At the Friday night opening of the Takis exhibit held in Hayden Hall, the white attachment at the far side of the work is meant to rotate on the sea which is in perpetual movement. Its movement is attracted many I

Takis exhibition opening attracts many to Hayden

In his view, the most difficult ob-

In the Student Newsletter, which produces experts who cannot relate directly to the

Yoram G&1man, Chairman of the Internal Education Committee, reported that

When contacted Sunday night, Wertz said that although the course is still in

However, the feasibility or shape of the program is not

Furthermore, Johnson said that a Black potential student might fear that if he

Fred Johnson, Co-Chairman of the MIT Black Student Union, reported that

Also, in an attempt to remedy the obvious discrepancy in the proportion of black students at MIT, the Administration conceivably may set up some sort of special admissions program for Negroes from disadvantaged areas. However, the feasibility or shape of the program is not clearly evident at this time.

Progress reported at Sala Resistance meeting

By Paul Kaplan

A bid for students to attend tomorrow's faculty meeting and a report on extraor-
dinary progress made by the Black Students Union were included among the many topics discussed at the Sala Resistance meeting today, November 24.

Mike Albert, an active member of the MIT Resistance, said that he hopes to help eliminate the "cruel" practice of holding class faculty meetings through bringing it to public view. His plans for himself and any other concerned students to quietly attend tomorrow's faculty meeting are "definitely and absolutely" in order next term as a credit-bearing Humanities elective. The course will include a study of contemporary problems in the Black community, and the students will be expected to distribute straight information without becoming involved in lengthy arguments. He said that the publication would go daily "during the next Sanctuary." No defense

After the meeting, Mike Albert spoke at greater length about his proposal for open faculty meetings, and his ideas were discussed by Professor Richard Wertz of the Humanities Department. Albert's proposal included a four-step program to ensure that faculty meetings are closed.

Source reported that there were at least three separate groups working on the problem of the resistance's "open meeting" proposals. One of the groups, the "MIT Support Committee," is composed of faculty and students.

Yoram G&1man, Chairman of the Internal Education Committee, reported that a "staggering" number of students have signed up for the course. Several students have already discussed joining a variety of elements such as City Hall, business, labor, religion, and minority groups. His experience has shown that unity is needed for stability and that all the groups involved "want their say." He declared that "we cannot have intact for an "effective dialogue" to be established, and that "the dialogue must be tested in a non-crisis atmosphere since when riots occur, it is too late.

Some of the concerns of the local coalitions are that the learning environment is being sabotaged by the "rivalry and conflict of interest."

No defense
**Cities are in fragments,**

Gardner notes in lecture

(Continued from page 1)

housing, and the establishment of youth centers. They have also sought a legislative voice in matters concerning employment and economic development. Some of the local coalitions have had their problems, including the one in Boston. The Urban Coalition aims to end the senseless duplication of functions and agencies. Since the urban crisis has been marked by the proliferation of single-purpose, single composition groups, Prof. Gardner notes that the greatest strength of the Coalition is that it is a varying group which deals with many problems. He charged that corporation presidents see the need for future plans in their firm but ignore this need as their role as citizens.

Along with creating an effective dialogue between all the elements in the city, Prof. Gardner said that the Coalition's major task lies in revamping the structure of government. Local governments are underfunded, understaffed, and operate under archaic procedures. State government also is hemmed in by inequitous and outdated laws; for instance, funds for education are still distributed under the nineteenth century formula of giving more to the suburbs than to the central city.

Prof. Gardner concluded that a "gigantic task" is before us and that it is essential that we do not "tangle with the problem" as we are currently doing by establishing a random dropout program here and a job corps program over there. In recognizing the large-scale fragmentation and paralysis in our city, the Urban Coalition has begun a nationwide effort to get at the root of the problem, for "someone must start somewhere."

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**Announcements**

Freshmen are asked to fill out one form for every subject and hand-deliver each one to the appropriate instructor not later than the last class session this week. With the form the student must also give his instructor a special windowed, interdepartmental envelope, which the instructor will later use to mail the forms to the student's adviser. The system has been designed to minimize the extra effort required of all concerned and to take maximum advantage of the Institute's mail service.

Instructors will be asked to complete their portion of the forms and mail them not later than 4 p.m. on Monday, December 2. Overnight mail delivery has been arranged, so all forms should be in the hands of the freshman Adviser by December 3. They, in turn, will be available during the remainder of that week to review the evaluations with their advisers and return the originals of the forms to the students.

There will be two open meetings of the Committee on Curriculum Reform. The first will take place November 12, the second on November 26. Both will be held at 1:30 p.m. in the auditorium of the Center for Advanced Engineering Studies, 9-150. All interested parties are welcome.

Tomorrow at 8 p.m. in Kresge Auditorium the third Compass Seminar will take place, featuring Richard Goodwin, Channing Phillips, Donald Rumsfeld, Robert Healy, and John Saloma. Provost Jerome Wiesner will moderate the panel while it discusses "Politics, 1968-1972."

To enter, one must just appear at Kresge at the appropriate time.
I movie... 'Firemen' is short on ideas

By Robert Power

A couple of years ago, Mike Forman made a film called "The Lives of a Blonde," which, while not a comedy, has a number of funny scenes. One, towards the start, involves direct middle-aged veterans trying to meet three young girls at a big affair in a Czechoslovakian town during the last war. Forman's latest film, "The Firemen's Ball," is little more than an extension and continuation of this one scene from the men's point of view; so it remains a farce, and, not surprisingly, a somewhat limited one.

It is not a very ordinary one, however. Generally, a farce is distinguished by the audience's lack of concern for the characters: whatever their actions, we're encouraged only to laugh. Most often, the facial situations are highly unrealistic, so the characters just aren't identified with real people. Forman's characters do seem real, however - only they're all such disgusting types. One has no sympathy for them, not because they're just the sort of people one has sympathy for. The result is a really black farce - very funny, but at the same time very unhappy.

At the beginning, it is also very good. The unexplored past stultitudes of the characters, presented with some clever dialogue and camerawork, are almost constantly hilarious. But where the situation takes still another turn in "Loves of a Blonde," here it remains much the same: and soon the unexpectedness wears off. For at least the last half of the film, almost every joke is predictable, or at least entirely unsurprising. If the intent was to show something dismally funny, it has certainly been realized. Still, though, there is a limit to how much most people can take of this without something to balance it.

As for aspects of craft - acting, writing, photography, directing - this is probably the better of the two films. But it creates nothing new; Forman presents no fresh ideas, and instead repeats just a few of his old ones. While he certainly does have a right to concurrate on what he pleases, one still hopes he will reverse the trend.

Also on the bill at the Esquire Street Theatre is "Grande for Pirate," a documentary on recent events in Czechoslovakia by the Czech director Jan Nemec. It's skillfully done, and moderately interesting but not most of it was shot before the Soviet invasion, the emphasis seems far out of date. Nemec has also made a dramatic film, "A Report on the Party and the Guests," an allegory about society under totalitarianism. It received several very favorable reviews in New York, but was not successful commercially, so it is doubtful Boston filmgoers will get a chance to see it.

I Controlled flash guitar in Hendrix Experience

By Bill Serovy

A crowd reported to exceed 20,000 saw the Jimi Hendrix show Saturday at the Boston Garden. It was a little bit of both concert and Experience, and an excellent example of each. Hendrix is probably the world's most creative artist on the electric guitar, in that he produces more varied sounds from his instrument than any other above ground. This was incontestably established by the concert portion of the show. Hendrix lets his guitar perform under his guidance, and it goes wild at times. But one always feels confident that he has complete control, something missing from others in the field, such as Jeff Beck, from the last year's Exeter Street show.

Electric soul

The Hendrix experience is a blend controveirtably established by the concert portion of the show. Hendrix lets his guitar perform under his guidance, and it goes wild at times. But one always feels confident that he has complete control, something missing from others in the field, such as Jeff Beck, from the last year's Exeter Street show. The Hendrix experience is a blend controveirtably established by the concert portion of the show. Hendrix lets his guitar perform under his guidance, and it goes wild at times. But one always feels confident that he has complete control, something missing from others in the field, such as Jeff Beck, from the last year's Exeter Street show.

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The trouble with American higher education—what I prefer to call "educationism"—is that it tells the wrong story. It has agreed to sell youth as a nine-to-five life, yet in Madison Avenue sell him the rest.

It is the depth of the American tragedy when a student is so occupied by his "learning Calculus for his sake" that he is too busy to read a daily newspaper, to visit the Banker's Hill Monument, to read an article on our nuclear war threat as it will affect the world in the next decade. At MIT it has rained in the past three last years.

At this rate, the history major might soon ask himself purely pragmatically if the money he is spending on his education is worth it. In his view, it isn't. Let's try a history major that has to be earned. The interest which is imposed only dies after college.

Self-motivation and self-reward are the only basis of sound learning. Universities, like Pan American, can and should provide the facilities. The academic-corporate complex tells us that such is not possible. It is designed to make it very much worth experiencing. The film is a selection of motion picture images of certain faces. It is electric and integrated. It is designed to be seen, felt, housed, touched and assimilated, no more no less. It is an extension of the motion picture medium, of the world that is, giving special reference to certain segments of American youth. The discussion of the film itself is not irrelevant to this concept of the film itself. I am sure that the student who reads and understands this book will be able to interpret the film on an intellectual level. The film provokes such a scathing and telling review of "You Are What You Eat" in any film. I am forced to the Editor:

Peter Bilman
Executive Director
The Committee on Evaluation of Professional
Perceptions

Dial-a-Devotion

(Dial-a-Devotion)
By Roy Fearn

Producing a Broadway stage hit of "How to Succeed in Business Without Really Trying," at the Agnesii Theatre of Kadajffle is a tremendous undertak-
ing that was executed quite well. Although there were several thing as-
pcts to the production, the levity and bounce of the play were sufficient to provide an enjoyable evening.

1. Purpose: Fierdi's dramatic rise from mailroom clerk to chairman of the board of World Wide Wickers, Inc., in a comedy replete with the potential pitfalls of executive aspirations: the boss' nouveau riche friend, his inebriated nephew, the misanthropic established

licity of the "company way," and the love-struck secretary. With the aid of a guide book to executive fads, Fierdi climbs the corporate ladder ex-
posing the comic, but pitiful, political machinations of big business.

Characters well cast

In most respects the cast was well chosen, the actor fitting the character. The lead role of Fitch (Cope Brock), however, was weak in that Brock did not succeed in developing a rapport of endearing guile with the audience. His acting and casual attitude when the audience is in a trance waiting for Hendrix.

Hendrix shows versatility

(Continued from page 3) The Who, James Brown, and perhaps a little of Screamin' Jay Hawkins. It began this time with "Hey, Joe" and flowed through "Funky Lady," "Purple Haze," and "Wild Thing/Ster-

Gandhji, and his guitar perform together in a mind-leading show. One begins to realize that he is a virtuoso with his mind and body as well as his guitar. A long, well-shaped blue dress dem-

THE WAR IS NOT OVER YET.

Some people have problems with the draft.
Others are being called for a physical

If you have any problems with the Selective Service, Call 547-8260
The Boston Draft Resistance Group 103 Cambridge St., Cambridge

You can't get any closer.

Some men think the only way to get a good, close shave is with blade.
If that's what you think, we'd like to tell you something about the Norelco Tripleheader Speedshaver.
In a very independent laboratory, we had some very independent men shave one side of their faces with a leading stainless steel blade, and the other side with a new Norelco Tripleheader.

The results showed the Tripleheader shaved as close or closer than the blade in 2 out of 3 shaves. The Tripleheader has three rotary blades inside a new, thin Microglove head that "folds," so it follows your face, to shave you closer.


FRANCES PIVEN
Columbia School of Social Work

LECTURES ON:

"Advocate Planning:
A Political Critique"

Tuesday, Nov. 19 8:00 pm
2 Divinity Ave., Room 18
WGBH presents waves for the non-scientist

"Making science understandable," something of which the Institute has not often been accused, is the objective of a television program proposed jointly by WGBH-TV and MIT. Entitled "What Is It That Waves?", the hour-long show, conceived by Professor Philip Morrison of the Department of Physics, was shown to the press Friday.

Introducing the program, Prof. Morrison explained that, while most students at MIT want "efficient, direct learning for a selected goal," the television show was meant for a "casual audience" which responds to the "nuances of the time." In deciding on a topic for the show, he said, the idea was to find one element of physics which is deep yet intuitive, and the decision was waves.

"If something happens only in the lab, it isn't much good," in the real world, he continued. "The early scientists were fishermen, our science still be the same, but with an entirely different history. With this in mind, we try to show the existence of wave phenomena, from the falling of dominoes to the stop-and-go of traffic.

The program will be seen tonight at 8 on Channels 2 and 44, and again on Sunday at 7 on Channel 2.
Shooters win six straight

The Tech rifle team breezed past seventh 1284-1122 to capture their second meet Friday. Coach Al Sullivan, manager, at 536-5637 or 555-2170 for information.

Those interested should contact Ed Crowley in the weight room in DuPont from four to six pm weekdays.

The Wentworth victory came after a twin sweep the previous weekend with Boston State and Providence. The repeat match with BSC presented little problem for the engineers, but a 7:30 pm match at Providence on JP Saturdays presented stiffer competition for the blurry-eyed shooters. The Engineers prevailed, however, and the Tech winning streak remained unbroken.

Boistered by their success thus far, the riflemen are confident of coming out victorious over Boston University Friday. If the team continues with the performance they have shown thus far, the shooters should have little trouble in taking the top in the Greater Boston rifle League.

There is an opportunity this year for anyone in the MIT community to compete in weightlifting. The Tech weightlifting club will have meets with other clubs in the New England area in both the Olympic and power lifts. Interested persons should contact Ed Crowley in the weight room in DuPont.

Cutlass S: the Escapemobile from Oldsmobile

Credit should be given to an enthusiastic group of gymnasts, and especially to those dedicated team members who have given the time to organize and direct effective practice sessions.

Kudos

Kudos should also be given to Prof. Smith and the Athletic Department. Though perhaps they erred in not properly anticipating the possible consequences of Bruce Wright’s draft notice last summer, the Director succeeded in the difficult job of finding a replacement after the market had closed.

With practices now in full swing, the Tech gymnasts are preparing for their season opener at Dartmouth December 7. With the addition of Coach Hurt to the squad, the weeks ahead should prove to be exciting ones for Tech’s youngest varsity sport.

Michael Devekin ‘69 executes a dismount on the sidehorse during practice. The gymnastics team is entering its second year in varsity competition.

The Tech gymnastics team, which had been practicing under self-generated guidance so far this year, got a long-awaited boost last week. Prof. Ross Smith, Director of Athletics, announced Thursday the signing of James Hutt, who has been working unofficially with the team since November 2, as a part-time contract. Coach Hurt, who holds many distinctions in his own right, will be working exclusively with the talented group of gymnasts.

A Massachusetts resident for most of his life, Coach Hutt graduated from Braintree High School after captaining a highly successful gymnastics team. During his senior year, Hutt became state champion in both the still rings and parallel bars. Competing also in the YMCA league, he was crowned New England champion in 1961 in the still rings. Hurt went on to attend MIT in 1961 and the Olympic trials. Hurt went on to attend MIT in 1961 and the Olympic trials.

When the Braintree High graduate returned to his alma mater, he was crowned state champion in both the still rings and parallel bars. Competing also in the YMCA league, he was crowned New England champion in 1961 in the still rings.

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The Navy's Corporate Laboratory—NRL, is engaged in research embracing practically all branches of physical and engineering science and covering the entire range from basic investigation of fundamental problems to applied and developmental research.

The Laboratory has a continuing need for physicists, chemists, metallurgists, mathematicians, oceanographers, and engineers (electronic, electrical, and mechanical). Apprentices, who must be U.S. citizens, receive the full benefits of the career Civil Service.

Candidates for bachelor's, master's, and doctorate degrees in any of the above fields are invited to schedule interviews with the NRL representative who will be in the MASS. INSTITUTE OF TECHNOLOGY placement office on MONDAY, DECEMBER 2

Those who for any reason are unable to schedule interviews may write to the Personnel Office (Code 1813), Naval Research Laboratory, Washington, D. C. 20390.

By Steven Shaladover

Occasionally, a great artist becomes so closely identified with a certain musical masterpiece that it seems as if no other performers dare to perform that work. Such is the case with Alicia de Larrocha and the Albeniz "Iberia." Madame de Larrocha, acknowledged as today's outstanding interpreter of Spanish keyboard music, performed Isaac Albeniz's masterwork Friday night before an enthusiastic audience at Harvard's Sanders Theatre.

Her achievement was so remarkable as to make any doubt but that she must be counted among the world's top handful of pianists.

Isaac Albeniz's "Iberia" is a set of twelve short portraits of Spain totaling almost an hour and a half of music. The work is split up into four books, and each book contains three of the twelve selections. The "Iberia" is remarkably difficult to perform, and its difficulty is so extreme because of its technical demands and the wide emotional and coloristic range of the material it requires. Few pianists are willing to invest the time and energy required to learn it, and still fewer would consider putting all their eggs in one basket by programming this single work for an entire evening. Considering the definitiveness of Madame de Larrocha's performance of this work, it is difficult to see why any other pianist would attempt the complete "Iberia" in a single concert and thereby suffer by the inevitable comparison.

Abundance of nuance

Madame de Larrocha approaches the "Iberia" with a wealth of musical sincerity. Her technical mastery of the piano is complete, with no device being employed beyond her range, although, being a very small woman, she can not overcome the size of the piano with huge sonorities. As important as technique is as a factor in the total feeling for the Spanish flavor of the music, the pianist's understanding of the music is discernible. The work was done to lead to a more successful performance, in an ideal setting, with a larger public. Madame de Larrocha's artistry can still be gained from other recordings, but the live performance can not be reproduced in any other form.

By Steven Shaladover

Madame de Larrocha's interpretation of Albeniz's "Iberia" was a memorable performance, in an ideal setting, with a large public. Madame de Larrocha's artistry can still be gained from other recordings, but the live performance can not be reproduced in any other form.