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V.57, no. 7



Military Art

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Military Art is to Art as Military Justice is to Justice... (An Editorial)

Some art offends its audience by the design and intent of the artist. Other art cannot help but offend despite the intentions of the artist and the defenses of the viewers. The recent exhibit of military art in Lobby 7, ostensibly displayed for the innocent purpose of commemorating the 75th anniversary of powered flight, obviously fits the latter criterion.

The almost immediate demonstration of outraged moral sensibilities by the students and staff of the Architecture Department was remarkable for several reasons. The spontaneity, the organized community response, the many levels on which the issues were discussed, the near unanimity within the department, and the speed with which the protest was mounted only served to complement the honest understanding of democratic civility and artistic integrity which was the modus operandi of their counter-statement. The only valid response to a work of art which one doesn't like for one or another reason is another artistic statement, and the protestors understood this. The response doesn't have to be as polished or as slickly presented, nor does it have to be in the same medium, but it does have to recognize the validity of the original art. By placing their banners around and below the Air Force exhibit, the demonstrators displayed the ultimate in tact and deference towards their antagonists, and allowed passersby to make the comparison between the two types of statements.

The aforementioned pretext for the original exhibit was indeed bogus; it would have been perfectly possible to commemorate powered flight without any reference to the destructive and aggressive potential of the airplane. The Institute's Lobby 7 Committee is blessed with a Chairman, John Wynne, and a Coordinator, Christiane Tellefsen, to whom a picture of a B-52 is just a picture, without any political or moral associations. But there are those of us who could never forget the vile abuse of our national power of which these behemoths were the tools. No, we neither can nor should hide our national defense, but neither can we afford to forget the displaced millions of people and the defoliated and crater-scarred countryside of Indochina. Can the Air Force gloss over the air war holocaust in Vietnam in its public relations and not expect anyone to notice? Such militaristic jingoism is an exceedingly gross abuse of Lobby 7 as the symbolic entrance to the Institute. To the people who think that the protestors were "rude," let it be made clear that democratic discussion, whether on poster on the pillars or in response to patently offensive imagery is indeed a beautiful thing.

Commendations go to the Campus Patrol for averting violence, not on the part of the architects, but from certain reactionary elements who took exception to the protestors' democratic prerogative. Many other police forces would have acted quite differently.

The wonder of it all is not that MIT responded to an offensive exhibit, but that it was alone in doing so. The events last Thursday have not only restored our confidence in our collective moral rectitude; they have shown that, just possibly, this is one corner in the groves of academe where the moral reflex has not atrophied.

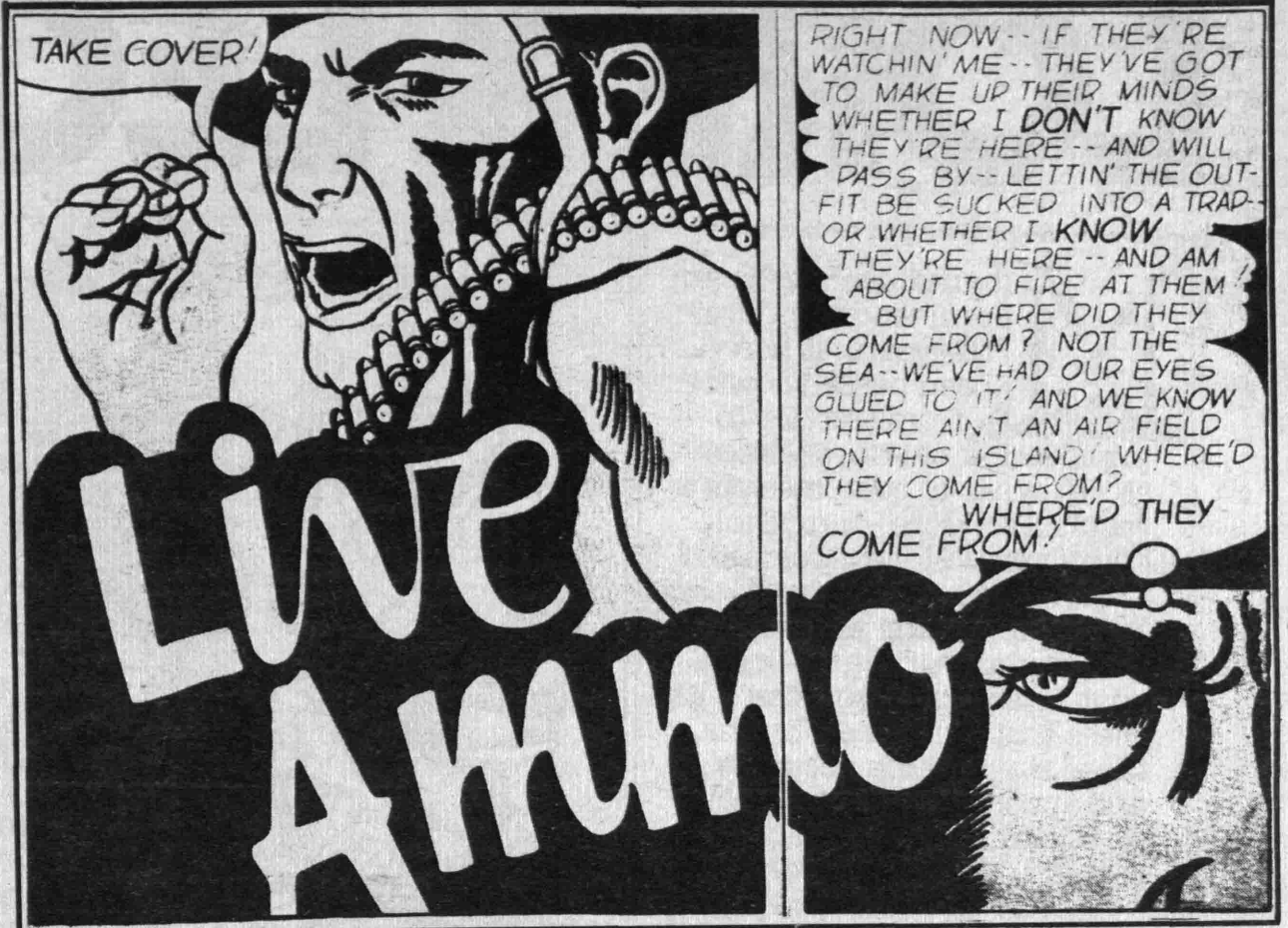
PEER SERVICE OPENS

MIT's first student-run peer help service began functioning on campus yesterday. Nightline will provide a hotline (253-7840) for talking about problems of any sort, and will soon have drop-in service available at its facilities. It is located in what was formerly the Camous Room, between Ashdown and McCormick dormitories.

Nightline is a student-run, -staffed, and -conceived service. It is modelled after Room 13 of Harvard, and will provide a number of services. These include friendly people to talk to about problems of any sort and information on abortion, drugs, contraceptives, services available at the Institute, and just about anything else.

Such a service had been proposed by students a number of times before. The Nightline proposal, however, was the first accepted by the DSA. The proposal was written by two students, Herb Lin and Andy Adler. It was accepted by the Dean's Office last spring; meetings were publicized and held immediately afterward. Since then organization, training, and consultation with other help services in the area has taken place.

Nightline can be found at the other end of x3-7840 for further information.



Live Ammo, Roy Lichtenstein, 1962. An exhibit of the artist's more recent work will open at the Institute of Contemporary Art in Boston on November 8, together with an exhibit of San Francisco Rock Posters of the Sixties.

Rebuttal: Economics and Nuclear Power

by Donald Dube and Isi Saragossi

In a recent article ("Stopping the Nuclear Madness," October 12) Barry Feldman of Mass. PIRG made some interesting comments on his perception of nuclear economics in New England. Unfortunately his approach was based mainly on his opposition to nuclear energy rather than on sound principles of economics and business. For example, Feldman maintains that the utilities are out to make as much money as possible, while on the other hand he attempts to argue that nuclear energy is uneconomical. Why then is the vast majority of New England utilities strongly in favor of nuclear? What are the true economics of nuclear energy vis-a-vis alternatives?

New England utilities currently produce electricity in a number of ways. Today, 60 percent of all electricity comes from burning oil and some gas, 32 percent from nuclear energy, and 7 percent from hydroelectric power. There is only one coal-fired power plant in the region. In the period 1974-1977, the total generating costs reported by utilities was 1.27 ¢ per kilowatt-hour for nuclear, 2.15 ¢ for coal, and 2.48 ¢ for oil. Hence, the generating costs for oil is approximately twice that of nuclear. These costs include capital costs (cost of building plants, interest, and return on investment), operation and maintenance, and the charges for nuclear or fossil fuels.

The above values are in line with U. S. Department of Energy figures which put 1976 nationwide costs at 1.46 ¢ per kwhr for nuclear, 1.59 ¢ for coal, and 3.09 ¢ for oil. Because of the large distances between New England and the coal fields as well as an inadequate transportation system, the cost of shipping coal to the Northeast adds another 25-30 percent to the total generating costs of coal.

In general, existing hydroelectric sites in New England generate electricity at less than the price of coal, oil, or nuclear. Most of the economic sites however have already been developed.

The above costs for coal and nuclear do not include additional responsibilities which these industries should face such as radioactive waste disposal for nuclear and air-pollution control for coal. Assuming a conservative figure of \$190 per kg for radioactive waste disposal and transportation, this translates to 0.08 ¢ per kwhr additional costs to nuclear, or about 5.5 percent. Likewise, the costs of decommissioning nuclear reactors has been placed at between \$50 and \$100 million, which over the economic life of a plant amortizes to 0.01 to 0.02 ¢ per kwhr, or about 1 percent.

On the other hand, the additional costs of removing air pollution with scrubbers, reclaiming strip-mined land, and disposing scrubber wastes has been estimated to add 0.5 ¢ per kwhr or 31 percent to the cost of coal generated electricity. The moral is of course that typical costs for cleaning the air from coal-fired power plants will add much more than even the highest estimates of waste disposal costs.

The expenses for building power plants in the future have clearly been increasing at rates greater than the general inflation rate. Utility estimates

place the total generating costs for 1986 plants (in 1978 dollars) at 2.8 ¢ per kwhr for nuclear and 3.8 ¢ for coal. Government policy will not allow any more oil plants. In comparison, the Dickey-Lincoln hydroelectric project in northern Maine (one of the most economic hydro sites remaining) would be financed with low-interest government dollars yet cost an estimated 2.7 ¢ per kwhr in 1978 dollars.

The fact remains that nuclear energy is and will continue to be the cheapest means of producing electricity from conventional sources in New England even with added costs for radioactive waste disposal and plant decommissioning.

In his article, Barry Feldman compared the capital cost of nuclear plants to windmills. He misleadingly gave a figure of \$1600 per kw (1985 dollars) for nuclear, while citing a value of \$900 per kw (year of dollars not given) for windmills. However, our research has found the estimated capital cost of windmills to lie between \$800 and \$1000 per kw in 1976 dollars. Assuming a 6 percent escalation rate for materials and labor, the windmill cost in 1985 dollars is now approximately \$1520.

Moreover, the value of \$900 per kw (or \$1520 per kw in 1985 dollars) is given on the basis of rated capacity of the windmill generator. We know that for relatively promising sites, the maximum load factor is estimated in the range of 20 to 30 percent because of wind variability. This is compared to a value of 65 percent load factor obtained by New England's seven nuclear plants since the beginning of their operation. Therefore, on a per average output basis, the capital cost of windmills is about 2 to 3 times that of nuclear. This does not include the additional capital cost of storage capacity for windmills or the fuel costs for nuclear, which are approximately equal.

The point is well made in a recent MIT Energy Laboratory report used in a rate hearing case in Maine which stated that for technological reasons (production capacity etc.) alternate energy sources such as solar, wind, waste, and wood power cannot be relied on to supply New England's electricity demand by the mid 1980's. Moreover, the study concluded that the costs of these alternatives for electrical generation (except in special cases) is much more than coal or nuclear.

The alternatives for New England are thus coal, nuclear, and conservation. However, electricity consumption in New England has risen by 5 percent per year for the past two years, and is expected to increase at between 4 and 5 percent per year in the near future. It therefore remains to be seen whether a good conservation program including cogeneration, peak-load pricing, and other pricing schemes is effective enough to reverse this trend, and make the construction of new coal and nuclear plants unnecessary as Mr. Feldman claims.

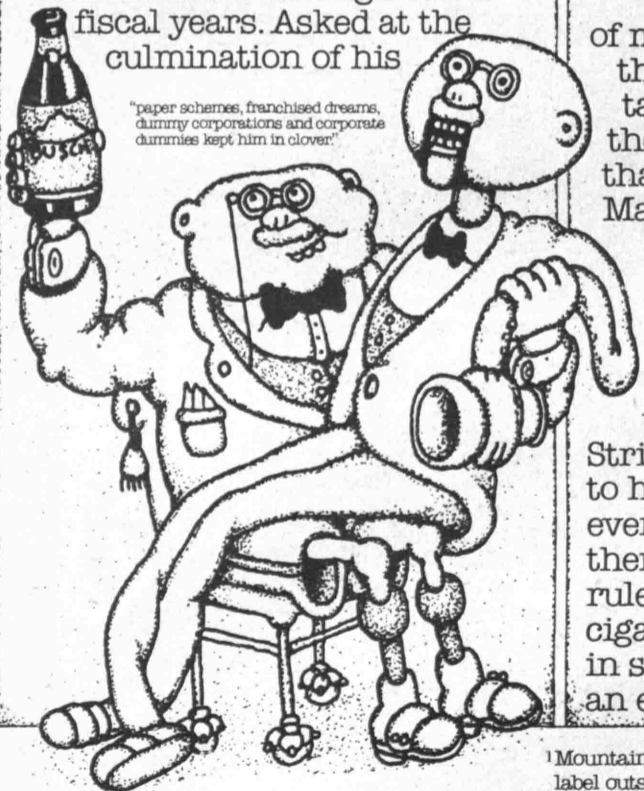
Donald Dube is a doctoral candidate in nuclear engineering at MIT. Isi Saragossi is a doctoral candidate in an interdepartmental program on energy, also at MIT.

LORE & LEGEND

Mountaineering¹ is an oral tradition. Over the years, it has been passed down from teacher to pupil, father to son, package store owner to customer. As a result, a folklore – a mythology, if you will – has formed around the mountains of Busch. You, being a student of mountaineering, no doubt wish to acquaint yourself with these truths and half-truths, these stories both accurate and apocryphal. A wise decision. And, as luck would have it, this ad is just the ticket.

One of mountaineering's earliest legends is Bennington Baxter-Bennington. Adventurer, international bon vivant and inventor of the phrase "your check is in the mail," it was he who perfected the finer points of expedition financing. While other mountaineers resorted to such bizarre extremes as gainful employment, Bennington subsidized assaults on the Busch mountaintop with creative economics. An amalgam of paper schemes, franchised dreams, dummy corporations and corporate dummies kept him in clover for nigh on 20 fiscal years. Asked at the culmination of his

"paper schemes, franchised dreams, dummy corporations and corporate dummies kept him in clover"

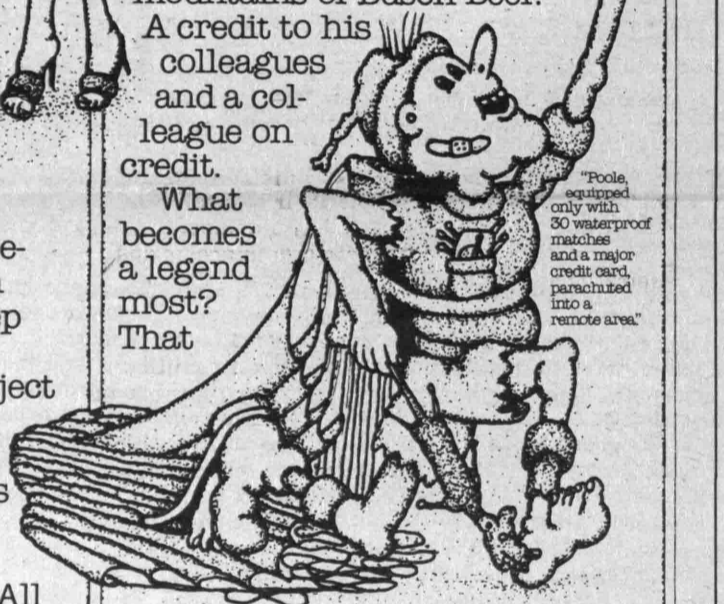


"Before the evening was over, several of them were bending the slide rules."

"I can make you a mathematical model, baby!" Talk about your wildlife! But when looking for sheer courage, W. Dexter Poole must rank in lore among the top mountaineers. Fond of saying "The road to truth goes through bad neighborhoods," Poole enjoyed skirting with danger and approached mountaineering as a test of survival skills. In his most famous challenge, Poole, equipped only with 30 waterproof matches and a major credit card, parachuted into a remote area known as Cleveland. He was up to the task. Within 24 hours, Poole was basking under the hot sun of Antibes, downing the smooth, cold, refreshing mountains of Busch Beer.

A credit to his colleagues and a colleague on credit.

What becomes a legend most? That



"Poole, equipped only with 30 waterproof matches and a major credit card, parachuted into a remote area."

career to reflect upon the secret of success, Bennington revealed his first rule: "Keep all your assets liquid"

Another frequent subject of mountaineering lore is the wildlife. Numerous tales abound, but perhaps the most famous story is that of the 1973 Muncie Mathematics Convention. All 75 prodigies, whiz kids and befuddled geniuses initiated an after hours expedition. It began harmlessly enough. But soon, the Busch mountaineers reached the Mobius Strip, a racy nightspot catering to highbrow hijinks. Before the evening was over, several of them were bending the slide rules. Others were smoking big cigars and telling every woman in sight they were agents with an eye for figures, claiming,

is (one) a matter of subjective judgment and (two) in a constant state of flux. Keep in mind legends are created every day. So when you flex your mountaineering muscles, be true to the tradition. At best, you'll be part of history. At least, you'll be a near-myth.



¹Mountaineering is the science and art of drinking Busch. The term originates due to the snowy, icy peaks sported by the label outside and perpetuates due to the cold, naturally refreshing taste inside. The above mountaineers and these scenes of their exploits are legendary, any similarity to actual people, living or dead is purely coincidental.



Don't just reach for a beer. **BUSCH** Head for the mountains.

Representatives of the religious opposition to the Government of Iran have organized a teach-in Saturday in Rm. 54-100 at 4:00 P. M. for the MIT Community. In their statement to 'Thursday', the MIT Moslem Student Association objected to the labels and stereotypes assigned to Islam in Iran by the American media, and announced the teach-in as a means of clearing up these misconceptions. There will be a slide show of the demonstrations, following which prominent MIT Professor of Humanities Wayne O'Neil and Georgetown University Iran specialist Professor Thomas Ricks will address the meeting.



What follows is the text of the announcement:

"The Shah of Iran has, in complicity with foreign powers, created one of the most oppressive regimes in the world. Amnesty International cites the Iranian Government with the worst human rights record in the whole world.

"For the past twelve months, the people of Iran have organized under the banner of Islam a massive and popular struggle against the tyranny of the Shah. Thousands of martyrs have sacrificed their lives in this struggle, rocking the regime at its very foundations and forcing an ever-more-desperate Shah to resort to the indiscriminate application of force in order to survive.

"Nevertheless the U. S. media has depicted the Moslem revolutionaries as 'Communist', 'reactionary', and 'remnants of the 'medieval ages'. The Press seems incapable of accepting us for what we are; we want an independent and democratic Iran, free from the influences of either superpower, to be left to develop as it sees fit.

"The Islamic movement in Iran is striving to achieve for the Iranian people their natural and inalienable right of being ruled by a democratic government that reflects their own interests and aspirations, not those of foreign powers and interests.

"We feel it our obligation as Iranian students abroad to to inform the US public of realities in Iran and the role the US Government has played in aggravating our plight. The US is so completely committed to the Shah that it is not difficult to foresee a day when American troops will be called in to "protect Iran from communism". Iran, unlike Vietnam, is one of the most strategically-placed nations in the world, and only an independent Islamic Government will be able to command the allegiance of the Iranian people. The support by America or any other superpower of any alternative will hurl Iran into a vicious civil war. You Americans will have another Vietnam in your hands, and this time the stakes will be staggering.

A knockout of a movie

The utmost in suspense

Yves Montand in

STATE OF SIEGE

From the team that made 'Z'

Any resemblance to actual events or to anyone living or dead is not accidental.



FRIDAY Nov. 3, 6:30pm, Rm. 54-100, Free Admission
"State of Siege" reveals with startling clarity the real role of American 'advisors' in propping up corrupt dictatorships in underdeveloped countries.

--sponsored by MUSLIM STUDENTS' ASSOCIATION (Persian-speaking Group)

the ua news

The next General Assembly meeting will be Thursday November 16 at 7:00 P. M. in room 400 of the Student Center. The two major topics of the discussion will be:

- 1) Input into the educational process at MIT --where is the student voice?
- 2) The structure of student government at MIT --what should it do and how?

There will be a Wednesday afternoon Social Hour on Wednesday November 15 at 4:00 P. M. in the Mezzanine Lounge of the Student Center. Everyone is invited to attend and talk with faculty and administrators in an informal environment.

The UA needs interested people to help with a variety of projects, as well as for new ideas. If you have any suggestions or comments call Barry Newman or Tim Morgenthaler at x3- 2696 or stop by at the UA office (W20- 401)

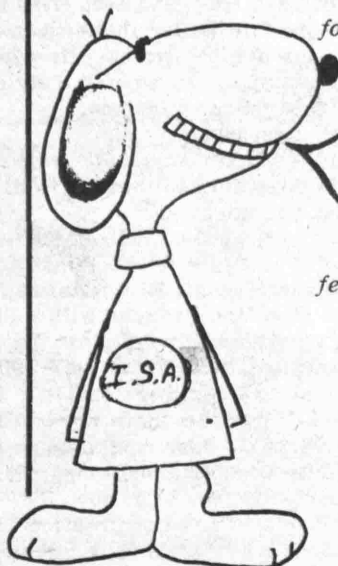
take the time!

get involved!

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this is one party you can't afford to miss-- so throw out those jeans and come one come all SATURDAY (November 4) to the

BURTON dining hall
410 Memorial Drive, near MIT

--nominal entrance fee 75¢ with this ad

Dazed and Confused? The Answers to the Second Great Thursday Rock n' Roll Trivia Contest

Rock and Roll will never die. Unfortunately, neither will rock trivia contests and that decidedly peculiar crowd that actually will set aside the absurd amount of time necessary to memorize the purposeless facts required to answer such contests. And this includes the deranged folks who compose the quizzes in the first place. Our second Great Thursday Rock Trivia Contest of September 28 received a small flood of answers, including some from such out-of-the-way places as Vardebedian House, Bldg. 13, New Jersey, and San Francisco.

As promised, honorable mention for self-indulgence above and beyond the call of duty goes to each of the following: G. Zuckier, Ronni Rosenberg, Ann Giordano, Bill Hata, John Fix, Rudy Ziffle, Arthur Rothstein (this person had the paramount touch of class to send in his answers from San Francisco on *Bank of America stationery*), Tom Lum and the New House Freak Out. To no one's great surprise, Paul Hoffman takes the cake for the most obnoxious set of answers. The winner is Roy Brickley.

Either light up or leave me alone,
Steve the K.

- 1) Bill Bruford has played for Yes, King Crimson, Genesis, Savoy Brown, Gong, and UK.
- 2) The two groups formed after the breakup of The Move were the Electric Light Orchestra and Wizzard.
- 3) The only time Janis Joplin ever recorded a song written by the Bee Gees was when she did "To Love Somebody" on the *Kozmic Blues* album.
- 4) Jimi Hendrix and Billy Cox were army buddies from the 101st Airborne.
- 5) Among the many groups who take their names from New York City are the Brooklyn Bridge, the Crown Heights Affair, the Central Park Sheiks, Gun Hill Road, Jackson Heights, the Village Idiots, the Village Stompers, the Village People, Manhattan Transfer, David Peel and the Lower East Side, the New York Rock and Roll Ensemble, the New York Port Authority, Circus Maximus (after the old Electric Circus on St. Mark's Place), the Hudson Dusters, the Manhattans, and many others. I really never heard of the Coney Island Chorus Girls, but it should get the benefit of the doubt. One thing is for certain though—Queen did not get its name from the borough of Queens.
- 6) Lothar and the Hand People, Montrose, and a very few other groups used a rather unique instrument called a theremin, named after its inventor. Actually Lothar was the theremin's name and the Hand People were the ones who rescued it from total oblivion.
- 7) The Jefferson Airplane was the only group to have played at Woodstock, Altamont, and Monterey.
- 8) When Jimi Hendrix was playing back-up for Curtis Knight at the Cafe Wha in Greenwich Village the name of his group was Jimmy James and the Blue Flames.
- 9) Of the several combinations listed, only The Band and the Rolling Stones have never appeared together.
- 10) Before forming ELP, Keith Emerson played for The Nice, Greg Lake for King Crimson, and Carl Palmer for the Atomic Rooster and the Crazy World of Arthur Brown.
- 11) Led Zeppelin's "Hey Hey What Can I Do" only appeared on an Atlantic sampler album, *The Golden Age of Atlantic*.
- 12) Fleetwood Mac's "Green Manalishi" was only released as a single. The flip side, "Oh Well" appeared on *Then Play On*.
- 13) Van Morrison was the only personage of any note to emerge from the group Them.
- 14) Billy Joel's first album was *Cold Spring Harbour*.
- 15) For a while during this past summer Bill Graham was promoting the Beach Boys and Santana for a concert in Leningrad. Nothing ever came of it.
- 16) The closest cover version of the Yardbird's "For Your Love" is on Fleetwood Mac's *Mystery to Me*.
- 17) Stephen Stills was allegedly turned down from the Monkees because of the gap between his two front teeth.
- 18) Several people in rock today are admirers of the poet Rimbaud, including Bob Dylan, Patti Smith, and Tom Verlain of the group Television.
- 19) Sexy Sadie refers to the Maharishi Mahesh Yogi.
- 20) Julia was John Lennon's mother.
- 21) "Dear Prudence" was written for Mia Farrow's little sister (or was it her daughter?) who was part of the Maharishi's meditation group in Rishikesh, India, before the White Album was recorded.
- 22) There are a number of groups who could be described as having the most impressive array of college degrees. Two members of Kiss have their Ph. D.'s, and one is a published astrophysicist. The members of Gentle Giant have about five masters' degrees between them. The Talking Heads are mostly from the Rhode Island School of Design, and the lead singer is a graduate student at Harvard. Queen is also definitely among the more over-schooled groups.
- 23) The Rolling Stones got their name from Muddy Waters' "Rolling Stone Blues." There are two

- versions of the story of how the Mother McCree's Uptown Jugband Champions became the Grateful Dead. One has it that Garcia spotted the two words randomly juxtaposed, flipping through the Oxford English Dictionary while stoned. The other holds that he got it from the Egyptian Book of the Dead, which he was reading one night while stoned. More people seem to vouch for the first story, but the only time I have ever seen the two words put together like that is in the phrase, "The cart of the living is drawn by the grateful dead," which appears in the Book of the Dead. Jethro Tull is named for an 18th century British agronomist who invented the modern plow, one of whose books Ian Anderson noted in producer Terry Ellis' collection. With the Jefferson Airplane there are again two stories. The first is that the name comes from that of a mythical blues singer, Blind (Thomas) Jefferson Airplane, and the other that the name comes from a common form of roach clip. Steely Dan was named for the dildo in William Burrough's "Naked Lunch."
- 24) The group Paris took part of its personnel from Fleetwood Mac and Jethro Tull.
- 25) Mimi Farina's sister is Joan Baez.
- 26) The Honeycombs and (I think) the Velvet Underground were the only bands with female drummers that were not all female bands.
- 27) Among the Beatles' earlier names were the Quarrymen and Long John and the Silver Beatles. They settled on Beatles out of respect/imitation for Buddy Holly and the Crickets, and because it was a good pun.
- 28) Tom Paxton wrote his first song, "The Marvelous Toy," in a typing class in Fort Dix, New Jersey.
- 29) Joni Mitchell's "Both Sides Now" is really about her bisexuality, and only indirectly about her divorce.
- 30) Mama Cass Elliot and John Sebastian were once part of a group called the Mugwumps.



The Seed
George Hunter, 1965

- 31) The members of Sha-Na-Na first met at Columbia University.
- 32) New York dj Alan Freed claimed to have invented the term "rock and roll" and even tried to take out a patent on it (he failed), but the term is an old euphemism for sex in blues lyrics. He was quite probably the first to apply the term to a style of music.
- 33) J. Geils' first name is Jerome.
- 34) J. J. Cale's first name is John.
- 35) Janis Joplin's comment upon learning of Hendrix' death was "Goddammit, he beat me to it." By only a few months, one might add.
- 36) When I wrote the question about the world's longest rock title, I was sure it was Pink Floyd's "Several Species of Small Furry Animals Gathered Together in a Cave and Groovin' with a Pict," but a few people reminded me of T. Rex' "My People Were Fair and Had Sky In Their Hair... But Now They're Content to Wear Stars on Their Brows." "My People..." contains more words although "Several Species..." does contain more syllables. I haven't bothered counting phonemes, but you should feel perfectly free to do so.
- 37) The Airplane's "Crown of Creation" borrows lyrics from John Wyndham's book "Rebirth," alternately titled "The Chrysalids."

- 38) Ambrosia's "Very Nice" quotes from Kurt Vonnegut's "Cat's Cradle." ("Nice, nice, very nice. So many people with the same device.")
- 39) Maria Muldaur first appeared in Jim Kweskin's Jug Band.
- 40) Before settling on their final choice, The Band at various point called itself the Hawks, the Night-hawks, and the Crackers.
- 41) Randy Bachman belonged to the Canadian group the Guess Who before joining Bachman-Turner Overdrive.
- 42) "I Wanna Be an Engineer" was written by Peggy Seeger.
- 43) Nancy Sinatra wrote "These Boots Were Made For Walking" during a New York City subway strike.
- 44) Randy Newman wrote "Mama Told Me Not to Come" and 3 Dog Night made it into a hit.
- 45) The last song that Diana Ross and the Supremes recorded before they broke up was "Someday We'll Be Together."
- 46) The background chorus of the Beatles' "Tomorrow Never Knows" marked the first use of backward tapes on a recording, a feature which was to become one of the hallmarks of British acid rock. John Lennon originally wanted to have 1000 chanting Tibetan monks, but when George Martin couldn't oblige he suggested using the tape, which consists of the members of the band on separate recordings and later randomly spliced together.
- 47) George Harrison borrowed the line "With your long blond hair and your eyes of blue" for his "It's All Too Much" on *Yellow Submarine* from the song "Sorrow" by another Liverpool band, the Merseybeats. David Bowie later did a cover of it on *Pin Ups*.
- 48) Richard and Mimi Farina wrote "In the Quiet Morning" for Janis Joplin.
- 49) "Quin the Eskimo" was written by Bob Dylan for Manfred Mann and his Earth Band. It was later adopted by Ian and Sylvia, a pair of folkies now best forgotten.
- 50) The earlier album covers of Cream's *Disraeli Gears* were unique insofar as they glowed in the dark.
- 51) Pink Floyd's "Wish You Were Here" is dedicated to Syd Barrett, one of the original members.
- 52) Laura Nyro wrote most of the Fifth Dimension's hits.
- 53) Three rock stars whose versions of "The Star Spangled Banner" aroused criticism were Hendrix' at Woodstock, Jose Feliciano's at the 1968 World Series, and Linda Ronstadt's at the 1977 Series. The last one deserves all the criticism it can get.
- 54) Before Britain discovered rock, young people there survived on a curious musical anomaly called Skiffle. It's main exponent was Lonnie Donegan and his greatest song was "Does Your Chewing Gum Lose Its Flavour on the Bedpost Overnight," a song actually written by Bleuer, Bloom and Rose.
- 55) "Puff the Magic Dragon" is a children's fantasy song about friendship, growing up, and imaginary places.
- 56) Mom's Apple Pie, the Apple Jacks, the Road Apples, Walter Murphy and the Big Apple Band, and Apple Pie n' Stover all are bands with "apple" in their names.
- 57) Joni Mitchell and Jackson Browne were both proteges of Tim Buckley.
- 58) The Dave Clark 5 were the Beatles' closest competitors in America in 1964-5.
- 59) In terms of the number of records sold, the most popular American group in 1968 was Creedence Clearwater Revival.
- 60) Neil Young's "Long May You Run" is about his car.
- 61) Mama Cass Elliot died of heart failure choking on a sandwich.
- 62) John Denver first recorded with the Chad Mitchell Trio.
- 63) Linda Ronstadt's first group was the Stone Poneys and its only memorable hit was "Different Drum." (Some of us try not to remember even that much.)
- 64) Carly Simon first appeared with the Singing Simon Sisters.
- 65) Todd Rundgren first played with Woody's Truck Stop and after that with the Nazz.
- 66) Fanny, Isis, Deadly Nightshade, Lillith, Birtha, Dream Machine, the Pleasure Seekers, and (if you count punk) the Runaways are among the very few female rock bands.
- 67) Harry Chapin is a leader of World Hunger Organization.
- 68) It has long been rumored that Bob Dylan was a contributor to the Jewish Defense League around 1970.
- 69) Roy Estrada and Lowell George were the two members of Little Feat who originally came from the Mothers of Invention.
- 70) Buddy Holly, Jim Morrison, Moby Grape, Generalissimo Francisco Franco, and many, many others did not release an album in 1977.

SACK THEATRES
For complete Boston showtimes call 542-SACK

<p>CHARLES 1-2-3 Camb. St. near Gov. Ctr. 227-1330</p> <p>GOIN' SOUTH PG</p> <p>DAYS OF HEAVEN PG</p> <p><i>Up in Smoke</i> R</p>	<p>CINEMA 57 1-2 200 Stuart near Park Sq. 482-1222</p> <p>"Comes a Horseman" PG</p> <p>THE WIZ G</p>
<p>CHERI 1-2-3 Dalton opp Sheraton Bldg. 536-2870</p> <p><i>Wedding</i> PG</p> <p>NATIONAL LAMPOON'S ANIMAL HOUSE R</p> <p>AGATHA CHRISTIE'S DEATH ON THE NILE PG</p>	<p>BEACON HILL 1 Beacon at Tremont 723-8110</p> <p><i>Midnight Express</i> R</p> <p>PARIS 841 Boylston opp Pru Ctr 267-8181</p> <p>the Big Fix PG</p>
<p>SAXON 219 Tremont St. 542-4600</p> <p><i>And Count Dracula</i> VAMPIRE BRIDE</p>	<p>PI ALLEY 1-2 237 Wash near Gov. Ctr. 227-6676</p> <p>girl friends PG</p> <p>THE BOYS FROM BRAZIL R</p>

STICKLES

by Geoff Baskir



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Family atmosphere
Pizzas wed.thurs.fri.
Daily specialities
Licensed bar
Low prices
Take-outs too

Eyes of the World

by Morris Zimmerberg

Vieques, a small Puerto Rican island, occupied and used for target practice by the U.S. navy, has been the scene of struggle by 10,000 local residents, mostly fisherpeople, who feel that their survival depends on expelling the U.S. Navy from Vieques. The residents have been herded onto a narrow strip on the island they once inhabited in peace, while the Navy uses the rest of the island for shelling and bombing practice. The inhabitants' livelihood, agriculture and fishing, has been severely disrupted. In the words of Congressperson Ronald V. Dellums, Democrat, California, "I think it's incredible that the U.S. Military would engage in such repressive and devastating tactics. There are other members of Congress, I believe, if they understood the case, would also join the cause."

The New York Times has settled out of court with some 600 women employees on a sex discrimination lawsuit. Due to careful timing the paper not only saves court expenses, but also the embarrassment of covering the lawsuit, because but also the embarrassment of covering the lawsuit, since the strike has halted publication. Financially, all women hired during or before 1974 have been awarded a symbolic \$233,500 to split among themselves. *The Times* has also agreed to a four-year affirmative action hiring plan for women enforceable by the court. According to plaintiff lawyer Harriet Rabb the plan is unprecedented in its "commitment to place women in one out of eight top corporate positions during the four-year life of the settlement."

The Peace talks in Washington D.C. between Israel and Egypt continue to crawl through stop and go traffic while the rest of the Arab world prepares for a summit meeting to discuss future action in opposition to these talks. Meanwhile PLO representatives have said that unless some consideration is given to the Palestinians there will be a US-Russia confrontation in the Mid-east. Indeed what the US is trying to do by having the West Bank and Gaza Strip controlled by Egypt, Jordan, and Israel is to keep Russian influence out of the area. Underneath all this power play the Palestinians continue to get stepped on, and Israel is still surrounded by countries that refuse to acknowledge its right to exist. As far as peace goes, without Egypt, an Israeli-Arab confrontation is unlikely. To encourage the conclusion of the talks Begin and Sadat have been awarded the Nobel Peace Prize but still, "No peace.....no prize."

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IRREGARDLESS by The Clod

Greetings, campers. By now you're probably not reading any media. Except *The Tech* which doesn't count. Except to two.

There's a Roy Lichtenstein exhibit opening at the Institute of Contemporary Art pretty soon. What this has got to do with anything will soon become clear. For the moment just bear with me.

Roy Lichtenstein paints jets and bombs sometimes. They are usually colorful, full of explosions and military hardware. I'll bet, however, that there will be no throng of dewy-eyed demonstrators waving pictures of charred Vietnamese at the opening of the show.

Why not? How can we be sure that Lichtenstein is no less fascist than the Air Force? Oh, he's an artist. All right. I see. All the difference in the world.

Frankly, it seemed a waste of time decrying a few crudely executed fascist pictures for the sake of some past dead when there are thousands of people in Iran, South Africa, and even here at home who are experiencing a living death everyday. Your gesture was admirable but the priorities were a little misplaced.

It amazes me that demonstrations like the one in Lobby 7 get all the radicals around here mooning over the sixties and times of past revolt. In terms of real political action, MIT is far behind most campuses. But, as usual, MIT tends to see things only in terms of itself. It's called having your head up your ass so far that you can't see daylight. It's fairly common.

THE "THEY'RE SERIOUS" DEPT.: While chatting with a Mech. E. professor I explained to him what I was doing here (for a degree, that is. Let's not open those yogurt tins that have nothing to do with this). Upon hearing that I was Visual Arts, he exclaimed, "WHAT ARE YOU DOING HERE?!" The answer is simple. I am in school pursuing an interest. This is a university, isn't it? Well????

THE ALMOST-A-HAPPY-ENDING DEPT.: My friends George Leh and the Thrillers stand to gain two more gigs in Cambridge. It has nothing to do with the column I devoted to them. In fact, all this may have happened in spite of my efforts. Also the band will be written up in Washington D.C.'s *Unicorn Times*. The skies are brightening.

Have the week you want. To a few neighboring freshmen: you have some great potential (this has nothing to do with 8.02, I assure you.). Take care of yourselves and don't take the 'Tute so damn seriously.

The Clod, according to some campus media, is a woman. Currently she admonishes all her friends to be kind to their tweeters. She is quite sure that the bride used to rock 'n' roll. In case you hadn't guessed, she also loves the sound of breaking glass.

snotpuppies

by Claudia Perry

Saturday evening saw history in the making as a musical force more devastating than anything that has preceded it came to light. Five angry young men assaulted an audience with their raw primalism. The hordes entered as passive actors in life's drama. They came away a raving, worshipping cult.

They are called the Snotpuppies. Their brand of punked-out nihilism has the fury to galvanize the mellow youth of the seventies into action. They are imbued with a raw power that seethes and writhes with pulsating energy.

Their vocal workouts, shared by two people named Bigelow MacIntosh (alias Big Mac, a marvelous evocation of our disposable age), are chocked with potency and urgency. Their version of "White Christmas" (now being recorded at Primal Scream Studios for Road Apple Records) is a slashing indictment of America's ignorance of her varied cultural heritage. Its less than subtle drug references also point to the band's synthesis of the counterculture into their daily lives.

This is a band of intellectuals who still know how to rock 'n' roll. Their songs are fraught with symbolic twists and deep regressions into subconscious stimuli. "Football" in particular makes this evident. The rhythm section of Ozone Jones and Philboyd Studge lay down a backing that is strong and self-confident like a quarterback. Guitarist Steve Stench and keyboard player Chikita Megadeath dazzlingly charge through the song like a running back breaking tackles. The Snotpuppies don't sing about football; they are football. And everything else that is American.

Just look at the name Snotpuppies for example. What could be more American and right than a puppy? Not much in my book. What could be more disgusting than snot? Very little. Even in the choice of a name they have revealed their genius. A subtle combination of good and evil. Malevolence and virginity. Two taste treats wrapped up in one.

It was difficult for myself as a reviewer to embrace the Snotpuppies. For the most part I find punk rock a fallow field in which to harvest genius. But the Snotpuppies are a splendid exception. With the combination of their marvelous intelligence and slashing instrumentals they could be the answer America is looking for.

Tom Waits and Leon Redbone -- Music of other times

by Daniel P. Dern

Other than their music, there's a lot of similarity between Tom Waits and Leon Redbone.

Neither performs music that fits into current trends, bless their souls. Both are primarily solo acts (though Waits has toured with a small backup band), began on the semi-folk circuit (including appearances at Passim), have acquired dedicated followings, and both, in my opinion, are worth going to see.

Also, they both have new albums out (Waits, on Asylum; Redbone on Warner Brothers), and they're doing a concert together on November 18 at the Harvard Square Theater (which is why I'm reviewing them concurrently, of course).

Leon Redbone is a revivalist. His love affair with the music of the 1920's and 30's has been requited; after several years of being an obscure phenomenon, he was catapulted to fortune and fame by an appearance on the TV music stage "Midnight Special" (I think that was it). Suddenly, this strange-mannered man who came on stage wearing fancy dress clothes, handkerchief, sunglasses, cane, cigar and hat, who sang songs more properly remembered by our parents (or theirs), was a hot item. He sang songs by Cole Porter, Fats Waller, and more of the speakeasy era—"Ain't Misbehavin'" "Walkin' Stick," "Lulu's Back in Town" and more. He dunked his harmonica in his beer, played it simultaneously while smoking his cigar, draped the handkerchief over his left hand and played guitar through it, and generally had a good outrageous time. In the process, he brought ragtime and honky-tonk to a lot of folks who would never otherwise have known about it, and to others who knew them only as an historical note.

Redbone is a good performer, if a bit remote. How much of his music you can take in one continuous dose, I don't know; his material is basically good-time and all cut from the same cloth. He has three albums now, and it's possible you won't want to own more than two (I haven't listened to the newest, *Champagne Charlie*, yet, so I won't make a final pronouncement). But he's good in his own right, and also as a glimpse into the bowels of the history of American popular music—particularly if you don't see much around today that you care for.

Where Redbone is pure revivalist, Tom Waits combines old and new: a progression of musical styles from bar-room to jazz-combo-funk, and completely original material demonstrating both Waits' skill as a writer and acquaintance with the distaff side of life.

Waits' content and sound are both notable. He is

one of the few truly literate writers on the music scene today, an intellectual's Springsteen. He writes prose poems full of harsh images, thrashing kinesthetic sounds, and melancholy emotion. His cast of characters are the ones who never make it, the losers, the two-bit talkers with their 50's cars out cruising the freeways, their dreams and their fantasy romances, cheap Muscatel and sleeping in flophouses. Waits talks from experience; he's been there with them. His work reminds me heavily of Nelson Ahlgren, who wrote about Chicago during the Depression, about fighters and stumblebums and prostitutes, night sergeants and petty thieves, bar-keepers and drunken veterans. (Ahlgren was not well received at first; his choice of characters, and realism, although relatively romanticized, didn't fit with the prevailing notions of "Literature" and "Art" of the time. They eventually made his novel *The Man With the Golden Arm*, into a movie starring Frank Sinatra. You can still find his work in paperback.)

Anyway, Waits began as a relatively seedy act, sort of a finger-snapping beatnik with undeniable writing ability and a broken but suitable piano style. The title song from his first album "Old 55," was picked up by the Eagles (it's about a car). He got progressively more complex and better, with *(Looking For) The Heart of Saturday Night*, and then began to slide into more creative depravity (*Small Change*, after a double live album) jamming with a funky combo and a gravelly voice hinting of too much booze and downs. Then he resurfaced with *Foreign Affairs*, a brilliant and more listenable (my favorite, to date) album displaying two very Waitsian traits—unlike most orchestrated productions, Waits brought the orchestra into the studio and recorded directly onto a two-track machine, live, everything together; and, for the title song, he was assisted by a chanteuse name of Bette Midler (and she put the song on the album she was doing at the time, too, which I find amusing). The result was a mood piece you could either listen to or use as background, over and over.

Waits' new release, *Blue Valentine*, shows a slightly different cast of characters, fallen about one more rung down the ladder of society, from previous, but the style is about the same as *Foreign Affairs*. It's a good album: solid, well-written, decently put together—but I'd get *Foreign Affairs* first if you don't already have it.

Like I said, Tom Waits and Leon Redbone are going to be together in concert in about two weeks, at the Harvard Square Theater. It should be a good show; they're both good performers, Waits in particular. See you there.

CAFETERIA CAPERS By George Plotkin and Steve Kopelson



The Shakespeare Ensemble: *Anything You Want To, or, What You Will*

by Steve Kopelson

There is a danger in discussing student productions of classic works such as those of Shakespeare when one is unsure of the applicable standards. The Shakespeare Ensemble's new production of *Much Ado About Nothing* and their revival of *Romeo and Juliet* seem to avoid the slavish imitation of the latest definitive interpretations of these plays, but seem to offer no coherent and original interpretation of their own. The unevenness of the performances find their match in the lack of clarity of conceptual development. Ensemble director Murray Biggs himself seems quite aware of the oppressive cultural weight of the Zeffirelli film version of *Romeo and Juliet*. No one I spoke to, however, even knew of the recent NET updated version of *Much Ado* with Marshall Efron and Barton Heyman. I found this to be unfortunate, for as a comedy, the Ensemble's *Much Ado* was a bit flat, and they perhaps might have gleaned some insights from it in the way of comic interpretation.

Much Ado About Nothing is the weaker of the two productions and suffers from the apparently intentioned device of relying solely on the original dialogue itself for comic drive. (Perhaps they should have worked more closely with the author in updating the script.) It further suffers from the unfortunate deletion of about one fifth of the lines, including the constable Dogberry's funniest Gold-

wynism about bringing in his prisoner "in monocles" instead of manacles. This haughty type editing, especially when the entire evening strains to be an Elizabethan period piece complete with the music and dances of that time, to be on the same loathsome par with those 19th century conductors who edited Beethoven's scores in order to make them more academically "correct." I am a great believer in updates, and reordering of scenes and the deletion of some useless dialogue should be allowed to facilitate the updating, but when one is aiming at authenticity, it is in poor judgement to take an already short play and make it shorter, if one is not also making it funnier.

Portraying the watchmen as dunces, for example, carries none of the comic punch that those roles would have had if they had been presented as the Keystone Kops they were meant to be.

The strengths of the Ensemble's *Much Ado* lie more in the individual talents of the actors than in the director's understanding of comedy. Fortunately for Jonathan Ivester, his acting talent, as demonstrated in his role as one of the Capulet servants in *Romeo and Juliet*, more than compensates for his lack of the same as the director of *Much Ado*. Stuart Rumsey's role as Don Pedro was one of the finest performances in the play, and his stage presence is matched only by Tom Stefanick's cameo role as the Sexton toward the end. Charles Eliot

lends an air of dignity to the role of the governor, Leonato, that seems just a bit out of place in this whimsical and light piece, but it is the very same air which he uses to the greatest possible advantage as Lord Montague in *Romeo and Juliet*. Z Smith is perhaps the best example of what an intelligent actor can do when the director gives him an intelligent role (as Borachio), and Joel Luna and Ignazio Bellafiore, having already demonstrated their talent as Balthasar and Antonio, respectively, are the best examples of wasted talents in stupid roles as watchmen.

Having come to expect better of Bob Hull, I was somewhat disappointed by his acting as Claudio, one of the central characters of the play. Neither his timing nor his delivery were up to his own standards as an actor. Although he lacked his usual dramatic sincerity, he was not noticeably worse than company as a whole, the previously mentioned high points excepted. Someone should find Bill Windsor a good voice coach. He would be considerably more convincing as a Shakespearean actor if he didn't aspirate all his consonants and nasalize his a's and diphthongs. Robert Klein's unkind comic cut at the would-be Shakespearean actor during the last Actors' Equity strike in New York comes to mind. Joel Luna's singing voice deserves commendation, although Marshall Efron's ragtime rendition of the same song in NET's 1917 update of *Much Ado* demonstrates merely that this was yet another missed comic opportunity on the part of the director.

Romeo and Juliet, although flawed in parts and overly emotive in others, is definitely the greater success. Jim Walker, who was only passing fair as Benedick in the other play, filled his two roles, Tybalt and the Apothecary, in this tragedy with absolutely top-flight acting. He may very well be the Ensemble's most versatile actor. Stuart Rumsey's interpretation of Lord Capulet as a quasi-comic foil to the tragedy about him was the most original presentation of that role I have ever seen. Bob Hull's prating Mercutio delivered the entire emotional repertoire of this interesting character, from wit and sarcasm to pain and anger, with poise and perfect timing and carriage, making up for his lack of the same in the first play.

Contrary to director Murray Biggs' assertion, Tom Stefanick and Dorian Jankowski do not quite look young enough for the parts (remember that they are supposed to be around fourteen years old) of *Romeo and Juliet*, but no one can deny that they were otherwise well-suited for the roles. Romeo did tend to look up at the ceiling rather too much when not actually speaking, and did on occasion lapse into emoting. Act II, scene 2 was nearly ruined by the butchered opening line, "He jests at scars that never felt a wound," and was somewhat over-stylized throughout. The device of having the two protagonists avoid eye contact for so long didn't seem to work at all.

The only really poor casting was Anne Frates as Lady Capulet, whose viciousness was overly exaggerated, and Steve McNamara and David Gallagher as Prince Escalus and Count Paris respectively, who both seemed somewhat distant and insincere with regard to their roles. Even Bill Windsor managed to open his part with a superb ode to the pharmacopeia. Unfortunately the rest of Friar Laurence's part was not quite as well treated, coming across more wooden than compassionate.

Romeo and Juliet is much too gymnastic a play for the limitations of the Ensemble's stage in the Sala de Puerto Rico. The first battle between the Montagues and Capulets was too swashbuckling and much too crowded. The steel and plywood construction of the stage functions too well as a sounding board to allow all that jumping around. Some of the fencing, especially the fight in which Mercutio is fatally wounded, is very well choreographed. One hopes that such ambitious staging and good acting will be afforded a better setting in the future.

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<p>Once upon a time, long, long ago, people wanted to be well spoken. Those capable of an elegant turn of phrase were much admired. Wit was in great demand. It was the day of the epigram.</p> <p>Time went on, and by and by it came to pass that people were chiefly interested in being well liked. Those capable of a firm handshake were much admired. Friendliness was in great demand. It was the day of the telegram.</p> <p>Presently it appears that people are mainly concerned with being well rested. Those capable of uninterrupted sleep are much admired. Unconsciousness is in great demand. This is the day of the milligram.</p> <p>— Fran Lebowitz</p>	<p>Sometimes you get the elevator, sometimes you get the shaft.</p> <p>— Bus Jones</p>	<p>Children ask better questions than do adults. “May I have a cookie?” “Why is the sky blue?” and “What does a cow say?” are far more likely to elicit a cheerful response than “Where’s your manuscript?” “Why haven’t you called?” and “Who’s your lawyer?”</p> <p>— Fran Lebowitz</p>
<p>Civilization is a temporary interruption in the jungle.</p> <p>— Will Durant</p>	<p>Life is a bowl of pits.</p> <p>— the Studio Sage</p>	<p>Children give life to the concept of immaturity.</p> <p>— Fran Lebowitz</p>
<p>A nation is born stoic and dies epicurean.</p> <p>— Will Durant</p>	<p>Some you win, some you lose, and some get rained out, but you’ve got to suit up for all of them.</p> <p>— J. Patrick Otte</p>	<p>Children are the most desirable opponents in Scrabble as they are both easy to beat and fun to cheat.</p> <p>— Fran Lebowitz</p>
<p>I think sex is the biggest nothing of all time.</p> <p>— Andy Warhol</p>	<p>Necessity is a mother.</p> <p>— Bus Jones</p>	<p>It is still quite possible to stand in a throng of children without once detecting even the faintest whiff of an exciting, rugged after-shave or cologne.</p> <p>— Fran Lebowitz</p>
<p>One man’s Mede is another man’s Persian.</p> <p>— anonymous</p>	<p>History is a thing of the past.</p> <p>— Dave Towey’s mother</p>	<p>Not a single member of the under-age set has yet to propose the word “chair-child.”</p> <p>— Fran Lebowitz</p>
<p>If God did not exist, it would have been necessary to invent him.</p> <p>— Voltaire</p>	<p>the last word by Blain Brown and Fran Lebowitz</p>	<p>Children sleep either alone or with small toy animals. The wisdom of such behavior is unquestionable, as it frees them from the immeasurable tedium of being privy to the whispered confessions of others. I have yet to run across a teddy bear who was harboring the secret desire to wear a maid’s uniform.</p> <p>— Fran Lebowitz</p>
<p>If Voltaire did not exist, it would have been necessary to invent him.</p> <p>— Bustopher Jones</p>		<p>I must take issue with the term “a mere child,” for it has been my invariable experience that the company of a mere child is infinitely preferable to that of a mere adult.</p> <p>— Fran Lebowitz</p>
	<p>Children are usually small in stature, which makes them quite useful for getting at those hard-to-reach places.</p> <p>— Fran Lebowitz</p>	
	<p>Children do not sit next to one in restaurants and discuss their preposterous hopes for the future in loud tones of voice.</p> <p>— Fran Lebowitz</p>	