

## Harvard prof jailed in Pentagon case

Harvard Professor Samuel L. Popkin is now serving a jail sentence for a contempt charge, after refusing to answer questions before a Federal Grand Jury investigation into the Pentagon Papers case in Boston.

The Assistant Professor of Government, an expert on Vietnamese village life, is a friend and colleague of Daniel Ellsberg, who originally leaked the Pentagon documents to the press in 1971. Popkin testified before the Grand Jury last March for some eight hours, but refused to answer questions concerning his connection with Ellsberg or other colleagues who may have been involved. He did state that he neither participated in or knew of any plan to publish the Papers.

Popkin has fought a legal battle against the contempt ruling since March, having been refused by both the First Circuit Court of Appeals and the US Supreme Court.

Last month the First Circuit Court of Appeals ordered Popkin to respond to some of the questions, which involved his knowledge before June 1971 that a study of the war was being conducted.

He was finally taken to the Norfolk County Jail in Dedham last week, after losing an eleventh-hour appeals effort before Federal District Court Judge W. Arthur Garrity, Jr.

Popkin can only be held for the remainder of the Grand Jury session, which is scheduled to end January 12. However, if the term is extended he faces a possible eighteen month term.



As of December 1, the snow closing number will be 253-SNOW.

## New pass-fail study starts

By Lee Giguere

A special committee appointed two weeks ago by Faculty Chairman Hartley Rogers will review freshman pass-fail and prepare "recommendations as to its continuation and/or modifications in the future."

The Freshman Pass/Fail Grading Committee was appointed in accordance with the Faculty vote last spring to continue pass/fail for a single year while the effects of providing "meaningful evaluations" (in-

cluding, but not necessarily, grades) is determined.

Professor of Mathematics Arthur Mattuck, committee chairman, said, before Thanksgiving, that he planned to call the first meeting of the committee for sometime in early December. Mattuck was unwilling to discuss his own opinions on the issue before the committee met, but did emphasize that serious consideration would be given to student views on the program.

The other members of the committee are: Professor of Electrical Engineering Arthur C. Smith, Professor of Physics Robert I. Hulsizer, Associate Professor of History Arthur Kaledin, Professor of Nutrition Emily Wick, Assistant Dean for Student Affairs Peter Buttner, Matthew Farber '75, Sandra Cohen '73, and Michael Cedars '73. Mattuck, Smith, Buttner, Cohen and Cedars were members of the Hulsizer-Hein Committee which reviewed pass/fail last spring; in addition, Buttner is the Executive Officer of the Freshman Advisory Council, the administrative group most immediately concerned with pass/fail, while Wick was formerly MIT's only pre-med advisor.

Specifically, the committee is charged to:

1. Monitor the operation of the freshman pass/fail grading system this year, noting in particular what form the "meaningful evaluations" take.
2. Inform itself of medical school admissions policy and the activities of the pre-professional advisory system at MIT.
3. Identify trends in the admission of MIT students to graduate and professional schools, noting medical school admission trends in particular.
4. Conduct a faculty-wide survey of opinion on pass/fail grading for freshmen.

5. Evaluate the freshman pass/fail grading system as it operates this year and make recommendations as to its continuation and/or modifications in the future. (This report should be made to the Chairman of the Faculty.)

Rogers told *The Tech* that he hoped to bring the pass/fail question before the Faculty in March.

At mid-winter last year, continuation of the freshman pass/fail grading system had appeared to be headed for approval, but a few weeks before the program was to come before the Faculty, it was learned that medical schools were requesting MIT students to provide more information about their freshman year. Because of concern that some students might be handicapped by having only pass/fail grades for a large portion of their pre-med requirements, the program was continued for only one year.

Late last spring, a special committee co-chaired by Hulsizer and Associate Professor of Psychology Alan Hein explored the problem and recommended that "The Faculty interpret their 'responsibility to provide each freshman student with meaningful evaluation of his or her work' to include the responsibility to identify and record outstanding work in terse and concrete terms." In addition, the committee suggested that when grades are computed anyway (as in a subject taken by both freshmen and upperclassmen), the grade be reported to the student as part of his evaluation. Finally, the recommendation called on departments to "keep records of their instructors' end-of-term evaluations of freshman performance"; these evaluations were to be released only at the request of the student. The faculty voted to accept the recommendations with the proviso that Rogers would appoint a committee to monitor the system.

## Telephone 'bugs' shaken

By Paul Schindler

MIT's new Centrex telephone system got off to what some called a "rocky start." But according to Mort Berlan, the Institute's telecommunications officer, most of the wrinkles have been ironed out.

Berlan characterized Institute phone service as "greatly improved," both in comparison to earlier this term and when compared with service prior to Centrex. He stated that repairs are now being handled more quickly than they were in September, although not as quickly as before Centrex. And, he noted that "people who deal with the outside a great deal have been telling me that direct inward dialing is really great."

One feature of the new system that users are not likely to find so great is the charge for message units. Every local call made by dialing "9" is now metered for the individual telephone being used for the call (under the old system, all outgoing calls from MIT were metered together, and the Institute paid for them in a lump sum, charging each "9"-line user a flat fee). The telecommunications office has the information for billing on computer tapes supplied by the New England Telephone Company (NET), but has been unable to get the MIT billing program changed for insertion of the charge on the "MIT monthly statement" which each Institute entity receives. In addition, no office has been billed for its monthly equipment charge since the change to Centrex.

Prior to the installation of Centrex, all calls to any MIT office had to be handled through the central operators. During peak periods, lengthy delays often resulted. The computer-based Centrex system can handle up to 85,000 calls per hour; many more than could be

handled by any reasonable complement of operators.

Berlan explained some of the early-term problems faced by NET, with particular reference to the letter which appeared on the Editorial page of *The Tech* on November 14. That phone was installed on November 3, and its installation delay seems to have been the result of a phone company snafu, which caused it to be passed over several times. There was, however, a more standard and under-

standable (if not excusable) set of explanations for most delays in service.

One of the biggest factors was the unusual backlog of work orders left over from the summer. Many departments delay phone work until the summer months when much of the faculty is gone or inactive. This summer, by prior arrangement and agreement with the MIT telecommunications office, there was a moratorium on phone

(Please turn to page 7)

## Student fatality provokes inspection

By Jim Moody

For the past three weeks, a team of three government inspectors from the Department of Labor has been inspecting MIT buildings for compliance with the federal Occupational Safety and Health Act (OSHA).

The investigation was prompted by a recent fatal accident in a physics lab when a graduate student was electrocuted. MIT is required to report all such accidents to federal authorities, who then made a routine inspection. Finding definite safety hazards, they decided to have the whole Institute inspected.

MIT, the first major university to be inspected, would have eventually been checked anyway under the terms of OSHA, but the government team decided to conduct the inspection at this time.

The OSHA was passed in 1970, and implemented in 1971. It gave the Secretary of Labor broad powers for establishing and enforcing health and safety rules in places of employment. It also put together many national standards into a unified code.

Teams of investigators, under the Department of Labor, are going around the country

inspecting such places as bakeries, waterfront installations, and construction sites for compliance with the provisions of OSHA.

To facilitate the inspection, the MIT campus was divided into three areas, with an OSHA inspector, accompanied by a Safety Office engineer, and usually the relevant department head, assigned to each area.

Interim reports were filed with copies being sent to the individual departments, listing any violations that were found. Citations for each violation were also issued, and must be posted in the area of the violation. These citations can carry monetary penalties as high as \$1000 for serious violations, but it is not yet known if MIT will receive any such fines.

Most of the violations found in the 26 buildings inspected so far have been of a general nature, rather than any specifically hazardous cases. They have included unchained gas cylinders, step ladders with broken steps, vacuum pumps and other mechanical equipment with unprotected belts and pulleys, bicycles chained in stairways, improper temporary wiring, exposed high-voltage wiring or

components, and generally cluttered halls.

When the inspection is completed (shortly after Thanksgiving), the team will submit its findings in a report to Phillip Stoddard, Vice-President for Operations. The report will indicate reasonable time limits for correcting the cited violations. For this purpose, the violations will be divided into three groups, according to seriousness and ease of correction. The law states penalties as high as \$1000/day for failure to take corrective action within the assigned time limit. Vicious refusal to correct the situation can result in a fine as high as \$10,000 or a six month jail term.

Stoddard explained that corrective measures would be instituted immediately, with each department appointing a liaison person to work with him and the Safety Office. Since the government can re-inspect at any time, it is important to take corrective measures as soon as possible.

Stoddard noted that the format for a long range solution to this safety problem has not yet been worked out. Probably, more men would be added to the Safety Office personnel. Cur-

rently, there are four engineers in this office, and their work centers mostly around special requests for consultation and advice. Also having responsibilities for Institute safety is the Environmental-Medical group, working out of the Medical Department. Their job is analyzing possible dangers from poisons, radiation, and ion streams.

According to Stoddard, lasting correction of current laxities can only be handled on the department and laboratory level. Also, the help of Dormcon will be enlisted to help keep things straight in the dormitories.

The ultimate solution will lie in "lots of cooperation" and an increased "individual awareness" of the potential problems and hazards of dangerous equipment, as well as a general awareness by members of the community of basic safety and health habits. Stoddard explained: "It is important that we view the inspection as a mechanism for constructive improvement, begin immediately to eliminate any hazards, and strengthen our system for ongoing and continual attention to safety conditions at the Institute."



# Disciplinary reform: a public review

By Lee Giguere

Sometime last spring, the Committee on Educational Policy (CEP) began a review, which is still in progress, of MIT's disciplinary system. The focal point of their discussion has been the "Report of the Working Group on Judicial Process to the Commission on MIT Education." Apparently, the judicial system occupies a low priority on the CEP's agenda — while CEP chairman Hartley Rogers said earlier this term that the committee expected to get into a discussion of the report "quite soon," he made no prediction about when the issue might come up before the Faculty. (Rogers, who is also Chairman of the Faculty, has stated plans to bring the Independent Activities Period, the Wellesley-MIT Exchange, and Freshman Pass/Fail before the Faculty next term.)

With the exception of a rather brief, and somewhat circumscribed, flurry of excitement when the discipline hearings for students involved in last spring's ROTC occupation started up shortly after the beginning of the term, there has been practically no public discussion of MIT's "judicial system" in the last two years. The CEP's efforts have apparently attracted little attention and practically no public notice.

Yet if there is one thing that practically every committee which has looked at the problem of judicial reform at MIT has agreed to, it is the need for broadly-based support for any reforms (or any new system) that are proposed.

## Basic assumptions

The principle difficulty with MIT's present system seems to grow out of the ambiguity of the basic assumptions on which it is based.

Traditionally, discipline at the university was not seen in terms of an impartial, disinterested authority "punishing" wrongdoers. The principle of *in loco parentis* not only meant that the university saw itself as having a responsibility to regulate the private lives of students in the way that parents might, treating them as wards rather than adults, but also that disciplinary action was set in a much more complex social milieu than that of an impersonal regulating authority. The faculty's job was not merely to punish but to correct. The Discipline Committee's role was not simply to determine whether or not a person should be allowed to remain a member of the "community," but also to try to correct his error so that he might be able to return.

For example, discipline hearings are traditionally held behind closed doors. If the role of the committee was to punish malefactors, or even if its duty was simply to determine the right of a student to remain at MIT in the light of his conduct, there would be no good reason for maintaining a cloak of secrecy over the committee's hearings. Instead, there seems to be, in most cases, a hope that the student will return when he has seen the error of his ways. In this light, disciplinary action is seen as a private matter; the purpose of secrecy is to protect the guilty and ease their return to the "community."

In most areas of activity, however, MIT has abandoned the *in loco parentis* concept. As the Catalogue puts it: "... MIT assumes in its students a commitment to adult values which is expressed by extending to them a large measure of responsible self-government and personal freedom." Put more concretely, one notes that MIT has abandoned such things as parietal rules and operates with a very low profile as far as the regulation of student living groups is concerned.

In the handling of disciplinary matters, however, the spirit of *in loco parentis*, for better or for worse, remains a part of the system at the Institute. There are few written rules, and the assumption seems to remain that the system operates for the good of the accused (or even convicted) student.

## "Common law"

As far as this writer can tell, there is no real codification of MIT's "rules of conduct," nor is there really any codified "bill of rights" to protect students from a change in faculty, or administrative, temperament. In a climate of liberal permissive faculty and administrative senti-

ment, and the absence of any basic challenges to "common law" and its authority, the system works very well. Because of its informality, it is easy to bend the rules and avoid conflict.

The critical requirement, though, is that neither side push too hard. Without pressure, MIT's paternalistic disciplinary system can operate quite well. Even when there is a flare-up, as long as neither side pushes too hard on the Discipline Committee (for example, the case of the BSU students who were involved in an incident at the Faculty Club over employee grievances there), differences can be resolved informally. The same is true in cases where the student agrees that he has violated an accepted more, for example in the case of cheating or stealing. (The Discipline Committee, in the last year, has handled cases in both these areas with little serious difficulty.)

Because of the paucity of written rules and the secrecy in which the Committee operates, the present system allows a degree of flexibility which a more formal, codified judicial system might not afford. As long as all parties accept MIT's acting *in loco parentis*, theoretically in the best interest of the student even while it is "punishing" him, there is no difficulty. If, however, the conflict moves to a different plane, if the accused no longer "trusts" MIT, the system begins to falter. Its informality becomes a flaw, for "untrusting" students are unwilling to throw themselves on the mercy of their accusers as the old, paternalistic system requires. If one no longer trusts the judges, an informal, open-ended disciplinary system looks more like a trap than a chance for "self-correction."

## Publish or perish

If, indeed, the *in loco parentis* model is no longer appropriate for MIT, what is?

As issues of rights and responsibilities become more hotly contested, it is becoming increasingly clear that MIT must "publish or perish." If disciplinary questions are to be resolved, and endless disputes regarding the authority of the system itself are to be avoided, it seems essential that the Institute spell out, in clear terms, the rights and responsibilities of those who are subject to its disciplinary system. Further, if students are to be seen as adults before the "law," the law must apply to all the adult members of this society equally. In other words, while distinctions in authority, rights, and responsibilities may remain, MIT must turn to a view of "equality in the eyes of the law" for students, faculty, and administrators in order to establish a judicial system that will be fair and equitable.

Unless there is an explicit statement of "common law" to which one can look to for both guidance and protection, the concept that MIT treats its students as adults can be no more than a fiction. The difference between an adult and a child is that one is viewed as a free agent, responsible for actions, while the other, the child, is viewed as incapable of responsibility. As a free agent, the adult has a right to know what is expected of him, and a right to participate in forming the rules that are to govern his conduct. This means that in a large institution such as MIT, the rules must be explicit, since it is impossible for everyone to come to understand simply through inter-personal contact. Further, in order to guarantee the right of all adults to participate in formulating the rules of conduct (i.e., the laws), a formal procedure must be established to prepare these rules.

As for the second point, the idea that there be "equality in the eyes of the law," this is essential if all the participants in the system are to be considered adults. MIT's present disciplinary system is one-directional — it is intended to handle complaints against students, but not complaints against faculty or administrators. In effect, it recognizes a distinction between student and faculty that was very much a part of the *in loco parentis* view of the university. Students were seen as children, incapable of accusing their protectors. Along with this, of course, went the assumption that faculty and administrators were always in a better position to know what was in the best interest of the student — an assumption

incompatible with the view that the student is an adult capable of self-regulation.

## Some proposals . . .

### For a code

Any judicial system should treat students, faculty and administrators equally in that distinctions between their roles in the system should be abolished. At the same time, it must be able to recognize the very real distinctions in authority and obligations, in rights and responsibilities that exist between these groups. In order to do this, the system should be limited, as much as possible, to the rights and responsibilities common to all three groups. Freedom of speech and the right to personal privacy, for example, seem to fall into this category. (In addition, penalties should be enforced with respect to all three groups. While the issue of "expelling" a professor is very different from that of expelling a student, there should be penalties provided which apply to both groups, for example admonition. Even though a professor may not be fired, a disciplinary record may well be as serious punishment for him as it can be for a student.)

An explicit statement of rights and responsibilities should be formulated in an open and public way, and should be ratified by both students and faculty. Starting with discussions of the "Report of the Working Group on Judicial Process to the Commission on MIT Education," public hearings should be held by whichever committee is to formulate the statement. (While it appears that this task is likely to fall to the CEP, it would probably be more appropriate for the Discipline Committee itself to hold the hearings and present the statement to the faculty. Not only would this free up CEP time which could then be devoted to educational matters, but it would also be likely to provide a better model for the future modification of the code.) Each section of the statement should be discussed at such a hearing, and the agenda of each meeting should be published in advance. In other words, instead of being private, as most MIT committee meetings are, sessions to discuss the statement should be public.

Ratification of the statement should be by vote of both students and faculty, as suggested by the Working Group. Their figure of two-thirds approval by each group seems appropriate.

The statement should point out that the rights and responsibilities of US citizens are not abridged by any connection with MIT. In other words, nothing in the statement should contradict local, state or federal laws. It is clear, however, that the MIT students and faculty have certain privileges and obligations that go beyond citizenship. Questions of academic freedom and honesty may well fall into this category. In addition, the statement should make note of offenses against other laws such as violence or trespassing, which would be cause for a change of status with respect to MIT.

(A real issue which the judicial system will have to deal with is the question of its relation to governmental judicial systems.)

### For procedures

Experience with the present disciplinary system and the opinion of many at MIT, including the Working Group, suggest that the MIT judicial system should have both informal and formal processes. In addition, the Working Group's report emphasizes that the judicial system should be considered a last resort, to be used only in cases where all other available procedures have been exhausted.

The principle body of the system should be a large panel, of from twenty to twenty-five students, faculty and administrators, charged with administering the system.

The first step in gaining access to the system would be the preparation of a charge. The charge would be presented to a special board of from three to five members chosen by and from the general judicial committee. After reviewing the charge, the board would either dismiss it or assign one of its members to further investigate the question. (These assignments would be made on a rotating

basis.) The investigator, after examining the evidence and talking with appropriate witnesses, as well as discussing the charge with both the aggrieved and the accused, would be empowered to negotiate a mutually agreeable settlement with the approval of the board. Should either party not accept the settlement, the board would then refer the case to the general committee. Up to this stage, the process would proceed on an informal basis with the investigation remaining essentially secret much as discipline cases are now heard. By having each case investigated by an individual, the committee should be able to save a great deal of time.

Once the dispute is accepted by the general committee for a hearing, and the formal judicial system is engaged, it should become a public matter. Further hearings should be open, and records should be kept of the proceedings.

Following the recommendations of the Working Group, hearings should be conducted by a subgroup of the general committee, chosen from the members who are not on the investigatory board. A small panel, of perhaps seven or nine members, should suffice to hear the case. Both the aggrieved and the accused should have the right to counsel, to present witnesses and to question each others' witnesses. In addition, the investigator should report his findings to the panel, which may accept them unchanged.

Finally, appeal to the full committee should be available.

## Apologia:

No individual, or for that matter, no committee, is really competent to prepare a judicial system for a society. The foregoing is one individual's suggestions, although it certainly owes a great deal to the efforts of the Working Group on Judicial Process to the Commission on MIT Education and the GA Judicial Task Force of 1969. The proposal in the preceding paragraphs is often sketchy and incomplete, but not entirely without reason, for the final form of the system must be designed by everyone at MIT. As so many have said before, a successful judicial system must have widespread support. Such support will only be possible if the system is the result of public discussion.

# Letters

To the Editor:

The Committee on Discipline, being apprised of the availability of commercially prepared term-papers, would like to remind students that:

"... the attempt of any student to present as his own any work which he has not performed or to pass any examination by improper means is regarded by the Faculty as a most serious offense and renders the offender liable to immediate expulsion. The aiding and abetting of a student in any dishonesty is also held as a grave breach of conduct." —72-73 MIT Bulletin (page 185)

For the Committee on Discipline  
Charles A. Myers  
Chairman

Continuous News Service

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Robert Elkin '73; Chairman  
Lee Giguere '73; Editor-in Chief  
John Miller '73; Business Manager  
Sandra Cohen '73; Managing Editor

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# the tech arts section

## Lou Reed - Bowie-fied

by Mark Astolfi

*Transformer* — Lou Reed (RCA)

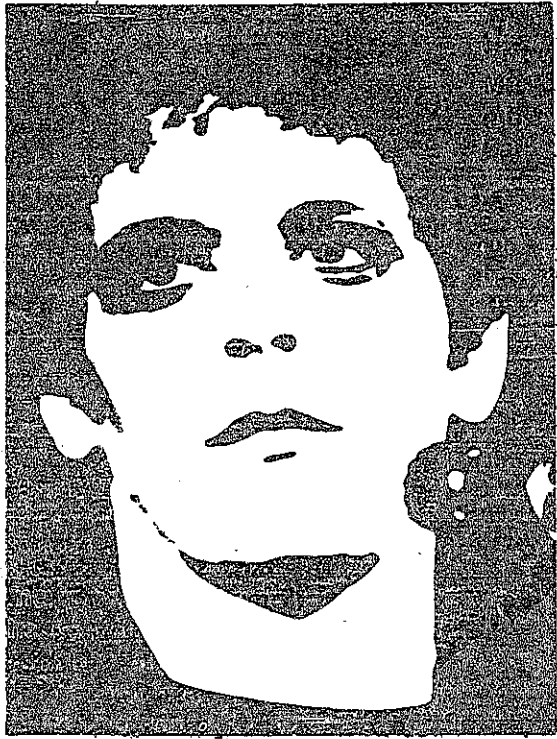
Once upon a time, David Bowie dug Lou Reed and the Velvet Underground so much that he wrote and recorded a song in their style; it's called "Queen Bitch," on *Hunky Dory*. Not only was it exceptional musically, but it was the first above-ground gay-love-lost pop ballad. Now, a year or so later, Reed and Bowie have gotten together, and I hope those spoilsports who are waiting for Dave to be involved with a bad album so they can trot out their flash-in-the-pan theories aren't holding their breath. Good as the VU were, Lou has never sounded so good as he does on *Transformer*. Never were his songs so elegantly and effectively simple, his lyrics so mad yet mundane, his singing so seductively sardonic. Lou didn't like his last effort (or his first solo LP, depending on how you look at it), saying "There's just too many things wrong with it." I agree. It was a slovenly, abused piece of chintzy rock and roll.

But now, hair cut short, fingernails painted an obscene purple, and produced by Bowie and his Martian Spider cohort Mick Ronson, Lou has put together an album that can only be described as pure bliss. The music is an awesome display of rock economy, that somehow rises above its simplistic mediocrity. Needless to say, imagery tends in the direction of the transvestoid ("Gowns, lovely, made out of lace/and all the things you do to your face") and the gay ("But she never lost her head, even when she was giving head"), but that's fashionable these days, and Lou was never one to buck fashion.

Side one starts off with "Vicious," based on the "Sweet Jane" riff, its effectiveness is enhanced by a burst of damned raw guitar every seventh beat. "Andy's Chest" is about creeping, crawling things, bats too, with some strange stoned R. Crumb imagery to boot; Lou turns his mischievous muse loose on this one. The next song is one I really like, "Perfect Day" is gooey and maudlin but couched in the seemingly trite lyrics are some genuine emotions, ones that result when you spend a whole day with someone you really like, and Lou carries it off so well. "Hanging Round" is more rock and roll, and then comes "Walk On the Wild Side," an interesting contrast to "Oh! Sweet Nuthin" on *Loaded*, as it tells the stories of some of Lou's back-

room friends.

Side two opens with the transvestoid manifesto "Make Up," with lyrics like "We're coming out [fey tuba licks]/Out of our Closets [more delightful tuba]/Out to the streets." "Satellite of Love" and "I'm So Free" show the strongest Bowie influence, the former being a sci-fi hymn to a projected trans-world TV satellite blanket. Both feature Mick Ronson's crisp, devastating piano work, and Bowie's harmonies seeping into the background.



Lou Reed

The genius of Lou Reed is his ability to transcend his basic punk boredom consciousness. "I'm so dull really," says he. Dave Bowie has harnessed, channeled, molded this seething boredom into one of the most enjoyable and killer (in a subtly sweet way) albums of the year. Great artwork on the cover, too.

## Baker, Fogart, and Appleseed

by Neal Vitale

That decade has just barely passed, yet already the 1960's are working their way into the rock of the 1970's. In 1972, verging on 1973, Jeff Beck is a prime example of this trend. Beck now leads a trio of Beck, Bogart, and Appice; he's teamed with ex-Vanilla Fudge, ex-Cactus members, Tim Bogart and Carmen Appice. The trio marks a total, new phase for Mr. Beck, yet one that he's been seeking for years.

Jeff Beck has finally gotten into the music he's wanted to play for so long —

neither previous Beck group really satisfied him in respect. The immediately previous group with Bob Tench, Max Middleton, Cozy Powell, and Clive Chamen (which at one point had parts of that group mixed with Bogart and Appice) had much more a jazz feeling. In the prior two ventures into Boston, at the Aquarius with Todd Rundgren and at the Music Hall following the abysmal Redbone, the sound keyed strongly around Middleton's piano-work (he would prove the big problem in the Jeff Beck Group II), the massive rhythm section of Powell and Chamen, and long linear leadwork by Beck. The results closely resembled those of Beck's first band — with Rod Stewart, Ron Wood, Mick Waller and Nicky Hopkins. Yet neither band, despite the excellence of the earlier ones, and the dabbings into Motown/soul with Steve Cropper or the second, Beck was never happy. All along, he's wanted to work with Bogart and Appice — yet his now famous car crash between bands found those two going to Cactus in the meantime. Only recently has this imminent merger been finalized.

And now, Beck has had his chance to get into doing Motown right. He was always impressed with the Vanilla Fudge — the violence, the energy they incorporated into songs like "You Keep Me Hangin' On" and such. He felt the Supremes and other groups of that ilk just kept "rolling it off like toilet paper"; now he's got his chance to get in that very vein and try his hand.

In the past few months, Beck had a go with Stevie Wonder that proved to be an ill-advised, ill-arranged set-up. The two had wanted to work with each other (one result of that meeting is on Wonder's latest, *Talking Book*, a number called "Lookin' For Another Pure Love," featuring Beck on lead). The situation was too stilted; that teaming dissolved, leaving some bitterness, at least on Beck's part. That same sort of feeling pervades much of Beck's character — talking with him the day after his concert, he seemed withdrawn, sitting on the floor, under a dresser. Mention of people like Stewart, Waller, and company elicit few comments other than short, terse sentences. (Ironically, Stewart and Beck find themselves in a similar bag. Stewart has covered many an old Temptations tune, Beck now works in that very same medium.) People like Bowie and Bolan are dismissed with a "They're not where I'm from," he clearly doesn't dig what they're doing, though he feels he should like David Bowie, as he likes Jeff Beck. But rather, Beck prefers people like Al Green, and just working towards a sound like that on *Layla* or a tune like "Plynth" — violent, dense.

And, in concert, it's clear what B,B&A are striving for. Instead of the beautiful, flowing Jeff Beck of before, clearly in the

limelight, now he plays riffs, chording with only an occasional, harsh bit of lead thrown in. Appice does the vocals, with Bogart and Beck managing occasional harmonies. Appice on drums and Bogart on bass form a thick driving foundation for Beck, and the result is a very funky '67 sound, recalling visions of the Fudge and what carried through into Cactus. The beauty of Beck's guitar finesse is gone — in its place is simple rock 'n' roll. No frills, no subtlety, just pound-em-over-the-head rock. Beck is obviously content in this configuration — at last, he's gotten together with two musicians he's long admired. Appice and Bogart seem happy — I'm sure this teaming will bring them more recognition than they've had since early Fudge days in 1967-8 — and more money. For me, it's a disappointment; Beck, I've long thought him the premier among rock guitarists. His amazing talent and ability, his handling in the areas of distortion, feedback and special effects have long been phenomenal. In this new grouping, the flashy splendor of his guitarwork is subordinate — far from where it belongs. A new Beck, Bogart, and Appice recorded offering (possibly to reflect the mispronunciation of each's name in a title of *Baker, Fogart, and Appleseed*) may change my mind, but the likelihood is slim. Just as Jack Bruce's association in West, Bruce, and Laing, and the subsequent harkings back to '67 vintage music is little more than a regression; Jeff Beck's part in Beck, Bogart and Appice's dredging up of mid-60's rock may prove no more.

## Rapp - a pearl among swine

by Wanda Adams

I was fairly skeptical about going to see Tom Rapp and Pearls Before Swine at the Club Zircon — a bar in Somerville where people converse raucously and get drunk and break glasses and try to pick up members of the opposite sex. I just couldn't figure out why gentle-voiced, soft-spoken Tom Rapp would even want to play there, and I am still somewhat puzzled.

However, all factors considered, Pearls Before Swine were quite successful at the Zircon. As far as I can tell, a number of die-hard Swine fans were in attendance, which helped to keep the background noise to as minimum as could be expected at a bar.

Rapp and his fellow Swine, consisting of Harry Oselop on acoustic and electric  
(Continued on page 4)



Jeff Beck

Photos by Roger Goldstein



## music

kiss this  
mark astolfi

Two and a half years ago, in the Summer of 1971, I was in Warren, Ohio, visiting my father's relatives, and while there I went to a dance at the Newton Falls Civic Center, the music being provided by a newly formed 10-piece band, one of the lead singers of which was my cousin, Bob Fiorino. They were all still in High School, and called themselves Mom's Apple Pie. Although my memory isn't usually too good, I do remember three things about that evening: in the lobby of the Civic Center there was a trophy of a golfer who swung, instead of a gold club, a bull, by a horn, no less; a cop informed me that "around here we don't sit on the furniture" (I was on a table); and the band, though a bit loud, were unquestionably far more professional an aggregation than their years might have suggested. Playing tunes by Chicago and Three Dog Night (like "Color My World," a big fave among western Ohio kids that Summer, and "It's For You") with seemingly effortless enthusiasm, the kids ate 'em up, and I had to admit they weren't bad.

At that time they had just cut a demo in a studio up in Cleveland, and it was that demo, of "I Just Wanna Make Love To You," which Terry Knight's wife, Pia, accidentally heard and flipped over, and as a result, Mom's Apple Pie became the first group to sign with Terry's new Brown Bag label. Needless to say, things are happening for Bob & the boys: an album and single are out, full-page color adds abound in *Billboard*, and they have played in front of the Kinks at Madison Square Garden, with Bowie, and Deep Purple. It's clear Terry is out to cultivate another major success a la Grank Funk Railroad, although this time the vehicle is quite different: MAP are very much into the latter-day big band sound of such bands as Blood, Sweat, & Tears, Chicago, Lighthouse, and Dreams, and they are equally adaptable to a small club like Paul's Mall, where they played about a month back, or a large concert hall.

Even so, dust Mom's Apple Pie for fingerprints, and you'll come up with quite a few of Terry Knight's: harmonies and organ especially resemble Grand Funk, although Bob and Tony Gigliotti sound a lot like Three Dog Night as well. But Terry isn't building his next supergroup out of nothing. The talent is there: MAP can play, and write, as shown on their album, *Mom's Apple Pie*, and have great stage-presence.

Mom's Apple Pie is certainly a commercial band, but never-the-less tight, professional, and committed to the kind of music they like and play the best. They are not out to simply make money, or ripoff teenyboppers with prefab schlock-rock. They're a pop band, but a talented one, well above the Standard of Mediocrity that rules the American music scene these days.

Last Friday night saw Dick Cavett's 11:30-1:00 time slot taken by a show called *In Concert*, a taped rock bash featuring Alice Cooper, Seals & Crofts, Bo Diddley, and Curtis Mayfield. In Boston, the program was simulcast on WBCN, in stereo, which was fortunate because the sound was pretty lousy coming out of a bitsy TV speaker. The Cooper segment was great, Seals & Crofts did a good but short set, but Curtis dragged on, and Bo was a joke. The next *In Concert* is planned for Friday, Dec. 8, and will feature Allman Bros., Chuck Berry, Poco, and BS&T. Kudos to Don Kirshner who put it all together, and the ABC Network. This stuff almost makes up for *The Partridge Family*.

(Continued from page 3)

guitar, mandolin, and banjo, Bill Rollins on bass and cello, and Art Ellis on flute, recorder, and echoflex, performed a total of three sets: an "up" set, a "down" set, and a "political" set. Rapp repeated several times that the purpose of his music is to depress, and this was evident even in the "up" set.

Every song that the Swine offered was meticulously harmonized and arranged. All too often, however, Rapp's soft yet convincing voice was lost, either due to environmental noise or microphone feedback. This fact was particularly disconcerting because he writes and sings some of the most tenderly poetic and witty material ever to find its way to a record pressing. In other words, you have to listen to the lyrics in order to get the message.

Highlights of the "up" set included "Spreading Sunshine," "Footnote," "Sail Away," and the "Jeweler." The Swine also did a whimsical little number called "Frog in the Window" that features all members of the group making frog-esque noises — and in harmony, no less.

The "down" set was characterized by sensitive songs — mostly quiet and with meaningful lyrics. Rapp did "Another Time" alone — just him and his guitar. "Another Time" asks, "Have you come by again to die again? Well, try again another time..." Rapp said that if he couldn't depress his listeners, he at least wanted to confuse them, and he mentioned that there were many interpretations of "Another Time" — all of them wrong — which contributed to the general ambiguity of the song. He seemed pleased when he spoke of ambiguity in his writing. Then he called the rest of the band up to the stage to help him with "Stardancer." "Stardancer" is interesting — it indicates to me that Rapp is somewhat hung up on outer space and spacemen and how one must feel while exploring space. (He has at least two other songs with similar themes that he managed to perform at the Zircon, also.) In "Stardancer," he takes the narrative position and says that his father is a spaceman who often went to "Jupiter or Mercury," and that his mother and he, for fear that they might find his father dead, never go out when the sun is shining, but rather, stay inside unless "it's cloudy or the sun is blotted out."

Also featured in the "down" set was a song called "Love Will Get You Through Times of No Sex Better Than Sex Will Get You Through Times of No Love," which is a parody on the "old" proverb that "dope will get you through times of no money better than money will get you through times of no dope." "Love Will Get, etc." is Rapp's sequel to Stephen Stills' "Love The One You're With." He disagrees with Stills and counters with his own theory that people are using other people to make love to themselves. In "Love Will Get, etc." he says that he wishes he could find someone "to talk to, someone to make love with, not to" and, towards the end of the song, he says that he has found "her." "Her" philosophy is summarized in the title of the song.

The "political" set featured an eerie song called "The Fourth Day of July" which Rapp played alone without his fellow Swine. The song is about the end of the Vietnam war and the last soldier's homecoming. On the ship that is supposed to carry the last soldier, the soldier isn't there. In his stead are all the dead children of Vietnam. The dead children march gloomily to the White House lawn and re-enact the atrocities that killed them, forcing "even grown men to turn away."

The rest of the Swine re-joined Rapp for "When the War Began" which is a World War I song (although applicable to any war) about a woman who fell in love just before World War I and lost her husband to the war. It is a sad, mournful number and the Swine were able to perform it as such without making it too sugary.

Rapp said that the Swine are planning to do a political version of "Love Story" starring George McGovern as the man, the United States as the dying woman, and Richard Nixon as the fatal disease. Then he added that it would be filmed on location in Massachusetts. This introduction led to a new Swine song, composed the night before, called "Massachusetts Dream." In this "Dream" song, Rapp sings of how he dreamt the night before that the war had ended and that the soldiers were marching home. And, in the wake of the election, the chorus says,

"Last night I had a Massachusetts Dream."

Rapp and company finished the political set with "Morning Song," a song about dwarfs, lepers and hunchbacks. Then the audience would not let them disappear. The encore was a solo of "Suzanne," a Leonard Cohen song, which, he said, he always wished that he had written.

Rapp and the Swine did a total of twenty-six songs each night that I saw them and then I lost count. Both on Thursday and Saturday, their material was fairly similar. As a group they are quite impressive. They hold their music together quite well. Each individual is a talented and proficient musician, but they never let the fact that they are individuals interfere with their effectiveness as a group.

Tom Rapp himself is quite amazing. He combines the talents of Leonard Cohen, Bob Dylan, Joni Mitchell, Eric Andersen, and who knows who else, with his own wit and perception. His way of looking at the world, although sometimes warped, is incredible. It is difficult for me to understand where he finds the words that he uses, although they were always there for the taking. He lives in a fantasy world of reality. And he lives and speaks accordingly with his songs and poetry.

All in all, the Zircon gig was quite pleasant, although, since the purpose of his music is to depress, I left there in a strange state on both Thursday and Saturday. I was somewhat disappointed at the environment of the Zircon, but after awhile, when faced with Pearls Before Swine, I was able to shut out the background noise. Now, if we could just get them back to Boston playing at a quiet club such as Passim's, it would be perfect. Everyone — not just those who stayed sober — could leave depressed. That in itself would probably make Tom Rapp very, very happy.

## Black leather dinosaur eggs

by Mark Astolfi

*Black Sabbath Vol. 4* (Warner Brothers)

Everytime some one mentions Black Sabbath, I think of the X-Men, Marvel Comics' teenaged mutant superheroids, The Angel, The Beast (who's since split the X-Men, and is currently grappling with a Werewolf fixation, i.e. he actually turns into a half-man, half-wolverine terror), Marvel Girl, Cyclops, and the Ice-Man. I used to know all their Secret Identities, but that was before 18.02 hit. Anyhow, why should Black Sabbath remind me of the X-Men? Not a good question, and one hardly worth an answer, except that I think I know why it is, and perhaps it'll be better to get it off my chest than have to lie awake nights thinking about it: see, rock writers like to think up labels for everything, and one of the stock labels that is used with regards the band in question is "juggernaut-rock," and it just so happens that the X-Men once tangled with a maroon-ensconced villain named the Juggernaut. Simple as that.

But there's no denying that it is fitting Black Sabbath should call to mind comic books, as they're always been sort of the Comic Book of Rockdom, always bigger-than-life, always exaggerated and lavishly



Black Sabbath

ludicrous, always poking fun at our tender sensitivities and lilly-white senses of good taste or musically validity. *Black Sabbath Vol. 4* is no different. Vulcan mild-meld rock. Black leather dinosaur eggs. Captain Creature versus the Record-Eaters from Space.

## theatre

## Caravan's waiting for Godot

by Barb Moore

Samuel Beckett, in writing "Waiting For Godot," never meant it as a comment on Women's Liberation. The Caravan Theater Company, however, has replaced the originally male characters of Estragon and Lucky with female players, consequently changing the entire flavor of Beckett's play. The relationship between Estragon and Vladimir, the two bums who continually wait for a man known only as Godot, is a major sub-plot of the play. It has been debated whether this relationship is homosexual, or merely a close companionship developed over the period of years spent together. In playing the role of Estragon as a woman, the implications and attitudes in the relationship are changed to something perhaps sexual. The Caravan Company has even gone so far as to have Vladimir and Estragon discuss their bygone dreams of a wedding and a honeymoon.

This role change, though, is not as significant as that of Lucky as a female character. In Beckett's version of his play, Pozzo refers to Lucky as "pig" and "hog," treating him as an inhuman beast. When Pozzo and Lucky enter in the Caravan's version, Lucky wears an old west saloon girl dress, and occasionally kisses Pozzo and sits on his lap. When Pozzo then does humiliate Lucky, the disgust and inhumanity in Beckett's play is lost.

If you expect to see *Waiting For Godot* as Beckett wrote it, the Caravan Theater's interpretation could be a disappointment. The acting is generally good, and the play is well done, though too long. Barbara Fleischman and David Starr Klein work well together as Estragon and Vladimir, even though a bit slapstick. Peter Kovner is convincing as the loud, domineering Pozzo, and Nancy Lovell is good in this interpretation of Lucky. The roles are slightly over-played, but are consistent. As an experiment on Beckett's theme, the performance was a success, and the audience, a good evaluation of a play's effectiveness, enjoyed it.

The Caravan Theater is located at 1555 Massachusetts Avenue, in the Harvard Epworth Church. *Waiting For Godot* will be done every weekend through December.

Nancy Lovell and Peter Kovner in *Waiting for Godot*



## music

### The sloppy seconds of Dr. Hook

by Mark Astolfi

*Sloppy Seconds* — Dr. Hook and the Medicine Show (Columbia)

Decked out in dirty denim work-clothes, crumpled khaki jackets, and half-buttoned lumberjack shirts, this band of seven brash combination show-men and latter-day river pirates has the potential to bolster the sagging American rock scene, currently inundated by such British acts as Bowie, T.Rex, ELP, Yes, etc. I say potential, however, because their latest album *Sloppy Seconds*, shows serious stylistic problems, all brought about by something that, for most bands, means a new lease on life, but for Dr. Hook & Co. could mean just the opposite. And that is, a hit single, namely "Sybil's Mother." Although a monstrous hit this spring (world-wide sales top three and a half million copies) it was a poor indication of the band's true talent, being a terrible, tongue-in-cheek lampoon of the archetypal country tear-jerker ballad. Apparently, three point five million missed the point. Anyhow, its phenomenal success has had the same effect on Dr. Hook as a juicy bone might have on a pack of frisky puppies: eight of the eleven songs on *Sloppy Seconds* suffocate in lachrymose lyrical diatribe, imposing, overproduced choruses, and a general surfeit of sobbing, moaning, gasping, sputtering, choking, and put-on emoting. "Carry Me, Carrie," the first single of the album, is a prime example: the subject matter concerns a star-crossed, now righteously plowed, lover, rolling and puking in a gutter, pleading to his old girlfriend to let him lean on her a little while longer. As expected, singer Dennis Locorriere breaks down three-fourths of the way through, hot bitter tears mingling with his unkempt beard. Once, this type of thing is at best a forgettable goof. But

song after song... For their own sake, I hope this record is a flop.

Dr. Hook and the Medicine Show have two big things going for them: Shel Silverstein and themselves. The band started out as a lounge band, playing innumerable little clubs like the Golden Slezoid and the Despoiled Knee, until one day they were discovered and hired to do the songs for the movie *Who Is Harry Kellerman and Why Is He Saying All Those Terrible Things About Me?* Shel, bearded *Playboy* errant cartoonist and closet song-writer (he penned "A



Ray Sawyer

"Boy Named Sue" and the Irish Rovers' "Unicorn"), was doing the score and songs for the movie, and it was Ron Haaskine, who is now Dr. Hooks' manager and producer, but was then working with Shel on the film's score, who first heard tapes of the band. He immediately fell in love with Dennis' raw yet powerfully emotional voice, out of the Kim Fowley/Joe Cocker/Jim Dandy/Wolfman Jack/Capt. Beefheart/Arthur Godfrey-choking-on-a-peach-pit mold, and knew it was the voice to interpret Shel's songs. Now when Shel wants to, he can really turn loose with his own special brand of rollicking humor and wit. Witness these lines from the second single off the album, "The Cover of *Rolling Stone*:"

*Well we're big rock singers  
We got golden fingers  
And we're loved everywhere we go  
We sing about beauty  
And we sing about truth  
At ten thousand dollars a show*

*We take all kind of pills  
To give us all kind of thrills  
But the thrill we've never known  
Is the thrill that'll getcha  
When you get your picture  
On the cover of the Rolling Stone.*

The problem, of course, is that he can also crank out this pseudocountry soap opera crap so long as it'll sell records.

Dr. Hook's second asset is themselves. They perform with a decidedly undignified energy and enthusiasm, at the core of which is the hilarious banter between Dennis and the band's other lead singer, the dude with the eye-patch, Ray Sawyer. (Word has it the eye-patch stays until Ray can have a glass eye made up with a Confederate flag on it.) All persons connected with the band hold Dennis to be the funniest man in the world, while Ray could well be the craziest. The rest of the band, Messers. Elswit, Garfat, Francis, David, and Cummings, provide competent, if unspectacular back-up. Needless to say, the band is most successful when they do their raunchiest, freewheeling tunes, like "Freaker's Ball" and "I Call That True Love"; the material on *Sloppy Seconds* is a drag, at best boring, at worst obnoxious.

If Dr. Hook and the Medicine show have a motto, it must be "Nothing in Moderation." On *Sloppy Seconds*, they go overboard, in the wrong direction. As Martin Mull sez: "When you stick to what you're good at, good things come to you." And to us, Dr. Hook, are ya listening?

### Collins — fading colors of the day

by Neal Vitale

Mid-November would mark the first time since 1970 that Judy Collins would be the single attraction at a concert in Boston; it would also mark a great disappointment for anyone who caught her sharing the bill with Tom Rush, John Denver, and Peter Yarrow at the John Kerry benefit back a month or two. Both shows at the Aquarius (in itself, a bad omen) proved weak; if you had heard her do almost the exact same set at the Kerry

concert, the worse the evening would bore you.

The first show was marked by about two-thirds capacity (the second show drew better, though the set was cut short by illness on the part of Ms. Collins), and an all-pervasive sense of ennui. Chris Smither, a good local folkie, though not one known for his generation of excitement and electricity, began things on what could be politely termed a lack-luster note. Only a rendition of the fantastic "Henry David Thoreau," a modernization of Chuck Berry's "Johnny B. Goode" proved to be at all distinguished from the main part of his decidedly dull, but nevertheless poorly-received set.

Judy Collins followed with renditions of "City of New Orleans," "All Things Are Quite Silent," "Someday Soon," "Suzanne," "Songs for Judith" and "Both Sides Now" being among the more well-known, if not the more well-done. The addition of drums, bass, and guitar amounted to little improvement, if not actually detracting, in comparison to the evening for Mr. Kerry at the Paramount Theater, when only accompanied by her own guitar and occasional piano work by Richard Bell. Ms. Collins imparted little emotion past rote recital of those songs; an invidious dreariness that permeated her newer songs on unaccompanied piano and made them almost unlistenable. Words were fouled up; notes missed (sadly, as in "Suzanne") — what was described by a reviewer friend as saving something for the second show (which, if assumed, apparently didn't materialize) seemed more like insurmountable sonambulism.

Only in her renditions of some of Berthold Brecht's political poetry of wartime Germany and in her tip-of-the-hat to Jacques Brel in "Sons Of" did the magic that the name Judy Collins usually connotes come through at all.

After seeing her at the John Kerry benefit, and having a stimulating, enthralling set of numbers, one can only feel that this was a bad night for all involved. Yet listening to *Living*, her most recent album of new material, and a part-live, part-studio recording, and coming away yawning a bit, one begins to wonder if the magic is fading.

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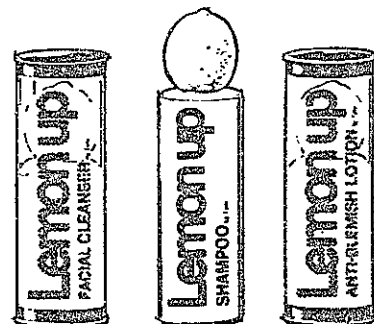
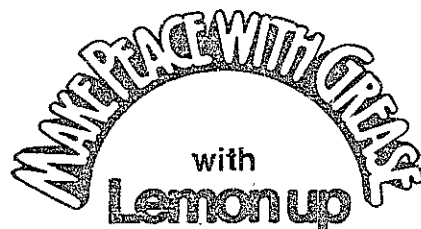
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## film

## They only kill their audiences

by Gene Paul

What the advertisements promise is a mystery-comedy. What the movie delivers, in spite of the presence of Katherine Ross (read body beautiful) and James Garner (read face familiar) is mystery-blah.

The commercials are so much better than the film (and I am not even sure they are being aired in Boston: I heard them on WCBS in New York) that the writers for the ads should have done the whole project. Their synopsis of the plot is so fascinating: the chief suspect is a dog (and he's not talking), and the clues include a picture on the beach and a bathtub that smells like gasoline. An interesting way to occupy your time if you go to see this is to watch for the appearance of these clues in the film. Unfortunately, they all show up within the first half hour, and things go downhill from there, in *They Only Kill Their Masters*.

The comedy designation escapes me, as it apparently did most of the half empty house present at the showing I saw. The only hardy laughter during the whole thing came when one citizen reports to Garner that some boy has bitten off his daughter's nipple while the pair were riding in a car. (Garner plays a small town police chief, and Katherine Ross plays a divorced veterinarian's secretary who starts sleeping with Garner half way through the film.)

The real problem with this film is one of billing. If it were billed as an action-adventure, it might almost work. There are snarling dog scenes, dead bodies dragged out of burning house scenes (well, there are really only one of those), and stabbing and killing scenes. But they are too few and far between.

As a mystery, the film almost works, with clues scattered to the four winds in sufficient profusion to fool the most

deductive mind. But the weak point is that the audience never sees enough to guess the real villain until the hero does.

(I was prepared to conclude with a Thumbs Down on *They Only Kill Their Masters* but was informed by my film viewing companion that she was entertained by the film, even if I wasn't. So it might be entertaining.) *At the Gary*

## media

## Firesign — not insane?

by Mark Astolfi

*Not Insane or Anything You Want To* — Firesign Theatre (Columbia)

*Not Insane or Anything You Want To* is the last Firesign Theatre album. Phil, Philip, Peter and David are splitting to devote time to proverbial "individual projects." In many ways, *Not Insane* is conscious that, whatever the 4 or 5 Krazy Guys come up with individually, it is an album that marks the end of an era in recorded, pre-packaged humor. Bits and pieces of other albums are not only alluded to, but actually satirized. And one of the first intelligible bits on side one is an ad for a double-fun, double-deal record offer, *Dope Humor of the 70's*: "Remember Cheech & Chong? Ruben and the Jets?...*Not Insane* is a tribute to the Firesign Theatre's roots, for it eschews the dizzyingly cerebral, stoned labyrinthine confusion of *Don't Crush That Dwarf, Hand Me the Pliers* and *We're All Bozos On This Bus* in favor of the great sophomoric slapstick that marked their earlier efforts.

*Not Insane* draws primarily upon two radically dissimilar art forms: Shakespearean plays and Japanese monster movies. Side one is almost entirely taken up by some sort of mad, verbose Shakespearean lampoon with random interruptions. Not being a student of the Bard, I'm willing to concede that there's probably a lot of Avonian allusions which are going over my head. OK, lit jocks, have fun. As far as I'm concerned, the fun begins on side two. Again, we have

another play, but this one, "in 5 acts, 3 of them unnatural... and 2 against the state," was apparently recorded live before an audience of Columbia students, and it is chock full of stupid puns ("Your couplet runneth over"), silly play-on-words ("I...am your son?" "Nay, nay...I am your father!"), and when it ends, it blends into a strange take-off on the Nick Danger, Third Eye sequence on *How Can You Be Two Places At Once When You're Not Anywhere At All*. This time, the yin is on the other yang, and its Yung Guy, Motor (Moto? Modal?) Detective, who spends most of his time getting in and out of Radio Prison, imploring his friends "not to be torturing me!" and crossing chopsticks with Nick Danger's old nemesis, Lt. Brad Shaw, who now works for the Atomic Occupation Forces. The broad accents and pigeon-shit grammar, not to mention the reference to Gorgonzola the Cheese Monster, are straight out of all those great, awful Japanese horror flicks that always seem to be on late at night when bleary eyes and even bleerier brains cannot escape and must watch transfixed as Tokyo and surrounding suburbs are crushed beneath the oversized feet of...Remember Mothra, the giant moth who lived on Mothra Island and was attended by two tiny fairies who were, in real life, Japanese pop singing duo The Peanuts? How about Rodan, the prehistoric pterodactyl? The first Rodan picture included one of the classic monster movie quotes of all time: a scientist (thick glasses, white lab smock) was explaining to a batch of the world's military big-wigs what Rodan was and how he threatened to take over the world when an Air Force general posed the question: "If this Rodan is extinct, then how can he be alive?" Then there was Gamera, the fire-breathing giant turtle who turning into a flying saucer. Yeah, see, the Army figured, He's a turtle, right? All we gotta do is dump him on his back and he's helpless. So they showered Gam with atomic warheads until he flipped over on his back, whereupon he played his ace-in-the-hole: withdrawing his 4 feet and head into his shell he then sent jets of air shooting out of the 5 holes, began to rotate, and then took off, trucking off towards America to wreck a few cities

before he came back to Japan just in time to be trapped in a rocket and shipped off to Mars. How many of you recall Ghidrah, the Three-Headed Monster, such a bad-ass behemoth that all the other monsters ganged up on him, and were only barely able to set him down. And who can forget the granddaddy of 'em all, Godzilla, the original atomic dinosaur?

Anyhow, after Yung Guy's robot-servant takes over the show (just like Lt. Brad Shaw tried to do with Nick Danger), proclaiming "Next week this show have new name, Rotomoto, Atomic Gumshoe. And no more Buddhist writers!" and takes tube train to Forbidden City with Yung Guy's secretary Miki, we switch to the National Surrealist Light Peoples' Party convention, where George Papoon's name is being placed in nomination for some vague national office, alternately referred to as "resident" and "president." This part is based upon a Firesign Theatre movie called *Martian Space Party*, and the scene shifts back and forth between Walter and Eric on the convention floor, and Charles who is covering the current President's planned Mars-launching from Monster Island. Things start hopping when Glutomoto, the Supreme Dream Monster, escapes from the bottom of Atomic Lake: "What's the story, Charles?" "This is no story, this is real! He's snapping high-tension wires as if they were candy canes!...My God, this is too close to be news..." As things proceed, we find out that Ralph Spoilsport owner and operator of the world's largest new used and used new, etc, is in prison, having been arrested by the President himself. We don't know for what. Perhaps a dope rap.

This record is not a record to listen to in a vacuum. It will sound pretty confusing, and maybe even boring, if you have never heard the Firesign Theatre. Borrow your friends' copies of past Firesign efforts, and when you've got them under you belt (listening in slightly altered states of consciousness might help), tackle *Not Insane or Anything You Want To*. You'll be in agreement with Yung Guy when he says: "In Radio Prison, they wash brain of this unfortunate, hangin' up in strong, seagull wind now to dry..."

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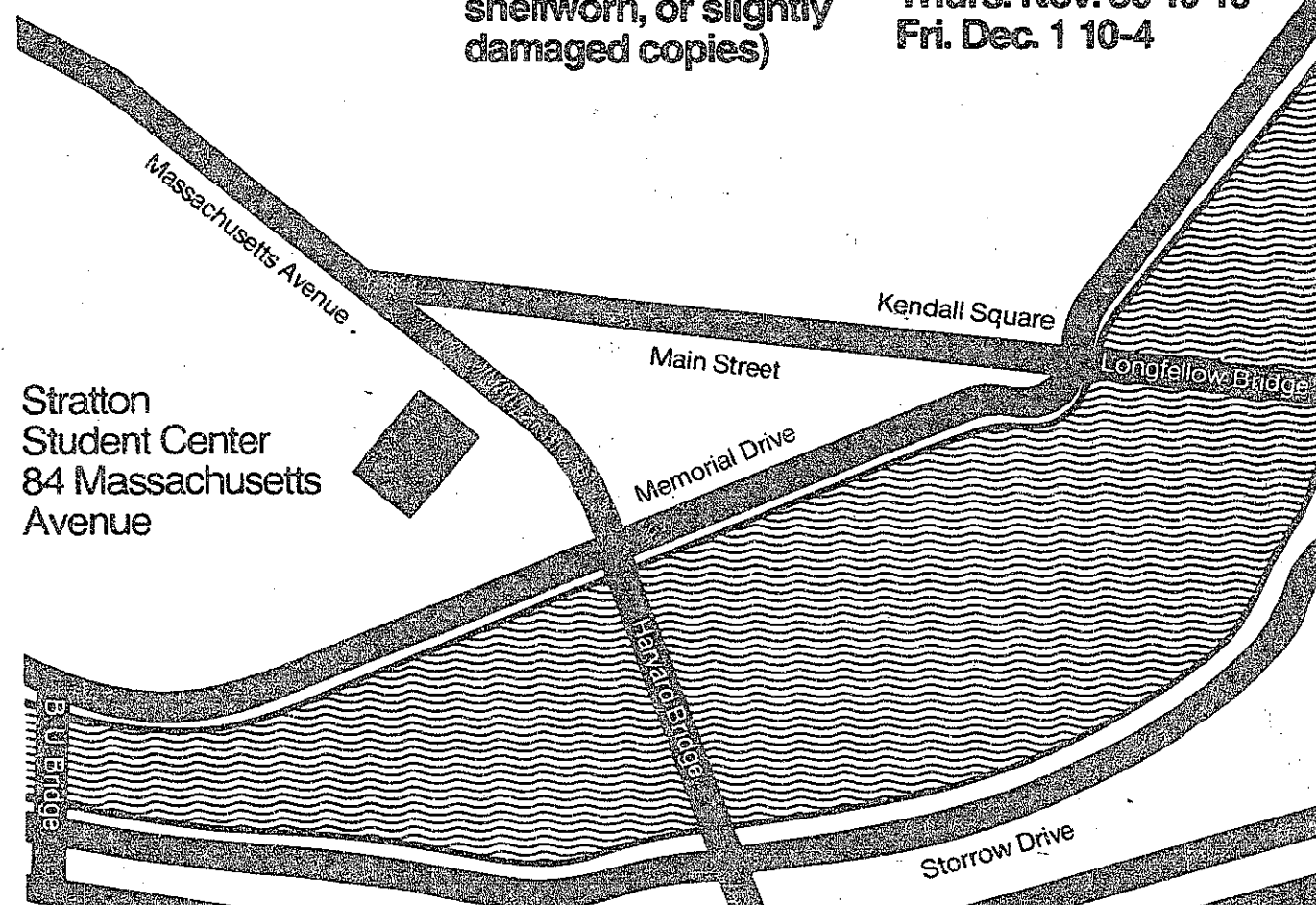
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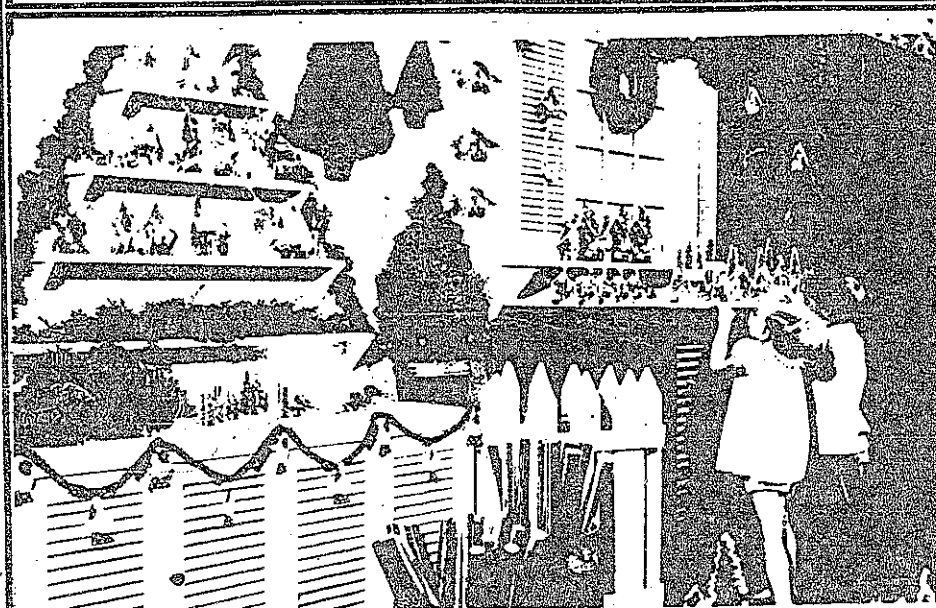
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# Telephone 'bugs' shaken

(Continued from page 1)

work imposed by NET from about July 1 to August 30, to enable the company to devote its full manpower efforts to the Centrex switch-over, and the intricate testing that such a massive change involved, both before and after the fact. According to Berlan, the number of complaints received immediately after cutover to the new system was not excessive.

NET was also suffering from internal problems, from which they are just now recovering. These involved both illness of key personnel, and enormous turnover problems. There are 14 installers working with the MIT-Draper Centrex, eleven at MIT and three at Draper. The longest service in this capacity for any installer is about one year, which is nearly equivalent to his length of service with the phone company.

Finally, there is some question as to whether or not there was full realization of the magnitude of the system or the complexities involved in its "debugging stage" on the part of the user community. Isolated individuals with malfunctioning phones could not easily see the "big picture" of thousands of lines installed and operating correctly, or of a phone company struggling to get service in as quickly as possible.

Things have improved, said Berlan, "to the point where the phone company is usually meeting our normal delivery schedule." He explained that this involved ten working days for orders affecting six phones or less, and up to one month for more phones in an order. Phone change orders involve as few as one and as many as 70 phones, Berlan noted, and there are about 40 such orders placed per week.

Even on phones which did work immediately after the change to Centrex, there were a few problems that never existed before the new system was in-

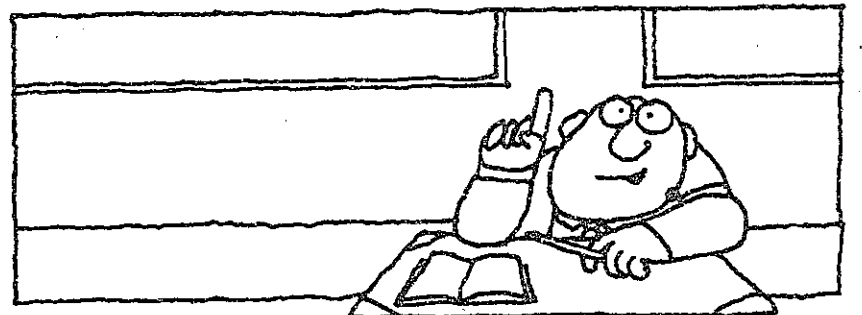
stalled. These involved "class of service" problems. There are now several classes of service available, ranging from unlimited long distance in some administrative offices, to tie-line restricted phones in lobby locations which cannot even call dormlines. The class of service for any phone is a parameter which is entered at a computer console by a phone company employee. Apparently errors were frequent in this process at first, but there has been a "noticeable drop in the problem."

When asked if Centrex had improved overall phone service to the Institute, Berlan replied, "Yes, I think it has. There are many criteria by which one can judge phone service, but an important one is the way people react to changes, and the nature of the complaints we receive. We have heard many good things, and few bad ones about the new system."

Berlan noted, when asked, that the call forwarding feature

is now installed on some 200 phones. Although it does not work precisely as the phone company said it would — a phone on call forwarding still has a dial tone and can be used while calls are being forwarded. Originally, Telco had stated that a phone whose calls were being forwarded would be unusable until the call forwarding had been turned off — there have been few problems with it. He believes the number of offices taking advantage of the feature will grow as a description of its virtues are passed by word of mouth.

Berlan concluded by noting that service may never again be what it was when MIT had its previous, on-campus PBX (Private Branch Exchange) system. At that time, all wiring and switching was strictly on campus; now it all runs to a new building off-campus, greatly increasing the amount of paperwork needed to accomplish even the simplest repair or installation.



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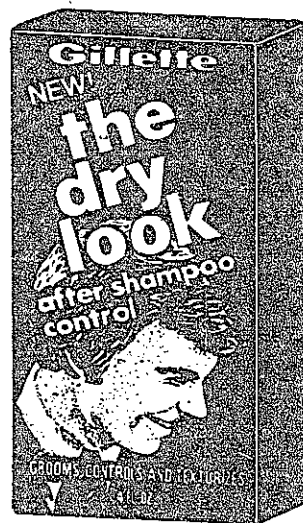
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# SPORTS

## Preview of winter sports

The winter sports season, which involves eleven of MIT's 22 varsity teams, goes into full swing this week, with ten of the eleven teams involved in competition for the first time this year. The following is a brief preview of the season ahead.

### Basketball

MIT lost four of its five starters, including all-time high scorer, Harold Brown, through graduation this past year. The only returning starter is Jerry Hudson '73, center and team captain. The rest of this year's team will probably consist of Bob Roth '74 and Al Epstein '75, in the backcourt, with the starting offensive positions going to some combination of John Lange '73, Thad Stanley '73, John Mills '74, or some promising freshmen.

Along with the basically new team, Tech has a new coach, as former assistant coach Fran O'Brien, has moved up to head coach, replacing Jack Barry, who retired to become assistant director of athletics. The season begins tonight in the Cage, with a game against Eckerd.

### Fencing

MIT's team will try for its fourth consecutive New England title, and the chances for retaining the title look very good. With John Tsang '72, Mike Wong '72 and Doug Park '74, the 1972 New England Champion, returning to form a strong sabre team. The epee and foil contingents will probably include Marty Fraeman '73 and Bill Parker '74.

Fencing also has a new coach this year, as Maestro Silvio Vitale becomes head coach again, after spending three years as co-ordinator of women's athletics; he will be assisted by last year's coach, Eric Sollee, who also coaches the women's team. The fencing season begins at Brandeis next Saturday, December 2.

### Hockey

The hockey season opens Thursday on home ice as the varsity takes on perennial rival Babson College.

This year's squad has more depth and experience than any in recent history, and if precedent is any measure of potential the results will be impressive. The team is led by a group of five seniors who were integral in the 70-71 team that compiled an 8-8-2 record, best in recent history. In addition, a large group of returning lettermen comprises the bulk of the record-size group competing for varsity sports.

The strong point of this year's team should be the offensive power generated by the first two lines. Tony Lucci '74 has been shifted from defense to left wing, and this move is expected to make the second line a contender for top scoring honors. The first line remains intact from last year, as does the starting defense pair of John Miller '72 and Rob Hunter '73. The defense will be backstopped by senior goalie Rabbi Schulman, who last year demonstrated inconsistent brilliance in his first varsity season, but appears to have settled down this year.

Overall, the varsity is characterized by outstanding depth and experience in all of the key spots. Sixteen forwards are competing for nine positions, and six candidates are trying for the four defense stations.

### Gymnastics

The MIT gymnastics team will open its 72-73 season with home meets next Saturday and Sunday, against Boston State and University of Pennsylvania, respectively. With nine returning lettermen, this year's team promises to be the best ever, though they have an extremely tough year ahead, as Penn, the Ivy League Champion, Southern Connecticut State (home school of Olympic gymnast John Crosby), which won the New England here at MIT last year, and the University of Massachusetts, an NCAA qualifier, have all been added to their schedule.

Leading the team this year are Larry Bell '74, who has led the team in scoring for the last two years, and the two fourth-year team members, captain Paul Bayer and Dennis Dubro, the top two men on pommel horse. The team consists mostly of juniors, as they hold the top three places on half of the six events. Among them are John Austin, battling Bell for high scorer; Neil Davies, Jarvis Middleton and Bob Barrett, the top men on high bar, rings, and floor exercise, respectively; and Andy Rubel, who took second to Bell in the New England on parallel bars. Dave Millman '72 returns for his second season of competition against Jarvis on rings. Filling the remaining holes are Scott Foster '75, Allen Hart '75, Bill Mallet '75, Jon Johnson '76, and Mark Tighe '76.

Both meets this weekend figure to be tough. Boston State took first in last season's New England to MIT's second. They also edged the MIT gymnasts in a dual meet. Two years ago, in MIT's only previous meet with Penn, the Tech men won by only three points.

### Rifle

The MIT riflemen, although young and lacking experience, are out to build and get some match experience behind them. Two lettermen return from last year's team: John Breen '73, captain and Bob Nance '74. Other spots on the shooting team will be filled from Steve Walters '75, Ned Forrester '75, Glen Speckert '75, Chris Grier '76, Jules Halpern '76, Dave Iwatsuki '76, and Kalev Ruberg '76.

### Skiing

The 72-73 ski season should be an interesting year. Despite the loss of the eastern intercollegiate slalom champion Steve Nadler '73, and nordic skier Bob Collier '74, the outlook is optimistic. The team has been in training since early November doing extensive exercises that should pay in terms of half and tenths of seconds in the alpine (slalom and giant slalom) events and seconds in cross country races. Deborah Stein, a freshman hope in the alpine events, is an experienced skier. Otherwise returning are John Nabelek '74, John Clippinger '73, Gary Ruf '75, Drew Jaglom '74, Lew Jester '72, and Scott Weigle '74. Also freshman hope in nordic events is Bill Gryder.

### Pistol

Competing in the tough Northeast Collegiate Pistol League the MIT varsity pistol team is out to take it all again this year. National champions in 1971 and narrowly edged out last year by West Point, the Tech team is filled with experienced shooters: John Good '72, 1971 National collegiate free pistol champion and two-time All American, Merrick Leler '74, Karl Sellar '75, Ted Rueggegger '73, and captain John Stetkar '73.

**JV Hockey Meeting**  
Tuesday, Nov. 28, 6:00pm

Anyone interested in playing JV hockey is asked to come to an organizational meeting in the lobby of DuPont gym at 6 pm tonight. Practices will start at 6:30, and will continue regularly following this meeting.

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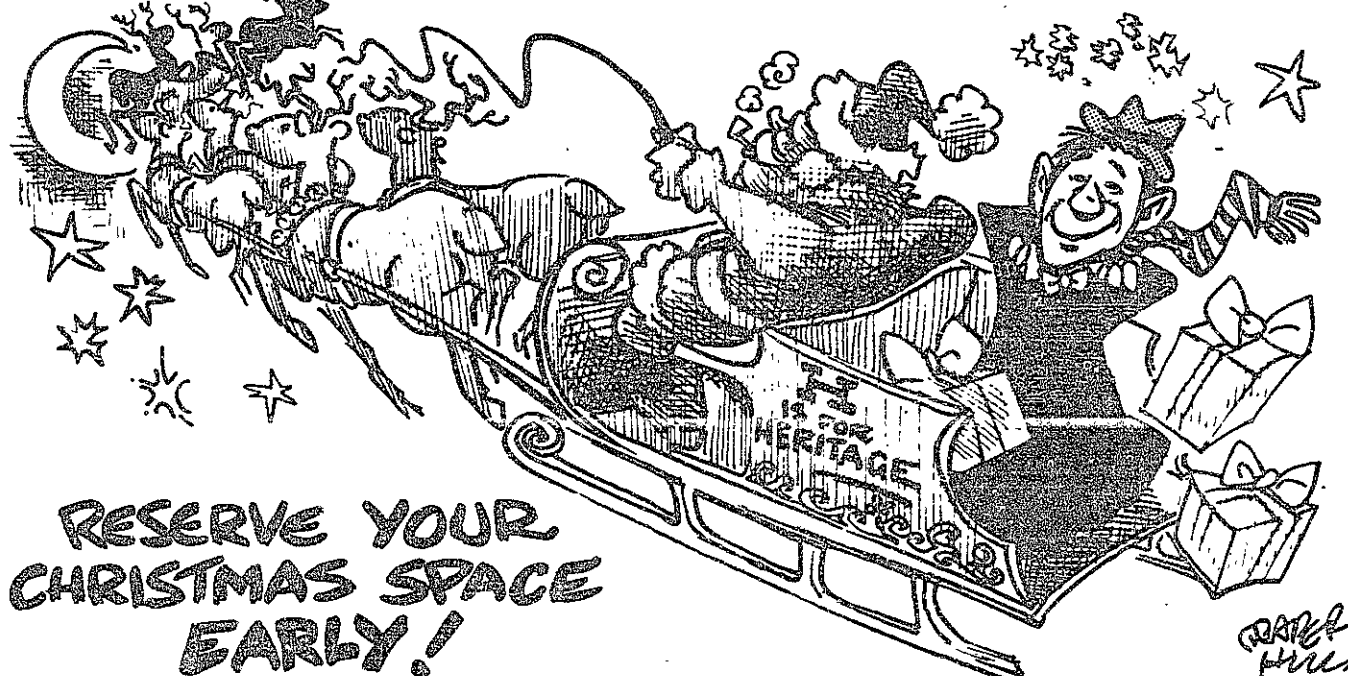
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