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 detectors of the artists and the intentions 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 immediate demonstration of outraged moral sensitivities by the students and staff of the Architecture Department was remarkable for several reasons. They organized a community response, the many levels on which the issue was considered, their determination in the office, their understanding of the problem, and the speed with which the protest was mounted only served to complement the honest understanding of democratic civil liberties and artistic integrity which was the modus operandi of their countrymen who literally and ardently confronted the Nazis with oratory and derring-do.

Within the department, the question of the hostages and the speed with which the protest was mounted only served to complement the honest understanding of democratic civil liberties and artistic integrity which was the modus operandi of their countrymen who literally and ardently confronted the Nazis with oratory and derring-do.

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 $1.95 for oil. Because of the large distances between New England and the coal fields and 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 radioactivity waste disposal for nuclear and air-pollution control for coal. Assuming a conservative figure of $200 per lb for radioactive waste disposal and transportation, this translates to 0.08 to 0.18 additional costs to nuclear, and about 0.5 percent for oil. Likewise, the costs of decommissioning nuclear reactors has been placed at between $500 and $500 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-mine deposits, and calculating waste disposal have been estimated to add 0.5 to 1.8 per kwhr to the cost of coal generated electricity. The moral bur- den of course that typically clearing 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 1976 plants (in 1976 dollars) at 2.8 cents per kwhr for nuclear and 3.8 cents for coal. These costs include change in fuel prices, interest payments, and oil + gas. In comparison, the Dickey-Lincoln hydroelectric project in northern Maine (one of the most economical hydroelectric sites remaining) was financed with low-interest government dollars yet cost an estimated 3.7 cents per kwhr in 1976 dollars.

The fact remains that nuclear energy is and will continue to be the cheapest means of producing electricity from conventional sources to New England and is 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 $600 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 be lower in 1995 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 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 in the range of 20 to 30 percent because of wind variability. This is compared to a value of 65 percent load factor attained 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 bearing case in Maine which states that the reason for nuclear's (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 concludes that the costs of alternative electrical generation (except in special cases) is much higher than coal or nuclear.

The alternatives for New England are thus coal, nuclear, and conservation. However, electricity consumption in New England is predicted to increase by 5 percent per year for the past two years, and is expected to increase by 15 percent in the near future. It therefore remains to be seen whether a good conservation program incorporating renewable energy sources 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 Duke is a doctoral candidate in nuclear engineering at MIT. Ist Sarogossi is a doctoral candidate in an interdepartmental program on energy, also at MIT.
Mountaineering 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 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 a matter of subjective judgment and (two) in a constant state of flux. Keep in mind: when you flex your mountain-eering muscles, be true to the tradition. At best, you'll be part of history. At least, you'll be a near-myth.

Mountaineering 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. Head for the mountains.

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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 Hicks will address the meeting.

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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 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 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.

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 x3-2016 or stop by at the UA office (W20-401)

The utmost suspense

A knockout of a movie

The utmost suspense

Yves Montand in

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" events with starring clarify the real role of American 'advisors' in propping up corrupt dictatorships in underdeveloped countries.

--sponsored by MUSLIM STUDENT ASSOCIATION (Persian-speaking Group)

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---FANTASTIC SUPER-DISCO MUSIC and more...

---EXQUISITE DRINKS

--and lots and lots of students from MIT, Harvard, Wellesley, BU and Simmons

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featuring...

this Saturday you should

November 4, 1978

3

November 2, 1978
Rock and Roll will never die. Unfortunately, neither will rock trivia contests and that deceptively peculiar crowd that actually will set aside the absurd amounts of everyday nonsense to memorize just for the sake of answering trivia questions in the first place. Our second Great Thurs-
day Rock Trivia Contest of September 29 received a smattering of entrants. Here are the names from the Brigh-

As promised, honorable mention for self-indul-
gence above and beyond the call of duty goes to each of the participants in the contest. Steve Blaske, John Fry, Mike Monroney, and Paul Ottaviano all submitted answers. The winner is Roy Brickley.

New House Freak Out. To no one's great surprise,

Rothstein (this person had the paramount touch

of Arthur Brown.

16) The closest cover version of the Yardbirds' song

31) The members of Sha-Na-Na first met at Colum-

15) For a while during this past summer Bill

14) Billy Joel's first album was

13) Van Morrison was the only personage of any note

27) Among the Beatles' earlier names were the

28) Tom Paxton wrote his first song; "The Marvel-

29) Jann Mitchell's "Both Sides Now" is really

30) Maha Cass Elliot and John Sebastian were once

31) The members of Sha Na Na first met at Colu-

32) New York DJ Alan Freed claimed to have

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

6) Lothar and the Hand People, Montrose, and a

5) Ambrosia's "Very Nice" quotes from Kurt Von-

7) The Jefferson Airplane was the only group to

8) When Jim Hendrix was playing back-up for

9) Of the several combinations listed, only The

10) s of the several combinations listed, only The

11) Led Zeppelin's "Hey Hey What Can I Do" is a

12) Fleetwood Mac's "Green Manalishi" was only

13) New Jersey.

35) Jann Mitchell wrote "The Answer's to the

36) The Honeycombs and I think the Velvet Under-

37) Among the Beatles' earlier names were the

38) Ambrosia's "Very Nice" quotes from Kurt Von-

39) Maria Muldaur first appeared in Jim Kweskin's

40) Before settling on their final choice, The Band

41) Randy Bachman

42) The last song that Diana Ross and the Supremes

43) George Harrison borrowed the line "With your

44) "Quin the Eskimo" was written by Bob Dylan

45) The last song that Diana Ross and the Supremes

46) These three stars whose versions of "The Star

47) George Harrison borrowed the line "With your

48) Richard and Mimi Farina wrote "In the Quiet

49) "Quin the Eskimo" was written by Bob Dylan

50) Ms. Ciccone's "All Night Long" was later defined,

51) Fink Fordyce's "I Wish You Were Here" is dedi-

52) Three rock stars whose versions of "The Star

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54) "Quin the Eskimo" was written by Bob Dylan

55) "The Answer's to the Mystery to Me.

56) Mom's Apple Pie, the Apple Jacks, the Road

57) Joni Mitchell and Jackson Browne were both

58) "The Answer's to the Mystery to Me.

59) Linda Ronstadt's first group was the Stone

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64) Carly Simon first appeared with the Simon

65) Todd Fenderling first played with Woody's Truck

66) Fanny, Ixas, Deadly Nightshade, Littlelith, Birth, and Meat Machine, are all some of the acts that later

67) Harry Chapin is a leader of World Hunger Or-

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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 practices. The inhabitants' livelihood, agriculture and fishing, has been severely disrupted. In the words of Congressman Ronald V. Dellums, Democrat, California, "I think it's incredible that the U.S. Military would engage in such oppressive 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 paper not only saves court expenses, but also the embarrassment of covering the lawsuit, which 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 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 in Egypt 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 U.S.-Russia confrontation in the Middle East. Indeed, what the U.S. 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.

As far as peace goes, without Egypt, a possible 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."
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 tonight. Am I right? This is what 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 dewey-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 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.

It amazes me that demonstrations like the one in Lobby 7 get all the radicals around here moaning 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.

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 words allowed as passion actors in life's drama. They came away a raving, worshiping cult.

They are called the Snotpuppies. Their brand of punked-out nihilism has the fury to galvanize the mellow youth of America. Their vocal workouts, shared by two people named Bigelow Macintosh (alias Big Mac, a marvelously expressive singer) and Janie Jones (who is chocked with potency and urgency. Their version of "White Christmas" (now being recorded at Primal Stream Studios for Road Apple Records) is a slashing indictment of America's ig-numerous, to say nothing of her varied cultural heritage. It's less than subtle drug references also point to the primalism. The 'hordes entered as passive actors in life's drama. They came away a raving, worshiping cult.

The Clod, according to some campus media, 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.

by Daniel P. Dunn

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 performers 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.

The Snotpuppies, who both have new albums out (Waits, on Asylum; Redbone on Warner Brothers), and they're playing a concert together on November 15 at the Harvard Square Theater (which is why I'm reviewing them concurrently, of course).

Waits, unique in the music of the 1920's and 50's has been re- quited; 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 and bat, who sang songs more properly re-membered by our parents (or the theirs), was a hit. He was called "Redbone," Pata Waits, and more of the speakases era—"Alvin McBride," "Walkin' Stick," "Lulu's Back in Town" and more. He dunked his hamartics in his beer, played it si-multaneously while smoking his cigarette, drapped the bandanna over his head and played guitar through it, and generally had a good outrageous time. In the process, he brought rags to a lot of folks who would never otherwise have known about it, and to others who knew the material already.

Redbone is a good performer, if a bit remote. How much of his music you can figure out in one concert, 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 new- est, "Chapman Charlie," yet, so I won't make a final pronouncement), but he's in your own right, and also as a gimlee into the bowels of the blues. Waits is a real folk-musician—particularly if you don't see much around today that you care for.

Where Redbone is pure humor, Tom Waits combines old-timey, with 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 bathes 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 '50s cars stuck in the freeways, that are part of 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 Algren, who wrote about Chicago during the Depression, street life, the casual criminals and prostitutes, night sergeants and petty thieves, bar-keeps and drunken veterans. But his work is not written with the voice of characters, and realism, although relatively romanticized, didn't fit with the prevailing "art of the time."

They eventually made his novel, The Miss Brill in "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 youthful times for complaint, either). Having just learned 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 now 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 youselves (my favorite, to date) album displaying two very different, yet closely related, to other who knew the material already.

The title song from Waits' first album "Old 97," was picked up by the Eagles (it's about a guy) and the Sex Pistols (La Bamba). The song "Redbone," (my favorite, to date), is from Waits' newest album "Sidewalk Talk," (and she put the song on the album she was doing at the time, which I find amusing). The respectful mode 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, descriptive, and sounds like 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.
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 strict 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 oppositional 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 intentional 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 Goldwynism 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 lost-loosher-pair 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 recoringing 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 Invester, 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 Ramsey’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 Elliot lends an air of dignity to the role of the governor, Leonato, that seems just a bit out of place in this whitewash 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. Perhaps the best example of what an intelligent actor can do when the director gives him an important role (as Borachio), and Joel Luna and Ignacio Delatorre, having already demonstrated their talent as Baltimore and Antonio, respectively, are the perfect 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. 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 aspitate all his consonants and nasalize his a’s and diphthongs. Robert Klein’s unkind comic cut at the porter can do when the director gives him an intelligent understanding of the role, and his stage presence never felt a wound, “and was somewhat overworked. Act II, scene 2 was nearly ruined by the bantered 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 victimization was overly exaggerated, and Steven McManus 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’s love for one another played for the limitations of the Ensemble’s stage in the Sala de Puerto Rico. The first battle between the Montagues and Capulets was too stilted and much too crowded. The steel and plywood construction of the stage functions too well as a sounding board to allow the voices room to breathe. One hopes that such ambitious staging and good acting will be afforded a better setting in the future.
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 harboring the secret desire to wear a maid's uniform.

- Fran Lebowitz

If God did not exist, it would have been necessary to invent him.
- Voltaire

Children do not sit next to one in restaurants and discuss their preposterous hopes for the future in loud tones of voice.
- Fran Lebowitz

Adults are obsolete children.
- Dr. Seuss

**The Last Word**

by Blaine Brown and Fran Lebowitz

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.
- Fran Lebowitz

Children are the most desirable opponents in Scrabble as they are both easy to beat and fun to cheat.
- Fran Lebowitz

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.
- Fran Lebowitz

Not a single member of the under-age set has yet to propose the word “chair-child.”
- Fran Lebowitz

Children are usually small in stature, which makes them quite useful for getting at those hard-to-reach places.
- Fran Lebowitz

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