pieces of nostalgia, but the plainness and simplicity of the chorus in "Valentino," combined with its constant repetition, helps to show how Skip and Kim have failed on this album—

Bye bye Valentino
Saw your movie in Reno
You got the girl and conquered the world
And I got tired and went to bed
It's too bad.



Lou Reed, the phantom of rock ever since his early days in the Velvet Underground, came to Boston's Jordan Hall earlier in the month. He played two nights of his raw, powerful New York underground-cum-Bowiesque rock, interspersed with his fair share of swishy mincing and fey moves. Reed reached back for some of the best of the VU, like "Sweet Jane," "White Light, White Heat," "Waiting for My Man," and "Sister Ray," and mixed in new songs like "Vicious" and "Walk on the Wild Side" for a pair of excellent sets that did nothing to harm the legend of Lou Reed.

film

[Continued from page 5]

are in producing a convincing set to illustrate Wyke's eccentricities. Ken Adam's work was fit for a museum (in fact many of the props came from a museum of antique toys.) The giant maze where Wyke works and the bric-a-brac throughout his manor are indicative of his character. The spirit of gamesmanship is illustrated by different types of games in every room of the house. Also of interest are all the antique toys scattered around the house. For me, already knowing the plot, the preponderance of toys and games was particularly enthralling.

The only problem with *Sleuth* is the impossibility of impressing prospective audiences with its greatness. Any substantial description would destroy your pleasure seeing it. All I can do is say that if you get the opportunity to see *Sleuth*, do so. It is well worth the time and money. *At the Cheri Complex.*

The Heartbreak Kid

by Rich Sternberg

With a name like *The Heartbreak Kid* I was expecting something with either Bob Hope or Jack Lemmon. Actually the script is by Neil Simon and Elaine May directs, so the title is forgivable.

Lenny (Charles Grodin) meets Lila (Jeannie Berlin) in a singles bar. After a whirlwind courtship, markedly without sex, they get married. (At this point Ms. May gets to make her first jibe at movie marriage scenes. This works quite nicely and is fairly funny.) The two of them head off into the sunset in his radioless sports car toward Miami. They spend their first night of their honeymoon in a motel in Virginia.

Lila: "Was it as good as you expected?"

Lenny: "Yeah, it was good."

Lila: "You mean it wasn't better."

Lenny: "Yeah, it was better."

This marriage isn't going anywhere. By the time they reach Miami Beach, Lenny is assuredly no longer in love with Lila. (Was he ever?) In comes the girl (Cybil Shepherd). Lenny now has the problem of ditching his wife of five days while on their honeymoon, chasing after a girl who is leaving town in a few days, and contending with the girl's father. We are supposed to find all this uproariously funny.

Actually, I enjoyed *The Heartbreak Kid*. The humor of Lenny's and Lila's situations are more pathetic than funny, but Ms. May manages to keep up a flow of comic situations and dialogue that hides any strong emotional feelings we may have for poor Lila. Anyway Lila is such an annoying person that we're rather glad when Lenny ditches her and she's out of the movie.

Cybil Shepherd as the girl, Kelly Corcoran, performs admirably well as the prettiest coed on campus. She's as flirtatious and ego destroying as the most desirable coed would be. (She's so good that she very much reminds me of a particular coed I've known who at one time had approximately 50 guys drooling over her.)

Jeannie Berlin won a critics award for her performance as Lila. Any one who could produce such a convincingly disgusting character certainly deserves it. She seemed so natural in the role that she's sure to be typecast as a pestering, whining broad.

Charles Grodin displays one moment of brilliance when he pretends to be a narc in order to scare away Kelly's football playing boyfriend. I'm not sure whether his acting (or Ms. May's directing) is responsible for the success of the scene, but this is definitely one of the highpoints of the film.

Eddie Albert, as Kelly's father, gives one of the better performances of the movie. His increasing hatred of Lenny is absolutely an amazing thing to watch. Seeing him steaming throughout the movie and waiting for him to totally flare up is very funny in its own right.

Overall this is a rather pleasant, enjoyable movie. Most of the humor is very good and is probably accountable to

May's handling of Simon's script. I felt that viewing it was a nice way to spend an evening, and if you're in the mood for seeing a light comedy this is certainly worth going to. *At the Cheri Complex.*

music

Harry Chapin — sick

by Wanda Adams

Sniper and Other Love Songs — Harry Chapin (Elektra)

Sniper and Other Love Songs is an album that I'd never listen to if I didn't have to. It's a real sickie — reflecting, I assume, Harry Chapin's mind.

For example, "Sniper," the title song, is outright perverseness. Chapin tries to investigate the reasons for Texas-style killings. He sings of a boy who had problems making other people listen to him. The sniper climbs atop a building with two rifles and starts shooting, screaming "Are you listening to me?" Then the sniper starts shouting that he hates his mother (they always do.) Chapin throws in many tempo changes to simulate the terror associated with such an incident, but only succeeds at having nine minutes and twenty seconds worth of sheer garbage.

Another very weird cut is "Burning Herself," about a masochistic girl who burned her body with cigarettes because she felt guilty about sexual prowess to "cauterize her soul." Apparently, the girl didn't feel the actual burnings because "her passion was her only pain."

Chapin also sings of a 16-year-old girl who has an abortion — a "\$200 mishap" — in "Woman Child." The only saving part of this number is some nice jazzy piano work. Otherwise, nothing.

In addition to his sickie songs, Chapin also includes a number of sappy songs on *Sniper*. One such cut is "Barefoot Boy," in which Chapin tries to be gentle and yearning. You know he's kidding after hearing the rest of the album. Another

example is "Sunday Morning Sunshine," which I can't help but think of in terms of happy sappy Harry. When he tried to be happy, he never seems to mean what he's singing. Two songs try unsuccessfully to save the album. "Better Place to Be" talks of a waitress at a bar and a night watchman at a tool and die company and how they perhaps get together. It is sparked by some typically weird Chapin back-up vocals and equally strange percussion. It is a decent song, however, and with a bit of polishing, the arrangement would be nice.

"The Baby Never Cries" is a profile of a strange but workable relationship between a guy and a girl, who has a baby by someone else. It features the best music on the album, especially in terms of guitar work.

Harry Chapin, once a taxi driver and now a singer, has been called just about everything from prolific to innovative. Even though I liked "Taxi" somewhat (but became sick of it through constant airplay), after *Sniper*, I'm convinced that he's a pure, unadulterated pervert. Just don't be too surprised if you see Harry someday on the MBTA opening his raincoat and scaring little old ladies.



Dave Tenenbaum

Harry Chapin

In Concert — Derek & the Dominos (RSO Records)

In spite of everything, I'm sure Robert Stigwood, Derek, and the boys won't lose money on this collection of performances recorded at the Fillmore East. Unfortunately, practically the whole two-record set is an inferior rehash of tunes from Eric Clapton's solo album and *Layla*, and conspicuous in his absence is Duane Allman. At times the organ and piano work is overbearing, which is especially upsetting since low-talent Bobby Whitlock is on the keys; a standard and trite drum solo by Jim Gordon is included in "Let It Rain." The overworked "Tell The Truth," eleven minutes long, appears for its fourth time, after one version on *Layla* and two more on *History of Eric Clapton*, and brings to mind Buddy Miles' hang-up with "Them Changes." There is some worthwhile guitar playing featured, as shown on "Why Does Love Got To Be So Sad," but on the whole I'd only recommend this album for consummate Clapton devotees. —JP

Willie Remembers — Rare Earth (Rare Earth)

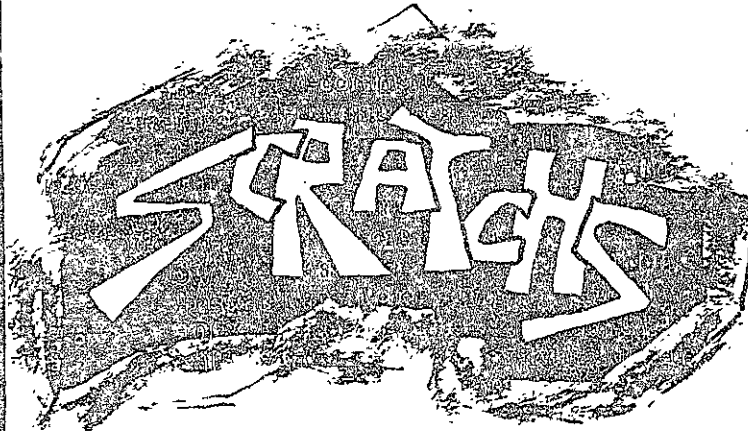
Rare Earth goes down in rock history as a) Motown's first white band, and b) the group with the grave-stone shaped album (not this one, but their first). Once moderately ignorable AM staples, their musical validity has since shrunk to less than infinitesimal. Some people never give up, as this wretched album well certifies. —MA

Music Is My Life — Billy Preston (A&M)

We tried this one out on the Richter scale and the needle points to F, and while that always meant fab in my book, the album rates Fair. In short, if I have any right to be, I was disappointed. It goes like this: "We're Gonna Make It" is nice to dance to (it makes you want to run for Miss Black America), but it's dragged out to death, as is "One Time Or Another." "Will It Go Round In Circles" is a catchy tune, maybe the best of the disc. In "Ain't That Nothin'" he must be writing for "the People" . . . is he really in a poverty zone? I doubt it. "God Loves You," Amen. In "Make The Devil Mad (Turn On To Jesus)" I fell asleep on the 15th "He'll make you high." "Music Is My Life" and the rest . . . well . . . I first saw him in the Lynn Auditorium with Loggins and Messina, and Delaney and Bonnie, he stole the show. He is an incredibly talented keyboard man, one of the best "entertainer" musicians in his field, with a very good back-up band. He can be electrifying, and he always has good vibes with people. This album, in what he writes, is sincere, but electrifying it is not. Maybe I'm out of line when I expect so much; maybe I should have tried harder to appreciate *Music Is My Life* . . . but they, maybe I'd be more disappointed. —MC

Silver — Tranquility (Epic)

With a new rhythm section, this is Tranquility's second album. Terry Shaddick, lead singer, guitarist, songwriter, is the driving force behind this English softrock band, and I'm supremely disappointed that he's run out of fresh musical ideas so quickly. *Silver* is a miserable attempt to recapture the magical, soaring harmonies and crisp, invigorating melodies of their first, *Tranquility*. Although good in spots, *Silver* is the kind of second album that makes you suspect that there won't be a third. —MA



Neal Vitale

Mike Curren

Mark Astolffi

Jeff Palmer

Joe Cocker (A&M)

For quite a while now, Joe Cocker seems to have been the victim — the victim of managerial and contractual hassles, poor production, and insidious types like Leon Russell. Disastrous turns have been taken by Cocker and his career, and now, though many may never have known he was gone, he's attempting a comeback. A tour last fall had its good points, but they were decidedly few and well-dispersed. So goes *Joe Cocker*. Most of the time, the backing by the Chris Stainton Band and friends is overblown and flabby; ill-suited for a sleeker, more muscular style of rocking that seems to best fit with Joe Cocker. Only occasionally does a song catch, on this album, and go well; if it does, it's usually on the inherent merits of the song rather than due to any exceptional performances. "High Time We Went" and "Midnight Rider" were singles; as the best cuts on *Joe Cocker* they deserved that treatment. "Woman to Woman" is the only other song that rates mention, chiefly because of Cocker's falsetto rendition. His first two records remain his best; for Joe Cocker, it's been all downhill since the days of the Mad Dogs and Englishmen. —NV

Mother/Bow To The King — Bang (Capitol)

A first. This is a double album on only one record. In other words, each side has its own title and cover. You figure it out. But I'm not knocking it, for this is a great album, one that, amidst the volume of records released weekly, is just anonymous enough to get lost in the shuffle. The sound of this three-man band vaguely resembles that of the old Small Faces/early Humble Pie, updated with heavy metal thunderings a la Black Sabbath and Co. The *Bow to the King* side is best, including a revitalized version of the Guess Who's "No Sugar Tonight." —MA

The First Songs — Laura Nyro (Columbia)

This is a re-issue of Laura Nyro's first album which was released on Verve six years ago, and the songs still sound nice after all this time. Five of the songs on this album have been popularized by Barbra Streisand, The Fifth Dimension, and Blood, Sweat and Tears. The original isn't always the best, but in this case Laura's beautiful voice and adept handling of her lyrics put her renditions of these songs above the versions of her admirers. Beside the five aforementioned "hits," there are seven lesser-known songs which are equally enjoyable. (Remember those days long ago when twelve was the standard for the number of songs to put on an album?) Of these seven, she gives exceptional performances on "Lazy Susan," "I Never Meant To Hurt You," and "Buy and Sell." —JP

They Only Come Out At Night — Edgar Winter Group (Epic)

Ed (Johnny's brother) is undeniably hip and trendy to appear on the cover of his album in make-up and jewelry, and judging from the other photos on the cover and inside, he and his band have got looking and posing like superstars down pat. The one thing they miss, though, is a reasonable attempt at listenable music. This record is eclectic enough: something to offend everyone. Only two cuts are worth mentioning: one is the single "Round & Round," a rockabilly thing. The other is brilliant: an outrageous, unforgivable Black Sabbath spoof called "Frankenstein," complete with an irrelevant sax break, an unearthly, mind-rending electronically-synthesized water-fall part, and the traditional drum solo. Otherwise, the only thing worth noting about *They Only Come Out At Night* is that Ed's pupils on the front cover line up perfectly with the top two holes of a piece of standard-ruled loose-leave notebook paper. Really. —MA

Hokus Pokus (Roman/MGM)

Is this Michael Monarch the same Michael Monarch who was the original guitarist with Steppenwolf? Either way, Hokus Pokus doesn't sound like Steppenwolf, being more of a Faces-type band, employing Faces-type arrangements, complete with an imitation Rod Stewart, uncredited in the meager liner notes. A couple hummable cuts, but . . . —MA

Hush 'n' Thunder — Yusef Lateef (Atlantic)

Yusef Lateef's latest is uneven in quality, but does have its nice moments. Monroe "Bones" Constantino does some moaning and groaning on a few of the cuts, and his "vocals" could have been eliminated to improve the sound. Especially offensive is the use of the J.C. White Singers on "This Old Building" and "His Eye Is On The Sparrow," whose Gospel sound doesn't fit in this jazz atmosphere, but these two tracks are the worst of the lot, and can easily be ignored altogether. However, some of the tracks, such as "The Hump," "Sunset," and "Destination Paradise" make for some acceptable listening. Duke Ellington's "Come Sunday" is an interesting duet between Yusef on flute and Kermit Moore on cello, and Yusef's use of pneumatic flute on "Prayer" is also especially intriguing. —JP

Take two years off this summer.

With the Army ROTC Two-Year Program.

Army ROTC usually takes four years of college. But you can do it in two.

If, for example, you couldn't take Army ROTC during your first two years of college.

Or if you just didn't want to take Army ROTC before. But now you recognize the benefits.

You start the Two-Year Program by going to our six-week Basic Camp the summer following your sophomore year.

Camp—a little classroom work; some challenging physical training—replaces the Basic Course you would have taken during your first two years of college. You're well-paid for this six-week catch-up.

Then, after camp, you complete your Advanced Course during your junior and senior years.

Maybe you'll decide that the chance to get real management experience earlier than most people will be worth a lot later on.

Maybe you can use the \$100 per month subsistence allowance you will get for up to 10 months of each school year.

Maybe qualifying for two careers simultaneously—military or civilian—is insurance against job uncertainties.

Or, maybe the opportunity for an Army ROTC scholarship is exciting.

The Army ROTC Two-Year Program is another chance for a better career, through Army ROTC.

Talk over the Two-Year Program with the Professor of Military Science at your school. Or use this coupon. There's no obligation.

Army ROTC. The more you look at it, the better it looks.



Army ROTC
P.O. Box 12703
Philadelphia, PA 19131

Tell me more about the
Army ROTC Two-Year Program.

Name _____

Address _____

City _____ County _____

State _____ Zip _____

College you're attending _____ Phone _____

COL 3-02-12

Blacks counsel hard work

(Continued from page 1)

showed how once he had hired a woman for a position on his staff and his supervisor had okayed this move, but a higher-up in the organization declined to approve this action, technically firing her. "Of course, we paid no attention to him, but this is the type of situation we're in all the time."

On the subject of minority hiring, Pinckney, an employee of the Draper Labs, said "employers in the engineering fields are going to hire you if and only if, 1) you can produce what they need and he can't do it himself, and 2) you can produce a profit for him. Make it a practice to determine discrimination from discrimination from race, especially before you start screaming about it."

Before the end of the discussion, the alumni had made quite a few suggestions to the students at MIT, especially the Black student.

Blackwell: No matter what you do, if you want to get into the engineering field get an advanced degree (MS or PhD). In 1947 there were too many engineers and then in 1950 there weren't enough and the time is upon us when more engineers are needed.

Pinckney: As an upcoming engineer, being Black should not be your first concern. It doesn't matter what your color is or what race you are — companies pay more attention to what you can do.

Hardy: As students spend

some time producing something. Learn how the back shop runs and forget about the store front for awhile.

Cohen: As students, you do most of your classwork alone and most times this work is graded fairly, but in private industry that just isn't so. First of all, you seldom work alone and if you're an ingrown person, particularly Black, who doesn't talk much, you won't be around that company very long.

The idea of the discussions was formulated by Taylor T. Thompson and the planning of the program was assisted by Robert K. Weatherall and the Career Planning and Placement Office. "We have found the MIT environment to be void of the several supportive systems needed for a student body. This

discussion is just one of many attempts by the Black Student Union to rectify this environment," reports Thompson.

Also present at the discussion was Alfred A.H. Keil, Dean of MIT's School of Engineering. As he was leaving the meeting, speaking to the featured guests and students present, he said, "You men have showed me one thing, and that is that you made a foundation, but you didn't stop, you kept learning and that, I think, is good."

The most humorous note of the whole evening was when Blackwell pointed out "I'm just amazed that there are so many Black students here at one time." On the other side students were saying, "There really were Black people at MIT before 1969."

REGAL NOTES

UNDERSTAND PLAYS, NOVELS AND POEMS
FASTER WITH OUR NOTES

We're new and we're the biggest! Thousands of topics reviewed for quicker understanding. Our subjects include not only English, but Anthropology, Art, Black Studies, Ecology, Economics, Education, History, Law, Music, Philosophy, Political Science, Psychology, Religion, Science, Sociology and Urban Problems. Send \$2 for your catalog of topics available.

REGAL NOTES
3160 "O" Street, N.W.
Washington, D. C. 20007
Telephone: 202-333-0201

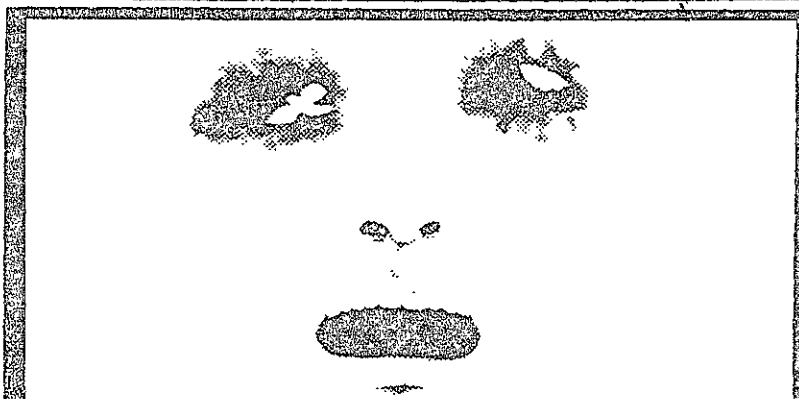
Technology and Culture Seminar
Images of Man Series

Wednesday, February 14
5:15 PM in Room 9-150

POWER AND IMAGES OF MAN

Professor Martin Diskin
Humanities, MIT

Responding: Professor Richard W. Wertz,
Humanities, MIT
Professor John Womack,
History, Harvard



"ONE FLEW OVER THE CUCKOO'S NEST"

"MAGNIFICENT MIND BLOWING PLAY" Carolyn Clay
Boston Phoenix

Student Discount (\$1.00 off) with I.D.
Student Rush (half hour before curtain \$3.50 with I.D.)

CHARLES PLAYHOUSE
76 WARRENTON STREET, BOSTON 423-1767

DALZELL MOTOR SALES
329-1100

Service • Sales • Parts
European Delivery Specialists

We maintain Perfect Service

Authorized Dealer

805 Providence Hwy
Rte. 1, Dedham
(off Rte 128)



REFLECTION PROTECTION

IN A
CONTACT LENS

WE HAVE IT!

A unique development in contact lenses — protects eyes from the glare of reflective surfaces... snow, TV, fluorescent lights, auto headlights. They come in clear as well as four colors. Get more details with a call or visit. No obligation.

CONTACT LENS
SPECIALISTS

77 Summer St. Boston
542-1929

190 Lexington St., Waltham 894-1123
Soft Contact Lens Available

- BELL BOTTOMS
- LEVI'S
- LEE'S
- WRANGLER'S

CENTRAL WAR SURPLUS

433 MASS. AVE.
Central Square
Cambridge



STEP UP... TO A DESIGN CAREER

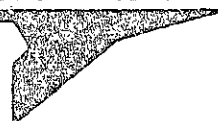
EARN YOUR MASTERS
WORKING WITH THE PROS WHO
DESIGNED THE LUNAR MODULE

NOT EVERYBODY HAS THE DESIGN BENT. BUT IF YOU HAVE YOUR SIGHTS ON A CAREER DESIGNING HIGH-PERFORMANCE AIRCRAFT AND/OR EXOTIC SPACECRAFT — THE VEHICLES THAT PUSH THE FRONTIERS OF TECHNOLOGY — GET IN TOUCH WITH GRUMMAN. WE'LL PAY YOUR WAY TO YOUR MASTERS IN AERONAUTICAL, CIVIL, ELECTRICAL OR MECHANICAL ENGINEERING. AND WE'LL HAVE YOU WORKING ALONGSIDE THE TOP PROFESSIONALS IN THE DESIGN BUSINESS. THERE IS NO BETTER WAY TO LAUNCH YOUR CAREER IN DESIGN THAN AT GRUMMAN WITH AN ENGINEERING MASTERS FELLOWSHIP.

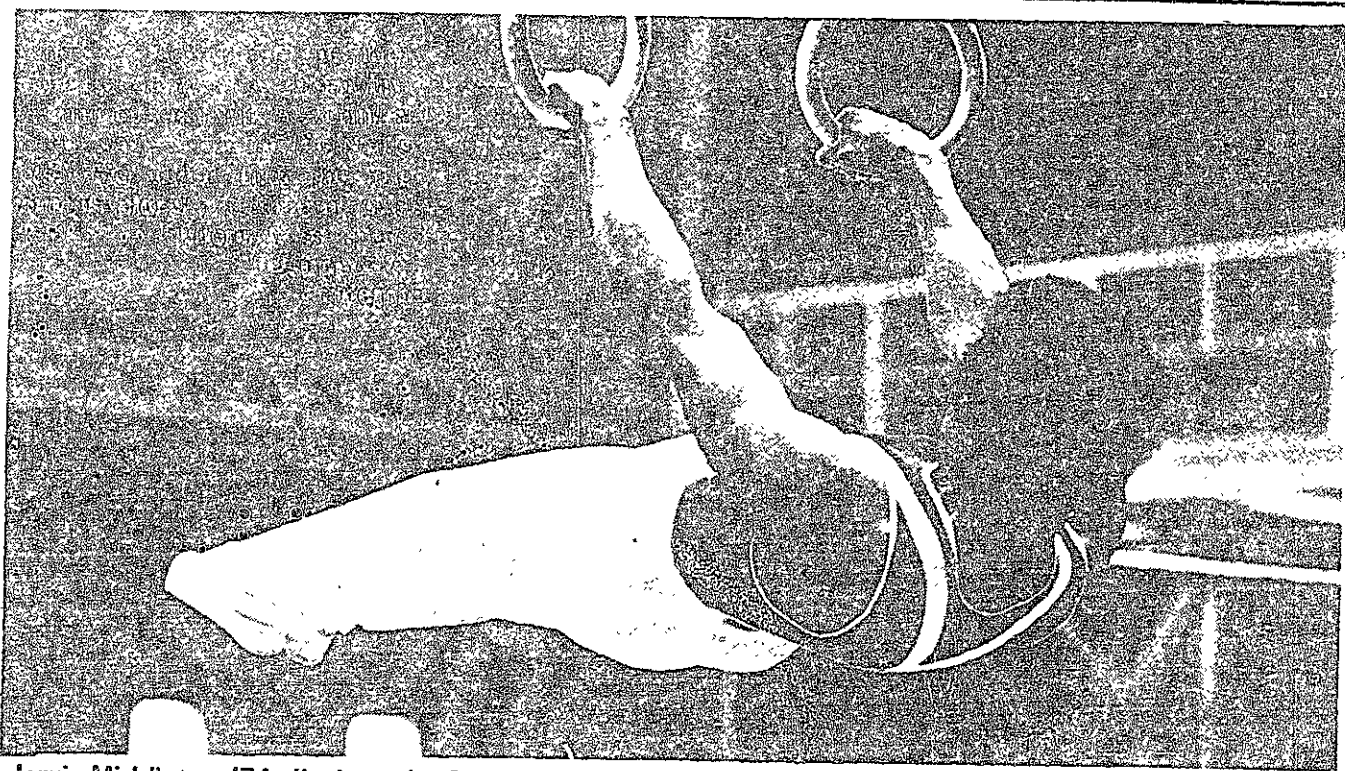
APPLICATIONS MUST BE IN BY 1 MARCH 1973. FOR DETAILS, WRITE TO:

MR. GEORGE D. BREEN
ENGINEERING MASTERS FELLOWSHIP
PROGRAM DIRECTOR

GRUMMAN AEROSPACE CORPORATION
BETHPAGE, NEW YORK 11714



SPORTS



Jarvis Middleton '74 displays the form that netted his first win of the season on the rings. Middleton's score — 7.55.
Photo by Roger Goldstein

Gymnasts lose to CGA

Last Saturday the MIT varsity gymnastics team dropped a close decision to the Coast Guard Academy 120.25 to 114.75.

The varsity gymnasts have been lacking in depth all year, but up to this point there has not been a situation where it has hurt them badly. In the meet against the Coast Guard Academy the lack of depth finally caught up with them. Dave Millman '73, the top ring man, and Scott Foster '75, one of the top three on high bar, had to miss the meet along with the number two parallel bar man, Andy Rubel '74, who was injured in practice and will be out for the rest of the season. If these men had been in the meet and scored as they usually do, there would have been a difference of at least five and a half points.

This meet contrasted with past meets in terms of the strongest events for MIT. In the past, rings, parallel bars, and high bar have produced the

greatest margins of victory. Also, these events have always been able to put four men up. The pommel horse event has done almost the worst on margin of victory and with one exception, has been able to put only three men up. (A team is limited to at most five men per event, and the top three scores count.) Against CGA, the rings, parallel bars, and high bars were only able to put three men up because of the missing team members, while the pommel horse put up four. The pommel horse squad led all the events for MIT, winning by 2.65, with Dennis Dubro '73 taking first with a 7.45, and Paul Bayer '73 and Larry Bell '74 getting third and fourth respectively.

The Tech gymnasts stayed close to the CGA most of the way. Losing by four points on the floor exercises hurt the effort, but after the pommel horse event MIT was back in the meet. The ring team lost for only the second time this year, partly

because of Millman's absence, but Jarvis Middleton '74 pulled in his first win of the season with a 7.55. Neil Davies '74 8.3 on the vaulting horse was the highest score by any Tech gymnast this year. The vaulters scored more points against CGA than in any other contest this season.

At this point in the meet MIT was down by only 2.5 points, but the parallel bars, normally a plus, turned into a minus for the varsity gymnasts (-4.55). The high bar men, led by John Austin's '74 second place 7.4 were able to recoup a little, winning by 1.5, but the effort wasn't enough as CGA came out on top 120.25 to MIT's 114.75.

The loss brought the team record to 3-3 with three dual meets remaining. Without Rubel, the team will have a tough time at Dartmouth this Saturday, and the other meets with Massachusetts and New Hampshire will probably be even tougher.



Dennis Dubro '73 scored 7.45 on pommel horse and took first place in the event in last Saturday's meet against Coast Guard.
Photo by Fred Hutchison

SPANISH
FRENCH
GERMAN
PORTUGUESE
ITALIAN
GREEK
SWEDISH

Special group courses begin in these languages Feb. 26 at

ACADEMIA

Call 354-6110 or come by 56 Boylston St. in Cambridge. Private and semi-private instruction available all year.

Get Metal Frames at
Tech Coop Optical

CONVENIENTLY LOCATED

Partridge Building

MIT STUDENT CENTER - Lower Level

84 Massachusetts Avenue, Cambridge

497-1988 or MIT Ext. 19750

Mon-Fri 9:15 am - 5 pm Lunch 12-2 closed

the
Coop

Open 8:00 to 5:30

354-6165

Larry's Barber Shop

CLOSED SATURDAY

"for that well-groomed look"

Razor Cutting, Sunlamp Facial, & Hair Styling

545 Tech Square

(opposite garage

Serving Techmen for over 35 years

behind East Campus)

free parking

ALL NEW

Published Regularly



NONFICTION
FICTION
DRAWINGS
PHOTOS
POETRY
PLAYS

WE NEED YOUR MANUSCRIPTS AND drawings

SEND THEM TO ROOM 50-316

buck off!

SUNDAY
THRU
THURSDAY
For Each
Adult Member
of Your Party

ALL THE SALAD
YOU CAN MAKE

plus

A BONELESS
SIRLOIN STEAK

WITH
THIS
AD

\$2.95

On Cash Purchases

Regular Price \$3.95

plus

PITCHER OF BEER
OR GIANT GOBLET
OF WINE . . . 25c!

This offer not valid in conjunction with other discount advertising

FOR DINNER ONLY

EMERSONS, Ltd.

unlimited steak dinners

1114 Beacon Street, Newton—965-3530

15 Newbury Street, Peabody—535-0570

(Route 1 & 128 N)

COMING SOON

1280 Worcester Road, Framingham

WHAT DO YOU WEAR? ANYTHING!

© Emersons, Ltd. J. P. Radnay, President

SPORTS

Pucksters top Tufts lose to Trinity 2-0

By Dan Gantt

After being held winless for two months, Tech's varsity pucksters halted their dismal seven-game losing streak last Wednesday in a most impressive display, vanquishing an out-gunned club from Tufts, 13-5.

The effort carried over into a Saturday night contest with Trinity, winner by a 7-2 margin in MIT's first outing of the year. Tech's defense was superb, stopping Trinity cold for the first two stanzas. However, two early third period goals were all Trinity needed to post a 2-0 win.

With but a little over three minutes gone against Tufts, Tony Luzzi '74 rammed home his first goal of the season and the first of four to be scored by the tough little Canadian. Freshman Mark Holthouse upped the lead with his first two MIT varsity scores at 7:19 and 8:17 of the first period, setting the stage for Luzzi's second goal. Tufts finally broke through to the scoreboard in the final ten minutes of the period, but scores by Carsten Mortenson '76, George Kenney '73, and Rick Casler '74 gave Tech a commanding 7-2 lead at the end of this wild period of action.

Things quieted down a bit during the middle twenty minutes with both teams adding a single tally. Luzzi registered MIT's only hat trick of the year thus far at 19:44, getting an assist from Tom Lydon '73 in putting the lead back to five goals at 8-2.

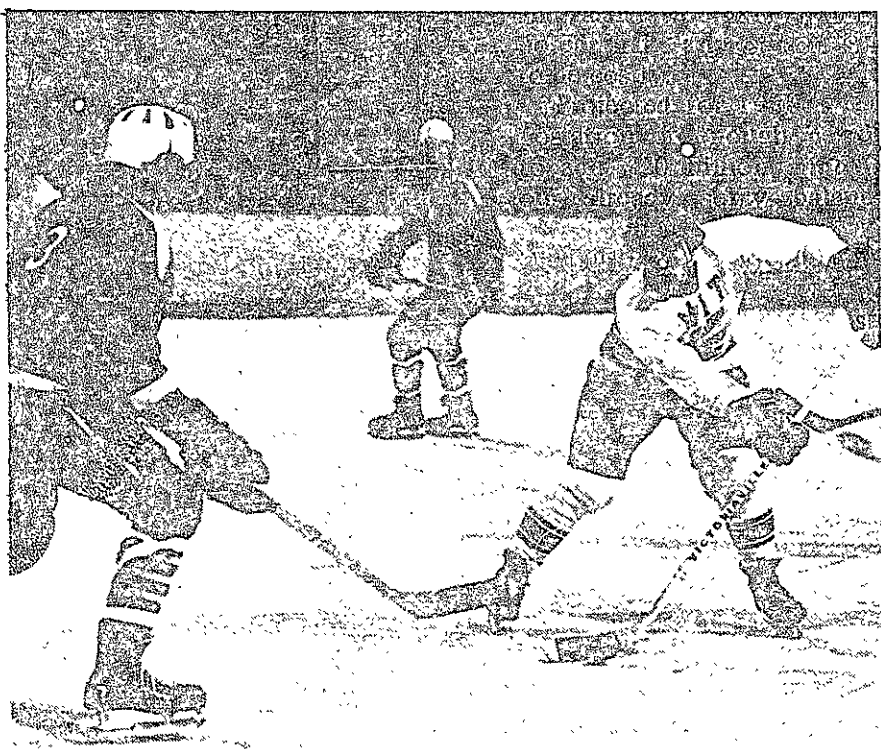
More wide-open hockey marked third period action with MIT continuing to pour it on

offensively. Two goals by Steve Warner '73 and one apiece by Casler and Pete Shanahan '73 moved Tech ahead by its winning margin of eight before, appropriately enough, Luzzi closed out the MIT scoring with his fourth goal of the contest.

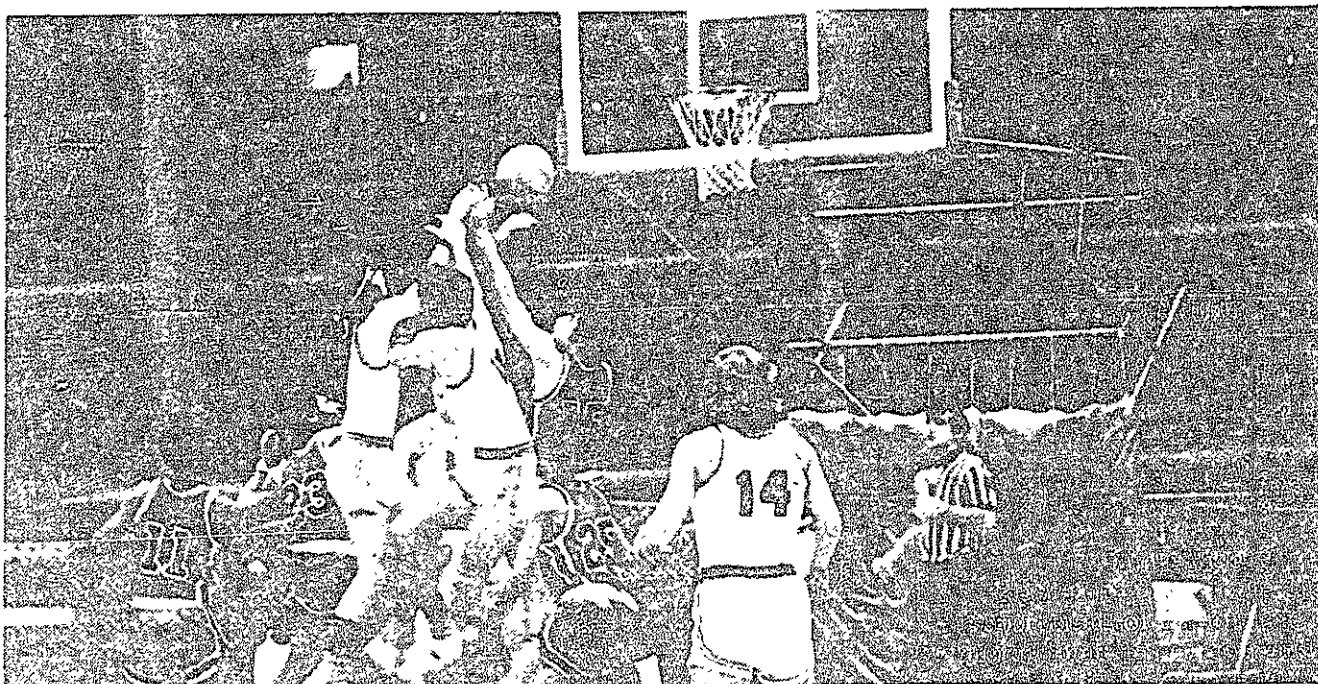
Saturday evening's first two scoreless periods against Trinity could not be matched in excitement. Both squads played near-perfect defensive hockey. From an MIT point of view, this is quite encouraging, remembering the recent displays of porous defense. Tech stopped many Trinity shots at the defense, with both teams racing up and down the ice in the fast-paced early going. Tech goalie Mike Schulman was spectacular, turning aside numerous tough chances, especially in the second period. The lack of scoring was even more amazing in light of the 21 penalties assessed during the contest.

However, Trinity finally broke through, punching in a rebound at 0:23 of the third stanza. Less than two minutes later, the Trinity left-winger picked up the puck, skated around the defense, and scored on Schulman from point blank range. Nonetheless, Tech refused to give up and even managed a short-handed breakaway that just avoided the net. The final outcome rested on MIT's inability to convert numerous power plays, twice having a 5-3 advantage in skaters.

The two games put MIT's record at 2-9 and were most encouraging to Engineer fans.



Rob Hunter '74 varsity hockey co-captain brings the puck down the ice in a game against Tufts. MIT won the match 13-5, but was shutout on Saturday 2-0 by Trinity. Photo by David Green



MIT's Roger Teal '73 and Walter Stanley fight for the basketball with several members of the Carnegie-Mellon team in a game last Saturday. MIT won the contest 92-65. Photo by Krishna Gupta

Hoopsters break streak

By Fred Hutchison

After losing to Amherst 97-48 on Wednesday, the MIT varsity basketball squad snapped an eight-game losing streak by destroying Carnegie-Mellon 92-65 last Saturday.

An enthusiastic Amherst squad which connected on 14 of its first 15 shots and ran up 12 points before MIT got on the scoreboard, was in control of the game from the beginning. Amherst continued their hot hand by running the score up to 23-2 in the first ten minutes. The Amherst five also rolled up 15 rebounds before the Tech squad pulled down its first bound.

The two teams left the floor at halftime with the scoreboard showing Amherst on top 56-17.

The second half started exactly the way the game did; Amherst in complete control. After the first five minutes of the second half, both coaches substituted their entire second teams, and the rest of the game was essentially a JV contest. Amherst continually increased their margin, leading at one time by 50 points.

High scorer for MIT was Peter Jackson '76, who pulled down

seven rebounds and put in 16 counters. Jackson was followed by captain Jerry Hudson '73 with eleven points and eight rebounds and Alan Epstein '75 with four bounds and seven points.

On Saturday Carnegie-Mellon traveled to MIT for an evening encounter. An enthusiastic MIT five took an early lead and hot shooting coupled with fine rebounding led the Tech squad to a 92-65 win.

Although the play was at times disjointed, there was never really any doubt that the Tech basketball five would break their losing streak. The score at half-time was MIT 38, CMU 30.

MIT returned from the locker room determined to break the game wide open, and behind the hot hand of Hudson (ten for eleven from the field) proceeded to do so. The hoopsters hit on 21 of their 35 attempts to give them 60 percent in the second period from the floor. O'Brien substituted the Tech bench freely, and the team combined for a total of 54 points and 27 rebounds in the second stanza. High point man for MIT was Hudson with 22 points and nine

rebounds, followed by Car Lange '76 with 17 points. High rebounder for the evening was Jackson who garnered six offensive and nine defensive bounds and ten points. Also in double figures for MIT was Bob Roth '74 with ten (Roth had scored 33 the night before in a B-team game against Tufts).

The play of the MIT varsity roundballers was sporadic throughout the game, as the team had 23 turnovers, and only connected on 20 of the 38 fouls it attempted. The hoopsters foul shot percentage dropped from a half season high of .750 to .679 after the CMU game.

Leading scorer for MIT with four games left to be played is Lange, who is 124 for 281 from the floor (44.2%) and 46 for 64 from the line (71.8%) for a total of 294 points. In a close second is Hudson with 106 field goals and 61 free throws (80.3%) for a total of 273 points.

The varsity hoopsters meet Tufts away tomorrow and Middlebury at home on Saturday.

**A professional
ABORTION
that is safe,
legal &
inexpensive**

can be set up on an outpatient basis by calling
**The Problem Pregnancy
Educational Service
(215) 722-5360**

24 hours - 7 days
for professional, confidential
and caring help.

Second class postage paid at Boston, Massachusetts. The Tech is published twice a week during the college year, except during college vacations, and once during the first week in August, by The Tech, Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 02139. Telephone: Area Code 617 253-1541 or 253-2731. United States Mail subscription rates: \$5.00 for one year, \$9.00 for two years.

Tuesday, February 13, 1973

Apartment insurance, in a low-cost package.

Our single, low-cost coverage protects all your personal property, including credit cards. And not just in your apartment, but world-wide.

W. T. Phelan & Co.
Insurance Agency, Inc.

11 Dunster St., Harvard Square (next to the Holyoke Center).
876-0876. Representing Aetna, Travelers, Hartford.

"THE SUNDRY SHOPPE" FOR ADDED INCOME

NO EXPERIENCE OR SELLING REQUIRED

You will become part of a national firm, which selects men and women of ability to become part of a proven success!

WE OFFER:

- *Solid growth business
- *Locations obtained by corporation
- *Complete training
- *Dependable, quality equipment
- *Vends: ALKA-SELTZER, BAYER ASPIRIN, TUMS, ANACIN,

DRISTAN, etc.

- *Expansion financing available

WE REQUIRE:

- *Desire for success
- *Time to service route, 5-10 hr/wk.
- *Follow proven program
- *Minimum investment of \$1650.00

If you are fully qualified and can start at once, write for details. No obligation. Send name, address, and phone number to:

CREATIVE MARKETING CORP.
MARKETING DIRECTOR DEPT. L.
7821 Manchester
Maplewood, Mo. 63143

