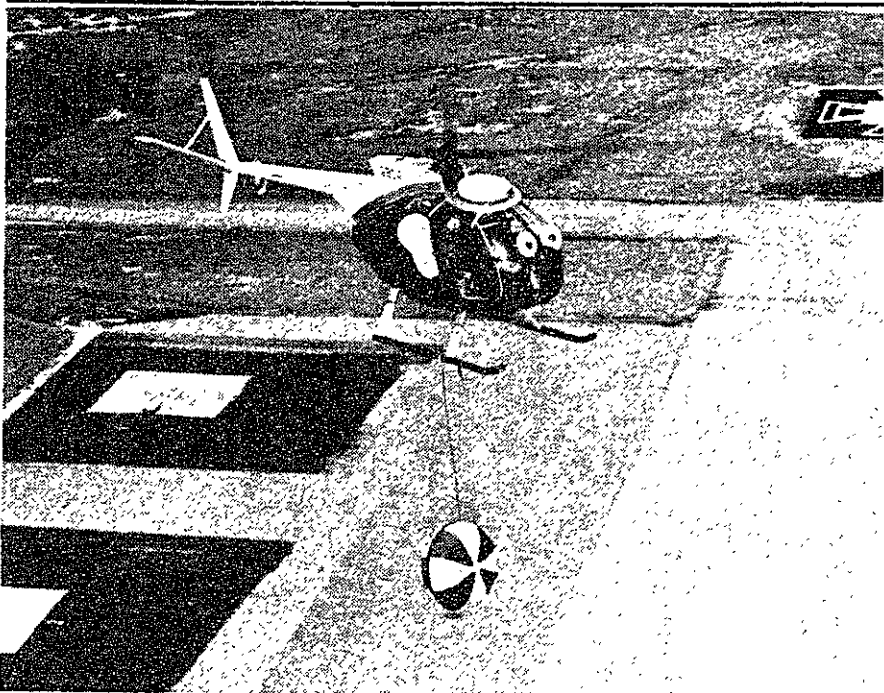




Contrary to prior claims, MIT does not have the world's largest yo-yo. This 58 pound, four-foot wide yo-yo is part of the aerial show of the US Army's Silver Eagles precision flying helicopter team, and is almost twice as large as the 30-pound, 26-inch yo-yo built during IAP by students in Mechanical Engineering. What's more, the Army's yo-yo works. For the full story, see Letters on page 4.

MIT bucks nat'l trends; final applications rising

By Storm Kauffman

Final applications for admission to the MIT Class of 1978 will exceed 4358, which is approximately 20% more than last year, according to Assistant Director of Admissions Cynthia Bloomquist.

Figures tabulated as of February 13 showed that about a fifth of the applicants were women — 887 women and 3471 men. These numbers apply only to "complete applications" which are those which include all necessary input (student application, transcript, advisor or instructor evaluations, etc.) and are ready to be reviewed by the admissions staff.

Only comparison figures from January 30 of last year were available, but based on these the number of women applicants has increased 93% (from 438 in 1973 to 852 on January 30, 1974). Other comparisons showed that applications from men had increased some 10%, applications from blacks 40%, and applications from other minority groups had also grown significantly.

While Director of Admissions Pete Richardson was pleased with this increase, he pointed out that minority applicants still

did not represent a sizeable proportion of the total — blacks, for example, being only 4% of all applicants. He called the increase "encouraging" but stated that "despite an intensified search we still have not found adequate ways to increase the minority representation at MIT as much as we would want."

He continued, "Finding minority students with adequate preparation in high school mathematics and science is still one of the most important and difficult tasks facing the admissions office at MIT."

The applicant breakdown shows 24 Puerto Ricans (250% of last year), 26 Mexican-Americans (400%), 47 Spanish-Americans (down to 70% of last year).

Out of this applicant pool, the Admissions Office will admit a sufficient number (probably about 1700) to achieve a class size of about 1000. However, uncertainties in the admissions process could cause the class to be somewhat smaller or larger.

Richardson estimated that between 15% and 25% of the incoming class would be female. In a previous interview with *The Tech*, Richardson has expressed

(Please turn to page 3)

Institute begins drought aid

By Jules Mollere

Dr. Hans Guggenheim, a research affiliate in the Department of Architecture, labeled as "very successful" his trip to drought stricken West Africa to demonstrate a new water storage technique.

Guggenheim and the five students who accompanied him to Mali had originally intended to convert Dogon graineries into water collection and storage tanks. The Dogon are one of the many people in West Africa undergoing their fifth year of severe drought.

"We soon found out that we couldn't do what we'd planned," said Guggenheim. "The graineries are built on stones or platforms which would have been crushed under the pressure. There was a rocky outcropping in the chief's compound, how-

ever, which provided a strong base."

The water-storage structure, as built, consists of a brick wall nine feet in diameter and height lined on the bottom with a soil cement basin and by chicken wire and ferro-cement along the sides. Water is funneled into the system from adjacent roofs through clay pipes.

"The roof of the unit crept quite a problem. The Dogon were afraid that a flat roof would collapse during the rains. A dome large enough to cover it however, simply isn't in their technical repertoire and would conflict with the architecture around it. We finally settled on a dome of reduced area such as the Dogon normally use but supported with wooden cross-bars."

Guggenheim stressed that the

Fac changes graduation

By Mike McNamee

A change in the faculty regulations governing the date of Commencement was the only business completed at the February faculty meeting on Wednesday, as the faculty discussed proposals to change the membership of the Committee on Educational Policy and to revise the Humanities and Social Science (HSS) requirement.

Most of the meeting was devoted to discussion of the proposal made by the CEP and the School of Humanities and Social Sciences to change the Institute requirements in H&SS. (see article below). The 90 to 100 faculty members present had time, however, to vote unanimously to change the date of Commencement from the second Friday after the end of classes to the third Monday after classes are concluded.

This change was proposed by a special committee appointed to study the problems of "end-of-term crunch" which was first discussed by the faculty at its November meeting (see *The Tech*, 11/26/73), and will take

Professor of Mathematics James Munkres, chairman of the Ad Hoc Committee on End-of-Term Arrangements, described the change in the Commencement date as the best of the options available for "long-term changes to facilitate end-of-term situations." Rather than trying to muddle through the current situation, which many faculty members fear does not allow enough time to process grades for graduating seniors, or change the nature of Commencement by not giving the degrees at the ceremonies (a practice many colleges have already adopted), the committee decided that there would be fewer problems involved if Commencement was postponed over a weekend.

"None of the problems associated with this change are terribly serious," Munkres stated. The faculty vote to adopt the proposed change was unanimous.

The faculty also discussed a change in the faculty rules that would allow the new Associate Provost, Professor of Mathe-

matics Hartley Rogers, to become an *ex-officio* member of the CEP. Rogers would take the committee seat designated for the Undergraduate Planning Professor, a post which has been vacant since around 1967. The motion, introduced by Chairman of the Faculty Professor Elias Gyftopoulos, was discussed briefly, and voting on the measure was postponed until the March faculty meeting.

The humanities requirement

Over half of the two-hour-long meeting was concerned with discussion of the proposed changes in the Institute requirement in the Humanities and Social Sciences. Dean Harold Hanham of the School of Humanities introduced the proposal, explaining that it was the first attempt to revise the H&SS requirement since it was first established by the Lewis Commission in 1949.

"The Lewis Commission came down hard for the Western Tradition sequence that is incorporated into the current requirements," Hanham noted. "They established a cultural core, and pushed 'national heritage' as an important part of the humanities requirement."

Enormous changes in the

nature of the MIT student body, Hanham stated, had necessitated the current review of the requirements, as well as "wear and tear" on the old requirement system. "Hardly any of the rules still applied as they were intended to," the Dean added. "It has become difficult to tell what the rules are — there is an ambiguity in what role humanities should play at MIT."

Most of the discussion at the meeting centered on the role of humanities at the Institute, and how well the current proposal would meet that role. Two amendments to the proposed requirements were offered by members of the faculty of the School of Humanities and Social Sciences, but were not discussed at the meeting. Voting on the proposed changes was postponed until the March faculty meeting.

(Editor's note — An explanation of the proposed requirement appears in today's issue of *The Tech*; a full explanation and analysis of the discussion at the faculty meeting will be printed in next Tuesday's *The Tech*.)

The faculty went into closed session for the last item on the agenda, which was the consideration of candidates for February degrees.

Change should broaden Humanities requirement

By Mike McNamee

(Mike McNamee is News Editor of *The Tech* and has been reporting on the review of the Humanities and Social Science requirement since October. This is the first of two articles analyzing the proposed requirement. —Editor)

The proposed change in the Institute Humanities and Social Science requirement, suggested by the Committee on Educational Policy and the Council of the School of Humanities and Social Sciences at the faculty meeting Wednesday, is the result of a long process of modification and revision of what many MIT students seem to regard as one of their most distasteful requirements.

The review of the requirement was started expressly because of student's distaste for humanities. According to remarks made by Dean Harold Hanham (of the School of Humanities and Social Sciences) at the faculty meeting, student objections to the narrowness of the freshman and sophomore requirements and the feeling of compulsion caused by the current requirement system has led to a system that "students are flocking to get out of." This is evidenced by the growth in recent years of the number of subjects for satisfying the first two years' requirements, and the number of petitions that students have filed to get around the requirements — an "avalanche" that has been increasing each year.

Faculty in the School of Humanities and Social Sciences (especially Associate Dean Donald Blackmer) has been working since July to evolve a new set of requirements to replace the old ones, originally established in 1949 and based on the work of the Lewis Commission. They have evolved a set of

criteria that is not a clear consensus of the faculty of the School, but which the heads of the various departments in the School seem to feel is workable and well-founded. With the approval and recommendation of the CEP, these criteria were discussed at the faculty meeting; they will be voted upon at the March meeting.

The new requirement

There are four important changes from the old requirement incorporated in the new proposals (for a full statement of the proposal, see the box on page 3):

1) Fields — areas of concentration or particular disciplines will be established in the Schools of Humanities and Social Science, and Architecture and Urban Planning. There are 15 Fields designated in the requirement, with provisions for adding others. Most of the Fields are representative of departments or sections in the schools, but some are interdisciplinary, and additions to the list are being planned.

2) A distribution requirement would be established; a student would be required to take three subjects, each from a different field, from a list of subjects designated for that purpose. This is intended to parallel the current freshman and sophomore lists of required subjects, while opening that list up to other fields that are not represented now on the lists (such as Economics, Art and Architecture, Psychology, etc.). Distribution subjects, the School hopes, will add breadth to a student's program, preferably in the first two years.

3) By the start of his third year, a student would be required to declare a concentration in some field, and would be

(Please turn to page 3)

(Please turn to page 9)

Moving across the river—



KS and ATO react to a new house

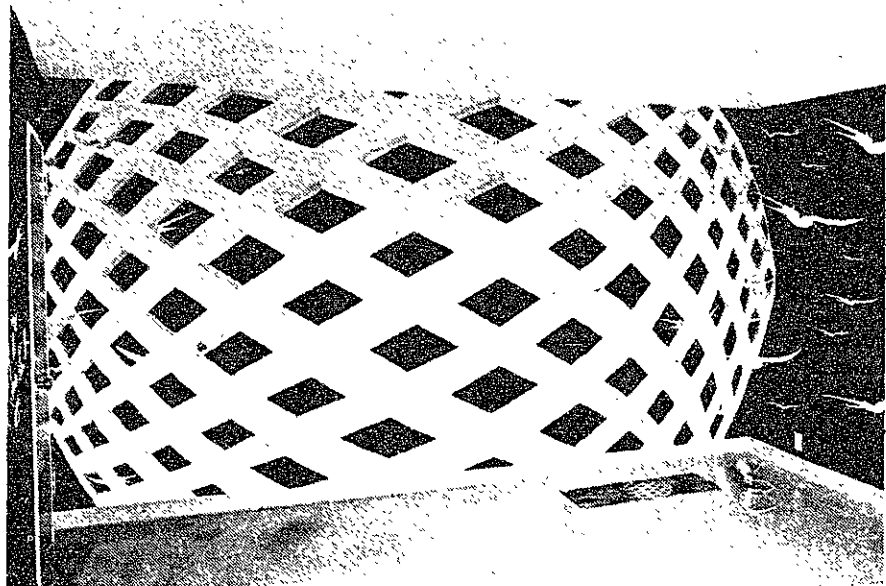
By T. Blakey Hurt

"It's a house, it's nice, it's new," said one of the newly moved-in members of Alpha Tan Omega. The 1.2 million dollar combined dwelling of the ATO and Kappa Sigma located along Memorial Drive certainly bore witness to the statement.

With spacious new rooms, on the MIT campus and including new furniture, the new houses seem to be a large step up for both fraternities. "Things seem kind of antiseptic" was one comment that showed the nostalgia of one of the occupants.

The general feeling, however, was that the place was very well liked, as most of the residents were generally enthusiastic. The fact that "we can eat more lunches," is one of the benefits that the ATO's cited; another is the ease with which "home" can be reached.

Did the move cause any major changes? "No" the brothers responded. "We're still the same people, we just have a new surrounding." Would there be any increase of contact between the ATO's and Kappa Sigma since the houses were not only next door but interconnected? "Not really. We've always been close with them. Maybe a little bit closer now because of the general plant layout," said an ATO member. Both houses rely on common heating and sanitation facilities so that there is a necessity for more communication, but this is the only reason for the two to become closer. There will be an increased participation with the Institute because of the proximity, the ATOs felt. Other than enjoying the new surroundings, the new location and house seems to have affected the fraternities very little.



A wall-sized rendition of the cover of "Tommy".

Photo by Roger Goldstein

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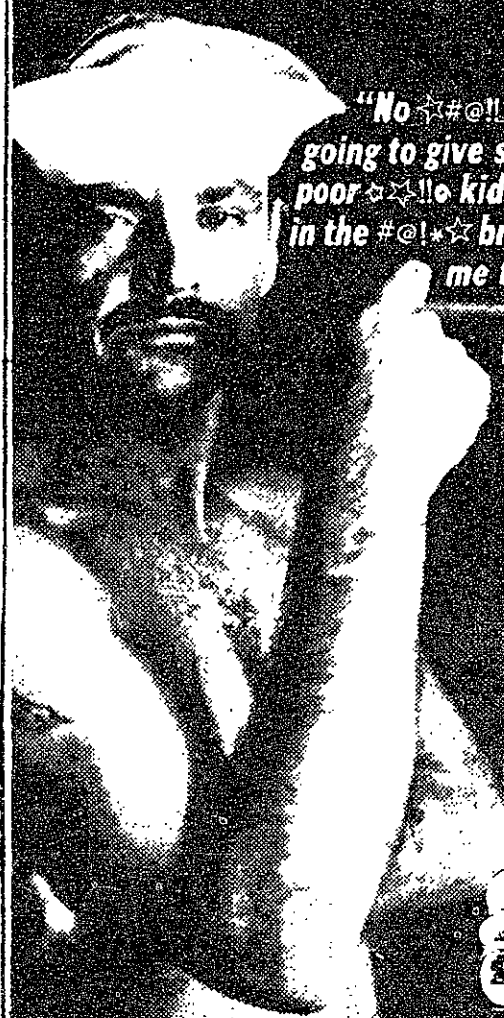


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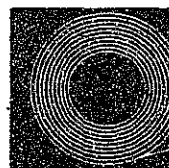
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Humanities; new choice coming?

(Continued from page 1)

assigned an advisor in that field to help him plan a three- or four-subject program. This parallels the upper-class humanities requirement, but, under the new requirement, each field would be responsible for establishing its own concentration criteria. The advisor would be responsible for helping the student plan his program, and for making sure that the student satisfied the requirements of his concentration.

4) Elementary subjects in foreign languages, which have not counted toward satisfying any sections of the old requirement, will be counted towards the distribution requirement.

However, to encourage students to explore languages in depth, it will be necessary for a student to take two elementary courses in a language before he can count one towards his distribution.

Blackmer stated at the meeting Wednesday that he felt the major change in the requirement was "the ending of the hierarchy of fields that has been implicit in the structure of the requirement." This hierarchy, he said, was both a cause and an effect of the fact that the subjects available to freshmen and sophomores have been limited until recent years to literature and history.

"Student and faculty attitudes have made compelling arguments for opening up the

requirement to other fields," Blackmer stated.

Administering the system

Major responsibility for administering the new set of requirements would be given to a 13-member committee appointed and chaired by the Dean of the School of Social Science and Humanities. This committee, with representatives from each of MIT's five Schools among its members, would be primarily responsible for deciding on subjects to be included on the list of distribution subjects.

The charge of the committee is not specifically stated in the proposal that was discussed by the faculty, but guidelines for the subjects on the distribution list were set up. Distribution subjects "would clearly not be intended to reflect departmental or disciplinary concerns narrowly conceived;" they should have "a central concern with values," including emphasis on historical perspective, non-quantitative thought, and developing com-

munication skills. This reflects a strong feeling among the faculty of the School that distribution subjects should be broadening experiences, and should improve the writing and speaking skills of MIT students.

Distribution subjects next year, Blackmer stated, will "probably be the subjects that are set up now for freshman and sophomores, plus a few others that will be designated." He added, "We don't expect to see any curricula changes for at least a term, and probably not until 1975-76." (The second article in this analysis will deal with the discussions at Wednesday's faculty meeting and some of the controversies involved with the new requirement. —Editor)

The MIT program in the Arts, Humanities and Social Sciences is an integral part of each undergraduate's educational experience. It shares in a prime objective of the Institute's entire undergraduate curriculum: to provide a critical acquaintance with different modes of inquiry and the relations among them. The program attempts to stimulate an understanding and appreciation of the past as well as of the present, and of other cultures as well as our own. It encourages participation in those creative and expressive activities which enrich life. It seeks to develop a broadened awareness of the implications of science and technology for society. These general aims are embodied in an Arts, Humanities and Social Science requirement, whose intention is: (1) to ensure that each student has experience in several of the distinctive Fields of study and cognitive styles that the program contains; and (2) to provide for work at a reasonably advanced level in one of those fields.

The offerings in the program cover the fields listed below,

Anthropology and Archaeology	Linguistics
Creative Writing	Literature
Economics	Music
Foreign Languages	Philosophy
History	Political Science
History of Art and Architecture	Psychology
Labor in Industrial Society	Urban Studies

The Institute Requirement

1. Every candidate for a bachelor's degree must have completed a minimum of eight term subjects in the Arts, Humanities and Social Sciences, normally at the rate of one per term. 2. *Distribution*. At least three of the required eight subjects must be chosen from a specially designated list. Each field is represented on the distribution list by one or more subjects. The three distribution subjects must be selected from three separate Fields and are normally to be taken during a student's first two years. 3. *Concentration*. No later than the start of the third year of study, each student must select a field in which to concentrate. The requirements for Concentration are set by each Field and vary somewhat in form, but they consist basically of either three or four subjects in (or closely related to) that field. An individual's program of concentration is arranged in consultation with an advisor designated by the field of the student's choice. A student who has already taken a Distribution subject in his or her field of concentration may count that subject as part of the concentration requirement as well.

Minorities: numbers up, but smaller percentages

(Continued from page 1)

hope that 25% of the applicant pool would be women but did agree that the 20% projection was a significant improvement over the 12% in the Class of 1977.

The Admissions Office has been pleasantly surprised by this increase in the number of applicants. Most other private universities in the nation are facing the problem of declining applications. One of the reasons why the Academic Council decided to set the size of the Class of 1978 at 1000 was a wish to respond to this increase in interest in attending MIT.

The causes of the increase are not known. Speculation ranges from the effect of MIT students' vacation visits to their old schools to a resurgence of science and engineering to the publicity received through the ABC series "What About Tomorrow" which was based at MIT.

Bloomquist stressed the importance of the effort made

by the Admissions Office to increase applications from women. An extensive mailing was sent to 10,000 women who took the PSAT last year and expressed interest in fields offered at MIT. This was made possible by the institution by the College Board people of a student search service, which MIT joined at first opportunity. Bloomquist suggested that MIT had gotten a jump on many other colleges by using the service to contact potential applicants.

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In Case of Insomnia —

Space: Just a whole lot of nothing?

By Storm Kauffman

The space program is a prime example of the previously mentioned "Science: The Selling ..." (*The Tech*, 15 Feb.) "what did we get out of it today" attitude. (I'll issue the warning now that I'm somewhat of a bug about the importance of space exploration.) Space suffers from being able to promise only long-term or spinoff benefits.

The list of advantages derived from NASA and related programs is lengthy. Understandings into human physiology and psychology, earth resources studies pinpointing the location of vital deposits, fuel cell technology which may become the backbone of a future "hydrogen economy" energy system, pioneering work on photovoltaic cells, and even such intangibles as the view of our own small planet as a unity alone in vacuous blackness (too gushy?) are among its products. But the cliché, "what have you done for us lately," remains in force, and space will never be a place of instantaneous returns (unless we finally meet those super-advanced, benevolent aliens so popular is some SF).

Perhaps the exploration should be left to a later time, when humanity is less hectic and less materialistic. The wonders of the universe are something to be savored. But, for fear that once we turn our back we may find it difficult to resume, we must continue the space effort on some level.

I chafe at the thought that no manned missions are scheduled after 1975. (The year when a joint US-USSR mission will make space one of the few areas in which the two powers have successfully cooperated, not just coexisted — and isn't that almost worth all the billions itself?) We could have had men on Mars by the turn of the century, given the commitment and the guarantees of sufficient funding (and they hardly need be larger than present levels) to do so. And a golden opportunity has been botched in failure to take full advantage of planetary alignment to conduct a Grand Tour robotic exploration of several outer planets for the price of one. (In saving a nickel now, we cost ourselves a quarter later, and I don't refer to inflation.) The prospect for any space stations after Skylab is even more bleak than the chances of the reusable launch vehicle (due to fly in 1979). In fact, the one future bright spot will be the Viking Mars landers, but no plans yet exist to follow those.

The USSR, too, has failed in space. While developing a brilliant remote exploration system, they have suffered repeated losses in their manned program until they have cut manned flights to a minimum. Robots can gather useful information, but they are hardly as satisfying (or, admittedly as costly) as letting men explore in person.

Space exploration must continue. Though it should not be at the expense of pressing earth needs, the program can continue to push man's frontiers farther outward if given the chance. No matter what are our present attitudes about the value of coming to know our solar system — and universe — men will eventually be out there (and the light barrier be damned). It is in man's nature to poke his nose into any place that he hasn't already.

So the important thing becomes the maintenance of our space capability, avoiding the attritional loss of the skill and talent which has been accumulated at NASA over the years.

In refusing to lay a little aside for the future, we also cheat ourselves of the excitement of discoveries in the present.

Nixon is trying to axe loans (again)!

By Storm Kauffman

The Nixon Administration is in the process of making its annual attempt to axe student loan programs.

According to the *New York Times* (16 February), "the administration has proposed that the federal government cease subsidizing interest on student loans (guaranteed loans) except for those persons most in need."

The government supports several loan programs, four of which are open to children of middle-income families. (see below) However, in the past several years, Nixon has repeatedly attempted to channel most student aid funds to only those who are considered to be in exceptional need. So far, Congress has rejected all attempts to cut aid to middle-class students, and it is believed that this trend will continue.

Basically, there are five federal aid programs: National Direct Student Loans (NDSL), College Work Study, Educational Opportunity Grants, Basic Educational Opportunity Grants, and Guaranteed Loans.

NDSL is federally financed and postpones accrualment of interest until after graduation and then charges only a 3% rate. College Work Study funds support education-related work at schools, thus providing some funds to the student from an outside source. Educational Opportu-

nity Grants differ from Basic Educational Opportunity Grants in that the latter provide outright grant support for only the neediest while the former are not as restrictive. Guaranteed loans provide a federal subsidy to banks to cover the 7% interest while the student is in college and also insure the lending institution that the government will cover any delinquent debts.

What the Nixon Administration wishes to do is to stop such subsidizing of guaranteed loans despite Congress' apparent desire to retain such aid for those from middle-income as well as needy families. If enacted, the proposal would mean a loss of federal interest subsidies for about half a million students now receiving guaranteed loans. Most of these are from middle-income families.

Although another 400,000 other students from low-income families would not be affected (and would, in fact, have their outright grants increased to cover any interest payments on loans they have taken), MIT would be hit fairly hard as most of its federal aid funds are received by middle-class students.

In 1972 Congress altered the guaranteed loan program to remove the ceiling of \$15,000 on family income on the grounds that the buying power of such an income had been greatly eroded by inflation. For these families a college must

merely certify the amount of need to the lender, while for students from a family with a greater income the college must determine by review of family financial status the amount of need. Sponsors of the liberalized conditions now recognize that access loans has in fact been hindered by the added effort in determining need.

Two weeks ago, Rep. James G. O'Hara, D-Mich., introduced a bill to permit students from families with incomes up to \$20,000 to qualify for fully subsidized loans up to \$2000. This would, in effect, restore the pre-1972 law with a new income ceiling of \$20,000. O'Hara is chairman of the House Education subcommittee and has been a leading opponent of cessation of aid to the middle class.

MIT has not had any time to comment on the Nixon proposal, but it should be clear that the O'Hara bill would be much the more beneficial to MIT and the students likely to come to the Institute. Certainly, the federal government and the people in the low-income brackets should not object to continuing this subsidy plan as long as the needy still receive the aid which they deserve.

The Tech regrets to announce the resignation of Fred Hutchison '75 from the position of Sports Editor. Dan Gantt '75 has been elected Sports Editor, and Glenn Brownstein '77 is Associate Sports Editor.

Letters to The Tech

Copter Yo-Yo

To the Editor:

This press clipping made its way to my desk through a train of tittering troops who, until now, had complete confidence in our claim to the world's biggest yo-yo. Drat!

Academe! Je vous challenge!!

The US Army Silver Eagles precision flying helicopter team boasts of a 58-pound, four-foot-in-diameter, authentic, no-gimmicks-attached, workable yo-yo. And it is played from a helicopter.

Seriously, we have been using our giant yo-yo as part of our normal aerial performance at shows around the country. The Silver Eagles is the relatively new Army equivalent of the Air Force Thunderbirds and the Navy Blue Angels. We are an Army recruiting and information tool. Playing the yo-yo is one way we demonstrate the versatility of Army helicopters.

I hope these photographs of our "Bo-zo" helicopter and his yo-yo authenticate our boast.

To a less august body, we would camouflage our claim.

Happy yo-yoing.

Donald S. Galla
Commanding

Copy of letter to James H. Williams, Assistant Professor of Mechanical Engineering

Fem Crew Complaint

To the Editor,

The MIT Women's Varsity crew does not appreciate not being mentioned in the article "Crew in Florida." As the writer of that article well knew, the MIT Varsity Women's crew along with the MIT Varsity Heavy Weight crew went to FIT to row during Jan. and followed a rigorous schedule of workouts, etc. etc. So a word of warning to the writer of that article, he may swear at us all he wants in the hall of the Institute, but if he should dare to appear at the boathouse while the MIT Varsity Women's crew is there, he will be thrown into the Charles and left to drown.

Member MIT Varsity
Women's Crew

More Reamer Reaction

To the Editor:

The February 5th issue of *The Daily Reamer* has achieved an unprecedented record of coarse vulgarity and blatant sexism. Its insensitivity, lack of taste and appeal to baseness demeans not only *The Tech* organization but everyone in this community. I write to protest, in the strongest possible terms, this annual display of inhuman and I believe utterly humorless crudity.

Paul E. Gray
Chancellor

Coeds for PKA

To the Editor:

The Tuesday, February 12 issue of *The Tech* carried an article entitled, "100 more women than we can house . . ." in which you made reference to the efforts on the part of two fraternities, including our own, to go coed next year. The article stated, "Chi Phi and Pi Kappa Alpha are both in the process of drawing up plans for making their houses coed; Chi Phi is fairly well along with their plans . . ." yet made no further reference to Pi Kappa Alpha. Although we realize that no ill intent was considered, the wording of the article implies that we at Pi Kappa Alpha are not "fairly well along with our plans," which is simply not true.

Our efforts date back to the founding brothers of our chapter, who wanted from the start for our house to be coed. Two years ago we made a serious effort to go coed, but failed to do so because of problems within the house. We have since solved these problems and are now making a much stronger effort than that of two years ago. We intend to submit our written proposal to go coed to the deans on Friday, February 15, two days later than Chi Phi. We have spent many hours of intense discussion on the subject, and feel we are ready to go coed. In short, we are more than "fairly well along with our plans." We thank you for the opportunity to clear up this misconception.

Richard Moomaw, President
Kenneth Bachman, Kenneth Shultz,
Coeducational Committee Co-Chairmen

Continuous News Service

The Tech

Since 1881

Vol. XCIV, No. 5 February 22, 1974

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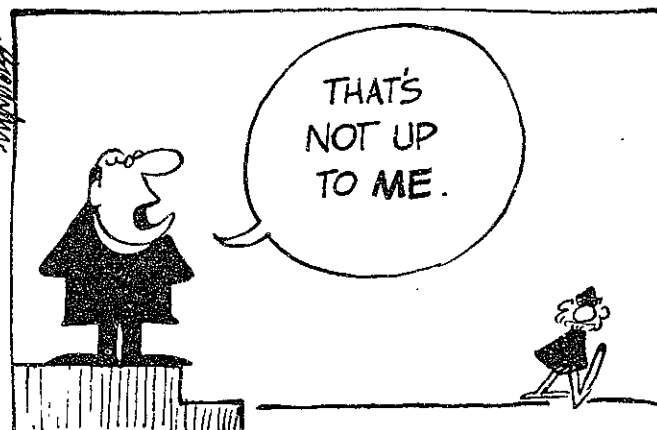
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THE WIZARD OF ID



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the tech arts section



photo by Wanda Fischer

David Bromberg (see page 7)

Kiss this mark astolfi

So it goes. Beantown gains a soccer team and loses a football franchise. The North American Soccer League has awarded Boston (as well as Baltimore, Los Angeles, San Francisco, Seattle, Vancouver, San Jose, Washington D.C., and Denver) a franchise for this Summer, and already a soccer war is on between the just-named Minutemen and the established American Soccer League Boston Astros. "Aaahh, yer just a buncha bush league shit-heads." "Oh yeah?" "Yeah." "Sez who?" "Sez us." Meanwhile, the World Football Leagues announced this week that the Boston Bulls' embryonic operation will be moved to New York, and after all the research I did last week to chronicle the history of Boston pro football. The Bulls will be renamed, and are now only one of the many franchises aborted in the organizational prehistory of the various recently formed pro sports loops; they are doomed to sheepishly reside, for the rest of eternity, with the likes of the Miami Screaming Eagles, the New York Freighters, and the AFL's Minneapolis team. (If any of you remember who those first two never were, meet me at the end of this column and we'll go get smashed.)

Did I say the Bulls are moving to New York? Well, that's not quite right. Actually, they'll be playing, for two seasons at least until Yankee Stadium is refurbished, in Jersey City's Roosevelt Stadium, a pitifully decrepit, 25,000-capacity hole across the Hudson River, which has, in the past, been the home of the Triple A International League's off-and-on Little Giants, the Atlantic Coast Football League's Jersey Jays in the late Sixties, and even occasionally the Dodgers before they went west, young man. Stadiumwise, they didn't stand to fare much better in The Hub than in Gotham: summer Schaefer dates are unavailable until the middle of September (the WFL starts play in July) due to conflicts with Foxboro Raceway's schedule. The Bulls' management had been negotiating with B.U. for the use of Nickerson Field, capacity 15,000 but is this major league?

Stadium problems did not necessitate the move, however. It was a legal matter, baby (as the Who might sing.) See, Howard Baldwin, owner of the club (right now little more than coach Babe Parilli, some 30 signed bodies in varying states of disability, and a couple secretaries) is also president of the WHA Whalers. New Jersey sports entrepreneur Robert Schmetz owns the Whalers. Both gentlemen were awarded WFL franchises, and its conflict of interest when two hockey partners are also football rivals. Thus, Bob and Howie decided to consolidate the football organizations in New York. The franchise Schmetz was granted for New York has been temporarily reassigned to Boston, but will eventually, according to WFL prexy Gary Davidson, be placed in Portland, Salt Lake City, New Orleans, or Mexico City, thus keeping the number of WFL teams at twelve, to be divided up into three four-team divisions within two weeks.

Finding playing sites has been a serious problem for the new football league. Last week the Memphis team was switched to Houston, for the reason that Memphis city officials are holding off building a stadium until they are assured an NFL franchise. The Florida entry has been variously referred to as based in Miami, Jacksonville, and Orlando. The "Washington-Baltimore" group will most likely be based in Annapolis, Maryland. Also, the trend (cf. Buffalo Bills, Detroit Lions, New York Giants, our own Pats) in placement of pro stadia has been, in the past few years, out of the core city and into the suburbs. If the energy crises turns out to be long term, this trend may have to be reversed. Baldwin cited the energy crunch as one of the problems just before he herded up his Bulls and moved 'em out.

The situation was somewhat different the last time a Boston football team fled The Hub. In January of 1949, when Ted Collins' Boston Yanks transferred to New York City, it was basically a financial problem: the Yanks had lost \$800,000 in four years at Fenway Park. Even then, finding a playing site was another thorn in Ted's pigskin: the Giants were entrenched in the Polo Grounds, and Yankee Stadium was the home of the financially reeling New York Yankees of the All-American Football Conference, the "Other League" of the time. The next year, the AAFC folded, the Colts, 49ers, and Browns joining the NFL, and the Yankees disbanding, a few players going over to the Bulldogs, who now had sole possession of Yankee stadium and thus changed their name to the Yankees, confusing the hell out of everything. Eventually, the team moved to Dallas for one season, then became the Baltimore Colts in 1953, the original Colts having folded after one season in the NFL.

It's been a great couple of weeks for Boston sportscasters, with Clark Booth referring to Bobby Orr's "slap-shit" and Len Berman describing the Harvard Beanpot Hockey Tournament champs as "dicking around the net." Elsewhere, the grape vine reports that Dick Stockton, recently divorced in NYC where he toils for CBS, is being consoled by one Joey Heatherton.

The Atlanta Braves seem to be staunchly dedicated to looking out for Number One when it comes to their record-chasing drawing card Hank Aaron. Hank finished the '73 season with 713 career home runs, one short of Babe Ruth's all-time record. Thus, the tie-setting no.714, and the tie-breaking no.715 will happen relatively soon in the 1974 season, perhaps in the first couple games. Problem: the Braves' first home game is the 4th of the season, for they play three in Cincinnati before the home-opener. Solution: Aaron will be "saved" for Atlanta fans, and won't start in Cincinnati, although the Braves' management says he will be available for pinch-hitting chores. Fat chance on that.

This maneuver by the Braves plants the NL officials' collective ass squarely on the horns of the dilemma: no matter what they do, they're contravening a seemingly inviolate principle of baseball. If a *laissez faire* attitude is adopted, the unwritten rule that states a team must field its "very best" starting nine, in order to make "every effort" to win, is shot to hell. It is this possibility that sportswriters seem to be so violently decrying. But what is the alternative? Should the NL president's office, or Commissioner Kuhn himself, be allowed to instruct a manager that he must play a certain body? Can Darrell Johnson, for example, be forbidden to give Yaz two days rest on the bench? How many errors is a shortstop allowed to make before the rules allow him to be yanked from the game? It seems to me that this latter alternative could potentially annihilate not only baseball but all professional sports. And while "saving" Aaron for the home-opener seems a bit shady, a similar concept of "saving" is common practice in the majors: if a team is heading towards the playoffs, late season pitching rotations are usually juggled so that the staff ace not only gets a couple extra days rest, but is also ready to pitch in the first game of the series, and thus, if need be, start in more games than if he started the second or third game. And do we wish to outlaw the practice, when the score is lopsided and it's late in the game, of giving the starters a rest and letting the kids play a couple of innings? Can a team that does this be said to be failing to field its "best" team: if the team that's ahead pulls its regulars, the other team might catch up; and the losing team spells the starters, they are, in effect, conceding defeat. Thus, uncouth as the Braves' plan may seem, they can't be stopped. The best solution would be for the Braves to announce that Hank will start in Cincinnati after all, then bench him at the last minute with a sprained toenail. Or perhaps Eddie Mathews can let Hank play, but warn him that any homer he hits will cost him a fine of 1000 bananas.

Posthumous Parsons

by Jeff Palmer

Grievous Angel — Gram Parsons (Reprise)

To add to the mystery surrounding the puzzling death and subsequent cremation of Gram Parsons last summer is a song by Richie Furay, the title track of Poco's *Crazy Eyes* album. The lyrics read "you sing songs about brass buttons and shiny silver shoes," which is a direct reference to a Gram Parsons tune also on *Crazy Eyes*:

They follow:

"Down among the South Carolina pines you spent most of your lifetime in deep thought/ Then changes came about and you find the time you spent wasn't quite reason for being bought/ So now to be or not to be is the question... now/ Crazy Eyes don't you forget how"

The fact that this song was published in 1969, the same year that "Brass Buttons" was first published, turns the lyrics into strangely prophetic verse.

Listening to *Grievous Angel*, Gram Parsons' posthumous album, I am reminded of an old Latin phrase I learned in high school. It is *de mortuis nil nisi bonum*, which translated means "of the dead speak nothing but good." Yet this album is just more of his first album, *GP*. *Grievous Angel* has its exceptional moments such as the mellow "1000 Weddings" and his pretty rendition of "Brass Buttons," and there is a nice re-work of his old Byrds tune, "Hickory Wind." But many of the songs seem to blend together as two country roundups of either whining pedal steel ballads or fiddle-banjo-guitar breakdowns.

Again the musicians on his album are rich in talent, and I think that now Emmylou Harris, who sings beautifully with Gram on most of the album, could have a promising solo career if she can withstand the inevitable comparisons to Linda Ronstadt's voice.

Grievous Angel is enjoyable as it stands alone, yet it doesn't progress from his first album, and sadly, Gram's chances for development, in all aspects, have tragically run out.

McBand on McRun

by Mark Astolfi

Band On the Run — Wings (Apple)

Band On the Run is without a doubt the best of the 15 post-Beatles albums and, not at all coincidentally, it best recaptures that unique blend of technical sophistication and musical playfulness that characterized the Beatles as one of the most entertaining and best loved, if not "heavy" or "serious," bands in the history of pop. In terms of songwriting, arrangements, and production, Paul shines on this album, which sounds surprisingly fuller than *Red Rose Speedway*, despite the departure of Henry McCullough and Denny Seiwell, leaving the Wings membership down to three. Unlike the monotonously lightweight silly putty that has constituted much of Paul's work of late, the ten cuts on *Band* touch many bases, some hard, some soft, presenting a wide selection of styles and temperaments, a potpourri reminiscent of latter Beatle albums.

Briefly: side one opens with the title cut; it's a mini-medley, beginning with several undeveloped and divergent song fragments, then segueing into the body of the cut, which is a good-natured, infectious little tune, a masterpiece of creative restraint. "Jet," the new monster single, is the gem of the album, a surging, crashing rock number, modest little reggae guitar licks gracing a thoroughly non-reggae song. Here, as elsewhere, powerhouse guitar chording is tempered by an uncluttered synthesizer interlude.

"Bluebird" is next up, a pleasant ballad which is gentle without being wimpy, tender while not the least bit castrated. "Mrs. Vanderbilt" is then built upon a modified "Oh-Blah-Di, Oh-Blah-Da" base, nondescript except for brief

splashes of sax (Howard Casey) and very *Abbey Road* guitar work. Then comes "Let Me Roll It," an inspired John Lennon spoof. The voice is perfect, the lyrics just inane enough to be convincing. Musically, the guitar is uncompromisingly brutal, the rest stark enough to effectively satirize John's primal scream period and some of his similarly influenced later work. If there ever had to be a Paul-John feud, it should have been carried out on this level of craftsmanship, instead of via obsequious lyrical slurs.

On side two, the first song is *Band*'s only throwback to the throwaway confection that has taken up much of Paul's energies the past couple of years. The melody, lifted from "Rocky Raccoon," is almost catchy, but "Mamunia" is a bitterly sweet pill to swallow. Everyone raves about "Let Me Roll It" being a great Lennon parody, but why don't they notice that "No Words" is an equally devastating George Harrison, with its double-tracked harmonies, celestial guitar riffs, and cry for universal harmony or whatever. The mantric spell is broken only by a savage guitar break at the end.

Ah, "Helen Wheels," Paul's gift to AM car radios, a bouncy little cruising number, wherein McC. rediscovers the mindless wonder of the electric teenage guitar. "Picasso's Last Words" is a multilayered, ever-evolving piece, a lovely tribute to the grand old painter, with a reed break reminiscent, aptly enough, of "When I'm 64," and a small "Jet" reprise, related to the original in a way that's the inverse of the relation between "Sgt. Pepper" and its reprise. "Nineteen Hundred and Eighty Five" is a puzzling song, hinting at some oh-so-familiar inspiration, but never betraying it. Gentle synthesizer padding and Paul's curiously disguised voice round out almost enjoyable package.

Band On the Run deserves all the rave reviews its bound to receive. Its a carefully wrought compendium of sophisticated pop, a joy to listen to, a sad reminder of the magical day I broke open *Abbey Road*. I have only two complaints, and they're more or less bureaucratic. One, a poster is included with the album, a bit more organized but every bit as worthless as the White Album poster; toss it out. Second, why couldn't Paul have included a version of the great "Six O'Clock" he and Linda wrote for Ringo's LP? For that matter, when are all of Paul's uncollected singles and other unalbumized work going to be rounded up into an album? Stuff like "Hi Hi Hi," "Give Ireland Back To the Irish," "Live and Let Die," "Mary Had a Little Lamb," Linda's mysterious "Seaside Woman," the Zoo Gang theme, "Another Day," "Gotta Sing, Gotta Dance" from Paul's TeeVee special, and assorted forgotten flip sides such as "Country Dreaming," "The Mess," "Oh Woman Oh Why," and "C Moon." Apple, are you listening, I think we're ready for 'em now.

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Bromberg: dead or alive?

by Daniel P. Dern

This is another chapter of the continuing saga of guitar-wizard-made-good David Bromberg's struggle with the record and performing industry of America. To kill a little suspense at the start, the latest battle seems to be a draw.

Last week saw David Bromberg playing live at the Performance Center in Harvard Square... since the Center is relatively new, a few words. Rumor had it that this place was set up as one of the better places to do a gig in Boston area. It's on the third floor of the Spaghetti Emporium complex, and has a three dollar cover charge (also known as "admission fee.")

I haven't hung out at nightclubs before, so I have little to judge by. The Performance Center is *not* a coffeehouse. Tables, hanging plants, bars at both ends; a P.A. playing Baez or Loggins & Messina far too loud. No food, just drinks — three prices, with soda or beer 75 cents and booze higher. The Profit Motive strikes again. The only redeeming feature is that the staff is not dressed up in silly costumes.

On to the show. Unadvertised and unasked for, we were given forty-five minutes of some new performer named Allee Willis. This was her first professional gig. She had a three-piece band and a backup vocal/dance trio. She did home-written songs and comedy.

As a rule, I don't drink. However, there are times I can see taking it up. The only good comments I have are that they know their act well — every movement, every oo-wah-wah fitted together — and I admire the supporting six for going through with the whole thing smiling.

But let's face it. Entertainment is not achieved by yanking out little American flags and hurling confetti. (Yes, they even did that.) Comedy is not carrying out a prop book labelled "Diary" and reading about summer camp dry humping and how dumb you were as a kid. There is nothing funny about someone's being stupid on stage. I could not laugh with, and would not laugh at them. They were trying. The songs were all on key, but I can't remember any of them, they weren't very interesting. There were almost no pauses or talking to the audience; and once it was clear we weren't paying too much attention, they went on without us. Maybe this is what nightclubs are all about. All the Bar Mitzvah acts I ever saw were honest, at least: make noise and get the people to dance once they're drunk enough. As a writer I find acts like this one a blessing; they will encourage people to go back to reading books.

You may rightly guess that the audience was none too thrilled by the time the stage was clear. But Bromberg did come out on stage at last. He launched into his traditional opening number, "Hardworking John," and all was well again. Jay Unger stepped up with his fiddle, Tony Markelis struck up the electric amputee bass, Bill Novik brought out his sax, and Peter Ecklund came in with his golden cornet. In no time at all they were cookin'. Then suddenly Dave and Jay each had a mandolin going, and were started clapping in time so hard they couldn't stop.

Nothing but two mandolins holding everybody on the edge of their seats, smiling, stomping and having a good time.

David Bromberg's come quite far in three years; his original guitar and song-writing talents are now overshadowed by his genius for putting together hot talent bands and making them go. Confusion that would destroy many other leaders doesn't faze him in the least; whether it's asking Charlie Daniels to come out from backstage with his banjo, or keeping the music going while he or somebody else pulls a new instrument from the pile in back, the audience is never lost. The fearless crew hits it almost every time. Except for Tony, everybody worked out on at least three instruments, so at one time there were three fiddles, another time clarinet and mellophone, again two guitars and a pennywhistle. The songs ranged from traditionals like "Travellin' Man," "Kansas City," and "Send Me To



photo by Wanda Fischer

David Bromberg

The 'Lectric Chair," to Bromberg's own "You Got To Suffer If You Want To Sing The Blues." Even though the action was a bit slow at times, the band continued to hit the peaks. Bill Novik played an amazingly mean sax, and an equally stunning clarinet; Peter Ecklund just gets hotter every time. The simpler folk songs get left behind a lot these days, but the show is still good.

Dave's third album, *Wanted Dead or Alive*, is good news and bad news. Side One is the dead side. It was recorded a year and a half ago in San Francisco, with people like Jerry Garcia helping out, and has only moments of worth. The quality of the sound is execrable; the enthusiasm of the players is medium. The songs are overly long and drawn out.

Side Two is the live side, sounds like it, captures the feeling of it, and is generally worth-while. The opening "Lectric Chair" and "Stateboro Blues/Church Bell Blues" capture all the feeling of Bromberg solo and Bromberg group in performance, with a crisp live texture to the recording. "Kansas City" comes off; the only song on this side I didn't care for was the closer, "New Lee Highway Blues." If you think one good side makes an album worth buying, this one could be on your list. Bromberg has yet to come out with the unified, well-produced unforgettable album he is capable of.

But the saga is barely begun.

A funny thing about that...

by Mark Astolfi

The singularly unfunny offering of comedy albums over the past few months had this critic beginning to wonder whether we were witnessing the swansong of this art, recorded comedy. It is thus with a great deal of relief that I can report on three records which, while all are flawed and none are classics, are chock full of enough inventive humor and satire to get you over the cold winter months.

The Credibility Gap, for one. My initial reaction was that these four guys would be just another Firesign Theatre ripoff, but I was pleasantly mistaken. While some of the voice characterizations are out of the FST repertoire, and the setting of one of the bits, "Lance Learns To Box," is a shabby facsimile of the opening breakfast scene of "Highschool Madness" (on *Don't Crush That Dwarf, Hand Me the Pliers*, featuring Porgie, his Dad - "I'm People's Commissioner Tire-biter now, and nobody's sweetheart!" - and their intrenching tools), the similarity stops there. Messrs. Beebe, McKean, Shearer, and Lander wisely choose not to muscle onto the FST's incomparably insane turf; *A Great Gift Idea* contains nine cuts, covering a wide range of topics and styles, and the humor is a bit more plebian and less cerebral than that of the FST. More importantly, each satiric inspiration is brought to realization quickly; nothing is overdone or dragged on after the comic thrust has subsided. This unlike the NatLampCo's brand of record-

ed humor, where the genius often lies in the conception of the bit, the actual execution becoming little more than a tedious technicality (cf. butter in taxis, on their *Radio Hour* show.) Even the CG's 15-minute "Where's Johnny" never lags. This is one of the best routines on the album, wherein the crudely sophomoric humor of the *Tonight Show* is taken to its sublimely outrageous extreme. For example, as the opening applause quells, "Johnny" sez "I haven't had a hand like that since I was goosed by Mighty Joe Young!" When "Johnny" announces that the gay activist on the show will be giving a speech in Anaheim, "Don Rickles" pipes up, "Anaheim, huh? Ya gonna cop a feel offa Goofy?" And when "Don" is momentarily stuck for an epitaph for "Ed," he calls him "you fat turd." The audience roars, and its certainly a telling insight into the nature of Rickles' brand of humor, not to knock it. But for all the ridiculous bathroom gags, some unintentional by the beleaguered "Johnny," and the constant barrage of "Hiyoool!"s, the bit works because of the voices. They're uncredited, but somebody does a fine Johnny Carson, and the Rickles sounds like the real thing; whoever does Ed has the verbal mannerisms down, but the voice itself isn't quite right, but close enough. It lends a surprisingly realistic feel to the sketch, making it all the more funny; although probably eventually it'll seem tame beside the real thing.

Most of the other bits are OK, too: "In Someone's Sneakers" is a wonderfully stupid poem recited by Rod McPoem, again with great voice impersonation. "A Date With Danger" is nostalgic, the soundtrack to a sleazy High School VD film: "He had lost a part of his youth he could never get back, as well as five dollars that he won't see again," intones the pure Dr. Ernest Ranchman, M.D. There are also two great musical numbers, a promo for the latest blackploitation flick, "King Pin" (produced by Kareem Abdul Fetchit), and a brilliant Jackson Five parody called "You Can't Judge A Book By Its Hair," wherein the hero joins the Motown establishment for fun but mostly profit: "I even bought a business suit, and traded in my dress." A couple of the bits fall flat, but apart from an infectious obsession with VD (does it burn when the CG pees, I wonder) and other fashionably funny sexual and scatological topics, the material is at times inspired, and mostly very funny. Production is flawless, and these guys are great at voice impersonation, and know what they can do with it. I give this album 4 laffs outa 5.

Albert Brooks is one of the best young comics in existence today. A bit he did on the *Tonight Show* about a month ago had to have been seen to be appreciated; it was devastating. The man came out, sat down at an easy-chair, end-table, and lamp arrangement a la Marty Mull, and proceeded to muse about his career, finally admitting that he was scared: he wasn't even thirty, and already he'd run out of material. This 3-minute monologue was done perfectly straight, with no jokes, no puns, nothing, and I was sitting at the edge of my seat wondering what he had up his sleeve. Yes, he confessed, he'd run out of bits, and he had decided to be upfront about it to the audience and

viewers at home. Oh sure, he said, I could get cheap laffs if I wanted them. Anyone can let down his pants and get a laff, whereupon he stood up, unbuckled, and dropped 'em, exposing his jockey shorts. Or I could paint a funny face on my chest and you'd howl, right?, unbuttoning his shirt to reveal a grotesque face on his slightly flabby frontside. Now Albert was beginning to rave, as he turned to a table behind the armchair. Who can't get a laff with the ole custard pie, he shouted, smashing one into his face. Or a pound cake!!, grinding one with both hands into the custard. A liberal application of whipped cream followed, another pie, then all washed down with Seltzer water. Then came the topper; standing there, trousers around his ankles, a stupid face leering from his torso, covered with garbage, he paused, regained control, and said, "But I couldn't come out here and do all that just for laffs, because, ladies and gentlemen, *this isn't me!*" Then, as the music boomed, he shuffled away, caught in the narrow spot, pausing once, twice, to gaze back at the audience he couldn't see. And once he waved, a humble acknowledgement of the curse that was his to bear, the insatiable desire to make people laugh, a passion that can turn into the cruellest form of emotional, if not physical, self-abuse. In five short minutes, Albert had made 'em howl yet said something important as well; did it sink in, I wonder, that he was what he had dramatically joked about?

But anyway, he has a new record out, *Comedy Minus One*, and its mostly a live recording. There are three basic bits: two are quite funny, concerning the auditions for a new national anthem, and the tribulations of being an opening act. The style and content is contemporary if just a little bit Las Vegas-ish, a rambling, easy-going narrative, and Albert laughs along with the audience, obviously having a good time for himself. He's clever, he's inventive, he's better than Robert Klein ("He's Johnny Carson's best friend, he's slept with Ed Sullivan.") But the showcase bit of the album is a failure; Albert becomes *your* straight-man. There's a script included, and pauses on the record for you to read your lines. You tell someone about this, and for some strange reason, they think it's a dynamite idea. But it just doesn't work; who the hell wants to read along with a read, even if he is getting laffs. Its a true enough insight, though, everyone wants to be a comedian, but... Otherwise, this is a funny record.

The Tale Of the Giant Rat Of Sumatra is the first full-fledged Firesign Theatre collaboration in almost a year, and, unlike their past three efforts, it eschews dizzyingly elaborate space/time contortions in favor of a more-or-less coherent plot, padded with more puns and play-on-words per second than you'll find anywhere outside of a Marx Bros. movie. Its consulting defective Hemlock Stones versus a cloaked and plugged-in cur known only as The Electrician, in a bloody tapestry of A. Conan Doyle's once-mentioned but never chronicled (the world isn't ready, we were told) adventure. As always, the boys delight in making passing references to past albums. There's really little more to say; this record is a madcap, swirling kaleidoscope of, wait a minute, didn't I say that on the other side of this page? Where am I? I'd better check.

AM—

AM—

Its alright, they're writing Greek. Anyhow, 4 or 5 Crazy Guys pull out all the stops and don't put them back in till long after the record has run its course. Personally, I liked 'em better the other way, incomprehensible. At any rate, you don't have to be stoned to see what's happening, I think, or something. "By the blood of St. Menses, Oi'm from Ireland..."

Super Steig

by Bob Reina

Monium — Jeremy Steig (Columbia)

With the growing popularity of the electric jazz-rock genre, it is reassuring to hear an ensemble that can still be classified as "Modern Jazz" without trying to sound like the Mahavishnu Orchestra. Jeremy Steig's *Monium* fits comfortably into this context.

The instrumental setup of the album is very simple: the band consists of Jeremy Steig on flute and bass flute, backed by bassist Eddie Gomez and drummer Marty Morell. "Mason Land Express" and "Monium" are typical examples of the Steig style. A very short simple melody opens each piece, followed by endless improvisational acrobatics by Steig and Gomez. Listening to Steig jamming makes me wonder why the flute has been ignored as an important jazz instrument. Although most of the album is free-form, Steig never bores me with his playing. There are no recurring licks, and Steig will occasionally introduce a flutter buzz or harmonic to give more variety to his music. His solo work on "Bluesdom" is incredible.

Marty Morell's drumming is quite adequate, but on "Space Maiden" he takes a rest. This cut is a rambling free form interplay between flute and bass, the two instruments weaving independent melodies into an interesting structure.

The high point of the album is "Djinn Djinn," where percussionist Ray Mantilla is added for Latin flavor. He, along with drums and bass, establishes a droning continuo, while two flutes and a bowed bass are overdubbed with echo to give a mysterious quality to the piece. I had expected a bit of studio tinkering (Columbia is famous for it), but here it is very discreet.

Not so tasteful are the echo effects in "Dream Passage." The first part of the piece is totally devoid of percussion, and two bowed basses, together with flute, are overdubbed with excess reverberation to give a mellotron effect.

With flute and bass being the only melodic instruments, there is a certain emptiness on the album. After a while, you're dying to hear a guitar chord or

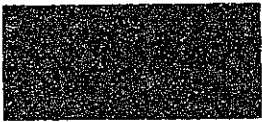
some random comping from an electric piano. Eddie Gomez is the only one carrying chord changes, and he doesn't do it very well. His solos are impeccable, but apparently he thinks he can solo whenever he wants to (95% of the time). Sliding away from every note he hits, he lets the music lose its tonality at times. But once you've grown accustomed to Gomez' obnoxious stringed ego, you will have discovered you've purchased an album of incredible virtuosity.

KWICKEE KWIZ

by Dr. Hilerio Spacepipe, V.D.

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Q: Which line is longest?

A: The bottom one. Hold the page sideways.

Jolly (as in gay) Jobriath

by Mark Astolffi

Jobriath (Elektra)

Seldom has a new pop artist lived up to his/her hype so ably as has done Jobriath. A masterful composer and singer, he's bound to be compared to Dave Bowie, which is not bad company at all. The two sound somewhat alike (Job's voice leaning more towards Mick Jagger), both are openly as gay as not, both approach genius in production and com-

position. But no matter how many times Dave reminds us he's just a middle-class bloke, Jobriath's muse seems decidedly more accessible, less encumbered with poetics *qua* poetics. The album is a strong assortment of different musical avenues. There are melodic, structured rockers like "World Without End," shimmering personal anthems like "Take Me I'm Yours" and "I'maman," gentle ballads, a dreamy circus tune "Space Clown," a 1930's Hollywood flash crooner called "Movie Queen." But nowhere does Jobriath's mocking humor emerge so powerfully as in "Earthling," a four minute chunk of clockwork rock about a saucerman returning to Terra to check on the being he left here 7000 years ago: "Now I have to know what makes you move the way you do; I wanna examine you."

Job is accompanied by some great sidemen, including Peter Frampton, and, again, nearly every song is a sonic joy, as carefully crafted and melodically captivating as Bowie's earlier stuff (*Hunky Dory*, *Man Who Sold the World*.) Jobriath sings about himself, never crude or gross, perhaps a bit vain, sometimes perverse but never perverted. Like Bowie, his love songs, with one exception, thoroughly bisexual. What amazes me is that a few critics, thank goodness not most, seem to be put off by Jobriath's admitted sex-aspiration (even the Beach Boys did horny songs, everybody goes horny songs except Anita Orangejuice) or the fact that he won't hide his love away. In this day and age, those who brandish their sexual squeamishness in public, and even worse, let it bias their judgement of artistic merit, are not well. A 40-foot Empire State Building that turns into a squirting penis may be excessive, infantile, or stupid, but by the Lord High Artistic Visionary, is it *dirty*? Sure its dirty, its supposed to be, but saying that in judgement is like saying its big or made of plastic.

Yes, there are a couple of S&M references on the record, but they play a small part, just as they play a small part in the psyches of each one of us, whether or not we care to admit it. Jobriath's element, musically, is neither shock nor shock, but wry taste and earthy, excessive wit. As far as his detractors, go take your medicine: two heaping teaspoons of S&M Sore Throat and Cough Stimulant — "Sometimes Worse Is Better!"

WCAS Dies

WCAS radio (Kaiser-Globe broadcasting, 740 AM) is just about everything that an AM radio station shouldn't be. WCAS doesn't play the same song five times within one hour; there are no "hype" dj's who usher the next song in with their ya ya's out.

WCAS is a daylight station. It comes on at 8:00am and runs until early evening. It has three principal dj's: Rick Star, Frank Dudgeon, and Moe Shore. Additionally, Jim Chevalier does the announcing for the "Live at Passim's" series, the Sunday afternoon broadcast from Passim's Coffeeshop in Harvard Square. Each man is soft-spoken and easy-to-listen-to and knows his music well; their music is all extremely well-chosen material, which leans towards folk or contemporarily folk-style music. They play a great deal of the likes of Dylan, Judy Collins, Tom Paxton, The Band, Jonathan Edwards, David Bromberg, Joni Mitchell, Bonnie Raitt, Wendy Waldman, Maria Muldaur, Joan Baez, etc., to mention but a few.

Music is WCAS' primary concern, but, all good things, it seems, either turn into shortages or terminate entirely. The latter is WCAS' fate. Kaiser-Globe has sold the station to Family Stations, Inc., who will transpose the present format on March 1st to religious-oriented broadcasting. No more soft, folk-type music to wake up to. And worse, no more "Live at Passim's."

The sale of the station will be processed quietly and unobtrusively unless the people in this community can make a case in WCAS' favor. I have joined the WCAS bandwagon, and I have some petitions in my office waiting to be signed. The petitions will be forwarded to the FCC in the hope that the FCC will grant the WCAS listening public a hearing on WCAS.

I believe that the loss of WCAS in its present format would be a severe blow to music in the Boston area. If you agree (or disagree, for that matter), please come to 56-701 from about 10:00am to 4:00pm daily to sign a petition. —Wanda Fischer



Mark Astolffi

John Krout

Jeff Palmer

Sabbath Bloody Sabbath — Black Sabbath (Warner Bros.)

The Downer-Heaven diploticus psychocrunch monoto-boogie of the Ebony Sabbanauts continues unabated in their tankoid Frozen Time Warp of slomo synthesoid insect-fear. Despite the stunning cover graphics, this collection of recycled originals plumbs new depths of roaring nonrock. Clunk. —MA

She Is A Song — Rick Roberts (A&M)

Rick has released a second album as impressive as his first. Members from Poco and the Colorado-based bands of Manassas and Joe Walsh and Barnstorm contribute their skills to this unique, interesting, and satisfying collection of folk, country and rock; Chris Hillman produced the album admirably. The freedom of having no set band and the advantage of being able to congregate his skillful musician friends together to work on his albums may guard Rick Roberts against the stagnation which has befallen the music of such capable performers as Steve Stills. —JP

Tattoo — Rory Gallagher (Polydor)

Blueprint — Rory Gallagher (Polydor)

Blueprint is limp blues with tinny, monotonous guitar and circuit diagrams on the cover. Forget it. *Tattoo* gets more variety (read: more rock) into the material and drags Rory's guitar chops into the 21st century, screaming and kicking after a fashion, and after many years of practice. He's too short to be a Clapton, but he's good anyway. —JK

Short Stories — Harry Chapin (Elektra)

Chapin is at his soul-rending best. Especially "W*O*L*D," the sorry tale of an over-the-hill DJ. Some may find Harry pretentious and devoid of any true insight into the Human Condition, blah, blah, etc. My advice: suspend judgement and cry along with Harry.

—MA



photo by Dave Tenenbaum — Harry Chapin

Bachman-Turner Overdrive II (Mercury)

Guess Who alumnus Randy Bachman has got himself one hell of a vehicle here; this is an LP of tight, hardass rock. The only problem is, who cares? —MA

Sufficiently Breathless — Captain Beyond (Capricorn)

Captain Beyond's first LP was a marginally palpable collection of heavy metal thumpers. On this their new one, they loosen up a bit, and have hit a happy medium between pretty acoustic melodies and dynamic space boogie. One of the most improved bands around, C.B. deserves your ears, and vice versa. —MA

Troubador — Mike Silver (Rocket/MCA)

This stuff feels just like American with strings and, not surprisingly, Silver shares session drummer Ray Cooper with the nameless horsie trio. Which is to say, this troubador's spirit isn't strikingly original, but the lyrics and vocals work well enough and the acoustic guitar is tantalizingly crisp and moody. If you crave one more soft-rocker, here he is. —JK

Ass — Badfinger (Apple)

The first and at one time best of the Beatloid bands, Badfinger has developed creative arthritis, and is now outstripped by Raspberries, Big Star, Stealers Wheel, and others. Only "The Winner," one of the two Todd Rundgren-produced cuts on *Ass*, shows any effort. Badfinger is fast wimping itself out of the business, and the hearts of its fans. —MA

Aquashow — Elliott Murphy (Polydor)

Assuming we all still need Dylan, and considering the god-awful state of musical impotence he's worked himself into these days, I nominate Elliott Murphy as Acting Dylan Surrogate. Live, he sounds like Bruce Springsteen on quaaludes. An auspicious debut album, though. —MA

Rock On — David Essex (Columbia)

A directionless collection of pseudo-Fifties poof, imitation reggae, and starkly wimpy ballads. Dave, stick to acting. —MA

Nigel Lived — Murray Head (Columbia)

A fascinating idea falling just this side of full fruition. Murray's dramatic diary of ups and downs in the life of a newcomer to London provides a few inspired lines for each cut; but while the story is dynamic, the lyrics don't quite live up to it. Other faults are few — the arrangements are tight and very descriptive; Murray's vocal performance captures elation, loneliness, fear, and wonder with clarity and precision. The two sides are labeled "Success" and "Failure;" it's a concept worth exploring. —JK

16 and Savaged — Silverhead (MCA)

Silverhead plays one of the most nondescript, uni-dimensional brands of rock and roll I've ever heard. Most of the tunes on this album are built upon some ridiculously simple riff or chord progression, and the lyrics are for the most part of the fawning homoglitter variety. 1984 supermarket muzak, this. —MA

Booga! Booga! — David Steinberg (Columbia)

Steinberg, a Brilliant Young Jew Comic of the Sixties Gone Sour in the Seventies, gets downright rancid on this record. Cheap thrills for Downside Davie. The rendition of "Freakin' At the Freakers' Ball" is his nadir. Ugh! Ugh! —MA

Police Blotter

Police Blotter is a weekly compilation of Campus Patrol Activities on and off the MIT campus. Items for the Blotter are selected by the Patrol and are not edited or altered by The Tech.

2/13/74

Report of larceny of personal property from jacket pocket while playing tennis at the Bubble. Jacket was hanging on rack unattended and contained \$40.00 in cash, plus the usual credit and identification cards and papers. Theft occurred sometime between 9:55pm and 11:20pm

2/14/74

Larceny from Building 36. Complainant reports the theft of a Dynaflo motor filter for an aquarium plus two filter boxes, total value \$30.00. Theft occurred during the nights of 2/12 or 2/13. No sign of forced entry. Complainant feels whoever took above is setting up a home aquarium and may return for additional equipment. Patrols to check area after closing.

2/16/74 - 5:38am

Report of an intruder at Senior House. Complainant reports that

while sitting in her room in Runkle the door opened and a male subject upon seeing her fled the area. Description given to Campus Patrol, dark male, 5'6", black hair, wearing dark sweater. Area search negative.

2/16/74 - 4:00pm

Larceny from Senior House. Complainant reports his room at Holman was entered by persons unknown and the following items were stolen: Royal Typewriter - value \$50.00, and contents of wallet - \$30.00. No sign of forced entry, feels he may have left door unlocked. A second report from an adjacent room reported the theft of \$7.00, Harvard Coop Card and New York State Operators License.

2/19/74

Larceny of a Black & White 19" portable Zenith Television from a lounge at MacGregor House. Theft occurred sometime between 12:30pm, 2/18/74 and 12:30am, 2/19/74. Set had been chained to a table with a padlock which had been cut with a bolt cutter. A canvas indicated that no one had been observed removing the set. Valued at \$150.00.

2/19/74

Attempted larceny of a motor vehicle. Complainant left his yellow MG in the basement level of the East Garage. Had been out of town several days and upon return found his ignition had been removed in an apparent theft attempt.

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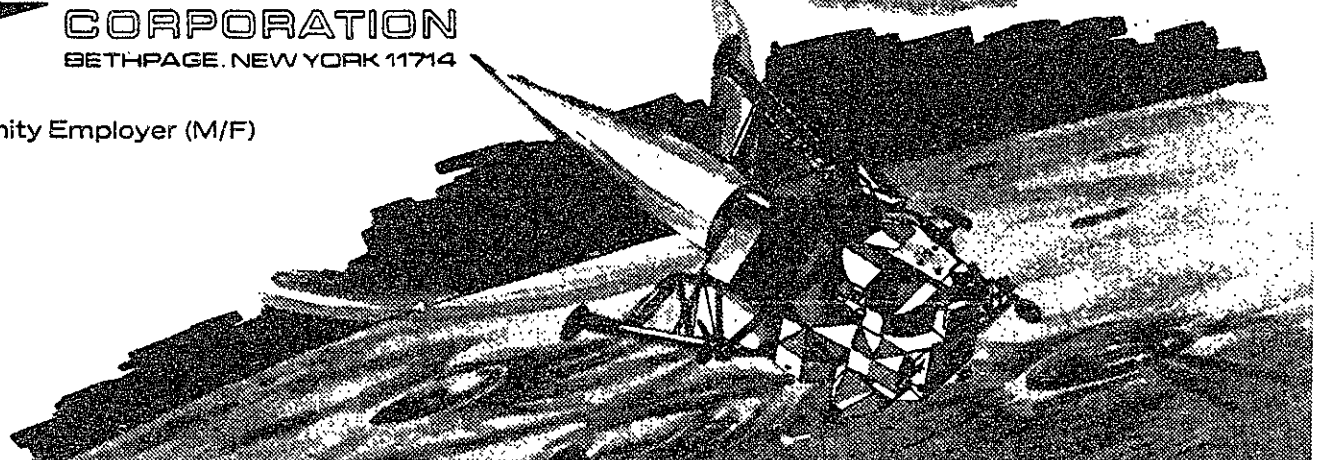
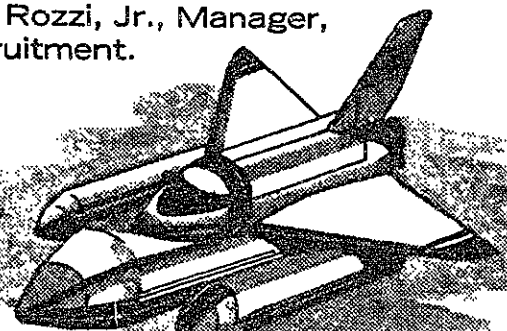
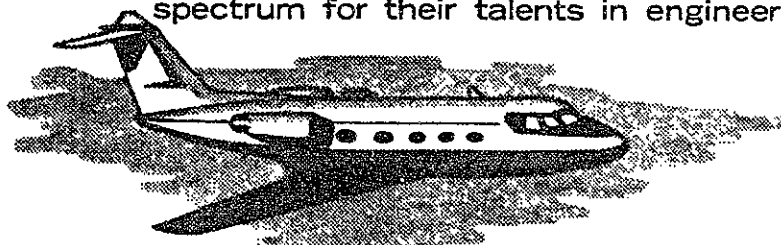
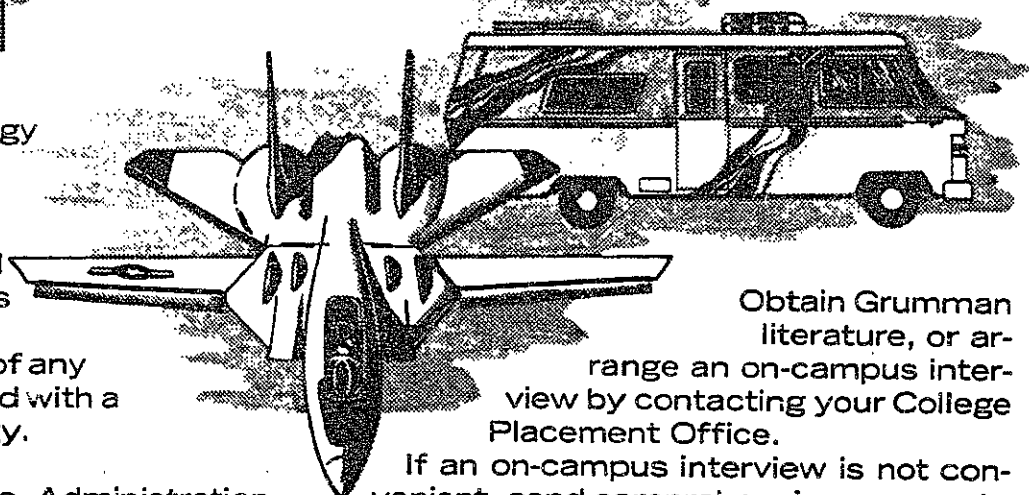
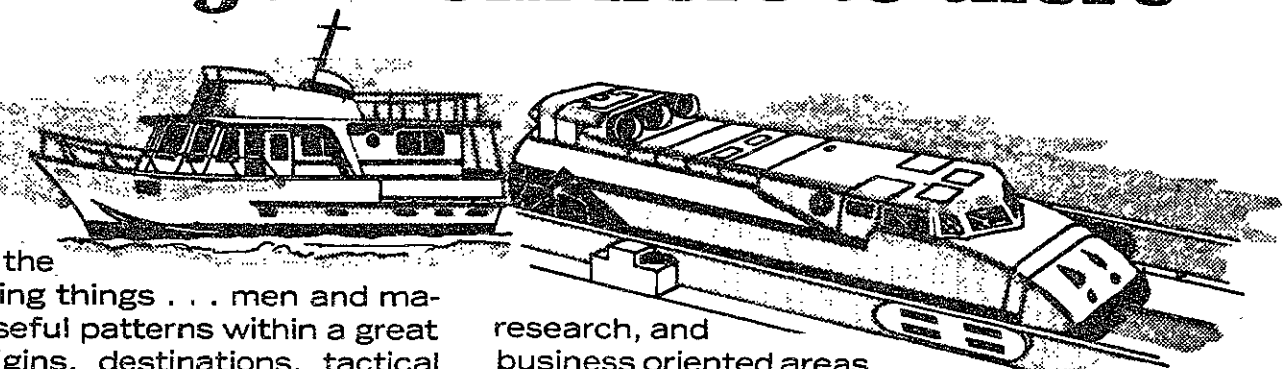
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CAP enforces credit limit

By Howard D. Sitzer
Last year's faculty decision to restrict freshmen on the pass-fail system to a sixty-unit maximum was austere enforced during the first semester. An examination of transcripts revealed that only three students exceeded the credit allotment, primarily due to technical variations.

the Committee on Academic Performance reported that course registration had been monitored throughout the semester in order to bring about compliance with the recent Institute ruling. The only problems confronted by the CAP pertained to record-keeping and special academic programs such as the 18.01-18.02 sequence.

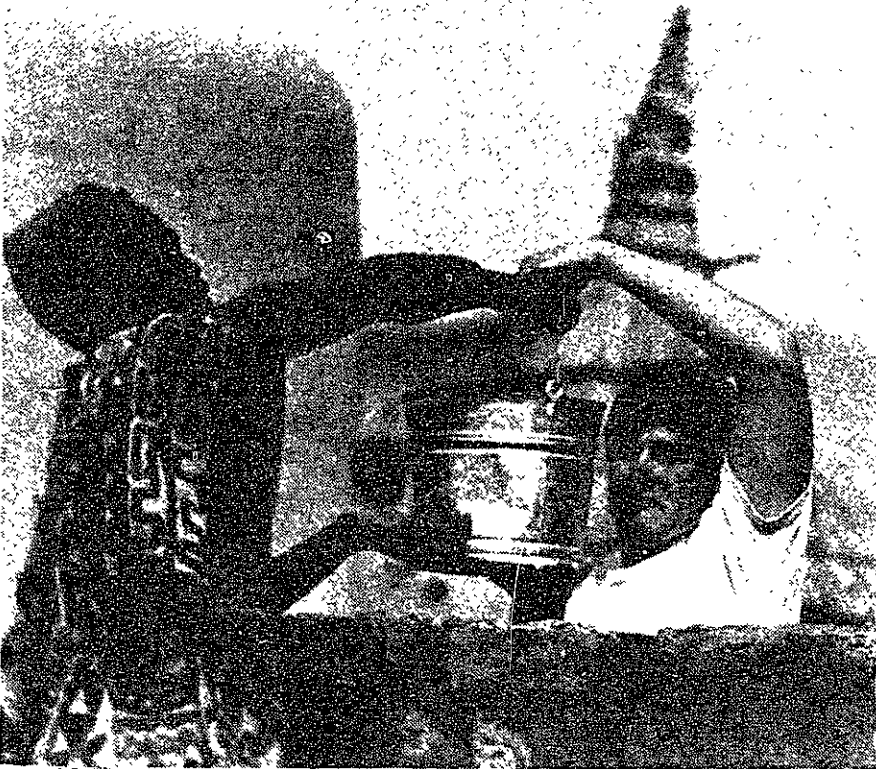
Freshmen in recent years, according to Smith, have used pass/fail to accumulate large amounts of credit. When pass/fail was established, Smith explained, the faculty intended it as "a unique experience of studying without grades," which is being undermined by the accumulation of credit.

"A bewildered freshman arrives here and hears 'You're only taking fifty units; I'm taking eighty-five' and is pressured to compete," Smith observed. The peer pressure problem was brought to the CAP's attention by faculty advisers and members of the freshman advisory council.

The CAP acted as a watchdog on the system rather than an evaluator of the credit limit. Studies may be conducted by the Institute to determine the ramifications of course limitations during the first year. Student performance in freshman requirements may improve as well as increased involvement in extra-curricular activities.

The system may also have its costs. The credit limit may impede the sampling of courses in several departments. This activity had been encouraged by the ability to enroll in an unlimited amount of elective courses. The Linguistics Department has been apprehensive of the credit limit because students unable to fit a twelve-unit elective into their schedule might be dissuaded from taking a language course.

Water storage methods key to drought situation



An MIT student in West Africa helps build water-storage tanks for the drought-stricken area.

(Continued from page 1)

our chances of expansion wouldn't be very good. As it turned out I think the venture was successful beyond what I could have hoped for."

At the request of the Mali government, Guggenheim also visited the city of Nara in north-west Mali where the drought is much more severe.

"Water is so scarce," Guggenheim remarked, "that people can't even cook their meals. Sometimes they will go without food for two days because they can't spare the water. There has been a large influx of people to Nara which is normally well supplied by five huge man-made lakes so large that you can't see from one side to the other. Those lakes are now almost completely dried up."

"Our system can only serve as a last ditch defense for people and only for a limited period of time. With one hundred 13,000 liter units we can only supply people's basic needs during May and June, the worst two months of drought. This is only a partial solution but I think that's how one has to attack this problem. To think one can solve it with one genius idea is to invite failure."

Guggenheim also said that the basic design of the unit would have to be changed for its use at Nara. "The lesser rainfall there

requires a self-sufficient catchment basin on the order of 24 feet in diameter for 12,000 liters. Fortunately, the one thing we do have available at Nara is a lot of space."

Guggenheim stated that ultimately the credit for any success must be shared by the students and the government and people of Mali. "To be able to work in someone else's country involves mutual trust on the part of the government, people and visitors."

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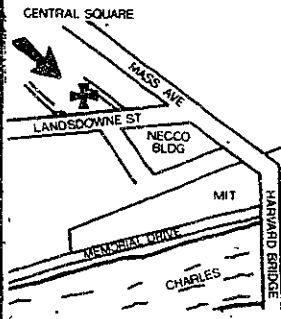
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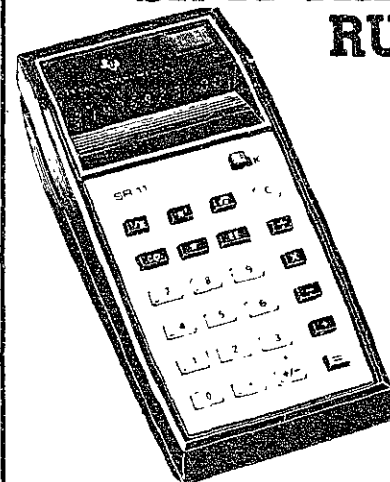
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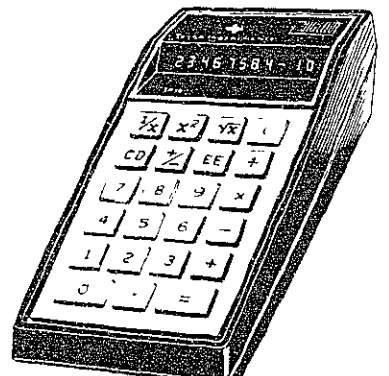


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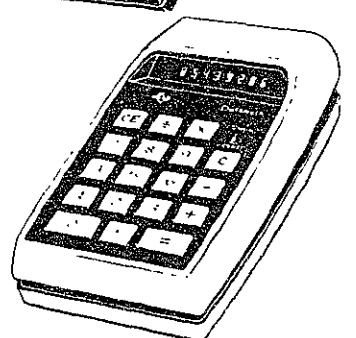
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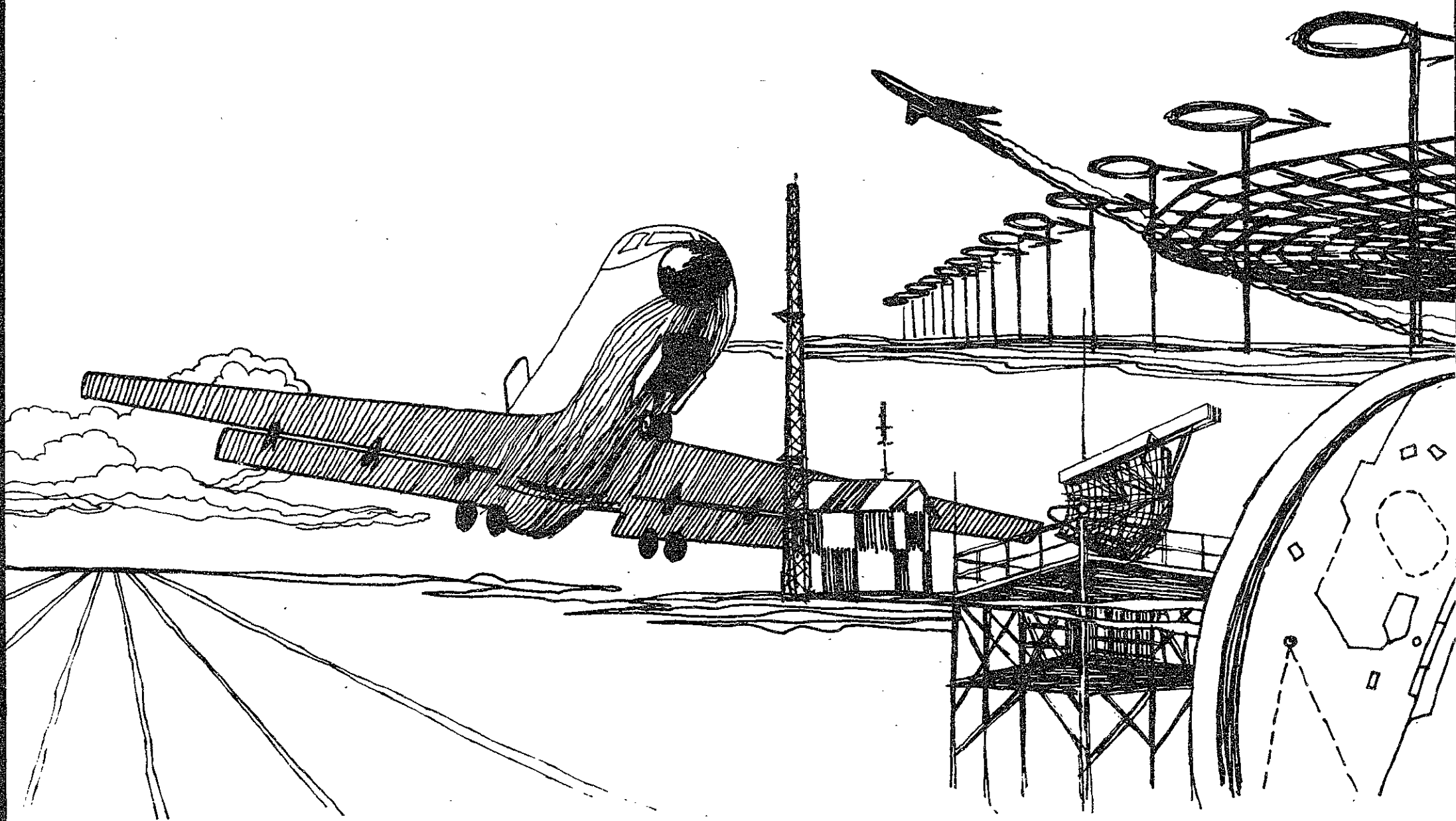
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Sports

MIT rifle team improving: Has won four of last five

By Joe Sacco

MIT's rebuilding rifle team is living up to Coach Jon Mooar's expectations, climaxing a four out of five winning streak with a 1069-1043 victory over the University of Rhode Island recently.

As opposed to the early season's sporadic performance of 2-8, the Tech team has won four of its five matches since returning from IAP. Top individual scores have jumped from the high 250's in December to 274 as of last Saturday.

MIT's streak started February 8 with a 1033-839 romp over a weak Boston State team. Sparked by the 260 shooting of Yolanta Geisler '76, all four Tech competitors scored within four points of each other.

In another Greater Boston League meet, MIT racked up 1039 points only to fall by nine to a strong Northeastern team. Glenn Graham '77 led the scoring with a 264 mark. MIT easily outdistanced the other two competitors in the meet: Harvard scored 997 and Wentworth Institute 860.

The team's latest match was illustrative of MIT's future in rifle. URI, always a tough competitor in the New England Collegiate Rifle League, was over-

powered by the MIT onslaught. Jesse Villagran '77 turned in an outstanding 274, followed by Geisler's 273, and Graham and Montgomery at 261 each.

"I'm very pleased with the team's performance," commented Coach Mooar. "You must remember that we're shooting almost entirely freshmen and sophomores in their first year on the team. Our two 'veterans' first fired last year, though not much; our lone junior is the oldest shooter on the team."

Coach Mooar feels that the team's recent success has them driving hard to do even better, hoping to shoot over 1100 before the season ends. "Although there is considerable competition between the members to shoot well, in meets we are beginning to truly shoot as a team."

In his first season as a rifle coach, Mooar has received exemplary praise from both team members and Rangemaster Tom McLennan.

The Tech team is looking forward to a tough home match this Saturday morning against league-leading Norwich University, Coast Guard and Dartmouth.

Fencing team rebounds; Annihilates Trinity 20-7

The MIT fencing team, rebounding from a heartbreaking loss to Harvard, went to Trinity College on Saturday and literally destroyed the Trinity fencing club. Anticipating an easy victory, the Maestro Vitale and Coach Sollee used many freshman and junior varsity fencers, but still came away with a 20-7 victory.

The sabremen formed the backbone of Tech's assault. Even with top man Dong Park '75 fencing foil, they slashed their opponents 8-1. Bob Shin '77 and Jim Kallmerten '75 shattered their foes without a loss. Barry Williams '75 made the big jump to the varsity team in fine style, thrashing his first two opponents, then losing his last bout after several questionable decisions.

Two members of the fabulous all-freshmen foil team were unfortunately absent, but Johan Akerman '77, Park, David Dreyfuss '76, and Kevin Haggerty '77 carried away a 6-3 victory. Trinity's team is liberated — their captain is a foilwoman. While Akerman easily defeated her 5-0, Park and Haggerty had to struggle to pull out a pair of 5-4 decisions. She is the first woman fencer the team has come up against in competition and is a merit to her team.

The epee team also brought in a 6-3 victory. Mike Sarfatti '76, manager of the team, made his debut in epee, easily winning his first bout but losing his second. Although he has only been fencing a few weeks, his natural style makes him a formidable opponent of great promise. As the epee team took five men, only one fenced all three bouts, Jeremy Broner '76. He won his first bout easily, and his second was closely contested but won in overtime. The third he lost on a surprise maneuver from his opponent, Jim Cook '75 and Chip Farley '75 brilliantly won

all of their bouts with a combination of subtle finesse and power. Mark Hickman '75 lost his only bout, fighting a migraine headache which sidelined him for the rest of the meet.

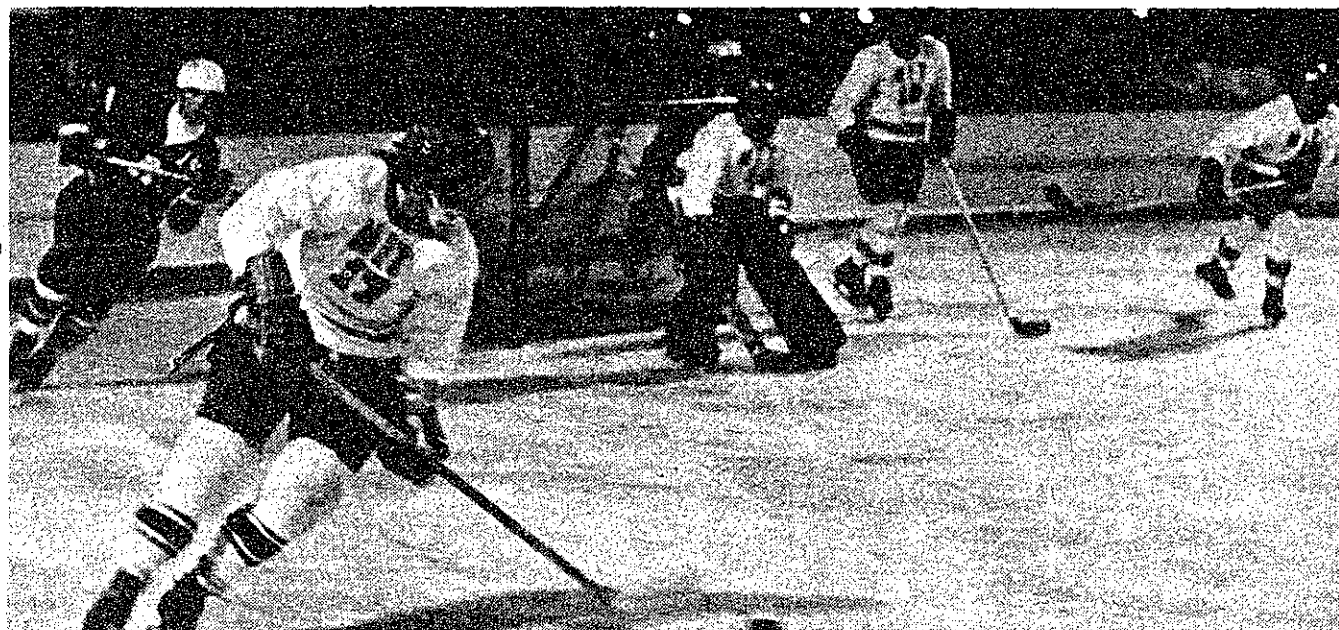
Gymnasts lose third

By Paul J. Bayer

The MIT men's gymnastics team lost for the third time this season last Saturday to Dartmouth, 131.2-119.15. At the same time the women's gymnastics team lost its second meet 52.0 to 44.8.

In the men's meet, David Lu '77 led the scoring for the Tech gymnasts with a total of 30.25, scoring in five of the six events in which he competed. Co-captain John Austin '74 was second in the scoring with 21.05. He now leads the team in scoring for the season. Alan Razak '75 placed in two events. His third place score of 8.5 on vaulting was the highest score by any MIT gymnast this season. He also took second on parallel bars.

The single event scorers were led by Jarvis Middleton '74. His 8.0 on rings sustained his streak of nine straight dual meets with scores in the eights. Neil Davies '74 took third on high bar with



Brian Rossin '74 is shown above as he clears the puck in last Saturday night's 5-0 loss to Amherst on home ice.

Photo by Tom Klimowicz

MIT fourth in Division II skiing

The MIT ski team, hampered by a lack of training and snow this season, skied to a fourth place finish in the EISA Division II Championships last weekend. MIT finished with a total of 65.5 points in the four events, behind Norwich 143.0, Bowdoin 96.5 and Colby 76.5. Eleven teams competed in the meet.

In an unusual scheduling of events, the cross-country event was held first on Thursday afternoon at Norwich University in Northfield, Vt. MIT, although slowed considerably through the use of the wrong kind of wax, nonetheless scored 36 points, the team's largest total for a single event. Freshman Steve Ryan led the effort, finishing fifth in a time of 60:01 over the 15 kilometer course, thus qualifying for the Division I Championships this weekend. Bob Collier '74 was sixth in 60:40 and Scott Weigle '74 was seventh in 61:30, to round out the scoring. Dennis Weatherell '77 placed 13th. Both Collier and Weigle had finished in the top three places over the rest of the season, so the missed wax apparently proved costly. The event was won by Stu Guy of Norwich, in 57:32.

The Alpine events were held the following day at Killington, Vt. on the steep, icy Highline Racing Trail. Both the giant slalom and slalom courses were set to be fast, and thus claimed a large number of falls and disqualifications from the field of 54 racers. None of MIT's top three racers finished both runs in either event.

In the morning giant slalom, MIT's top finisher was Drew Jaglom '74, who finished 23rd, followed by Marshall Fryer '77, who was 26th. John Nabelek '74, Gary Ruf '75, and Debbie Stein '76 all took spills in the race.

The team fared better in the slalom that afternoon, where Jaglom placed 13th and Fryer 16th to score the team's only

Alpine points. Nabelek turned a fast time in his first run, but fell in the second. Had he not fallen, he would have doubtless placed in the top five. Stein straddled a gate near the top of the icy course, and Ruf fell as well. Jaglom's two finishes placed him seventh in the Alpine combined, two places out of qualifying for the Division I's, while Fryer placed ninth in the paper event.

Saturday afternoon the Nordic squad took over again at the 40 meter jump in Northfield. Collier, with his best effort to date, finished third, behind Guy and B. Bayley of Colby. This gave him second place in the Nordic combined. Evan Schwartz '75 took 10th in the jump to give the team 23 points in the event.

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