

Discipline group to look into Corporation battle

By Joe Kashi

Raymond Baddour, Professor of Chemical Engineering, has been asked by Dean for Student Affairs Daniel Nyhart to form a committee which will investigate the circumstances surrounding the October 3 demonstration against the MIT Corporation.

The committee is composed of Baddour, two faculty members who were on the fourth floor of the Sloan Building during the confrontation, and three students, two of whom were at the confrontation. Their names had not been released for publication by Monday morning. Disciplinary action, arising from the battle which occurred between students and campus patrolmen and administrative personnel over admission to the meeting, will await the report of the committee. Nyhart stated that Baddour's committee will consider whether action is warranted against those students identified as being involved in the physical struggle. The committee will also make recommendations concerning the magnitude and nature of possible charges. Nyhart further stated that although under faculty rules he is to initiate disciplinary action, he is awaiting the disposition of the committee's findings.

Robert Bishop, Dean of the School of Humanities and Social Science, has formed a similar committee to investigate the disruption of the Center for International Studies on October 10. Bishop is currently speaking to staff members of the Center to determine whether disciplinary action should be taken against those involved in the peaceful work stoppage at CIS. It appears

The General Assembly meeting tonight will feature Dr. Jerome Wiesner and Dr. Benson Snyder talking with the delegates about a revision in disciplinary procedures. They will appear at 9 pm, though the General Assembly meeting will begin at 8 pm in the Sala de Puerto Rico. All students are encouraged to attend.

Luria among researchers on government blacklist

Professor Salvador Luria, who last week won the Nobel Prize in Medicine, has been on the Department of Health, Education, and Welfare blacklist of scientists.

The blacklist, containing the names of 48 researchers, was prepared by the National Institute of Health, a division of HEW. Those on the list are barred from serving on study sections and review committees set up by the health institutes to oversee research activities and investment of federal funds in them.

The HEW blacklist was first exposed by the *New York Times* on October 9. Although the exact number of blacklisted researchers is unknown, the *Times* has two lists which include a total of 93 different names. The lists have apparently been drawn up for years within the department.

The newly exposed list that Luria appears on also includes

unlikely, however, that charges will be preferred.

Provost Jerome Wiesner, Dean Benson Snyder, and Professor William Martin, Chairman of the Faculty, have initiated a proposal aimed at increasing the number of people involved in recommending disciplinary actions which are significant to a large portion of the Institute community. Nyhart had previously indicated that he thought it was "inappropriate" for the Dean for Student Affairs to act alone on disciplinary matters which are not purely personal.

The new proposal, which will be presented at the General Assembly meeting Tuesday night, and at the faculty meeting Wednesday, would set up a mixed student-faculty fact-finding body to determine whether the Disciplinary Committee should convene to consider important incidents which might arise and make procedural recommendations for hearings.

Visiting Committee reports

GROUP CALLS FOR STUDENT CONTACT

By Lee Giguere

The 1968-69 Corporation Visiting Committee on Student Affairs released its report which contained recommendations for the improvement of student living conditions.

The first recommendation of the committee, which met last February, was that the report be made available to members of the Institute community.

The format of the committee's meetings was for the first time opened to encourage more student participation. Provisions were made in the Committee's plan for introduction of topics by the students themselves instead of limiting discussions to items already on the agenda as in past procedure.

seven members of the National Academy of Science. A *Times* article said that telephone interviews with eight of those on the list confirmed that they had not served on any of the HEW panels.

The same article reports that Luria also said that he had not served on any of the panels. Although Luria did not wish to discuss it further, persons close to him, according to the *Times*, said he was aware that he had been blacklisted. The sources added that several years ago he had become so angry with HEW that he told them he would never sit on the panels even if his name were removed until changes were made in the security arrangements.

Luria is presently receiving funds from HEW, as are many other blacklisted scientists. He has long been active in various peace organizations and marched last Wednesday in the Moratorium.

I-Labs - end of an era?

DRAPER FIRING HINTS TROUBLE

The "firing" of Dr. Charles Draper and the subsequent appointment of Professor Charles Miller as his successor signify a change in the orientation of the Instrumentation Labs.

Draper, presently director of the I-labs, has grown bitter ever since President Howard Johnson announced on September 25, his unilateral decision to change Draper's retirement date from June 1 to January 1. In interviews appearing in Friday's *New York Times* and *Boston Globe*, Draper declared "I didn't resign—I got fired." He attributes this to recent student protests over defense research done by the lab.

President Johnson, on the other hand, at his weekly meeting with students on Friday, claimed that "Dr. Draper was not fired," but he acknowledged that Draper did want to continue in his present job. The



Dr. C. Stark Draper

standard retirement age for MIT personnel is 65 and Johnson noted that Draper is now 68. He also stated that he alone made the decision to change Draper's retirement date.

The Research Development and Technical Employees Union filed a grievance with Johnson on Friday on behalf of Draper.

The union, which considers Draper a "full fledged member" contends that he was fired.

Whether Draper was fired or retired will no longer matter when Miller assumes the directorship on January 1. At that time Draper becomes promoted to "senior advisor and director of major projects".

Draper considers Miller unqualified for the job. He feels that Miller, founder of MIT's Urban Systems Laboratory, has "no experience in anything the lab is working on". Miller's background is limited to civil engineering and according to Draper, "doesn't know anything about guidance and navigation".

Draper believes that Miller's appointment is part of a new MIT policy to shift the work of the I-labs and Lincoln Laboratory from military research to civilian-oriented projects. Draper disagrees with this policy change and according to the *Boston Globe* is convinced that "present military research and Apollo guidance" remain vital topics for a university-related laboratory to work on. He feels that there is no money available for civilian projects and that "people in the laboratory will not work for nothing". He predicts that many staff members at I-Lab will leave to form their own company.

Some workers may not leave voluntarily. Reports that Technical Horizons, Inc., a job placement agency, is interviewing I-lab workers suggests that some people expect lay-offs in the future when the I-Labs are converted to civilian work.

Members of the Instrumentation Laboratory will debate with RLSDS members in Kresge at 5 pm today. Members of the MIT community are invited to attend.

The recommendations of the committee were:

- 1) That its report be made available to members of the MIT community
- 2) "That the on-campus residence requirements for undergraduate women be made identical to those for undergraduate men."
- 3) "That... the formulation and administration of parietal rules in each of the recognized undergraduate residences be delegated to the undergraduate governing body in each of these residences."

(Please turn to page 2)

Nelson fights Council apathy

By Bob Dennis

Steve Nelson, 28-year old manager of a rock 'n' roll club, is usually referred to as the "radical" candidate for the Cambridge City Council. In an interview last week, he showed that he is indeed radical when compared with the typical Cambridge politician; yet his is a radicalism from which the lack-lustre Cambridge government could greatly benefit.

Like most of the challengers in the November 4 election, Nelson is an advocate of rent control. He declares, however, that the main thrust of his campaign is aimed at a critical evaluation of the overall structure of Cambridge's government.

Nelson places the blame for the city's current housing problem on the Council's indifference over the years. With specific reference to those Councillors who voted against rent control over the summer, he charges that most members of the present Council seek their roles mainly as a part-time job that will likely enhance their own private business interests. He feels that these Councillors have little or no true interest in confronting the serious problems of Cambridge.

When reminded that most of the responsibility for providing housing for the city's low-

income citizens lies with the autonomous Cambridge Housing Authority, Nelson responded that it is unclear as to what the City Council might actually do to ease the housing crunch because "they have never really tried to do anything."

Nelson is also critical of the city's proportional representation form of government. He feels that the present structure of government is not working properly since the City Manager is not directly answerable to the voters.

He similarly questions the system's election procedure, under which there will be the unwieldy number of 26 candidates for the nine Council seats on the November ballot. He observes that this situation denies any meaningful discussion of issues and he bemoans the fact that the candidates who win will probably be those with the most campaign signs. He is also critical of the PR system's ability to produce a truly representative Council.

Despite its recent setbacks, Nelson maintains that rent control is not a dead issue since the City Council still has the power to adopt such an ordinance. The seven incumbents seeking re-election were aligned 4-3 against rent control. Two of the present councillors are not seeking re-



Steve Nelson, Cambridge's radical rock 'n' roll candidate for City Council.

Photo by Dick King

-election and a third, Daniel Hayes, is seen as likely to lose his seat. Nelson is therefore hopeful that the new Councillors will turn the balance in favor of rent control. He sees rent control as the only immediate means of stabilizing the housing market.

Nelson feels that the universities should play a greater role in battling the housing problem.

(Please turn to page 2)

Report stresses housing, minority aid programs

(Continued from page 1)

4) That the efforts to aid members of minority groups in obtaining an MIT education be endorsed, and that they be recognized as only a beginning.

5) That the housing program be elevated "to first rank" in the Institute's building program.

6) That efforts be made to improve the Institute's undergraduate counseling program.

7) "That those administrative personnel responsible for the food services on campus press for the development of greater responsiveness and more imaginative handling of both commons and a la carte food service. In addition, the possible advantages of competition among two food contractors on campus should be carefully weighed."

The committee's report then goes on to summarize the discussions of various topics during its meetings. The main areas of interest were student-faculty-administrative-trustees communication, undergraduate counseling, social issues, housing and food. Attention was paid in the report to views of students which were in many cases critical of the existing situations.

The final comments by the committee chairman, Gregory Smith, suggest that in the future, the committee seek out student opinions before it meets so that a more formal agenda can be drawn up. He also notes that "the students do look upon the Corporation as a group far, far away without any real contact with the pulse of the students. They, I am sure, regret this; they doubt our credibility as a result and they would like a change." Smith concludes with "the thoughts of the students in this area should be harbingers of cheer, not despair, for they express a deep, sincere desire for inclusion in — and cooperation with — the entire university."

NELSON CALLS FOR RENT CEILING LAWS

(Continued from page 1)

He would like to see the universities co-operate with the city "other than in doing nothing." He calls on them to build high-rise apartment buildings on their campuses. These buildings would be primarily for students, with a small percentage of the units possibly going to low-income citizens.

Harvard Law grad

After receiving an undergraduate degree in Mathematics and Anthropology from Cornell, Nelson attended Harvard Law School and received a masters degree from the Kennedy School of Government. He is a former manager of the Boston Tea Party and presently run a rock club near Amherst.

He sees his support as coming predominantly from young people. He is aware that many Cambridge citizens resent the influx of the young into the city while others simply have the "long hair hangup." He was pleasantly surprised, however, at the generally favorable reaction of the citizenry to last week's Moratorium march.

Nelson, who is also seeing a seat on the Harvard Corporation, vows that he would be an active, full-time, available City Councillor who would seriously deal with the city's problems.

He is confident of a high finish because of the many young people in the city and since only about 2000 votes are needed for election. Win or lose, Nelson is satisfied that his campaign will have made its point in demonstrating that young people can have an effective voice in politics if they choose to work toward that end.

Announcements.

* This week's schedule of meetings of the Commission on MIT Education:

Tuesday 1-5 pm in 26-110 (Compton Room)

7:30-9:30 pm in 26-110

Thursday 9:30-12:00 noon in 26-110

1:30-4:00 pm in 26-110


All members of the MIT community are invited to attend.

* The Graduate Student Council Nominations Committee will meet at 5 pm Wednesday, October 29, in the Muddy Charles Pub in Walker Memorial to interview students interested in the following committees: Committees on Student Environment, Privacy, Educational Policy, the Graduate Athletics Committee, and the Compton Seminar Series.

* The Putnam Prize Competition in Mathematics will be held on Thursday, December 6, 1969, and is open to all undergraduates. This is a nation-wide contest which MIT won last year. Sign-up sheets and full details are available in room 2-272, and a meeting to organize coaching for the contest will be held on Thursday, October 23 at 5 pm in room 2-190. You must sign up this month.

* There will be a General Assembly meeting Tuesday night in the Sals de Puerto Rico at 8 pm. An election for a member of the Executive Committee on Nominations will be held at that time. Dean Benson Snyder and Provost Jerome Wiesner will be present at the meeting to discuss a new proposal changing the disciplinary process at MIT. The Agenda Committee will meet at 11 pm this Friday in W20-401.

* A graduate student who is registered as a full-time student when he is mailed an Order to Report for Induction may request that his induction be postponed until the academic year. He should make the request in writing to his local board and ask the Graduate School Office (3-140) to send certification of his registration.

<p>FRENCH SPANISH GERMAN ITALIAN PORTUG. RUSSIAN M. GREEK & Others.</p>	<p>ACADEMIA  SCHOOL OF LANGUAGES 54 Baylston St., CAMBRIDGE 148 Newbury St., BOSTON Tel. 354-2124 266-9568</p>
--	---

PRIVATE INSTRUCTION AND PREPARATION FOR LANGUAGE REQUIREMENT EXAMS ALL YEAR-ROUND

Tennis
Phi Beta Epsilon captured the intramural tennis tournament this weekend by stopping PLP 4-0 on Saturday and coming back with a 3-1 victory over Burton 'B'.

Open 8:00 to 5:30 354-6165

Larry's Barber Shop

"for that well-groomed look"

545 Tech Square
(opposite garage
behind East Campus)

Serving Techmen for over 35 years

Seniors prepare letter censuring Vietnam War

The Class of 1970 announced that it will begin soliciting signatures this week from members of its class for a letter which is being sent to President Nixon.

The letter focuses on the War in Vietnam, citing the disillusionment and divisions that it is causing in our society. The letter urges a prompt withdrawal of our troops and an immediate re-ordering of our national priorities.

Signatures will be gathered at a booth in Building 10 on Thursday and Friday of this week.

The letter has been initiated by the following senior class officers—Pam Whitman (President), Bob Dennis and Laura Malin of the Executive Committee.

In addition to seeking support for their letter, the authors stress that they urge seniors to forward their own letters to the President.

What can The Tech offer you?

Something is happening on the campuses of this nation. It is here that the first serious efforts are being made to grapple with the problems that must be solved if we are to survive the next decade and build a decent society. The issues at stake are too frequent and significant for the sensitive student to ignore. If you have been looking for a way to find out what is happening and understand the changes going on, consider The Tech.

The Tech's staff not only knows what is going on, they know why things happen and what things are happening that that some people don't want to talk about. Joining any one of our staffs puts you in the middle of what is happening on campus and makes you part of a publication you can be proud of. Nothing quite matches the feeling of seeing your efforts on the news stands every Tuesday and Friday.

There are now openings on all of our staffs. We are seeking new staff members from all classes who are interested in learning journalism and business with a friendly, cohesive group of students who know where it's at. News reporting and writing, features, entertainment and the arts, advertising business, layout, photography, and production: if you feel that you might like to try your hand at any of these, stop in and talk to us tonight.



Come and find out what we're about: 7:30pm tonight in our 4th floor Student Center offices

love, sweat, truth, and a little bit of newsprint

Forecast for November: something has to give

By Steve Carhart

If you thought October was a difficult month for the Institute, wait for November! One of these is the second installment of the nationwide Vietnam Moratorium. This will be coordinated at the national level by the two groups which combined to produce October 15, the Vietnam Moratorium Committee and the Student Mobilization Committee. At this point, the nature of the November Moratorium is not clear. VMC (Sam Brown and his ex-McCarthy people) have planned a two-day Moratorium for November 13 and 14. Independently of this, the SMC (which sits somewhere between the left wing of the Democratic Party and SDS) has planned a nationwide student strike for the fourteenth, followed by the granddaddy of all Peace Marches in Washington on the fifteenth.

Coalition likely

Right now the Washington leadership of both groups is negotiating to form a united anti-war front and coordinate November plans. Some sort of coalition seems likely.

At MIT and elsewhere, the Moratorium gained some form of support from nearly everyone except Richard Nixon. It raised the hopes of millions of anti-war people, who are going to be back loaded for bear in November. Everyone who took a "We'll let them have one day to humor them" position this month will be surprised to find how many people are deadly serious about the Moratorium movement.

The other major happening planned for November is an entirely different kettle of fish. The November Actions, as they are called, will be a full week of militant activities during the week of November 1-8 which will mobilize nearly all of the non-WSA SDS people and their allies in the Boston area. Plans include action against the Selective Service and in high schools, as well as activities on the college campuses in the area. On November 4, radicals from all around the area will converge on MIT for action against war research. The group, neither WSA nor Weathermen, seems to be closest to RYM in outlook but does not identify with that national SDS faction.

The November Actions were apparently the brainchild of Mike Ansara of the Old Mole and a number of his friends, including Mike Albert '69. Bringing radicals from other campuses to MIT will of course raise the inevitable cry of "outside agitators", but it is clear that any agitation which was done to bring November Action to MIT was done by Albert and RLSDS.

Building a movement

It does not appear the the November Action people think it is possible to negotiate the issue of the war and MIT's continuing complicity in it through war research at this time. A confrontation is expected and desired. This is not as irrational as it sounds at first. To understand November Action, you must remember that the Action organizers, unlike most of the Moratorium movement which seeks to apply pressure to the existing government, see themselves as being in the process of building a revolutionary movement against racism, imperialism, and capitalism. Continued, planned confrontations with the power structure are seen as a means of gaining support for that revolutionary movement.

Of course, the establishment around the Institute, as nearly as I can tell, has not tried to understand things in this con-

text. All they can worry about is **VIOLENCE**. Many of the more uptight and less informed members of the administration and faculty have visions of thousands of half-crazed Weathermen charging headlong into the Instrumentation Labs under a hail of automatic weapons from the National Guard.

Though this may someday happen, it seems unlikely on November 4. The demonstrations that day will, to be sure, be "militant". (That's a convenient word which lies somewhere in between the co-optedness of "non-violent" and the disreputability of "violent".) This could mean something of the order of an obstructive picket line around IL and/or the liberation of a building. How long this will last, or what will happen if the Institute responds with force (a call for a student strike?) remains undetermined.

Rumors

Actually, there are a number of potential sources of violence on November 4 besides the November Action people. Aside from the obvious possibility of over-reaction on the part of the administration, there are some very interesting and moderately reliable rumors that many IL personnel are carrying chains, baseball bats, and pistols in their cars. What happens when one of the Curtis LeMay fans who works in the IL comes upon a picket line and hits a "filthy hippie" over the head? Do you take the IL man before the discipline committee? Can the student file criminal charges for assault?

Lurking beneath all of the tensions of November is a much more basic problem: how can we best produce change in a society which must make some very basic changes if it is to survive?

Rightly or wrongly, many students (who, the older generation always seem to forget, work on a fairly short time scale and can draw comparisons only with events of the last few years) have come to the conclusion (probably subconsciously for most) that the *only* way to gain an effective response from the system is to apply *pressure*, and lots of it, on a continuous basis. Whether or not we can demonstrate a cause-effect relationship, there has at least been a *correlation* between pressure and action at the Institute. The Commission on Education in the '70's followed closely on the heels of the uproar over requirements last year. Later, pressure against war research preceded the Pounds Panel and Agenda Days. Pressure on this front has continued this fall, and so we find the Executive Committee of the Corporation eschewing further weapons system development work and Stark Draper replaced by Charles Miller. Administrators can deny

you stop that war? Nixon refuses to let policy be made in the streets; yet he overlooks the simple fact that if the United States government would simply refrain from making policies that offend millions of thoughtful citizens' conception of what this country stands for, the nation would be quite content to leave foreign policy to the President, the State Department, and (even) the Defense Department.

In a way, it should not seem surprising that one should have to bring outside pressure to bear on the Institute or the government in order to induce the new policies which will be necessary for human survival. Bureaucratic organizations tend to polish their "business as usual" routines in the absence of a crisis. Presidents and administrations operate on the principles of selective neglect and preservation of individual serenity. If this is the case, it may take overt pressure to induce leaders to selectively neglect the perfection of new budgeting procedures or investments in favor of conversion from war machine to peacemaker; it may take pressure to convince leadership that an institution or nation will be more peaceful after change is made than before. In short, it takes pressure to move reform from the "important" category to the "urgent" category.

Given this view of the mechanisms for change, which (on the surface at least) has been confirmed by the actions of the Institute in recent months, is it any wonder that many people seem to feel that action and change is proportional to the militancy of one's stance?

"What," you may reason-



Do institutions respond only to pressure?

ably ask, "of the inside approach?" One can certainly point to some individuals (last year's SCEP chairman Peter Q. Harris is a fine example) who have made significant changes through personal diplomacy and persuasion. This approach can only work well when the powers that be are moderately sympathetic to what one is asking (which is clearly not so in Washington); when the reformer has a

continues, this problem will become more and more acute. Rapid change in policy, both in the nation and in the Institute, seems likely to exact a certain cost in the form of the serenity and (perhaps) effectiveness of our institutions.

This difficulty appears to be little understood even at MIT. Somehow, administrators and faculty members cannot seem to understand that most students have been concerned about en-

Constitutional crisis and repression: both likely?

ding the war since long before they came to MIT. Things like "faculty unity" mean nothing to them beside the horror of the war.

Conversely, few students can understand that most of the senior members of the faculty and administration have been concerned about the health and welfare of MIT since long before the war began. They have seen the Institute pass through at least two wars, Joe McCarthy, and countless smaller crises. From their perspective, the Institute will survive the present crisis as well. Their concerns center, accordingly, on the avoidance of violence (whatever that is—is an obstructive picket line violent?), the preservation of what they conceive to be academic freedom, and internal harmony.

What is co-optation

This leads directly into a definition of that overworked word,

which the next months will undoubtedly bring will eventually be counterproductive to what many people are trying to bring about. Whatever new society we are going toward will need universities. The problem, of course, is deciding how far universities can go in working to end the war and establish social justice before their involvement becomes counterproductive to those ends. Radicals would say that universities have not moved

nearly enough; those with institutional responsibility often seem to feel that the universities have come too far.

A similar problem seems to be brewing in the federal government. A million people in the streets of Washington on November 15 will be an attack on our present governmental structure, but it will be a fairly mild one. If someone incites violence, repression is forthcoming (remember Richard Kleindienst's comment about concentration camps for war dissenters?) it could seriously jeopardize our form of government. Another threat may come from within. If Nixon does nothing but continue Johnson's war policy, Congressmen may reflect the frustration of the people and do any number of things, such as deny Nixon funds for Vietnam, repeal the Gulf of Tonkin resolution, pass the Goodell bill, or perhaps something worse.

Constitutional crisis?

If this happens, suppose Nixon as Commander-in-Chief and President charged with making foreign policy does not withdraw troops. What then? We will have a constitutional crisis of the first magnitude. As each successive administration spokesman rises to higher and higher levels of insensitivity to this matter (Agnew called anti-war citizens "pushy kids and middle-aged malcontents") this scenario seems less and less impossible.

In short, people are taking more and more liberties with our institutions. No honest man will say that the end *never* justifies the means; we don't like assassination, but anyone who could have managed to take care of Hitler would have been acclaimed a hero. The question we must really answer is *when* undesirable means and attacks on institutions are justified to achieve our goals. It is clear that as long as the war continues increasing numbers of people are going to answer that this time has come.

The future

We have already seen the Weathermen in their pathetic attack in Chicago. It will not be long, I fear, before they and others will choose less foolhardy but equally violent tactics—sabotage, arson, and worse. With people like John Mitchell running the show in Washington, this will lead to government infiltration of student groups and God knows what else (look what they've already done to the Panthers). In short, we may have to contend with a budding police state. (Joe) McCarthyism may ride again, and the technological might of the government may be turned against innocent people.

Is this apocalyptic scenario too grim? Will we someday be forced to choose between tearing the country down, joining the repression, or merely weeping?

Are I-Lab employees planning self-defense?

the cause-effect relationship 'til hell freezes over, but they cannot hide the correlation.

Problem is broader

A similar problem exists at the national level. Johnson promised not to fight a war in Asia. Nixon promised to end the war that Johnson began. It has been ten months, and Nixon's war is essentially indistinguishable from Johnson's. The Moratorium clearly hit a raw nerve in the American people. How can

certain temperament and works on a fairly long time scale; and when one is willing to forgo both the catharsis of confronting evil incarnate and whatever glory may result from success. Rightly or wrongly, this is a pretty stiff set of conditions for a lot of people to meet these days.

All of this brings us around to the problem of "issue responsibility" versus "institutional responsibility". As the war con-

co-optation. How do you co-opt someone? Co-optation is probably best defined as inducing an individual seeking to further a cause or reform to modify his tactics or goals so as to preserve institutional serenity *at the expense of his cause*. For example, it was argued that if the Moratorium organizers were to seek official cancellation of classes on October 15, it would divide the faculty, cause ill-feeling within the Institute, and lose the support of those who oppose the war but refuse to force others to cancel their classes.

Now, had Moratorium organizers declined to press for class cancellation to preserve institutional serenity, they would have been co-opted. If, on the other hand, they had declined because they felt that a debate on the class issue would have cost them support for the Moratorium (as I believe it did), they would not have been co-opted since their deference to the preservation of the Institute would not have been at the expense of their cause.

Counterproductive?

Another side of this problem, of course, is that after a point, the drain on institutions

Salute to Luria

We would like to join with the rest of the Institute community in congratulating Professor Salvador Luria on the receipt of the 1969 Nobel Prize in Medicine. While we are not experts in his field of research and are thus unqualified to judge his work, we feel certain that this award was richly deserved. The study of viruses and their activities is proving more and more important in the understanding of all kinds of diseases and even the nature of life itself.

At a time when some scientists and engineers around the Institute are expressing dismay that concern for "relevance" and "social issues" are detracting from the quality of scientific work at MIT, it is ironic that our most recent recipient of science's highest honor has been among the most active professors at the Institute in the drive to end the war and monitor the use to which research is put. He was one of the prime movers of the Vietnam Moratorium at MIT. He has also written widely on the problems associated with the development of man's potential ability to perform genetic manipulation, a possible consequence of his work.

Dr. Luria is living proof that a top-flight scientist can be deeply involved in improving the world outside his laboratory without sacrificing his scientific interests.

In memoriam

On October 16, the day after the Vietnam Moratorium, two New Jersey high school seniors, Craig Badiali and Joan Fox, committed suicide by breathing the exhaust fumes of a car. They were not hippies or freaks; they were two All-American high school students. (Craig was president of the high school Dramatic Society and Joan was a cheerleader.) They committed this act because they were two earnest people who despaired over the lack of peace and love in the world, and the insensitivity of those who are not disturbed by the current state of affairs.

They are two more of the domestic casualties of our war policy and the jungle which is called society. How many more will there be?

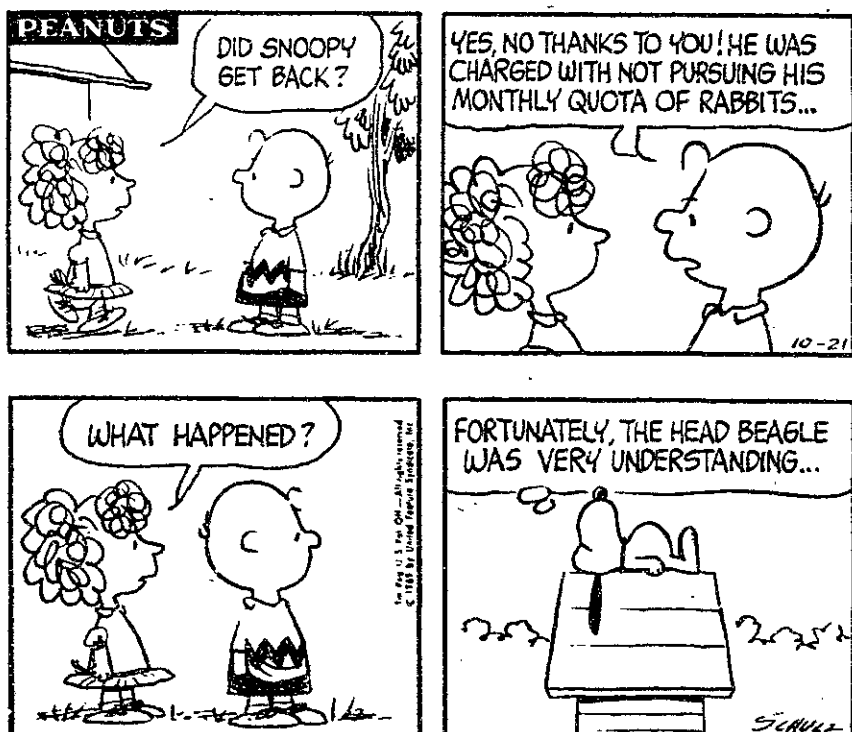


VOLUME LXXXIX, No. 38 TUESDAY, OCT. 21, 1969

Board of Directors

Chairman	Greg Arenson '70
Editor-in-Chief	Steve Carhart '70
Business Manager	Julian James '70
Managing Editor	Reid Ashe '70
Editors	Carson Agnew '70 Robert Dennis '70, Greg Bernhardt '71
Entertainment Editor	Robert Fourer '72
Sports Editor	Ray Kwasnick '71
Photography Editor	Craig Davis '71
Production Manager	Robert Reed
Associate News Editors	Joe Kashi '72, Alex Makowski '72
Associate Sports Editor	Don Arkin '72
Associate Photography Editor	Gary DeBardi '71
Associate Production Manager	Vicki Haliburton '72
Controller	Stan Gilbert '71
Accounts Receivable	Doug Coonley '72
Accounts Payable	Pete White '72
Circulation Manager	Ed Markowitz '70
Typographer	Mike Bromberg '70

Second-class postage paid at Boston, Massachusetts. The Tech is published every Tuesday and Friday during the college year, except during college vacations, by The Tech, Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 02139. Telephone: Area Code 617-864-6900, extension 2731 or 876-5855. United States Mail subscription rates: \$4.50 for one year, \$8.00 for two years.



Letters to The Tech

Personal Statement

To the Editor:

In the vote expressing the "sense of the faculty meeting" on Friday, we voted against the motion, despite our personal agreement with the sentiments expressed in the motion. We feel that it is not appropriate for an educational institution to express moral or political beliefs as a body. Our vote should not be interpreted as approval of the present war.

Hermann A. Haus
Paul Penfield Jr.
Richard J. Briggs
Keith I. Thomassen

Not YAF

To the Editor:

Your article on October 10 concerning the discussion of posters in Dean Nyhart's office incorrectly posed it as a confrontation between left and right-wing students. Apparently your reporter was conditioned to this assumption by the comments of several other students present who view the world in these terms.

We are not YAF members, nor were any involved, and we did not act out of political ideology or against any one group.

We are simply concerned with both the unthinking and the malicious visual pollution and

physical destruction of our environment.

Howard Piolet
John Yavorsky
Jeryl Wright

Two CIS Replies

To the Editor:

The October 10 demonstration at the Center for International Studies remained mercifully non-violent. While it made it impossible to do work I consider important for peace and reform, I found it useful to have a chance to explain to a number of concerned students just what I am doing, and I was impressed by the depth of their concern — and their misinformation. (I doubt, incidentally, that most of the students who took part knew that, when dialogue was really getting going, a member of the MIT faculty secretly rallied some "enforcers" and sent them into the group to shout obscenities and insults, and thus put an end to any real communication.)

There is now further evidence that the organizers feel threatened because some genuine communication and even enlightenment took place in what they evidently planned to be a kind of intellectual "book-burning". Philip Raup, a leader of RLSDS, is now quoted (Octo-

ber 11 *Crimson*) as saying, "The whole Center should be stopped, because it doesn't benefit anyone but the Pentagon."

Presumably Mr. Raup means Max Millikan's leadership in the whole foreign aid program, Myron Weiner's work helping India, Hayward Alker's pioneering theory-building, Everett Hagen and Richard Eckhaus' constructive economic development work, George Rathjens' fight against the ABM, Harold Isaacs' studies of group identity, Amy Leiss' and Geoffrey Kemp's critical analysis of arms flow to the developing countries, my own studies of avoidance of escalation and of unilateral military intervention (studies in which Mr. Raup took part), and many others aside from the one or two the organizers always cite. It would come as a great surprise to the Pentagon to know that it was the beneficiary of all this.

Student pressures for reform have served a high purpose both at home and abroad. But aren't MIT students getting just a little tired of the simple-minded slogans, the wild sweeping denunciations without objective evidence, the programless "revolutionary", the calls to fascist bully-boy tactics, and in general having their legitimate concerns

(Please turn to page 10)

MIT in a box: no exit

By Bruce Schwartz

The MIT administration and Corporation have been confronted by SACC and RL SDS with a set of demands that can only be labeled impossible, specifically, the demand that MIRV, MTI and other war research be terminated but that no employees be dismissed or have their pay cut on account of it.

Demands are easy to make, easy to press for. One need only create pressure. Have a demonstration.

They are not easy to accede to, even if one wants to. It isn't clear that MIT wants to get out of war research—SACC has accused the Institute of taking on a new Poseidon contract even after the Pounds Commission had ruled that it was "inappropriate"; on the other hand, MIT has taken the unprecedented step of announcing it will take

no new weapons research, although other forms of war-related research have not been ruled out. Whether the Institute honors its announced intentions is a matter for the future to determine.

All this has created awesome problems, the administration says. Howard Johnson is said to be involved in a harried search for research contracts to replace the government (DOD) contracts that won't be forthcoming.

And at the same time, the line taken is that MIT must honor its commitments. One reason given is that legal action could be taken against the Institute if it broke a contract. Another is that the federal government might punish MIT for breaking contracts by refusing to grant contracts in non-defense research. MIT must also reckon with its employees, who cannot be paid if there is no work in the

laboratories. It should be remembered that MIT does not operate the special labs out of its own funds; they depend on research grants. To abandon the MIRV could indeed cripple the I-labs.

Yet one wonders who researched the V-2, or the gas Zyklon B? Should those contracts, those commitments have been honored? MIRV has vastly greater destructive potential, it has been opposed by numerous "experts" as being likely to upset the delicate balance of terror, the Pounds Commission clearly didn't like it, but we're committed. If we were committed to ZyklonB, would we finish our contract like good little Defense Department toadies? To many people on this campus, MIRV is in the ZyklonB class. They see it as an extra kick down the road to nuclear holocaust. It is not some simple "commitment" to theoretical research, it is a danger to the world. What is MIT or the Instrumentation Lab worth to that? What matters the institution, your precious classes, your laboratories, when compared to the fate of the world? The builders of MIRV are playing with the chessgame of the race. This is no mere campus issue.

MIT is in a tough position. It cannot likely meet the almost mutually exclusive SACC-SDS demands. (Personally, if it must be the workers or the MIRV that goes, I'd prefer it to be the workers. Because they aren't the whole world.) The coming furor on this campus may cripple the institution. Howard Johnson knows this, and will fight like hell to preserve it. But even MIT isn't worth a damn a long as it serves vile governments, vile causes with its technology. So to hell with MIT, some say, it's a menace to the world. Let it change or let it fall. Thus MIT's back is to the wall.

It is not the best of times to be Howard Johnson or Daniel Nyhart. In a way you've got to pity them; they're caught in the confrontation.

Footnotes*

76. Found on one of the telephones at the Draper Labs: "Please don't chatter about classified matter."

77. From the April 26, 1966 issue of *Voodoo*: "Second Rate Newspaper for sale, sinking fast. The Tech, x2731" Nice try, fellows, but to coin a phrase, he who laughs last laughs best.

78. Our German correspondent reports that the latest entry into the cinema scene there is entitled "Grimm's Maerchen von lustermaen Paercher" or, in English, "Grimm's Fairy Tales for Lewd Couples". The flick includes seven dwarves who are just seven dirty old men, Cinderella, who romps through the forest nude, and Sleeping Beauty, who lies naked to the waist in her casket. The 90-minute color film has been cleared by West German censors for the "over 18" category. It includes eight fairy favorites.

79. During the discussion about allowing posters in the halls, Dean Daniel Nyhart said, "I trust that MIT students are more intelligent than Harvard students."

80. Richard Nixon must not be reading everything he signs. On September 25, the day before he stated he would not be affected by the Vietnam Moratorium no matter what happened, Nixon signed a proclamation declaring "National Adult-Youth Communication Week". A part of the proclamation stated that adults should listen to students and try to understand what young people are saying.

81. Scientific Data Systems, makers of SDS computers, has changed its name. It now calls itself Xerox Data Systems, XDS. Politics?

centerfold

OCTOBER 21, 1969

No. 2

Small theaters show no small talent

'Carnival' in the round at the Rose coffeehouse

'Gallows Humor' at Hub

By Ed Markowitz

Every four weeks a combination theater and coffee house presents a different Broadway musical with only one week's rehearsal. Impossible? Not really; take a group of actors who are really in to what they are doing, add some directors who groove on the coffeehouse theater-in-the-round type of production, and you come up with The Lion's Share Company at The Rose.

For the next three weeks a production of the Michael Stewart-Bob Merrill musical *Carnival* is being shown at the coffeehouse at 134 Lincoln Street, near South Station. The story is perhaps trite: innocent girl meets mustachioed magician at carnival and falls for him, not realizing he is a no-good rat; girl then meets hard-nosed puppeteer and falls in love with his puppets while at first hating him. Not unlike the Prof. Higgins-Liza Dolittle pair, they finally realize they are in love with one another. With such a story line, why should you see the play?

One answer is the theme exemplified by the song "Love Makes the World Go Round"—and the way it is handled, which is far from trite. And Judith Lyons, the directress and one of the founders of the group, is a large part of the answer. Judy has taken the theater in the round, and has worked out the play within the concept of an ensemble from which the characters step forward, donning a net costume over the basic leotards everyone wears. When the scene is over the actor removes the costume, places it in his sidebag, and returns to the ensemble. There was a bit of uneasiness with this, but it's probably attributable to nothing more than the fact that it was opening night.

The puppeteer is played by Frank Anderson, the company's co-founder. He is a powerful actor who is very sure of his position, feels his part, and does an incredible job with it. His battered but unbowed portra-

of a man who wishes to be what he once was (a well-known person, not a fill-in at a carnival sideshow) is utterly superb.

The puppeteer's assistant, Jaquot, a tender, sincere, concerned individual disturbed by the cruelty around him, is played by Randy Wills, who does a more than adequate job. Marco, the magician, is played by John Fogle. His actions were exaggerated and he was clearly the most nervous one there. However his assistant, played by Patricia Garrett, was beautiful. As Rosalie, she was everything she should have been, a loud brassy blond a young Ethel Mer-

Ruth Harcovitz played the female lead, Lili, and was the only one I found to be less than adequate. But perhaps that isn't a fair comment. She did display all the youthful exuberance she was supposed to, her scenes with the puppets were great, and her scenes with humans varied, but she does have a problem. She acts as though she were playing to the entire 6000-seat Radio City Music Hall instead of a 60-seat coffeehouse. As a result her actions are awkward to a fault. A certain amount of awkwardness is, of course, necessary to play a country bumpkin, but enough is enough.

However, I don't want to leave anybody with the impression that he shouldn't go the The Rose, which by all means makes for a relaxing, enjoyable evening. The actors double as waiters, and they are happy and lively. Mine was Paris Schroeder—his name is Larry but this year he's trying out new names. In the play he was Doctor Glass, a veterinarian, who was Rosalie's fiancé. A funnier, happier person can scarcely be found anywhere—and he's even a good waiter!

So go to the Rose, see the play, enjoy the coffeehouse (order the udvash; it's tasty), relax and have an enjoyable evening. It's certainly the match of any other coffeehouse in Boston. Say hi to Paris or Larry or whatever his name is next week, and tell him I sent you.

By David J. Mauriello

Take a spirited play, a comfortable arena-style hall, competent actors, preceptive direction, and what do you have? Fun. Enjoyable theater. Laughter. A message without a sermon. Or, more clinically, you have *Gallows Humor* by Jack Richardson as presented by the Hub Theatre Centre under the direction of Miss Rosann Weeks.

Actually Richardson's work consists of two one-act plays. The first is set in a prison cell one hour before the condemned man, Walter, is to be hanged. Enter the Warden with Lucy, a vibrantly alive prostitute who has been put under contract by the humane and mod penal system authorities to ready condemned men for death by sending them to the gallows full of life—or are the authorities more concerned with the prisoner's behaviour on the scaffold in front of the Press, with its attendant reflection upon them and the way they do their job?

The plot is full of both comic possibilities and provocation, especially with the addition of Death who decries his plight: the difficulty of determining nowadays whether somebody is dead or alive. This theme could have been overworked but instead the author touches it subtly by playing the zesty Lucy against the quaking Walter.

The second play takes place at the same time as the first, in the kitchen of the hangman, Philip, and his wife, Martha. Moments ago the audience saw these two as Walter and Lucy. Philip is rebelling against his life's too well planned routine and insists upon wearing a hangman's hood this particular morning to add character to his grisly task. Enter the Warden fresh from his delivery of Lucy to Walter's cell and his refusal, abetted by the patiently suffering Martha, to allow Philip to wear the hangman's hood.

Here again the author is asking who is really dead, the hangman or the hanged, and the carryover of mood and message from the first play to the second

is a joy to see. One half expects Lucy and Walter to reappear somehow to confront their alter egos. Conceivably these plays could be presented alone but much of the author's achievement would be lost in doing so.

Upon quick appraisal, the situations appear stock; lusty girl—meek man; dull wife—unfulfilled husband. But is the man meek, is the husband unfulfilled? What is real and what is illusion?

Meanwhile the comic lines come quickly, and in one instance, by deliberately overworking the use of allegorical speech, the author reaches a truly high spot in the evening when the Warden delivers his "life is like a sea voyage" speech.

Director Weeks has handled Richardson's quality material with respect and authority. Her arena staging is smooth and she has instilled a naturalness in her cast by underlining motivation and motion where it may not have taken place on its own. For example, while the Warden self-assuredly explains the new penal system, Lucy blithely reads her own "system" by trying out the bed for size, comfort, and workability. Speeches are well-paced and there is a variety of intensities, especially the well-measured beat and low-keyed delivery following some bombastic rhetoric. But it is in her casting of an essentially two-character play that points up Miss Weeks' knowledge of actor and role.

Carole Lea Nilan in the dual role of Lucy and Martha sets the acting pace, and for that matter the tempo of the evening, in the opening scene outside Walter's cell. Replete with hot chicken dinner, tight skirt, and even tighter yellow blouse, she conveys the impression that she simply cannot wait to get "her man" and her ad-libbed ooh's and aah's throughout the Warden's speech are a delight. In fact she never stops working her character, and whether or not she is doing a parody of the late Marilyn Monroe is irrelevant since she gives her role variation and depth and makes us believe that she can replace the picture of the gallows in the condemned man's mind. More than that, she not only tells us life is worth living, she shows us.

As Martha, Miss Nilan is completely subdued with whining voice and slovenly walk. Underplaying all the while, she emerges as a slick comedienne especially when she submits to

The Beatles: all the details

theater: Hub Theatre Centre, The Rose

records: Moondog, Steve Baron Quartet, Mephistophiles

movies: "The Rain People"; dance: "l'Histoire du Soldat"

being "choked to death" by Philip. Her boredom, blank expression, and perfunctory cough made this viewer expect that at any moment a doctor might say "Now, cough again, please."

The other dual role, Walter and Philip, is played by Bobby Coffet. He gives a well-defined portrait of the lover of strict routine gone astray, only to find the prison cell an even better routine until Lucy causes his self-perpetuated hoax—or our own? Again, as the hangman who yearns for a rich jungle of excitement, Coffey provides a frail fragment of a man against a man-made world with which he cannot cope but feels he wants. Herein lies the seed of the evening's lesson: life is to be lived in a way natural to each individual.

David Sweeney plays the Warden and gives an enjoyable twist to an otherwise stereotyped character, especially in the second play after Philip discovers him kissing Martha. Death is played by Paul Shutt and appears only as the white luminous outline of a circus clown's costume. His speech, delivered in the dark, gives a smooth introduction to the fun to follow.

There is an air of enthusiasm and success about the Hub Theatre Centre. This is evident in the production itself, the tasteful staging and set with its practical kitchen sink, the professional lighting (manufactured by Hub technicians), the cleanliness of the hall, and the crisp looking boardwalk entrance. Sight lines are good and there is no problem with sound. The completeness of the evening is rounded off with an interesting display of working designs for theater production by Don Beaman in the lobby.

Gallows Humor opened October 17 and runs for the next five weekends on Friday, Saturday, and Sunday. The theater is located in the Old West Church at 131 Cambridge Street. The production starts promptly at 8:30 so do your part to help the company maintain its well coordinated program by arriving on time. The assumption here is that you will go—a very safe assumption indeed given the law of supply and demand. The demand is for good theater; the Hub Theatre Center has supplied it, with a production that finds you leaving the theater feeling high.

Is Paul alive? - the morbid details

By Dave deBronkart and John Jurewicz

For the last three years the Beatles have been pulling a monumentally bizarre hack on the world: they have repeatedly indicated that Paul McCartney has been dead since 1966.

Whether he is dead or not is open to debate; last week, according to the Associated Press, McCartney appeared and denied such rumors. Nonetheless, the indications are still there: they have been saying that he died in

a car crash, after an argument-ridden recording session that November.

Cult started

John Lennon had been reading extensively about religion less than a year before the "accident"; it was in March, 1966 that he made his controversial remark, "We're more popular than Jesus now." That remark blew up in his face days before the Beatles' last US tour, and resulted in a rash of Beatle Burning sponsored by various wiggled-out radio stations.

Supposedly, Lennon went into seclusion for three days after the accident; Ringo read the services as George dug the grave and buried Paul. Lennon emerged to start a religious cult, one of the main purposes of which was to extricate Paul from the grave to become the Messiah of a religion based on love, truth, and beauty.

(Please turn to page 8)

LSC

FRIDAY

Charly. An absorbing science fiction tale (in the spirit of *Frankenstein* and *Pygmalion*) of a congenial retard who is transformed temporarily into a genius. Charly becomes a universal hero in his fight against the timetable of destruction; despite some flaws, it is a provoking inquiry into the nature and value of intelligence.

SATURDAY

Cool Hand Luke. A vivid, stubborn convict in a sadistic South-

ern jail sets out to break the management, or die trying. Memorable performance by Paul Newman, in a role that proves the indomitability of the human spirit.

SUNDAY

Guns of Navarone. Well made World War II suspense and action film, about a group of commandos who try to destroy the entrenched and unapproachable enemy guns overlooking the Mediterranean. Consummate escapism.



Grooves

Mephistophiles

Mephistophiles, according to demonology, is second in command under Satan of the world of evil. How the name fits the new group of musicians who have adopted it is difficult to comprehend. At any rate, the title of the new Mephistophiles album *In Frustration I Hear Singing* (Reprise) is accurate. The existence of the vocal parts is exceedingly frustrating to the listener.

The musicians of Mephistophiles are all excellent and, more significantly, they function together as a unit rather than as individuals trying to outdo one another. Of the three vocalists, none can sing, and this is the album's downfall. Fred Tackett, who is the founder and leader, plays guitar, piano, and what can best be called a smokey-sounding trumpet—very dissimilar to Lew Soloffs piercing BS&T trumpet work in that most of the music is played in low register. Tackett also "vocalizes" (Please turn to page 7)

Joint workshop a good try

By Robert Fourer

Twice each term Dramashop presents a free program of two or three one-act plays, which they've dubbed "nine-day wonders." Student directors, performers, and designers are enabled to work out an entire production without committing much of their time, and if the results are usually less than superb, at least they're entertaining. A discussion with the company follows the performance, and is usually instructive for everyone present.

Last weekend, Dramashop joined with the Musical Clubs and the new Dance Workshop to produce Stravinsky's ballet with narration *L'Histoire du Soldat* in a similar fashion. This was a more complex undertaking than most short plays, so it required about three weeks; however, the groups did not rehearse together till the last few days. It was entertaining, as usual, but unfortunately it revealed as many drawbacks as advantages of the workshop method.

L'Histoire du Soldat was written for a small virtuoso touring company consisting of seven musicians, a narrator and two other speakers, and several dancers. The need for virtuosos should not be underestimated: the music is quite difficult, and stands well enough on its own; it is equally difficult to dance to; and the story, while it reads like a fairy tale at first glance, is actually rather subtle and bears careful interpretation. There is some question whether a largely amateur group should attempt it at all, especially if pressed for time. In fact, many people have questioned whether it should ever be done—whether, like some other Stravinsky ballets, the music is too brilliant to merely accompany the dancing.

The present performance did little to answer the latter question, whatever it might indicate about the former. For reasons perhaps financial or political as well as artistic the production was planned in three separate parts—music, acting, and dancing—by the three organizations. Ramuz' original French script, however, along with the better English translations, demands only a minimum of acting and gives the narrator most of the lines. The translation that was used does have a lot more dramatic dialogue, but there is nothing else to recommend it—most of the story's subtlety is lost in the alterations, which are so extensive that it becomes, as one performer put it, almost an adaptation.

What's more, the dance and acting sections, having been worked out separately, never did mesh properly. Too often, they seemed to be fighting for the stage, making the piece wrongfully appear to be a compromise between all-drama and all-dance versions, which it decidedly isn't. This could probably have been corrected, given sufficient time; but one of the greatest drawbacks of a hurried production is that, once a mistake is made, there is little chance of correcting it.

In any case, none of this should be taken to deprecate the efforts of the individual groups. The instrumental ensemble, conducted by Prof. Epstein, did their job well considering its difficulty and the short rehearsal time. Dramashop's contribution (Jeffrey Meldman G, Stephen Peters '71, Jim Pelegano '69) acted their parts enthusiastically. The dancers, working with choreographer Grethe Holby '71, gave it a good try, but were ridiculously limited by the small stage space of the Little Theatre, which they had to share with the musicians. (Which points up one facility MIT definitely lacks—a good, medium sized theater.)

Hopefully, these groups can get together again in a larger project. In the mean time more of these "wonders", whatever the outcome, will be anything but unwelcome.

ASHKENAZY SHOWS VARIED REPERTORY

The Boston University Celebrity Series Concert held at Symphony Hall on Sunday afternoon was given by Vladimir Ashkenazy. Ashkenazy confirmed his mastery at the keyboard; he has at his disposal not merely a dazzling bravura technique, but also a wide range of tone color. Particularly beautiful is his subtle pianissimo playing. The first half was devoted to the lesser played works of Schumann. The first two novelettes of opus 21, finely rendered, were followed by the Humoresque, opus 20. The musical merit of this composition seems hardly commensurate with its length. Nevertheless, Ashkenazy applied a keen musical intelligence to bring unity to a rather diffuse work.

In the second half, we heard Pictures at an Exhibition by Moussorgsky. One recalls the humor of the Ballet of Chicks and the eerie tremolo in the Catacombs; however, perhaps the work as a whole could have been given more coherence.

The enthusiastic response of the audience was rewarded by two Debussy encores—Poisson d'Or and the Mouvement from Images Book I.

The Beatles' next one- 'getting back' to the start

By Michael Jackson

(Ed. note: The Beatles' next album *Get Back* is scheduled to be released in December.)

(CPS) (Regression: the reversion to a pattern of behaviour more appropriate to, or characteristic of, an earlier stage of development.)

Concept: Music, Philosophy, and Politics magazine describes the Beatles' *Get Back* as "a model of simplicity", and that it is, for the dominant theme of this, the Beatles' newest set, is one of regression.

The set consists of an album, a studio-session photo book, and an accompanying film of the recording session, all scheduled to be released in a package deal this December. The album itself contains 11 cuts, all recorded live in the new Apple studios at 3 Seville Blvd., London. The cover photo shows the Beatles posed on the steps of EMI studios, exactly as they appeared on the cover of their first album *Please, Please Me* in 1963.

In this album there is no background orchestration, no electronic effects, no Eastern influence, not even any overdubbing. Only the Beatles and keyboard man Billy Preston are involved.

All of the cuts were composed and arranged before the Beatles went to the studio, so the result is very loose; looser, in fact, than *The Beatles*. Listening to this album is like being in the control room of Apple's studios during a rehearsal. Nothing has been edited out or dubbed in, and many times the Beatles stop in the middle of one song and go on to the next.

On occasion John Lennon may be heard discussing the merits of each song with producer George Martin, and the many breaks during and in between the songs are filled with mini-jams and warm-up sessions; the format of the album is not unlike a Kafka stream-of-consciousness novel.

The first cut, "One after 909", was composed by Lennon-McCartney in 1959 when the group was still known as the Quarrymen. The lyrics and deceptively simple rhythm of this song are not unlike "Take Out Some Insurance On Me, Baby", another 10-year-old work, but the guitar work, around which everything else centers, is definitely post-*Abbey Road*, giving the song a ubiquitous retrogression-proaction dichotomy.

To Lennon's cry of, "Do your own thing, men," "Don't Let Me Down" begins. The tone of this version is definitely apart from that of the 45; one can sense the spontaneous cohesion—almost a desperate plea for release—that engulfs. The Leslie amplification process on the lead guitar gives that instrument the versatility of an organ, and the resultant crying sound is used extensively to offset Lennon's plea.

In "You Can Even Take a Pony," Lennon implies that each member of the Beatles is disjoining himself from the others, and the group itself from its followers (from now on "you can celebrate anything you want/you can penetrate any place you go."). "I've Got a Feeling" is McCartney's statement that he is going to stop being manipulated by outsiders. The title song, "Get Back,"

summarizes their feelings about their followers; McCartney tells Jo-Jo (i.e. John Lennon) to "get back to where you once belonged."

"Jo-Jo was a man who thought he was a loner, but he was another man," reaffirms the Beatles' decision to assert their individuality. Jo-Jo was, in fact, reputed to be a loner, and now this label is applicable to all four.

The theme of leaving their world of prominence that they have occupied for the last six years and going "home" appears again and again. In Harrison's "For You Blue," and Lennon-McCartney's "Two of Us on Our Way Home," the disenchantment with living a world-known ideal appears.

Paul's "Let It Be" and "The Long and Winding Road" set is probably the most classically dramatic of the album. The former is a "hey Jude" type of thing, deriding sex, religion, and fanaticism. The same type of feel as that employed in "Happiness Is A Warm Gun" is incorporated here.

"The Long and Winding Road" is simply a depressing statement, not unlike "Julia" ("half of what I say is meaningless, but I say it just to reach you"). McCartney describes a love-hate relationship, and places this squarely on the heads of their fans. Paul states that it is useless to give himself to another (i.e., us) when the very act of giving negates all that he is. He begs to be released ("please don't keep me waiting here/take me down the long and winding road" back home).

The last segment of the recording is a "Get Back" mini-core, and is extremely discontinuous with the rest of the recording. Its tone is one of sarcastic laughter and derision, but the guitar work is not retrogressive, rather it is hard and modern, similar to Jimi Hendrix's "Voodoo Child," (slight return).

Is the derision for us, for themselves?

There is something absolutely revolutionary about this album, outside of its new format. This is its presentation; it is no longer the Beatles that are performing, it is four individuals communicating to themselves. This is what they've been leading up to for the past six years—they are now alone with themselves.

The previous 16 albums were presentations of emotion, finished products that we reacted to. This album is concerned with stimulus, rather than with response, with act, rather than with re-act. The listener is forced to live what they are setting forth in order to deduce the result.

One thing concerning this album is definite: the regression towards "home" in "Get Back" marks an ending. The Beatles are finished, "Get Back" has taken them "home." They realize that the only way to produce "stimulus" material again is to not function as a group, but as individuals. They must not produce finished material, but continue, if they will, in the same manner as "Get Back."

There are only two possibilities for their future. They can remain where they are, and not produce any more material, or they can start over again, traveling their musical road away from "home."

SKULL-HOUSE SKUFFLE

OCT. 25

PHI KAPPA SIGMA

Tunnel of Horrors
Live Band
Witches' Brew
Highly Informal

FREE!

(Couples Only)

SLY AND THE FAMILY STONE
WITH SWALLOW
IN CONCERT FOR



Roberts Center at Boston College • Friday November 7 • 8:30 P.M. • Tickets—\$2.00, \$3.00, \$4.00 • Tickets on sale at McElroy Commons, Boston College • Boston After Dark • Headquarters East • Truc • Krackerjacks • New Directions • Freaque Boutique • Stop, Look & Listen in Concord • and at all agencies • Proceeds to BC Social Committee From P. Ballantine & Sons—proud brewers of Beer and Ale since 1840.

Produced by Music Productions for North American Entertainment Corporation

Help! ↘

ANEMETER KENMORE 6-7067
A Film By **FRANCOIS TRUFFAUT**
STOLEN KISSES
R
SHOWS AT 1:30 3:00 4:35 6:15 7:50 9:30

We still desperately need staff writers and technical help.

Call us at 876-5855 or x2731

LP's: Moondog, Baron

(Continued from page 5)

several songs in a raspy voice. Steven Simeone plays a very tasteful lead guitar in addition to his attempting to sing several songs. Bob Siller adds acoustic guitar parts to the rhythm section. It is Siller who must bear the largest responsibility for the album's failures, as he does vocal honors on the majority of the cuts. The percussion is handled ably by Daryl Burch. Gordon Grant was a classical pianist and the training shows in his piano and organ work. The real star is Skip Mosher, the bassist and flutist. That flute, more similar in its emphasis and harshness to Andy Kulburg of the old Blues Project than to the cat-like playing of Ian Anderson of Jethro Tull, permeates the album.

With *In Frustration I Hear Singing*, it is advisable to listen to the entire album for the effect. The lyrics of the compositions, all by members of Mephistophiles, are eminently forgettable. However, musically each cut has something to offer. Outstanding examples are Tackett's trumpet on "Dead Ringer", Mosher's articulate and persistent flute throughout "Vagabond Queen", and Grant's classically-based piano solo neatly placed in the middle of "Sleeping Deeply". In several songs, there is an interplay between the trumpet and flute which, in its intricacy, must be heard to be believed. The musical work on the album is intriguing to say the least.

In frustration I hear Mephistophiles. They are so communicative with their instruments that the lyrics and vocals are more a tragedy than an intrusion. Some groups should just forget vocals. This is one.

-Jeff Gale

Moondog

Moondog, a new LP by Columbia records, is certainly packaged and produced in a colorful way. Moondog himself (Louis Hardin) is a colorful character. Fully bedecked in what appear from the publicity photos to be his customary cape and cowl, his full beard and complement of ragged flowing hair make him look somewhat like Moses with a conductor's baton. According to Columbia public relations copy, he is "massive... thunderous... gentle... looking as if he were carved from the side of a mountain." Gild this small tabernacle of praise with the simple fact that Moondog is also blind, and writes his music in braille, we have the essence of a very dramatic story indeed. We do not, however, necessarily have the makings of a great composer—even the finest of formal musical training does not always produce a Bach or Beethoven. Referring analogically to classicism as a "lage puddle", Moondog claims to be content as a "small frog"—even so, He also claims to be presenting us a musical structure in which the methods of classicism are applied to modern themes, a task which would most likely be problematical for a Beethoven.

What then, does Moondog give us? His theory is simple; he accepts tonality, rejects atonality, and refuses to break the rules of classicism even in calculated instances. In *Symphonique No. 6*, which was dedicated to Benny Goodman, a definite jazz or "swing" theme is detectable,

but Moondog is careful to explain that he has merely attempted to make "a carefully-written piece sound like off-hand improvisation." Even if we ignore the fact that this may be begging the question of what music is all about in the first place (Moondog being a purist in these matters), it would still seem that he has proven little. We all knew it could be done—a combination of improvisational maneuvering which fits into a classical framework was bound to exist. Moondog has found one such combination, and fits it into a complex matrix of seventeen part counterpoint.

Here we must give credit where credit is due. Moondog is a master of counterpoint modalities. He staunchly protests all those who depart from the strict rules (who include Bach, Mozart, Brahms, and others), and actually proves that very clever and imaginative things can be done entirely within the formal system. It does seem fair, however, to point out that one definition of a great composer, albeit vague, is that he is one who knows when and how to break the rules.

Moondog's musical statements are all very succinct, and never seem to develop beyond the base of counterpoint overlay of the same statement. Hence, on of the nagging little things about the recording—which should not fail to impress one as basically well written—is that it is redundant. By utilizing endless involuted schemes of counterpoint, and being creative in their deployment, the composer has managed to write very little actual theme. Perhaps as a result of this, most of these peices (some for minisym, a special small ensemble grouping of instruments) are short.

Moondog is without doubt creative. He has even gone to the point of devising two special instruments—one string, one percussion—which add a certain personal flavor to his compositions. His use of rhythm is very modernistic, and includes a true percussion section instead of the traditional timpani. Nonetheless, one still has the feeling as he watches the needle scoot across to the spindle that this recording has done little more than present the evidence of much unfulfilled talent.

-Gary Bjerke

Baron Quartet

The last couple of years have seen a blending of many musical forms with varying success. The Steve Baron Quartet has created a very pleasant blend of folk and jazz for their first album, *The Mother of Us All* (Tetragrammaton T123).

This group blends an acoustic guitar, electric lead guitar, keyboards and some excellent voices to get a gentle sound, something like the early Association. The arrangements are neat and clean; the lyrics deal with homey things; they project the soul of the man on the street, not the soul of suffering and tragedy.

My favorite cut is eleven minutes on side 2 called "Shadow Man", featuring some guitar work reminiscent of the early Bloomfield Tension is built up instrumentally and resolved with voices in several cycles.

This is a good first album. If the group continues in the same vein, we should be hearing a lot more about them.

-Jim Duggan

Shorts

Commitment (Direction) - Bob Darin

Now is the time when 1950's and early 1960's rock and roll stars change their styles and try a comeback. The Everly Brothers, Dion, and Rick Nelson made it. Bob Darin ("Splish Splash") tried. Too bad.

Sold Out (Warner Bros.-Seven Arts) - Rod McKuen

This is a two record set recorded by sweet-tooth Rod at Carnegie Hall on his birthday last year. You won't want to hear it but give it and a handkerchief to your girl for a present. It's got every tear-jerker he ever wrote.

A Blind Man's Movie (Tetragrammaton) - Murray Roman

This is the most uniquely packaged album ever seen. It is solid black outside and inside the fold of the cover. There's even a solid black page inside. As for the album, if you dig an off-color comedian backed by rock music, get it. I wouldn't.

The Carnival (World Pacific) - The Carnival

This is Brazil '66 reincarnate. Sometimes, there's even enough life so that they sound like the Fifth Dimension. Ole!

Jeff Gale

'Rain people' dies hard from an excess of story

By Emmanuel Goldman

The Rain People, at the Gary Theatre, has some very good moments, but the film ultimately fails because of an excess of story.

The film begins with the problems of Natalie, a young wife who has just become pregnant. Not ready to be a mother, she leaves her husband and sets off on an aimless car trip across the country. She picks up a hitchhiker, an ex-football player who had suffered serious head injuries which left him, in certain ways, simple.

The film becomes caught up in the characterization of the hitchhiker, "Killer" Kilgannon. Killer is certainly a fascinating player in his own right. He is in many ways akin to Prince Myshkin, Dostoevski's Idiot. Unaffected by the abuse that is heaped upon him, he is direct and honest to a degree that unnerves "normal" people.

I got the impression that Killer was originally intended to be a lesser character, but he was so captivating that director-writer Francis Ford Coppola could not get away from him. Given a new interest in Killer, Coppola would have done better to have gone back and started over, making the film entirely from the standpoint of Killer, with Natalie as a lesser character.

But what we in fact see is an uneven mixture of the two themes: the identity crisis of Natalie, and the failure of people to value Killer. As a result, Natalie's problems are only stated, not developed or resolved. The dramatic ending seems to be saying that Natalie is now ready to be a mother, but it is not clear what she has learned.

As in Coppola's first serious film (*You're A Big Boy Now*), there is a sadistic woman-in-power scene. These may yet become Coppola's trademark. His early experiences as a stag filmmaker enable him to handle such scenes with a lot of polish.

Using makeup, Natalie puts on a new and uncharacteristic face before this scene, and also before her date with a Nebraska

policeman. This nicely underscores the fact that she is about to behave in a way of which the "real" Natalie does not approve. Also, she also refers to herself in third person singular, again suggesting detachment from some of her activities.

"The rain people," says Killer, "are people made of rain. When they cry, they cry themselves away." The same must be said of the film. The desire to create a tragic catharsis washes away its potential for a unified, developed theme.

STARTS WED. OCT. 22

Student Disc. Mon.-Thurs. Eve. Mon.-Fri. Mat.



2, 4:30, 7:30, 9:45

PARAMOUNT PICTURES PRESENTS AN ACCORD PRODUCTION

OH! WHAT A LOVELY WAR

CAST: BOB ROBERTS, JOHN GLENN, JOHN HAWKINS, KENNETH MORE, LAURENCE OLIVIER, MARIE REYNOLDS, JAMES CAGNEY, PAUL RICHARDSON, VALERIE SIMITH, SUSANNAH YORK, JOHN MILLS

PRODUCED BY BRIAN DUFFY and RICHARD ATTENBOROUGH

SCREENPLAY BY RICHARD ATTENBOROUGH

ABBEY CINEMA

600 COMM. AV. BOSTON 1 BLOCK FR. KENMORE SQ. TOWARD S.U. RED. RATE PARKING AETER 5

ABBEY ROAD

The Beatles

Lowest price in Boston

Bring this ad in and get \$1.50 off our discount price of \$4.97

OPEN 'TIL MIDNIGHT

MINUTE MAN RECORD & TAPE CO.

30 BOYLSTON ST. HARVARD SQ. 864-0320

jefferson airplane

with glen mckay's head lights spider john koerner & willie murphy

wednesday nov. 5
music hall 423 3300
two shows 7:30pm & 9:30pm
\$5.50 4.50 3.50 presented by m.a. greenhill

Dead or alive, a monumental hack

(Continued from page 5)

The Beatles' latest album, *Abbey Road*, is specific evidence of the extent of the plot. On the jacket of the album, John, in godlike attire, leads the group from a cemetery, seen at the far left. Ringo, dressed as a preacher, follows, and George, in gravedigger's clothing, brings up the rear.

Paul, however, stands out from the other three. He is out of step with them; he is wearing the standard burial attire of black trousers and no shoes. His hair is in the Beatles' style of three years ago, as opposed to the freakier hair and beards more recently worn by the group. Paul was left-handed, but the "Paul" in the picture holds his cigarette ("coffin nail"?) in his right hand.

Look-alike found

Of course, a look-alike replacement had to be found in order to hide the alleged death (why it would be hidden in the first place is not clear). The winner of a staged "Paul Look-alike" contest underwent minor plastic surgery (a "before picture may be found in the lower left corner of the collage accompanying *The Beatles*, the white double album) and later changed his voice style, and was deemed a suitable double — except that he was right-handed.

The credibility of the replacement story is questionable but it does explain very nicely why the group has not made an onstage appearance since that last concert in '66. The lone exception was their spot on the Smothers Brothers last fall, but there Paul played piano, not left-handed bass. (The first time the Beatles did announce a non-Beatle's singing with the group was in this summer's "Get Back". Negro organist Billy Preston, who had known the group in Liverpool, sang the verse about Sweet Loretta Martin.)

Paul: OPD 1966

The symbolic hints at Paul's death started with *Sergeant Pepper's Lonely Hearts Club Band* which came out in the spring of '67. First, the hand above Paul's head on the jacket is the mystic sign of death. On the grave below is a floral planting in the exact shape of Paul's left-handed mandolin bass guitar.

Inside, Paul wears a shoulder patch reading "O. P. D.". This is the standard British abbreviation for Officially Pronounced Dead—corresponding to our Dead On Arrival (DOA). Then on the back of the album, three Beatles face you, while Paul is turned away.

The title song introduces "the group you've known for all these years". An unheard-of singer, Billy Shears, sings "A Little Help From My Friends"; but Paul's replacement is named Bill (Campbell), and Paul had the top of his head "sheared" off in the accident. That may be stretching things, but those songs sounded like Ringo, and the voiceprints from those songs reportedly do not match Ringo's in such songs as "Act Naturally" and "Honey Don't".

Mysterious "Tour"

Magical Mystery Tour's picture book is loaded with symbols. The introductory notes say, "Away in the sky, beyond the clouds, live 4 or 5 Magicians." [Italics added] On page 3 Paul sits behind the words "I You Was", which might indicate a change of identity.

On pages 10 and 13, Paul and only Paul appears in the burial attire, black pants and no shoes. In the second case, his empty

shoes stand to one side; for ages empty shoes or boots have symbolized death. (John Kennedy's cortege was the standard military procession, with a riderless stallion with the empty boots reversed in the stirrups.)



Whoever they are, from the cover of "Abbey Road".

(Photo by Joe Kashi)

At the top of page 22, the mystic hand again appears over Paul's head. Perhaps the most striking of the visual clues, though, is on page 23. Three Beatles wear red roses; Paul's is black, and he carries a black bouquet.

The first vocal clue, and proof that it isn't all coincidence is at the very end of "Strawberry Fields Forever". After the horns finish tootling, fading, and tootling again, a weird voice says clearly, "I buried Paul." Play it at 45 rpm to get the words clearly; then at 33 rpm the effect is morbid.

Greek "Onion"

The Beatles contains several allusions to the accident. "Don't Pass Me By" says, "I'm so sorry I doubted you / I was so unfair / you were in a car crash / and you lost your hair," which seems a rather specific before-and-after reference to the accident. In "Dear Prudence" John entreats Prudence to "open up your eyes", etc. But in the Liverpool pub days of the then "Nurk Twins", Lennon called Paul "Prudence".

The deepest and most interesting allusion is "Glass Onion", with its allegation that "the walrus is Paul". Some investigators claim that "walrus" is phonetically similar to the Greek for corpse. Actually, it's closer to *valus*, meaning glassy or crystalline; *valus* came from an earlier term, *valinos*, meaning a crystalline stone used by the Ethiopians to enclose their mummies. An onion (which is layered) made of glass is therefore similar to a crystalline mummy, a "walrus".

In *Magical Mystery Tour* John sings, "I am the walrus," but Little Nicola says, "No you're not!" The song ends with a voice audibly saying "Bury me, bury me" in time with the pulsing music, then once very distinctly. Then in "Glass Onion", which contains other references to death and burial ("I told you 'bout those Strawberry Fields"), John says, "... looking through a glass onion... here's another clue for you all: the walrus was Paul."

Grave disturbed

On the same album, "Revolution Number 9" takes the form of Lennon's apocalyptic, psychedelic vision in which he makes his first attempts at extricating Paul. The song begins with a weird musical background under the repeated phrase, "Number nine, number nine, number nine." If taped and played backwards, though, the

music is sane and harmonious, and the voice is saying clearly, "Turn me on, dead man, turn me on, dead man." With a little practice this effect can be duplicated by anyone with a tape recorder which allows one to

some new ones in the old style, now that McCartney is resurrected and the group is again intact.

McCartney was buried for three years; Christ rose after being dead for three days.

Death questionable

McCartney's death has still not been conclusively proven; indeed, he claims he's still alive. In addition, the pictures in *Magical Mystery Tour* show Paul playing left-handed bass; if they came from the film, then a look-alike must have done an awfully good job of faking ambidextrous ability. If that were the case, we would seem to lack an explanation for the halt to performances. It also seems unlikely that a fatal automobile accident, particularly one involving such a well-known person, could have been slipped by everyone, including the British government.

Nonetheless, the fact remains that for three years the Beatles have been repeatedly hinting and

saying that Paul McCartney is dead. One can dig and dig and come up with countless symbolic expressions, and stretch things to come up with countless more examples that verge on the ridiculous. The overriding question mark, though, in the whole thing is the lack of a rational motive. One finds it hard to imagine the Beatles saying, "Paul's dead! Let's hack the world."

But, dead or alive, it is a morbid, monumental hack.

centerfold

October 21, 1969 No. 2

Film Editor Robert Fourer
Music Editor Jeff Gale
Books Editor Gary Bjerke
Ad Manager . Robert Rozenberg

Staff Emmanuel Goldman
Ed Markowitz
Bruce Laird

1,250,364 LAUGHS CAN'T BE WRONG!

the proposition 876-0088
musical improvisational revue

M.I.T. HUMANITIES SERIES 1969-70

presents

Beethoven Bi-Centennial

Masuko Ushioda, violin; Pascal Sigrist, piano—October 26

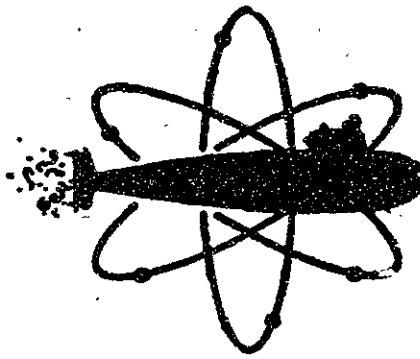
Makanowitsky-Hillyer-Parnas String Trio—November 23

Lenox String Quartet—January 11

Balsam-Kroll-Heifetz Piano Trio—February 15

Philadelphia String Quartet—March 1

All concerts on Sundays at 3:00 p.m. in Kresge Auditorium, M.I.T. Series
Tickets: \$10; Single tickets (after October 1 only): \$3. Make check
payable to M.I.T. Humanities Series. Send with self-addressed, stamped envelope to Kresge Auditorium Box Office, M.I.T., Cambridge, Mass. 02139.
MIT STUDENTS WITH ID \$1.00 (at the door only)



career engineering opportunities

for seniors in all branches of engineering

CAMPUS INTERVIEWS Monday, November 3

Appointments should be made
in advance through your
College Placement Office

PORTSMOUTH NAVAL SHIPYARD

Portsmouth, New Hampshire

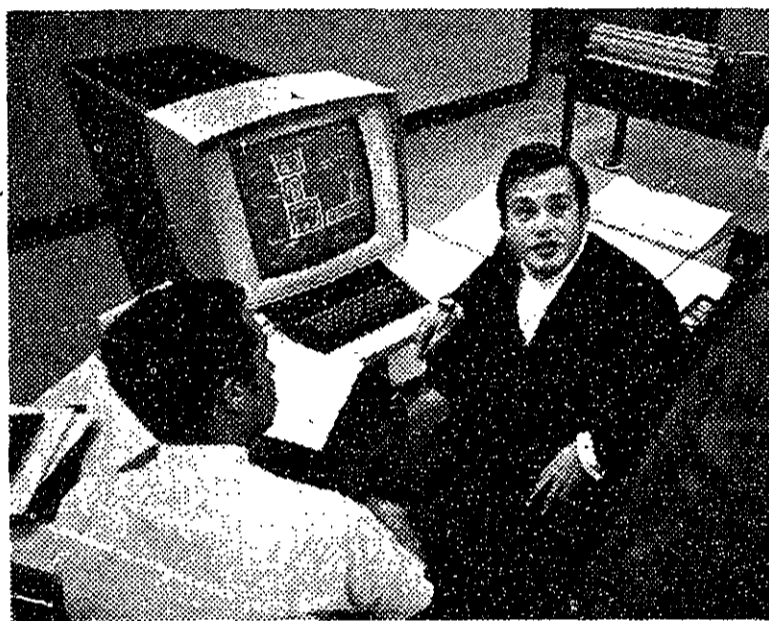
Positions are in the Career Civil Service
(An Equal Opportunity Employer)

Here's what your first year or two at IBM could be like.

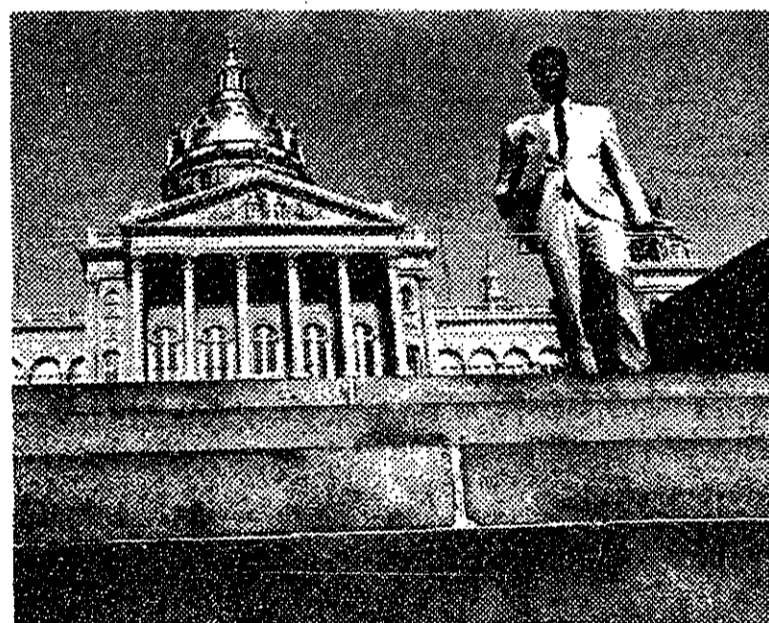
You'll become involved fast. You'll find we delegate responsibility—to the limit of your ability.

At IBM, you'll work individually or on a small team. And be encouraged to contribute your own ideas. You'll advance just as fast and far as your talents can take you.

Here's what three recent graduates are doing.



Doug Taylor, B.S. Electronics Engineering '67, is already a senior associate engineer working in large-scale circuit technology. Aided by computer design, Doug is one of a five-man team designing integrated circuits that will go into IBM computers in the 1970's.



Soon after his intensive training course, IBM marketing representative Preston Love, B.S. '66, started helping key Iowa commissioners solve problems. Like how to introduce school kids to computers, without installing one. His answer: share one in Chicago by phone cable.



Soon after his IBM programmer training, John Klayman, B.S. Math '68, began writing programs used by a computer system to schedule every event in the Apollo tracking stations. And when the finished programs were turned over to NASA Goddard Space Flight Center, he was responsible for making them work.

Visit your placement office and sign up for an interview with IBM.

**ON CAMPUS
NOV. 12, 13**

An Equal Opportunity Employer

IBM

Letters to The Tech Crews set for regatta

(Continued from page 4)

manipulated by student and faculty "leaders" with interests and goals that most students may not share? Don't MIT students mind having their intelligence insulted this way? Or are they going to emulate the Cambridge children who, led by some plausible fanatic, smashed a medical laboratory this week and set cancer research back by years? I for one have great faith that they are not.

Lincoln P. Bloomfield
Professor of Political Science
Senior Staff Member,
Center for International Studies

To the editor:

The occupation of the Center for International Studies last Friday was not much of an occupation, except in the literal sense that students and non-students from SACC and the SDS splinters filled parts of the fourth floor of the Hermann Building, and vigorous and sometimes, constructive argument between occupiers and faculty members occurred for several hours, after which the occupiers left. Possibly the activity stopped at this line because the penalties for stepping beyond it were clear, but I think this interpretation may be unfair to the students.

However, the affair had an aspect which deserves less tolerance. Let me note that I write as a fairly extreme critic of American policy. In print and in private correspondence, I have denounced American policies in, for example, Guatemala, the Dominican Republic, Cuba, and spectacularly Vietnam as evil since the days when some of the present protestors were in grade school. I would not have any honest man term me an imperialist apologist.

The serious matter is a corollary of the fact that the occupiers, sincere fanatics all, show the cavalier disregard for truth of all fanatics. They really believe that the Center for International Studies does secret work for the Department of Defense. They really believe that Project Cambridge will record information about dissenters, and that the Defense Department will have a line from Washington to tap it. (If the former were true, I and a number of my colleagues would have resigned our connections with the Center long ago. If the latter were true, we would resign them now. At no time has any occasion arisen to consider the matter.)

Because the activists believe these fantasies, they are book burners warmly though an older supporter of the group denied this on Friday. Let me cite an example, in a field in which I am interested, though I am not a participant in the project in question. The research on "Human Factors in Development" was financed by DOD until an economy move eliminated the funds for research abroad. This research, if successful, would yield hypotheses of importance to social scientists in

their endeavour to understand social change, all of which would be presented for the scrutiny of the world's intellectual community in published articles and books and in mimeographed reports listed in the Center's publication lists. All of these would be available, with only the expenditure of effort needed to translate them, to scholars of any country and to Mao Tse Tung and Fidel Castro as fully as to any American government official. The book burners specifically attacked this project, and several others of which it is an example. They would suppress it.

This attitude, if there were enough power behind it, would be as grave a threat to intellectual life as any other totalitarian movement. At MIT it should not be allowed to be even a nuisance. If in the future there should be any entry of any building with obstructionist intent or effect, I trust that the great majority of MIT faculty and students would understand the importance to them and to intellectuals everywhere of promptly suspending the students and of haling all participants, including those students, into court.

Everett E. Hagen

Breaking all past records, the fifth annual "Head of the Charles" Regatta is expected to attract over 750 oarsmen from the United States and Canada.

This year's Fall Rowing Festival starts at noon Sunday, October 26, from the Charles River Magazine Beach and finishes upstream at the Charles River Reservation opposite the Skating Club of Boston. Crews from Navy, Rutgers, and Cornell are first time entries and will swell the total of participating colleges, clubs, and schools to 75. Thus, the regatta is the largest and most spectacular ever staged in the Western Hemisphere. Local entries from BU, MIT, Northeastern, Harvard, Union, and the

Riverside and Cambridge boat clubs will match blades with the world's best in 13 events.

Two new varsity coaches will be making their debuts on Sunday, and rival coaches should gain some idea of what to expect for next spring's rowing season. MIT's heavyweight boats under the direction of new coach Pete Holland head a virtual flotilla of Tech crews who are determined to regain the Paul Revere Bowl, the overall point trophy. At BU, Hungarian born Steve Orova's sparse but enthusiastic squad has entered crews in both the Junior and Senior eight-oared races. A relatively inexperienced Tech eight will compete in the Junior Eight competition for the

Boston Mayor's Trophy. One opponent among the 30 crews entered in this particular event will be an all-sophomore boat from Dartmouth. Holland feels that they should be a tough outfit for the engineers to beat. He should know, for he coached last year's Dartmouth freshmen.

Jack Frailey, former MIT heavyweight coach, is now in charge of a strong 150-pound squad. In the Senior Lightweight eights, Tech will have five of last year's crew that competed at Henley, England. The race should be tight as the engineers defend their trophy from arch-rival Harvard.

All in all MIT will have 65 oarsmen and nine boats competing in this year's regatta.

Students' Wives

Bored? Need Extra Cash?
Why not try
temporary office
assignments?
Be a gal-friday,
type, file.
Excellent hourly rates.
call Nancy Cole 357-8383

AED PROGRAMMERS

Full or Part-Time Employment

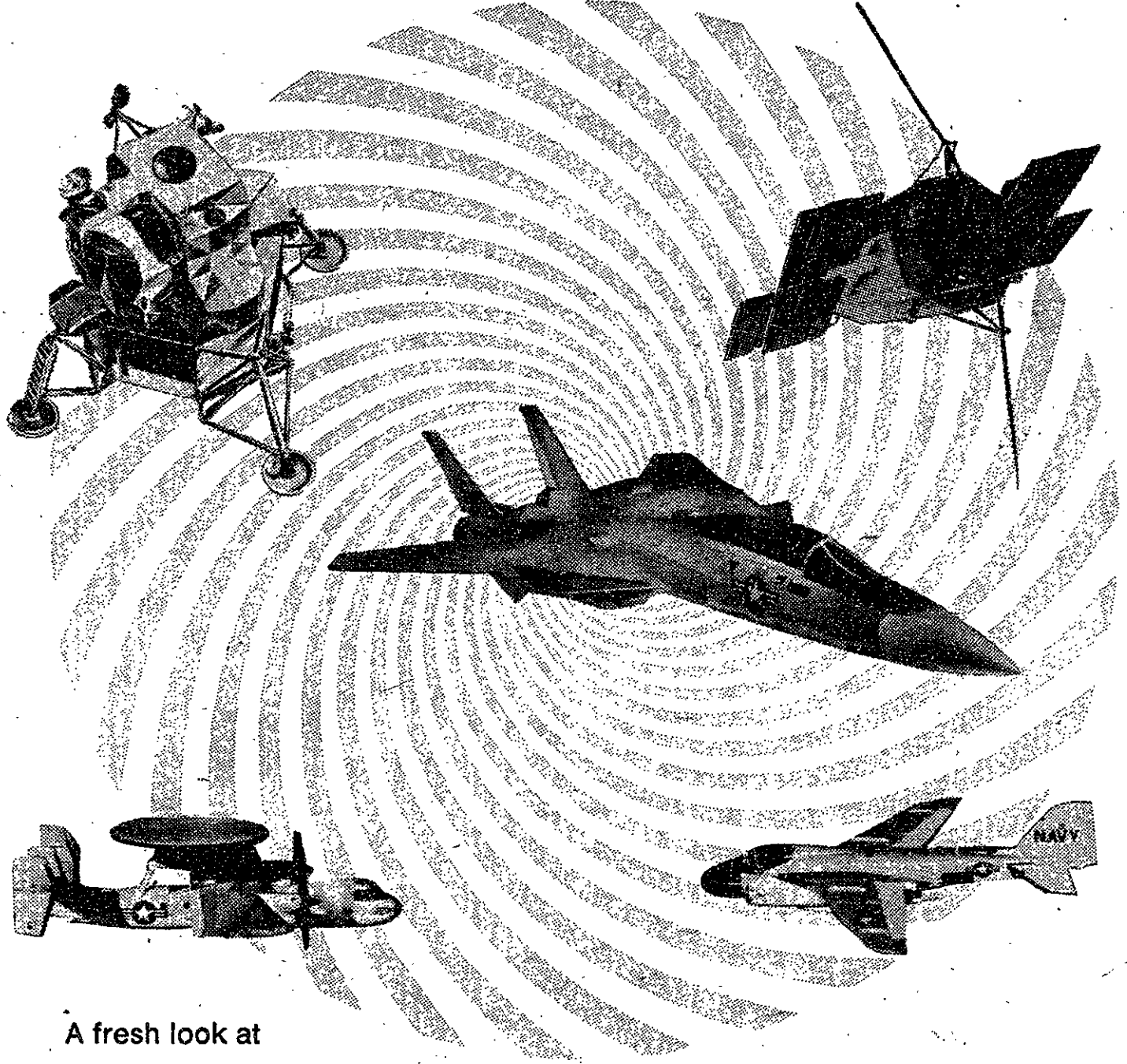
Call Jaquelyn Fuchs

CODON COMPUTER UTILITIES

891-1700



DALZELL
MOTOR SALES
No. 1, Dudley
(Dorham Place)
327-1100



A fresh look at

The technology of moving things

That's right! Grumman's real business is the technology of moving things... men and machines in purposeful patterns within a great diversity of origins, destinations and tactical situations. Speed is often, but not always, the answer. Performance reliability—in spite of many interfaces—is the thing.

In close-in combat "dog fights"—an aircraft with speed, maneuverability and armaments... the F-14 Air Superiority Fighter.

In lunar exploration—The Lunar Module which successfully landed the astronauts on the moon.

In areas of enemy activity—an aircraft with track and search radar that can locate, identify and lock on to the target, even in zero visibility... the A6A Intruder, and advanced versions.

In early warning emergencies—an aircraft that can extend the eyes and ears of a Navy task force at sea through radar and computers that alert interceptor aircraft to impending enemy attacks... the E2A Hawkeye, and advanced versions.

Far above the earth, a satellite that can discover more about the evolution of the universe... the Orbiting Astronomical Observatory.

Add Deep Submersibles, Hydrofoil seacraft, High-speed Ground Transportation systems, Corporate aircraft and Lunar Surface vehicles, and you get some idea of how Grumman is extending the perimeters of the technology of moving things.

At Grumman the opportunity for moving is presented in abundance to Physics, Aero, Civil, Mechanical, Electrical/Electronic, Chemical, Industrial Engineering or Technology Majors determined to find the right vehicle for their careers.

Grumman Representatives will be **ON CAMPUS TUESDAY, OCTOBER 28, 1969**

To obtain Grumman Literature and arrange an on-campus interview, contact your College Placement Office. If an on-campus interview is not convenient, send comprehensive resume to Mr. Richard N. Haug, Manager College Relations/Recruitment, Dept. GR-251.



GRUMMAN

AEROSPACE CORPORATION
Bethpage • Long Island • New York

An Equal Opportunity Employer (M/F)

CLASSIFIED ADVERTISING

To sublet Oct. 25 - Nov. 23 (approximately) furnished Beacon Hill studio apt. in lovely town house. \$120. Complete kitchen facilities. On Brimmer St. Very near MBTA or 20 minute walk from MIT. Prefer female with references. Contact as soon as possible.

Sandy MIT x-1744
or 523-5521

TWO'S A CROWD. Just married. Can't afford wife's car. 1969 Opel Kadet. Black vinyl top, green body. Accessories. 3400 miles. EXCELLENT Condition. \$2000. Call 491-5329, evenings after 5:30.

Most Life Insurance is a Bargain.

When you consider a savings account running well into 5 figures as the alternative to life insurance, almost any kind of life insurance is a bargain.

However, when you get down to close comparisons, some life insurance is a bigger bargain than others. Well up on the list of bargains is SAVINGS BANK LIFE INSURANCE, for a careful examination will show you that SBLI is America's lowest cost life insurance for all Ordinary Life, Endowment, and Renewable Term.

For example, under the SBLI 5 year Renewable Term Plan, a man of 40 can buy \$25,000 in Savings Bank Life Insurance for less than \$100 a year* (at age 25, the cost is less than \$75 a year*) This makes it possible to provide extra protection — at lowest cost — at a time when families need it most. In addition, an

SBLI 5 year term policy is automatically renewable and convertible to any one of several permanent policies up to age 65, without additional medical examination. This assures continuity of protection, no matter what health condition might develop.

Another reason why SBLI is a bargain is the fact that although Massachusetts Savings Bank Life Insurance is available only to people who live or work in Massachusetts, you can keep any amount you own at the same low premiums even if you should leave the state. In addition, you can find out for yourself about every kind of Savings Bank Life Insurance policy by visiting our bank, where an SBLI representative who is an officer of the bank will be pleased to answer any questions you may have. Or if you prefer, write or telephone

us and ask for the free, informative SBLI FACTS booklet. And you *don't* have to be a depositor or customer of the bank to receive this service.

*Average net annual payment for 5 years, based on 1969 Savings Bank Life Insurance dividend scale.

S.B.L.I. IS 4TH IN THE AMOUNT OF ORDINARY LIFE INSURANCE IN FORCE IN MASSACHUSETTS OF APPROXIMATELY 140 LIFE INSURANCE COMPANIES LICENSED IN THE STATE.



Only your Mutual Savings Bank offers you Savings Accounts, Mortgage Loans, and Savings Bank Life Insurance.

CAMBRIDGEPORT SAVINGS BANK

LIFE INSURANCE DEPARTMENT

Right in Central Square, Cambridge, Mass.

864-5271

Rugby club wins three; 'A' squad still undefeated

MIT's rugby squads put it all together this weekend for the first time as all three teams scored victories. The first team remains undefeated and continues to puch for national ranking and Eastern top ten honors.

In Saturday's first action, the newly organized third team gained a well deserved victory over the University of Massachusetts. Ron Prinn scored

a try to give Tech a 3-0 halftime lead, and Bob Gelfand kicked a penalty goal in the second to boost the lead to 6-0. UMass scored a try and a conversion with about ten minutes left to make the score 6-5, but Tech's third squad held on for their first win of the season.

Next, the first team demolished UMass 'A' 25-0 in another demonstration of the value of tough, disciplined play. UMass was never able to generate any offense as MIT tackling bruised and shook the opposing players. Furthermore, the Tech scrum's ferocious play in the loose rucks and the superb coverage of kicks generated many scoring opportunities for the winners.

Tech's first try was the result of several backfield power plays and the strong pursuit of the forwards. The score occurred when Juris Apse, recovering the ball for Tech, picked up support from the entire MIT scrum and drove in for the score. The second try came after Bill Thilley came out of a loose ruck with the ball near the UMass goalline and passed to Bruce Penman who scored easily. Peter Webster then converted and the half ended 8-0.

Mark Furtney started off the scoring in the second half with a beautiful twisting run down the sideline which ended when he ran over the last tackler on the goalline. About this time UMass started running out of endurance and desire. Pedro Taborga, Ed Riordan, Apse, and Peter Webster each scored a try and Apse kicked a conversion to run the score up to 25-0.

Finally, an Sunday the second team gained a 17-8 victory over the Newport RFC. Although physically outclassed; Tech prevailed through superior knowledge of the game and the ability to capitalize on mistakes.

Newpoet took an 8-3 first half lead on the strength of two long breakaway runs by their very fast and strong backs. However, Tech came roaring back in the second half by superior coverage of kicks and rucks to win.

Lloyd Wood scored two tries for MIT, while Derek Moss, and Don Arkin each had one. The rest of the scoring was a penalty kick and a conversion by Jerry Toman.

This Saturday, Tech will meet Fairfield College on Briggs Field.

8 to 5:30 491-9189
KENDALL BARBER SHOP
KENDALL BUILDING
238 MAIN ST
MONDAY THROUGH FRIDAY

Immediate Need

SECURITY PERSONNEL

Hours tailored to suit individual or

Join our Circulation night shift, 4-12 P.M. Experience not required; good hourly rate.

Apply to
Employment Representative
The First Church of Christ, Scientist
Boston, Mass. 02115
Phone 262-2390, ext. 3624

It seemed so hard.
To really get involved.
To have a voice
in man's destiny.
It was so simple.



JPL

If you really want to keep the faith, get involved. Become part of man's greatest adventures and greatest dreams. It can be so simple.

At JPL, there's an exciting future for those who would, among other things, explore their Solar System. We're a group of creative individuals who've photographed and soft landed on the moon, flown by and photo-

graphed Mars... and who'll orbit the red planet in 1971.

If you're qualified and would like to work with a variety of talents (engineers, programmers, mathematicians, physicists, chemists) who want to go on beyond Mars, there are opportunities at JPL.

Plan to meet with the JPL Professional Staffing Team at your campus on October 23 and 24.

Contact your Placement Director for an appointment, or send your resume to:
JET PROPULSION LABORATORY,
California Institute of Technology,
4800 Oak Grove Drive,
Pasadena, California 91103
Attn: Professional Staffing Dept. 512

Headquarters

- BOOTS
- PARKAS
- PEACOATS

Central War Surplus

433 MASS. AVE.
Central Square
Cambridge

Benchwarmer

By Jay Zager

MIT's Varsity Club is an organization designed to unify the athletes at Tech. Its primary function for the past few years has been the running of the annual Sports Banquet, an event which takes place during the last week of the spring term. It is at this banquet that each sport announces its Most Valuable Player and Astraight winners, as well as Tech's senior athlete of the year.

This year, under the leadership of Ben Wilson, the Varsity Club seeks to expand its role on campus. In the near future, a Varsity Club Lounge will be completed. The purpose of this lounge is to provide an atmosphere where MIT student athletes could study for exams, review problem sets, or just shoot the breeze. It is hoped that such a lounge will provide for some type of meeting place for varsity athletes.

Still continuing on this theme of unifying the athletes at MIT, Wilson hopes to announce plans for a gala party funded either exclusively or partially by the athletic department. This party, if current plans are continued, will be for MIT athletes only and will serve to acquaint the athletes with each other. Another proposal that will be considered is the awarding of tie pins with the Varsity Club symbol to MIT athletes. Such a pin does exist and may well be distributed to athletes in the near future.

These plans all center around the same theme—trying to bring together a group of students who have few common ties. Whereas members of individual teams may be close friends (though this is not always the case), the sense of camaraderie does not exist between members of different teams except for those in the same house. More importantly, most athletes at Tech have little more than passing interest in outcomes of sports other than their own. Thus to hope that building a lounge or planning a party or even handing out tie clips will help to unite the athletes is naive. This might work at other schools where most athletes are physical education, but MIT athletes are students first and most of their time is taken up by their studies.

This is not to say that the Varsity Club must remain a passive organization. One of the ideas presented by Ben Wilson was the initiation of a workshop involving kids from the Cambridge area. If anything will bring the athletes together, this project might. Unlike other suggestions, this idea has some constructive merit. Instead of saying "What can we do for ourselves?" the Varsity Club should ask "What can we do for each other?" This is the only kind of thinking which will provide constructive results.

This year for the first time *The Benchwarmer* has become a regular addition to the Sports pages of *The Tech*. The overriding theme of the column has been to inform the MIT community of athletic policy here at school, and to inform the community of the current issues which concern the department. New ideas and viewpoints are essential to the continuation of the column, and *The Tech* would consequently welcome any relevant topic.

Tonight the Intramural Council will meet at 7:00 pm. The two topics of discussion will be the election of IM managers in wrestling, bowling, and swimming and the value of managing. It seems that there has been a great deal of trouble in procuring managers for major as well as minor sports. The reasons for this are varied. The manager is dumped on from all sides. He gets little appreciation for the effort that he puts out. Something will have to be done to make the experience more rewarding or the IM system as it now stands will be in deep trouble.

Sailors win 2 of 4 regattas

A full weekend of sailing brought mixed results for the varsity. There were four events on Saturday and Sunday. The engineers scored two firsts, a fourth, and a fifth.

Perhaps the most significant of all these events was the Donaghay Bowl at Holy Cross on Sunday in which defending champion Steve Milligan '70 was joined by Tom Bergan '72 to represent Tech. Sadly, all did not go well. After a 4-5 both skippers fouled, leaving MIT in ninth place after four races. Both rebounded with firsts. They followed with 4-4-4-1 which left them only 15 points behind winner Tufts at the close of the day's sailing. Sandwiched between Tufts and MIT, however, were BU, URI, and Middlebury, leaving the engineers stunned in fifth.

There was a much happier scene on the Charles that same day. Pete Nesbeda '71 and Denny Bocard '71 in A and Dana Pettengill '71 and Dave Davie '71 in B smashed 11 other schools and dominated the second running of the MIT Open, an event designed by Coach Hatch Brown for the many schools with interested sailors who do not normally compete in even minor regattas. Pettengill dominated his division, totaling only 15 points for nine races on a point-per-position scoring system. Even more impressive was Nesbeda, who won all but two races for 14 points. So, while Coast Guard (70) and Tufts (78) led the rest of the field, Nesbeda and Pettengill totaled only 29, 41 in front!

Bergan had fared better on Saturday in an Invitational on the Charles. He finished second in a field of 15. However, Tech's team total of 44 was only good enough for fourth place behind Tufts (20), BU (35), and Harvard (37).

Also on Saturday MIT's championship Raven crew continued its dominance over all competition by winning every race for the second meet in a row, a remarkable feat. Despite winds that shifted through as much as 90 degrees, skipper Dave McComb '70 with Nesbeda, Mitch Michels '70, and

Mountain Man Chuck Wayne '70 won six of six (for six points) to best a field which included Bowdoin (21), Colby (24), UNH (25), UConn, Babson, and two teams from the Coast Guard Academy.

On the strength of their per-

formance, McComb & Company will join Bowdoin, Dartmouth, Yale, BU, and URI in a two-day struggle for the New England Sloop Championship next weekend, an event which MIT won last year.



WHERE IS IT? Senior Steven Young backs up on Amherst drive in Saturday's game on Briggs Field. Amherst won 4-0.

(Photo by Craig Davis)

New Hampshire tops cross country squad

On Saturday the varsity cross-country squad traveled to Durham to take on the University of New Hampshire. In what was perhaps the most fiercely contested meet of the season, the Techmen bowed to the Wildcats of UNH by a narrow five-point margin, 25-30. The turning point of the race came when co-captain Larry Petro '70 was

Rifle

Friday night the varsity rifle team opened its season with an easy victory over Boston State. The score was 1305-965. The shooters were led by Karl Lamson '71 who tallied a 275. He was backed up by Captain Dick Evens '70 with a 269, Frank Leathers '72 with 257, Bill Swedish '71 with 256, and Jack Chesley '71 with 248.

forced out of the competition by a sore ankle. The absence of Petro proved to be the crucial factor in the final decision.

UNH's Larry Martin copped the victory in 23:19 by a comfortable margin over Tech's Rich Goldhor '72. Goldhor, who held the number two slot throughout the race, posted a time of 23:59 for the 4.4 mile course. Eric Darling '70 placed fourth. He was followed by teammate Chip Kimball '72. Kimball ran an exceptional race, gaining two places on his opponents in the last mile of the race. Craig Lewis '72 and Bobby Meyers '72 rounded out the scoring for MIT in ninth and tenth places respectively.

The freshman action was every bit as thrilling as the varsity. Tech's John Kaufman trailed the leader by thirty yards with half a mile to go. However, Kaufman outkicked his UNH opponent in a home-stretch sprint before a large crowd of cheering spectators to win by three seconds. His time of 13:28.5 for the 2.6 mile run was a scant 19 seconds off the course record. Greg Meyers ran close to Kaufman most of the way to finish in fifth position. Terry Blumer in seventh, Bob Virgile in eighth, and Bill Decampoli in eleventh were the other scorers for the engineers. UNH's depth was decisive as the victory went to them, 24-32.

SAE, LCA reach football finals

By Ray Kwasnick

An upset and a tough victory marked the opening of this fall's 'A' football play-offs. Burton 'A', which had previously sported an unblemished 3-0 record in regular season play, was blanked 19-0 by Lambda Chi Alpha, the second place team in the other 'A' league. In the other semi-final contest for the championship, SAE 'A' eked out a 14-7 victory over BTP.

In the SAE game Minot Cleveland '71 broke the scoreless deadlock with a diving catch of Ken Weissar '72 touchdown pass in the second quarter. The Betas tied it up in the third quarter as Jeff Cove '70 gathered in a twenty yard scoring pass from freshman Marc Lewandowski. However, Midway through the final quarter Bruce Wheeler '70 scored the clincher for the SAE'ors. He slipped by the Beta defenders on a short crossing pattern and took a Rich Freyberg '70 pass twenty-five yards for the score.

LCA completely completely dominated play in its struggle with Burton 'A'. Burton penetrated LCA's territory only once during the entire game, and that was the result of an interception. In the meantime Lambda Chi quarterback Tom Tennison hurled three TD passes. Dennis Biedryzchi '72 caught the first as

he snared the 20 yard pass after delaying in the backfield. Mike Ashmore '72 scored the second on a sixty yard bomb in the second quarter. Don Paci registered the last score by grabbing a two yard TD toss. LCA's win sets up next week's confrontation for the championship with the SAE'ors.

In the scramble for positions five through twelve all of the 'A'

league squads except TC won against their 'B' league opponents. DTD shutout SAM 29-0. The Delts parlayed seven interceptions and numerous mix-ups in the Sammy secondary into their convincing triumph. Quarterback Jim Shields '72 operating out of an unbalanced line most of the afternoon ran for one touchdown of three yards and passed for two others

to senior Rick Walleigh and Frank Taylor '71. Tom Derby '70 also ran for a score.

PLP sent Phi Gamma Delta down to a 9-6 defeat. Ed Jernigan put Pi Lam on the scoreboard in the second period as he shook loose on a ten yard down-and-out pattern and caught the scoring pass from Bob Kattel '70. Stu Frost '71 scored the conversion to make it 7-0. Charlie St. Pierre trapped the Fiji quarterback in the endzone after a Pi Lam drive had failed to make it 9-0 at the half. PGD's Monroe Robertson '72 dived over the goal line after a 20 yard reception in the third quarter, but it was not enough.

In another close contest DU upended PDT 26-20. DU jumped out to a 13-0 lead on two passes from Dave Hodges '71 to Steve Gass '72. Bob Ryzcak '72 brought PDT back to within six by running back an interception forty yards for the score. Hodges threw another touchdown pass to Denny Duscik before Terry Michael '70 and Lloyd Wilson of PDT each scored to tie it at 20-20. Then with only 10 seconds left in the game Duscik scored the winning TD on a Hodges' bomb.

Bob Dresser scored twice to lead SAE 'B' to a 19-0 rout of TC.



Burton House quarterback Fred Johnson '72 tosses a short pass over the middle in Sunday's game with LCA. LCA upset Burton 'A' 19-0.

(Photo by Craig Davis)

Second-class postage paid at Boston, Massachusetts. The Tech is published every Tuesday and Friday during the college year, except during college vacations, by The Tech, Room 14E-210, MIT Student Center, 84 Massachusetts Ave., Cambridge, Massachusetts 02139. Telephone: Area Code 617, 864-6900, extension 2731, or 876-5855. United States Mail subscription rates: \$4.50 per year.

Tuesday, October 21, 1969

Bindery
Room 14E-210