

## Dining service robbed; safe looted of \$6000 GA to decide Nov. 4 stance



Photo courtesy of Technique

By Joe Kashi

Burglars smashed open the safe in the Student Center Dining Service office sometime Sunday morning and stole about six thousand dollars.

The safe, which weighed about a thousand pounds, was found lying face up on the floor at 8:10 am Sunday morning by a janitor who came in to clean the office.

The burglars tried to punch in the lock, but failed because the soft metal of the lock fused together. Then they pried off the face of the door with a crowbar. The face was covered with 3/8 inch steel. Officials said a cold chisel was used to cut away the metal. The concrete which lined the safe looked as if it had been attacked by a heavy hammer. Apparently it was an easy matter to smash through the thin metal of the back of the door to gain entry to the safe.

### No Forcible Entry

One puzzling aspect of the crime was the absence of any detectable signs of forcible entry. This led to speculation that the burglars had access to a key to the office. Experts say that the locks in the Student Center are a hord-to-pick variety, and there were no scratches on the lock face. This would indicate an attempt to pick the lock.

### No Alarm

Officials expressed surprise that no one apparently heard or reported the burglary, as it required an obviously noisy and extended effort to open the safe.

The last person left the Student Center Dining Service office at 2:00 am Sunday morning, leaving the burglars a maximum of six hours to crack the safe.

Tests showed that heavy foot stamping was audible through the Student Center floors. It was also assumed that at least a few persons heard the noise, as people go to the Student Center library all night. Also, the Mez-

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## Simmons gains Apollo post

By Ted Lichtenstein

Prof. Gene Simmons, a geophysicist in the Department of Earth and Planetary Sciences, has been appointed to a part-time position as chief scientist for the NASA Manned Space Center in Houston.

Simmons' job will be to coordinate the engineering efforts on moon flights to better serve the aims of scientific research. Dr. Robert Gilruth, director of the Center, said Simmons "will add tremendously toward achievement of NASA's major goal of the scientific exploration of the moon."

### Shift to research

The appointment is regarded as an effort to get the cooperation of the scientific community for the moon program's shift of emphasis from developing space transportation to research effort. It comes after criticism of the direction of

Apollo's moon flights. Soon after the Apollo 11 flight there were several resignations from people who felt that science was being slighted in the Apollo Program and in the space program in general.

One resignation was that of Dr. Wilnot N. Hess, full-time director of science and applications at the Houston center. Simmons will not, however, be filling Hess's old position. He will spend one day a week at Houston, starting officially this Friday.

### Familiar with Apollo

Simmons has been close to the Apollo program, serving on various scientific advisory groups. He says of the position "It's a job that needs to be done and I was willing to do it." He does not foresee any conflict of interest problem.

Simmons cites the Apollo project as a means of extending

By Harold Federow

Action on November 4 will be high on the agenda of the General Assembly meeting tonight.

The Assembly, to meet in the Sala de Puerto Rico, will consider a motion prepared by Executive Committee members Karen Wattel '70, Steve Ehrmann '71, and Wells Eddleman '71.

As of press time the motion read: "We endorse the following goals of the November Action Coalition: an end to weapons research, immediate US withdrawal from Vietnam, and self-determination for the Vietnamese people.

"We affirm the right of peaceful protest; and to ensure non-violent demonstrations, we will act as marshals during the November actions at MIT. We invite students, faculty, and others at MIT to join us."

Two possible amendments have already been suggested. One, by Executive Committee member Stan Pomerantz '70, would endorse victory for the NLF. The other by Ehrmann, would affirm freedom of access to MIT buildings.

There is some routine business on the agenda. Jon

Kryzwycki '72 will be presenting two amendments to the constitution. Committees are to make reports.

The statement by President Howard Johnson concerning disruption and the Pounds Panel Report will be discussed.

There is sentiment that the Assembly should not have people present at the demonstrations unless they are there to demonstrate. The actions the marshals would take have not been well-defined. For example

should they merely obstruct the obstructive picket line; should they be a fact-finding group; or should they be a force for moral suasion and attempt to convince those involved to avoid violence by just being there?

The debate will extend to other methods of interaction with the November 4 protest. At press time canvassing of Assembly representatives was being undertaken to determine the sympathies of the dorms and fraternities.

## Worker-student tension apparently declining

In the wake of the heated discussion in Kresge a week ago between Instrumentation Laboratory workers and the RLSDS, it appears that efforts are being made on both sides to avoid the possibility of a worker-student confrontation. In its tactics meetings and in general discussions, RLSDS members stress the need for avoiding any violent confrontation with the workers, since they do not feel that this will accomplish their ends.

For their part, IL workers appear in general to be counting on the MIT administration to maintain order and access to the IL buildings. It is reliably reported that strong assurances have been given to IL personnel by the administration that their rights of access will not be abridged.

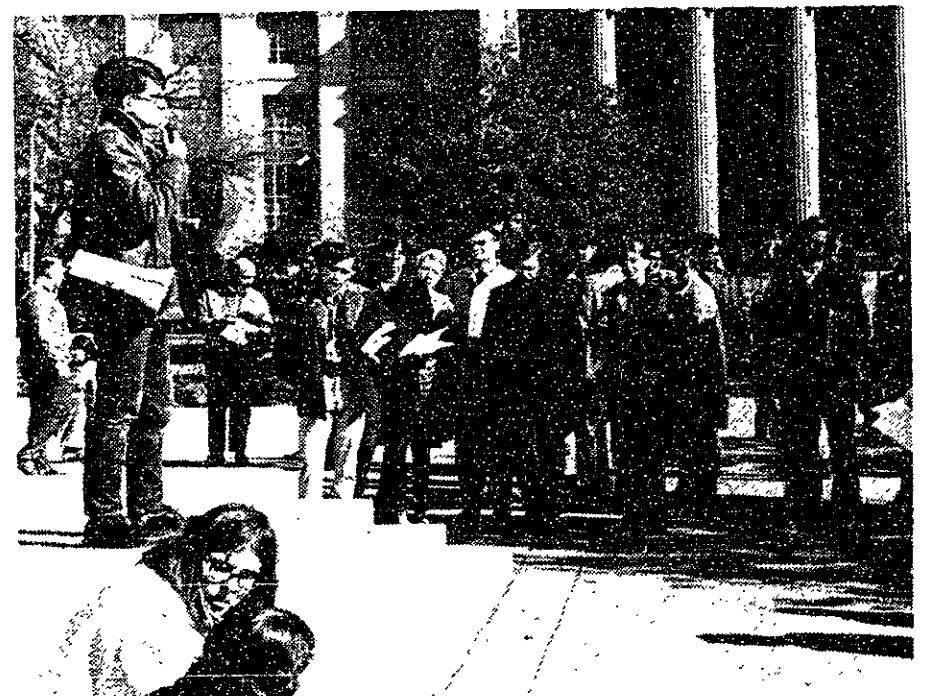
William Denhard, an IL employee who was instrumental in organizing last week's discussion has circulated a letter expressing the belief that militant action by IL workers against SDS was not an appropriate response in a world which already had too much mistrust and hate.

### Aware of I-Lab Reaction

President Howard Johnson at his weekly meeting with students on Friday alluded to the I-Lab employees' reaction to RLSDS threats. In answer to a question, he remarked that MIT was currently talking to union leaders. One I-Lab administrator stated "I hope they (I-Lab workers) don't get involved."

Michael Draper, an I-Lab staff member, characterized the RLSDS threat to close down the labs as a reason for worker militancy. Some workers believe that RLSDS intends to enter the building and destroy equipment.

## MIT SDS holds rally



A Friday afternoon MITSDS rally in support of a worker-student alliance ran into unexpected opposition as an unidentified worker challenged SDS's assertions that working conditions were generally bad. He further argued that SDS's programs could cause mass layoffs.

Photo by Gary De Bardi

## Hoffman hits Chicago trial

An estimated 1000 people filled Lowell Hall at Harvard Sunday night to hear Abbie Hoffman and the lawyers of the Chicago Conspiracy Eight.

The Eight are Hoffman and fellow Yippie Jerry Rubin, Rennie Davis, Lee Weiner, John Froines, Tom Hayden, pacifist Dave Dellinger, and Black Panther Party Chairman Bobby Seale. They are on trial in Federal Court in Chicago for allegedly "conspiring to cross state lines" to incite the disturbances at the 1968 Democratic National Convention.

That trial was the theme of the Lowell Hall program, which was sponsored by the National Lawyers' Guild, a group of radical attorneys who specialize in Movement cases. Speakers

scored the trial as yet another example of fascist repression. Funds for the defense were solicited from the largely sympathetic audience.

The first speaker, Eric Sykes of the Lawyers' Guild, described the Guild's work and the need for lawyers to defend Movement people in what seem to be a growing number of political cases. He gave numerous examples of cases such as that of the Panther 21 which he alleged, are attempts by the government to remove the leadership of the Movement by imprisoning its leaders. Thus was set the theme of political repression through the courts which was maintained throughout the evening.

Next was Stu Ball, a law student working with the de-

fense team, who described the conduct of the trial, which has been described in one national periodical as "a circus". He gave examples of harassment, both inside and outside the courtroom. He described the conduct of the marshals at the courthouse, noting that while long-haired types were subject to a frisk so thorough that afterwards "you're ready to make love," men in business suits were not bothered. He noted that so many spectators had been ejected from the courtroom, that only sixteen raised their hands when asked, "How many of our friends are here?"

Two of the defense lawyers, Gerry Lefcourt and Leonard Weinglass, spoke next. Judge

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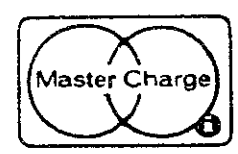
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# Defense research: facts and myths

By Carson Agnew

For all the research that goes on at MIT, how much does an undergraduate know about it? He sees and hears numbers daily: \$120 million, \$52 million, and he knows that research is something his professors do when they aren't in class.

The issue of research what it should be about and what institutions should or should not

support it, is a vital one today. Many decisions made in the coming weeks will depend on the realities of research...and on the myths.

It is not the intent of this article to support an ideology. Instead, we hope to supply our readers with information on how research is run at MIT. Much of the information was obtained from publications which MIT

releases for general or limited distribution. Other items have been obtained from Institute officials or from the author's background knowledge.

## Outside MIT

To begin with—here are some facts about the way the world runs outside MIT. People will pay (in a broad sense) for two kinds of research: for their defense and their health. If you examine Federal research expenditures in recent years, you find that by far the largest sponsors of research are the Defense Department (DOD) and the Department of Health, Education, and Welfare (HEW). Whatever kind of representative force is at work in Washington the drift is clear.

As far as research on social projects goes, a study done this summer (by Lincoln Lab personnel interested in broadening the work there) showed the following. While Defense expenditures totaled about 10% of the GNP, and spending (Federal, state, and local) for transportation, urban problems, poverty, pollution, etc. was around 15% of the GNP, the percentages of the total devoted to research were vastly different. Ten percent of the Defense budget went for R & D, but only 0.8% of the "social problems" total was spent.

## Procedures: Official...

The whole process of getting a grant or contract isn't simple, either. MIT "Policies and Procedures" outlines what is required—and that alone takes nine pages. First, the work must be appropriate for MIT, but "Policies and Procedures" leaves that more or less undefined.

In fact, what usually happens is that someone at MIT who has either some interest or (more often) an already funded program in a field of research will decide to do more. He will start looking for sponsors, either government agencies or industry, and begin writing a proposal outlining what he will do, what it will cost, and how long it will take.

If his department head and possibly the Provost approve the work, he submits his proposal to his potential sponsor, and settles down to wait. What with revisions and red tape the average time between proposal submission and official acceptance is five months, and after seven months MIT still has some 30% of its proposals unfunded.

## ... and unofficial

There are ways to smooth out the process. The Instrumentation Lab contract for the Apollo guidance system antedates the actual announcement of the program by several months—all because Dr. C. Stark Draper got a phone call from NASA, asking the labs to take on the job. Such an approach assures the Principal Investigator here that his proposal will have a quick and easy passage through the bowels of the agency involved. Many Institute Professors have been primarily "grantsmen" who through their contacts in Washington and industry, can find sponsors for worthy projects or ideas.

Once the project is accepted, the fun really starts. For work at MIT requires lab space, people of various ranks, and equipment. Each of those categories has a different part of the administration worrying about it, and all must be dealt with.

## The people problems

People for instance, can be under one of several organizations: Personnel, student personnel, etc. Each of these groups keep different records, with the result that it is very difficult to find out, *in toto* how many people are working on any project. Another thing which makes this difficult is the number of people working part-time on a given project. Especially in on-campus research, there may be almost no one who is a full-time employee. And graduate research assistants, even though classed as "full-time" aren't really tied to a single project—if any specific program were eliminated they could easily charge their time to some other one.

Because faculty members can charge part of their time (and thus their salary) against a research project, MIT can support a larger staff than it could without research. This hidden support is one of the subsidies that funded research provides.

Space, accounting costs, light, power and other indirect costs for a project are usually lumped together as "overhead" charges. Through these charges the sponsors are supposed to reimburse MIT for the costs of having the research on campus, but the charges also serve the important function of subsidizing other activities. As an example of this, MIT can support the Computation Center because much of the research done requires large computation facilities. Also, there are classrooms in the Center for Space Research even though that building was built entirely with NASA money as a research installation.

When the special laboratories make use of Institute facilities, they are billed for the use. The money thus transferred (estimated to be some \$7 million by the Pounds Commission) also served to support on-campus activities.

## MIT's warhead contracts

(Ed. Note: The following is a list of the data available on the projects underway at the Instrumentation Labs which are under fire. Because of the nature of the lab, similar information is not available about Lincoln Laboratory.)

Project Number: 53304	Title: Fleet Ballistic Missile Program (Polaris)
Sponsor: US Navy	Expiration Date: Sept. 30 1970
Funding: \$1,670,000 through Sept. 30, 1969	Description: The program, begun in 1957, resulted in the development of two generations of guidance systems for the Polaris missile. The present effort involves the continued support of these systems. This was one of the contracts which was changed during the current fiscal year (July 15 1969).
Project Number: 53268	Title: Poseidon (Mark III)
Sponsor: US Navy	Expiration Date: Sept. 30, 1970
Funding: \$5 600,000 through June 30 1970	Description: The complete design and development of the Poseidon Missile Guidance System comprised of new and advanced inertial components and advanced electronics. This project, and the following are the ones usually referred to as the MIRV.
Project Number: 53336	Title: Poseidon (Mark IV)
Sponsor: US Navy	Expiration Date: December 31, 1973
Funding: \$3,000 000 through June 30, 1970	Description: To develop an improved version of the Poseidon Missile Guidance System.
Project Number: 52337	Title: Advanced ICBM Technology (formerly SABRE)
Sponsor: US Air Force	Expiration Date: February 15, 1971
Description: For the design, development, fabrication and ground testing of an advanced inertial measurement unit for intercontinental missiles.	

## R and D glossary

**Authorized total:** Whenever MIT is awarded a grant or project the agency or corporation sponsoring the program states how much he will spend. This total amount, also called the *contract total* can then be divided up either by the sponsor or the researcher at MIT into yearly chunks. If the sponsor does it, the project is *incrementally funded* (q.v.).

**Contract:** A research contract is given out for some specific purpose, such as the development of a specific system or piece of gear. Thus, a project funded by a contract is usually applied to research, technology test and evaluation, or some other specific job. I-Lab money comes in as contracts. See also *grant*.

**Contract number:** the number assigned to a program by a sponsor, as opposed to the *project number* or *DSR number* which MIT allocates for use by its projects. Often one program (contract number) will be represented on campus by more than one DSR number, either because different groups are working on separate phases of the project or because the project is *incrementally funded*.

**Division of Sponsored Research (DSR):** This department in the administration is charged with handling the day-to-day business transactions of all the projects on campus. All proposals, contracts, and large spending authorizations must pass through here; and any sponsor with a gripe must come here. A fairly detailed description of its activities in research can be found in the "Report of the DSR Visiting Committee" which is published yearly.

**Effective Date:** the date on which the contractual agreement between a sponsor and MIT to do research becomes effective. Hence, roughly the starting date of the project. However, work may have begun prior to that date if both sides agreed that all hitches in the agreements had been cleared up.

**Expiration date:** the date on which work is officially supposed to end on a project, the date on which the contractual agreement expires. However it is common practice to let the work be extended beyond that date on request, sometimes with additional funding.

**Grant:** A grant for research is given out when a *contract* (q.v.) isn't. It is usually for basic research—the sort of work where the investigator doesn't know what he's looking for, and can't promise to produce specific results. The biggest difference from the point of view of the current crisis over the special labs is that I-Lab work has few grants, and lots of contracts.

**Incrementally funded:** any project funded by a government agency depends for its continuation on yearly appropriations from Congress, especially if it is a large system development project. In an incrementally funded program, the sponsor agrees to support the work for some period of time, then advances money for the first fraction of that period usually a year. When a new appropriation is approved, more money is sent to MIT. At this time, too, some detailed changes in the total contract (most often allocating more funds or time to the project) may be made. But the contractual arrangement set up at the beginning of the work still binds the two parties.

**Letter of Intent:** When a sponsor has decided to accept a *proposal* (q.v.) for work, and only the paper work remains, he may send a letter of intent to MIT. This says that he intends to commit funds to the project, and allows the investigator who has proposed the work to make plans, find space hire grad students, etc. It does *not bind either party—that must await completion of the final paperwork*.

**Overhead:** There are many costs associated with research which cannot be attributed to any particular source. They represent the costs of supporting and administering the work—building space, power, accounting effort, etc. These costs are lumped together as "overhead" for accounting convenience, and are usually computed for each project as a percentage of the total expenditure for *salaries and wages*. The rate, and its method of computation, varies from year to year and place to place. At MIT for Fiscal '70 the rate is 46% for *on campus* work and 41% in the special labs.

**Principal Investigator (PI):** The individual at MIT who is responsible for the research on a given project. Essentially, he is the project supervisor and on-campus he is the professor in charge of the work. In the special laboratories this is not the case. At I-Labs, for instance, the PI for most projects is Prof. C. Stark Draper.

**Proposal:** A document written by someone who wants to do work in a certain area, and submitted to a sponsor as a request for support takes time and hence money to write, and it is common practice for a PI to spend some of the money in one project to write proposals for continuation of his line of investigation.

**Research:** There are two kinds—*basic* (also *pure*) and *applied* (also RDT&E, "Technology", and other jargon but apparently not impure). There are several operative definitions which work well. For instance work supported by a grant is probably basic research, while work on a contract is more likely to be applied. Also, work which will have as its output some specific device, report, or system is generally applied research.

**RFP (Request for Proposal):** seldom seen on campus, but not too uncommon in the special labs. When a potential sponsor has some work which he wants done, he will circulate a request for a proposal among groups he thinks might be able to do the work. It is essentially a request for bids, but the proposal has to define the nature of the work as well.



"I TRAINED HIM MYSELF!"

### Heresy...

# Here we go again

By Harvey Baker

Who is the President of South Korea?

What did George Washington refuse to do at the conclusion of the second term of his presidency?

While the relation between these two questions is not immediately obvious, when the gap is filled in, what can be perceived is the end of democracy in South Korea.

The answer to question number one, by the way, is Chung Hee Park, a military officer who seized power in a 1961 coup. Since then, he alone has ruled Korea under a constitution meant to model that of the United States (their presidential palace is even called the Blue House), but in such a fashion as to make him virtually a dictator. When he took power, however, aroused by his predecessor's longevity, one of Park's first acts, in an attempt to at least preserve an illusion of democracy, was to amend the constitution to limit a President to two four-year terms. When Korea got around to having elections in 1963 curiously enough, Park was elected. Now it seems that even that illusion is to be removed, which brings us to the second question.

What Washington did was to

refuse a third term on the grounds that by doing so he would endanger the future of the republic, and since no pressing national emergency existed which would justify his remaining in office, he thought it in the nation's best interests to elect a new President. It would be in Korea's best interests to do the same, but Park has decided otherwise.

His current term does not expire until 1971, but he has already paved the way for his election to a third term at that time. A nationwide referendum allowing him to run again was successful a couple of weeks ago, and so it appears Park will remain in office until at least 1975.

His opponents, the New Democratic Party and most Korean students, duly protested at this abrogation of the constitution, and proclaiming that democracy was dead, took to the streets. They were silenced however, by Korean Police, and "an unspoken threat that their relatives might lose their jobs." Further, rumors of a fix filled the referendum campaign. Members of the opposition complained "People are even afraid to lend us loud-speaker equipment." Park's cronies combed the countryside handing out money, food cigar-

etts, and other gifts prior to the vote. Park himself threatened anarchy in the country if he were defeated, approving the following as his party's slogan: A vote against Park is a vote for chaos. These are clearly not the mechanics of a democracy.

Undeniably, Chung Hee Park is pro-Western. He has played a major role in deterring the North Koreans from invasion, and has been responsible for making the economy spiral upwards. However, these facts alone do not justify his *de facto* dictatorship. Plenty of governments have been economically successful, for example, the Soviet Union, and they do not merit our alliance. Plenty of other countries are pro-Western too, like Greece, Portugal, Spain and Brazil, all of them dictatorships. Hence, the criteria for our support of Park can be seen to be not sufficiently stringent. Park must restore democracy, or lose our support.

South Korea deserves a chance for a reasonable electoral process. Needless to say, it will have to remain militarily strong to deter the North, and economically strong to stave off poverty, but there is no reason why this could not be done under a democratic electoral system. The United States has done so for two hundred years.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. DATE OF FILING: Oct 1, 1969

2. TITLE OF PUBLICATION: Tech

3. FREQUENCY OF ISSUE: Twice weekly ex college vacation

4. LOCATION OF HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS: MIT, 84 Mass Ave, Cambridge, Mass. 02139

5. NAMES AND ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR:  
 PUBLISHER: Gregory K. Aronson, 67 Mount Vernon, Boston, Mass. 02108  
 EDITOR: Steven C. Carhart, 26 Lee St, Cambridge, Mass. 02139  
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# Letters to The Tech

God on our side?

To the Editor:

One of the principal speakers claiming to "represent the Instrumentation Lab" at the Oct. 21 meeting between IL members and students used the Christian Bible to justify his 100% commitment to the building of weapons. I am no longer a Christian, but I still love Jesus too much to let this pass. My Jesus was the Prince of Peace, not a war god. He held nothing more sacred than human life, and I do not believe He taught that we must slaughter or prepare to slaughter our fellow human beings for any reason. Moreover, I am sure He would have found the speaker's repeated references to the "game" of nuclear weapons escalation to be obscene in the extreme.

To the true Christian, the Bible is a sacred document, and to abuse it is blasphemy. Although I have worked on weapons support systems, Christian or not, I would never claim to have done so in Jesus' name. The speaker's claim to represent me is a fraud—I was not consulted.

Yours truly,  
 Mark Smith  
 Instrumentation Lab  
 \*Memorandum to all IL members, Oct. 20.

that the only moral form of protest is the way in which everybody else is doing it. Or is it because there is no "catharsis", and possibly some real self-sacrifice involved in simply refusing to print such ads.

I'm afraid your action in this regard typifies many so-called "radicals" who are more interested in being cool, seeking power, and expressing their anger, than working seriously and productively for any cause.

David E. Scheim  
 Mathematics graduate student

### CIS: a student view

(Ed. note: Due to its length, the following letter is being published in two installments. The second will appear Friday.)

To the Editor:  
 On Friday, October 11th, there was a "mill-in" (as the TV newscasters called it) at the Center for International Studies located on the fourth floor of the Hermann Building. Approximately 200 people were there, including myself. Various discussions took place, and although there was often a lack of communication, a great deal could have been learned. As a radical-minded individual who is capable of rational thought, I thought that such a demonstration was useless if nothing positive resulted from it. There-

fore after talking with and listening to Professors Bloomfield and Pool and others and becoming rather upset about their world perspectives, I decided to see Dr. Max Millikan, the Director of CIS, to see if anything could be done in the area of decision-making participation. After all, does it not seem just slightly ludicrous to always be demonstrating and protesting after the fact? I wanted to know if there was a way to prevent certain immoral and very political-militarist projects from ever getting the support of the CIS.

I must digress for a second and explain how the CIS approves or supports a project and how funds are received. Initially, a scientist will suggest a project suitable (to him) for research. As a first approximation, he will sound out Millikan and various funding organizations. Once he knows to a fairly certain degree that this project is in someone's sphere of interest and that they have funds available for his project, the scientist will approach Dr. Millikan to obtain CIS support. Organizational support is necessary, as Mike Albert found out, in order to obtain funds from a foundation or from the government. Hence, if Millikan decides the project is worth-

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VOLUME LXXXIX, No. 40 TUESDAY, OCTOBER 28, 1969

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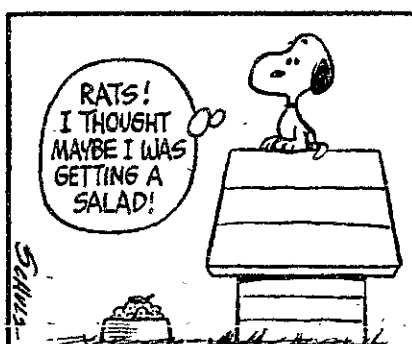
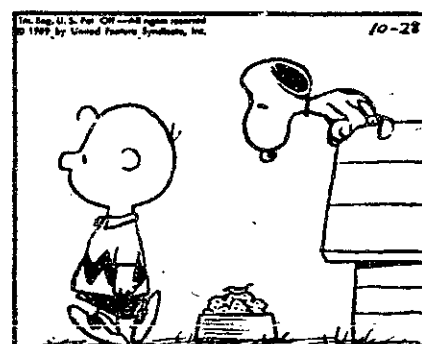
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Second-class postage paid at Boston, Massachusetts. The Tech is published every Tuesday and Friday during the college year, except during college vacations, by The Tech, Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 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.

### War-related ads

To the Editor:  
 It seems that The Tech has taken a consistent stand against war-related research at MIT. I therefore find it surprising that you carry ads for defense-related industries, such as the Portsmouth Naval Shipyard and Grumman Aircraft (in the October 21 issue).

Is this because MIT is working on "horrible weapons to destroy popular movements" while these industries are making products necessary for defense? Or do you feel that students should have the opportunity to choose who they want to work for, while it is okay for a group of students to use any form of coercion and disruption to attempt to force their views on others? Or is it because you feel



## centerfold

OCTOBER 28, 1969 NO. 3

theater: "Sweet Eros", "Cat on a Hot Tin Roof"  
 books: "Steps" albums: Bert Jansch, Blodwyn Pig  
 movies: "The Sterile Cuckoo", "Oh! What a Lovely War"  
 concerts: Kinks, Led Zeppelin, Ormandy and the Philadelphians

# Partial success marks new movies 'Cuckoo' good but dated but not quite a fine film

By Emanuel Goldman

Though it begins as a light comedy, *The Sterile Cuckoo*, at the Beacon Hill Theatre, soon becomes very serious indeed.

The heroine, Pookie Adams, accosts a fellow named Jerry on a bus, and launches into a trip-long monologue that leaves him (and anyone else) open-mouthed. In a picture-book college setting, the film traces the stages of their relationship: courtship, commitment, involvement and disengagement. Jerry outgrows his naivety, and Pookie is gradually revealed to be a highly neurotic and unhappy person.

I spoke with the director, Alan Pakula, and the star of the film, Liza Minelli, at a press conference last week, and remarked that although I enjoyed it, it seemed to me that the film was ten years late, that college kids aren't that way anymore. Pakula replied that the film was shot on location at Hamilton College (upstate New York), and that real students were used.

"The party scene was actually staged in a frat house," he continued. "We told the kids to have their usual party, and we just placed cameras around. Anyway, since the story is about a relationship between two people, the exact period is not that critical."

Liza Minelli then related how they taught acting to some of the students at Hamilton. "Alan and I and about four girls were out on a blanket, and I made up this wild, crazy story of my life, telling them my father was a pimp, and using every curse-word I could think of. You should have seen their faces, with frozen, horrified little smiles! Then I said to them: 'The way you're feeling right now, that's the way you react to Pookie Adams.'"

"In the film," I said, "the other kids seemed so dimensionless, I couldn't help feeling that anyone would be isolated. It was a kind of setup."

"I don't agree," said the director. "The reason that college kids make Pookie feel isolated has to do with Pookie only."

"For example," added Liza, "after Pookie runs away from school, and Jerry tries to talk to one of the students about her, the girl replies: 'We weren't the best of friends. You know she stole an insect specimen from Marsha, during the first week of school.'"

"People that Pookie calls 'weirdoes,' Liza continued, "is



Liza Minelli taunts Wendell Burton in "The Sterile Cuckoo", opening tomorrow at the Beacon Hill.

anyone who's accepted. It has nothing to do with their personalities."

"Pookie's fantasies become realer than reality," Pakula added. "If she wants to think something about the other kids, that becomes the reality to her. When she makes believe she's pregnant, then that becomes a very real experience."

"Jerry on the other hand, is smug," he continued. "Pookie opens him up to life. He is a boy from a place that has happy endings. When Pookie says that she's afraid of what will happen, Jerry can answer only 'I love you.' Pookie is the kind of person who creates her own unhappy endings."

I commented that I had found the ending inconclusive.

"That was deliberate," Pakula said. "I wanted a frustrating

ending. At one point, we had considered a suicide attempt with sleeping pills. But what we have is truer to life. Relationships often are inconclusive. It is very painful when something between people is over, and there you are, still together."

"I suppose that what interested me most in the film," he concluded, "was the awareness that some people don't make it in life. This is what Jerry learns."

The title is from a poem written by Pookie, that was edited from the final version. The fate of the title is symptomatic of both the strength and weakness of the film. On the one hand, there is attention to detail, and to the creation of interpersonal mechanisms; but on the other hand, a strong artistic statement tying it all together, is lacking.

## 'Eros' a treat from Craft

By David J. Mauriello

Given that Terrance McNally's *Sweet Eros* has been presented by the Craft Experimental Theatre for a number of weekends now, with the attendant reviews entitled "Nudity Comes to Boston," and so forth, one may assume that the majority of the capacity audiences have come to see just that: a play with nude actors. If this be the case, they they have not been disappointed. But ironically, and pleasantly so, their satisfaction lies not in voyeurism or any erotic gratification, but in the simple and slowly building questions and messages that playwright McNally conveys.

However, this is a subtle and difficult thing to grasp. Clearly, if either Boy or Girl in this story is not in character, many viewers will walk away disenchanted.

The story begins with all the physical-appetite whetting elements—kidnapped girl, bound and gagged in a mansion for from town with sadistic abductor reciting his life's confessional in a low keyed hysteria as he carefully removes her clothing. Meanwhile a silent and understandable current runs through the audience: will he take it off or won't he? Will we see it all or not?

We do see it, and here is the point where the audience either becomes bored or finds itself searching, along with the characters, to see whether the boy's contention—that people are afraid to love—is true or not. For, once the girl is completely stripped, there is almost no further action. The play becomes essentially a monologue delivered by the boy, punctuated by the girl's reactions to him, and her occasional singing of a simple folk tune.

The playwright expects much from the audience. The girl could not be a moron, for that would destroy the play; yet her inaction and smooth acceptance of her lot would indicate that she is indeed a simpleton. The audience must see her instead as a tired, confused, and unhappy person who would not have retreated from life on her own; but one which, having been forced to do so, accepts almost with relief the companionship and love accessible to her with no effort, with no "games," illusions, or complexities.

As for the boy, should he be violent, irrational, and psychopathic, or just the opposite? Is

the way to peace violent upheaval? Perhaps it is, if in the bargain no one is actually hurt, and if both warrior and warred upon understand reason. But surely that's a utopian situation. (Please turn to page 8)

## Kosinski's 'Steps'—a trip to life's dark foundations

*Steps* by Jerry Kosinski, is possibly an indication of stylistic directions in literature in the near future... at first reading one sees the hand of Hemingway in the short factual statements and laconic two-page "chapters". But if one sees Hemingway in the lines, a lengthier perusal will reveal much more than that. Kosinski has found a way of preserving the impact of terseness while avoiding the nagging monotony and repetition such a style is easily prey to. Very human emotion and emotional reaction stare out at us from the pages of *Steps*, and we find ourselves adding a sort of vague third dimension to Kosinski's two-dimensional descriptive world.

The novel 'is a sequence of episodes, or experiences—Kosinski has described them as similar to those produced by psychedelic drugs, so that the book may be termed a "trip" of sorts—which have a sketchy chronological flow. The first phase of the novel takes place in Europe, probably in Poland or some related area and roughly describes the set of experiences which drive a young man to the United

States in search of himself. The precise setting of these earlier experiences is unnecessary to the understanding of the book—what emerges is a description of decadence and moral decay common to much of post-war Europe.

The protagonist of the work seems to be merely a mannikin whose sole purpose is to display the clothing of all humanity. It is notable that the fashions displayed are loud and potentially revolting to those who have not learned to recognize the seeds of the very same traits in themselves.

Our young immigrant is searching out his identity, oscillating between the desire to lose it and the desire to see it more perfectly. Often he assumes the identity of others—frequently in the last episodes that of a deaf-mute. In women he sees himself mirrored, and it is obvious enough that this is the function of lovemaking for him. He is capable of noble gestures, at one point freeing a demented young village woman from the cage in which she had been kept for the pleasure of local men. He

(Please turn to page 8)

## LSC

### FRIDAY

*Hell in the Pacific.* Lee Marvin plays an American soldier, Toshiru Mifune, a Japanese one, stranded on a Pacific island during World War II, with only each other for conflict and company.

### SATURDAY

*Chastity.* Written by Sonny and starring Cher, who hitchhikes around the Southwest searching for life's meaning and being generally disagreeable. It made no splash when it first appeared last August, and it's probably dated a lot already.

### SUNDAY

Two among the finest of all Bogie's movies:

*The Big Sleep.* A thoroughly enjoyable take-off on the detective story genre. The plot is unbelievably complicated (though logical if you pay close attention), and also irrelevant. William Faulkner did the screenplay.

*The Treasure of the Sierra Madre.* John Huston directed this grim and grisly classic of how greed and gold-lust gradually destroys three men searching for treasure.

# Kinks slow at Tea Party while Michaels sets pace

By Jeff Gale

Boston played host to the Kinks on their first national American tour last weekend. The noted British group shared the bill at the Boston Tea Party last Thursday, Friday, and Saturday with Lee Michaels and Quill. My arrival was too late to catch Quill, a local group of considerable talent, so these reflections will be only of Michael and the Kinks. The remembrances of Michaels are surprisingly brilliant, while those of the Kinks remain bland at best.

Michaels and his drummer Frosty (Batholemew Smith-Frost) form perhaps the most intriguing visual rock duo around. Michaels, long hair swaying with the beat, hunches over the organ like a Quasimoto with soul. Frosty, all two hundred and fifty pounds moving so fast he must be on speed, throws away his sticks and starts playing with his hands. The sounds are like Kooper, the teamwork between the two is beautiful. No one ever heard of any of the songs but no one cares. Michaels quietly announces their last

number; they tear into it and the crowd is in a frenzy. Suddenly, it's over.

Everyone waits anxiously while the Kinks set up, sitting and rapping while the Tea Party sound system plays Paul McCartney death references. When they finally come on, the performance can best be described in their own words: "Well respected men about town doing things so conservative." There is not much reaction to the new material. The familiar stuff—"Well Respected Man," "You Really Got Me," and "Sunny Afternoon"—get the crowd going, but the new stuff always brings it down. Finally they break into "All Day and All of the Night" and, with much relief, the show ends on a high point.

While the Kinks were on, I sat next to Michaels and Frosty. Everybody was grooving to "Sunny Afternoon" but the two of them just sat there with puzzled looks on their faces, as if to ask, "Why are they so popular? We're better than they are." I can understand the question.

# Big Daddy rules at Loeb

By Luis Clare

Tennessee Williams gives us a hard view of life in *Cat on a Hot Tin Roof*, perhaps because he is hard on himself and therefore can be hard on everyone else, or perhaps because he wanted to be hard on an audience which, composed of humans like himself, likes punishment.

Brick, the protagonist, is a young handsome, married alcoholic, a potential heir to Big Daddy's very large and very rich Mississippi Delta plantation which everybody—his wife Maggie, his brother Gooper, his sister-in-law Mae—wants to have. But Brick doesn't want it. All he wants is the booze ("Eco Spring" Scotch) which helps him alleviate his disgust. Disgust at what, we do not know, although we suspect we will find out before the play is over, and indeed we do. Fortunately we don't find out till the end of the second act, because our curiosity about that disgust is all that keeps us attentive apart from the suspense of "Who's going to get Big Daddy's plantation?"—which isn't that interesting a question.

Big Daddy, who is feeling very good tonight when everybody happens to be watching, is going to ask Brick the interesting question—what the hell is your disgust all about? Big Daddy is feeling good tonight because he's just been told that he's not going to die from cancer after all. Even though the pain is killing him, he believes what he has been told and feels very relieved—he's been shitting a brick about having to kick off.

What Williams wants to say to us is that there are two ways to live. One, lying to yourself and hence to everybody else (Big

Daddy believes he's not going to die even though he feels the pain). Two, don't lie to yourself or anybody else but stay boozed up (like Brick).

Williams' philosophy is an old story: we all live off dreams and can only live if we have dreams about ourselves and our lives. I don't think we, the audience, believe the play. Because of illusions we don't want to break? Perhaps, but there's another explanation, the one most of us would believe. We all secretly feel that we know many of our failings, even some that are very hard to admit, and all of us frequently forgive ourselves those failings; so our lying to other people is not a sign that we are lying to ourselves, but that we have forgiven ourselves. Williams' view of life is not false, but it is not complete. We can easily believe that Big Daddy needs to lie to himself about the imminence of his death, but we cannot believe that Brick's only way is booze or death. "Man," we want to say to him, "all of us are ugly, all of us cop out on people, but your drinking is just making things worse. You're just hurting more people, so why don't you stop it and promise not to do it again?" I dig Williams' art, but I don't believe his hard metaphysics.

The third act used at Loeb was the original version Williams wrote, not the version director Elia Kazan prompted him to write if he wanted you-know-who to direct the Broadway production. However, choosing that third act was a mistake on the part of director Joshua Rubins. Big Daddy disappears after the second act; during the third, all we have to remind us of his

existence are a couple of painful groans from back-stage, a problem in any production since Big Daddy is too important and too likable a character to disappear so soon. But the disappearance is especially detrimental to the Loeb production because Daniel Seltzer, who plays Big Daddy, is by far the strongest actor in the cast. When Seltzer goes out, the play goes down—a problem Williams avoided in his second try.

The Loeb productions are supposed to be amateur, but this production of *Cat on a Hot Tin Roof* is amateur plus—plus Daniel Seltzer, mentioned above, and Raye Bush as Big Mamma. Both of them play their roles with feeling, stamina, and almost professional skill. Virginia Cook plays Margaret adequately, but a bit superficially.

Michael Sacks as Brick plays up to nobody but Paul Newman, who played Brick in the movie of the play. Coincidentally, perhaps, Sacks looks like Newman; not so coincidentally, though conceivably subconsciously, he tries to deliver his lines like Paul Newman would. If it is difficult for an actor to get into the part, it must be much more difficult for an actor to get into the part through the perceptions of another actor. In this case the attempt failed miserably. After Big Daddy has needled Brick into confessing the reason for his disgust, Brick is supposed to feel ashamed enough and angry enough to tell Big Daddy the real state of his health. But when Sacks playing Newman playing Brick does it, Seltzer playing Big Daddy might just as well have told him to go to hell. Seltzer had a tough time putting feeling into the lines that follow ("What did you say?") after Sacks' emotionless display.

The sensitive direction, plus some of the performances (especially those of Dan Seltzer, Raye Bush and Virginia Cook) carry the play, which despite its failings is a worthwhile work of art: it presents the problem through lines that are witty and passionate. It will be at Loeb again next weekend, and it is worth seeing.

## ROADSHOWS RARE, NO RELIEF SEEN

Boston's large roadshow theaters—the Shubert, Colonial, and Wilbur—are experiencing their worst season "since depression days", according to an article in last week's *Variety*. The number of pre-Broadway tryouts has dropped drastically, with only two feeble entries so far (*The Penny Wars* and *Angela*), and no more in sight. Firm bookings for touring shows in the near future are also scarce, with only a limited return engagement of *Fiddler on the Roof* (Nov. 7) and a two week run of *In the Matter of J. Robert Oppenheimer* (Nov. 10) in the offing.

The trend in Boston parallels a similar but more important one in New York, where small-theater off-Broadway plays have been getting a large share of the attention, and planned Broadway openings are alarmingly low. Off-Broadway shows are often presented by resident companies, rather than touring groups—witness TCB's *Adaptation/Next* and Craft's *Sweet Eros*, two of the hottest plays in town.

An earlier curtain time, 7:30, was instituted this year, but to no visible effect. The only other definite booking reported is the Los Angeles company of *Hair*, which comes to the Wilbur in February. *Hello Dolly* and *George M* are possibilities for the Shubert.

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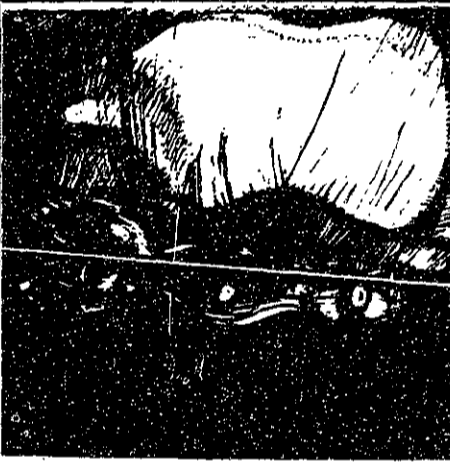
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## BRANDEIS UNIVERSITY ANNOUNCES THE 1969-70 SCHEDULE OF PRODUCTIONS

- HANNALORE** October 29—November 8  
 By Jere Admire / Directed by Harry Mastrogeorge  
 The world premiere of a play by a talented young playwright, this production takes a black-comic look at the workings of the alienated, Freudian-dominated younger generation.
- ANTIGONE** December 3—13  
 By Sophocles / Directed by James H. Clay  
 This epic Greek tragedy unfolds with classic strength, recounting the head-on collision of politics and humanity, of youth and age, of idealism and cynicism.
- LOCK UP YOUR DAUGHTERS** February 4—14  
 By Peter Coe / Directed by Charles Werner Moore  
 A rollicking musical version of *Rape Upon Rape* by Henry Fielding, *Lock Up Your Daughters* was a recent London success. A gay, bawdy play with a lilting score by Lionel Bart, who also wrote music and lyrics for *Oliver!*
- HENRY IV, PART 1** March 18—28  
 By William Shakespeare / Directed by Peter Sander  
 One of Shakespeare's richest plays, *Henry IV* includes comedy and tragedy, pathos and hilarity, politics and love-making, philosophy and sheer slapstick.
- A NEW PLAY** April 29—May 9  
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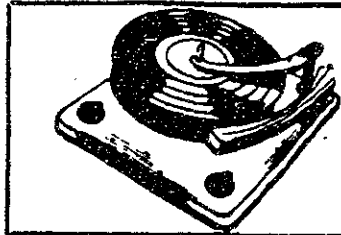
# Bert Jansch - In new directions?

## Bert Jansch

*Birthday Blues* (Reprise RS6343) is a sampling of Bert Jansch - his songs (all his compositions), his acoustical guitar work and vocals, and his extraordinary talent to work within the context of a group of other musicians.

Jansch is one of the two guitarists who comprise the heart of Pentangle - the English folk-jazz group of *Sweet Child* fame. Although practically unknown until the recent success

of Pentangle, this is Jansch's second album released in the U.S. The first, *Lucky Thirteen* was completely a solo effort with Jansch showing an amazing talent for acoustical finger work coupled with occasional vocals. Now, four years later, Jansch is accompanied by a variety of individuals on a number of the cuts of this album, and it is this startling interplay of various musicians and instruments which provide the variety and distinctiveness of this excellent LP. Were this Bert Jansch's single accomplishment he would deserve all the praise we can give, yet this is his talent which sets this album apart.



## Grooves

Jansch's music becomes a menagerie of chordal changes, dissonant vocals, and a carefully controlled counterpoint with himself. His guitar work is intertwined with his accompaniment, so sensitively that it is never necessary for the musicians to discontinue playing while one of their number wishes to work out for a few bars. This is not to say that they are not capable of carrying a number by them-

selves; it is to say that such an undisciplined, selfish attitude is never necessary. Their varied musical styles evident in *Birthday Blues* are most difficult to place in any identifiable musical bag. Jansch has always shown some leanings to olde English folk music of the Renaissance period and the days of strolling minstrels, and his sonorous, atonal vocals have never been other than a complement to this impression.

Many of the songs on this album evidence this English bal-

lad genre. "The Bright New Year" is a solo effort on which Jansch uses the traditional lack of time signatures to full advantage. "Miss Heather Rosemary Sewell" is an instrumental ode to Bert's wife which features a surging counterpoint between Jansch on acoustical and Danny Thompson on bass. "Wishing Well" is another solo venture in much the same vein as the previous *Lucky Thirteen* album. Just as loneliness is an empty feeling, the togetherness of Jansch and Ray Warleigh playing flute on "I am Lonely" will leave you with a drained feeling if you allow yourself to get into the song.

The other aspect of this album's style is that which is indicated in the title, *Birthday Blues*. Jansch gets into a jazz-blues thing in a convincing way, signifying it as a step in a new direction - call it Acoustic Blues for want of a better description. With Terry Cox on drums, Danny Thompson on bass, Ray Warleigh alternating between flute and alto sax, and Duffy Powers on mouth harp, Jansch master-

fully weaves his acoustic in and around the multitude of instrumental riffs. On "Poison" it is Jansch's vocals and Power's harp work which shine. The rasping harp work becomes an integral part of the melodic line, yet never loses the spontaneity of expressive jazz. "Blues" is marked by a solid bass solo by Thompson (the only solo of the album) with Cox's hi-hat work providing the backing.

The two most demanding cuts of the album are "I've Got a Woman" and "Promised Land" for on these two cuts the entire group finds a showcase for their skills. The sonorous, rasping voice of Jansch, the harp backing of Powers, the alto sax riffs of Warleigh, the backing of the percussion demand involvement from all your senses.

To listen to these is to move with them.

When Jansch sings

I hope you will find my song a-pleasing to your ear

we can only answer: yes, we do indeed!

-Randy Hawthorne

## Blodwyn Pig

After looking at the cover, one's first reaction is that this must be a put-on. It isn't. In fact, *Ahead Rings Out* (A&M) is one of the most auspicious recording debuts in recent memory, and despite their name, Blodwyn Pig is one of the more talented groups to emerge from England.

The four members of Blodwyn Pig contribute equally to the group's blues and modern jazz-based, but still unclassifiable, style. Mick Abrahams is the leader of the group and its guitarist. He founded it after leaving Jethro Tull, where, one suspects, he may have felt fenced in by Ian Anderson's dominance. The other performers are multi-instrumental Jack Lancaster,

who contributes on tenor sax, soprano sax, flute, electric violin, and bass clarinet; Andy Pyle, on six-string bass and cello; and Ton Berg on drums. All numbers were written by the group, primarily by Abrahams and Lancaster, but the feeling is that much evolved though jamming.



The album opens with "It's Only Love," an exercise for Lancaster's over-dubbed saxophones (two tenors, one baritone, and one soprano), which drive steadily through the piece in a rock beat. "Dear Jill" is a complete change, a soft blues number featuring Abrahams on seven-string slide guitar and Lancaster on soprano sax. Built on a more hard rock foundation, "Walk on the Water" just doesn't quite measure up. "The Modern Al-

chemist" closes the first side with a high-paced jazz tenor solo settling into a slow trade-off passage between guitar and sax - a truly beautiful instrumental.

The second side of the album opens with "See My Way," a piece which just rubs me the wrong way. There are traces of "Bolero" present according to the album notes, but I could believe it until about the third listening. "Summer Day" is based in a repetitious riff which becomes tedious by the end of the cut but is at least interesting for a while. A section of someone talking in a thick cockney accent is followed by "The Change Song," an old English-style ballad done by Abrahams on acoustic guitar. Finally, the album is closed by "Backwash and Ain't You Comin' Home." The cut opens with a Lancaster flute solo, yielding to a heavy rock vocal; the soprano sax then picks it up and the guitar and sax trade solos until the vocal resumes. It all ends on a Lancaster sax solo.

Blodwyn Pig, in much the same way as John Mayall and Colosseum, is turning out good music with little fanfare. Their album deserves a listen.

-Jeff Gale

# Zeppelin crash at Garden

By Gary Bjerke

Naragansett's "Tribal Love-Rock Festival" of the twenty-fifth attracted a typical Boston Tea Party crowd, with a hardly subtle difference in order of magnitude. The Led Zeppelin propelled itself onto the Boston Garden stage to confront sixteen thousand colourfully-attired high school and college aborigines - a total of thirty-two thousand dilated pupils, all eagerly trained upon the massive cloth-fronted bank of amplifiers that was to produce the capper to an evening of northern-fried schmaltz rock and mini-riots.

The MCS opened the wandering ears of the audience, and perhaps the performance, with a very showy set of soul-rock numbers dedicated to the proposition that a hyperactive vocalist with a Globetrotter stage background and whirling dervish footwork could obscure basically anachronistic Presley rock. The third song in the set saw the inception of a night-long series of abortive attempts at audience participation... the assembly responded for the most part like a collection of well-educated stones.

After a lengthy pause during which equipment was shuffled about and the PA system somehow coddled into operation, Johnny Winters emerged onstage in a swirl of platinum locks and purple trousers. He brought with him a bass player and backup drummer, and together they produced the one impeccable interlude of the night. Winters was

consistent with himself; blues is what he plays best, and that is precisely what he produced. I had heard most of the pieces before, and yet his well-controlled, improvisations and on-the-spot tempo changes surrounded him with an envelope of self-assurance and stage presence which few performers manage to achieve. He stalked about the stage like a bluesy tomcat, coaxing endless skeins of musical fabric from his acoustic guitar: both he and the audience remained unperturbed by a scuffle on the ground floor in which fifteen were arrested and one policeman hospitalized.

This, then, was the prologue to the appearance of the the muchly vaunted Led Zeppelin. Both because Paige is the major attraction of the group, and possibly because he is also their producer, he dominated their two hour exhibition of psychedelia... perhaps this was a mistake. By their own admission, this was the largest audience they had ever played to

and they simply tried too hard to please. They sped rather rapidly through their early material in group effort, combining "Communications Break-down" and "Good Times, Bad Times" into a medley. At this point, group feeling began to flag, and the spotlight turned mainly to Paige, although towards the end of the performance Plant (lead vocal) began to play vocal catch with Paige's riffs.

The Zeppelin performance really had two climaxes, one of them faultless. The first was Paige's rendition of "White Summer", a very lengthy medley of both Zeppelin and Winters-like patterns, connected at times rather faultily with semi-classical phrases. The second climax was the well-deserved solo of Zeppelin drummer John Bonham, who contrived to enrapture the audience with rhythm while entirely avoiding any imitation of Baker's "Toad", which is no small feat of willpower.

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# Ormandy murders Mahler's First

By Steve Snladover

Eugene Ormandy brought his Philadelphia Orchestra to Symphony Hall for a concert Friday night, and as a result Gustav Mahler has good reason to be turning over in his grave (to hold his ears no doubt). The great Viennese master's First Symphony was the victim of an uncomprehending and unsympathetic interpretation by Mr. Ormandy.

The evening began innocently enough, with no warning of the desecration which was to occur in the second half of the program. Ormandy opened with Walter Piston's *Toccata for Orchestra*, an inconsequential piece, and not one of the composer's better efforts. This gave the Philadelphia string section, which is still inimitable, the chance to show off. Piston was on hand and was warmly greeted by the audience.

The middle work was Hindemith's *Symphony, Mathis der Maler*, which gave the brass their chance to show off. Aside from the very remarkable organ sonority Ormandy drew from the orchestra at the start, there was not much of interest in this performance, either.

Under Ormandy, the Philadelphia Orchestra has developed a very characteristic sound. The strings are known throughout the world for their power and

shimmering tone, and the brass produce a solid wall of sound, making this one of the loudest orchestras to be heard anywhere. On this occasion, the brass playing was somewhat better than the Boston Symphony's on an average night, although still inferior to Boston on one of its better nights. The woodwinds are the least effective component of the orchestra, being significantly inferior to the Boston Symphony's. The net quality of the Philadelphia sound is very full-bodied, rich and creamy, and although I hesitate to say this, it is even mushy. The details of scoring simply do not stand out unless they are solo parts. This sound is probably the result of the orchestra's regular performances in Philadelphia's Academy of Music, a hall with a very dry sound. With Symphony Hall's warmer acoustics, the sound was excessively lush and almost overblown. As it was, the auditorium's acoustics were the star of the evening — the decay rate of massive chords in Symphony Hall is one of the wonders of the musical world.

It would be a pleasing thing to be able to say that these impressive raw materials were put to good use, but the performance of Mahler's Symphony No. 1 in D, *The Titan*, was a totally misbegotten en-

deavour. The one novelty about it was the inclusion of the original second movement, an andante called the "Blumine", which was deleted by the composer in all but the first edition of the work. After hearing it, I can understand why it was deleted. It is one of the weakest movements Mahler ever composed and Ormandy presented it overflowing with the cheap, weepy sentiment of show music.

It must be emphasized at this point that the shortcomings of the Mahler performance were almost entirely the fault of Eugene Ormandy, and not of the men of the orchestra. Their playing was exemplary most of the time, although the horns did foul up some of their trills and the opening chord of the final movement was a catastrophic dissonance, which probably resulted when somebody was not ready for the cue.

The music of Mahler is perhaps the most difficult in the literature to conduct properly, and there are very few conductors who can do it justice. A very delicate balance must be struck somewhere between strict, boring literalism and an eccentric, distorted overabundance of expressive devices. Ormandy tried both extremes, but never found a suitable compromise. He simply has no feel for the music, and seems to completely misunderstand it. There was no logic or overall view to his approach, and things just seemed to happen rather mechanically — a deadly sin in Mahler. The interpretation was devoid of the firm conviction in the music which made Erich Leinsdorff's performances two years ago so memorable. In contrast, Ormandy's was a "once-

over-lightly" which ignored all but surface effects, depriving the music of its meaning and profundity.

There was a sameness of tone and rhythm throughout the long piece, with no application of colour or the minute variations which can make the music tremendously vibrant. Almost as distressing were the frequent lapses in ensemble which lent a haphazard air to the general atmosphere of incompetence.

The first movement was played prettily, but slowly, and was devoid of expression. It was positively mechanical, with no personality projected on it to make it come alive. In the third movement, the scherzo, Ormandy tried to make a few expressive gestures, but they were so heavy-handed that they made it sound silly and singsongy rather than biting. The fourth movement was homogenized and then sweetened, so that the delightfully pungent craggy parts were smoothed out. The final movement was given a reading that bordered on the banal. In other words, it received the Ormandy Russian spectacu-

lar treatment. He played up the drama to make it melodrama and then milked the sentimental parts dry.

This concert was probably much enjoyed by those who take joy in being seduced by beautiful, efficiently-produced and very correct sounds, without gaining any insights into the music being played. It was the type of program (as well as interpretation) one might expect when a famous orchestra goes out into the hinterlands and wants to make the locals' eyes pop out. This is really something of an insult to the Boston audience, but part of it was apparently satisfied anyway, since they offered a completely undeserved standing ovation at the end.

## 'Sweet Eros' done craftily but staging needs work

(Continued from page 5)

Without a word, Lois Kagan projects the image of a girl caught in an unending garden, anxious to escape at first, but then drowsily intoxicated by the abundance of blossoms that have become hers without effort. As the boy, Paul O'Brien has an even more difficult task, for his is the only voice one hears. Fortunately, he has a clear and easy-to-hear delivery, but there are moments during his lengthy speeches when he could show more variation in attitude, more facial expression. O'Brien stepped into the role only very recently, and just the fact he does bring the audience beyond mere voyeurism is an accomplishment.


Directed by Patricia Flynn, *Sweet Eros* attaches itself to the viewer in an intangible way, and this is, in other words, success. However, with some attention to the animal comforts of the audience, this success could be enlarged upon. Specifically, in the play itself, are the series of blackouts that somehow destroy the continuity — one feels the need for some stylized staging to blend one scene into another. As to the theater, the playing area is stark and unstagelike. Panels of some kind from floor to ceiling on either side of the playing area would give the stage a cleaner look and would hide props belonging to other plays. A matching drop across the entire rear of the stage would also help define the acting area and would enable viewers to concentrate more thoroughly on what they are watching. Also, the sound system, although good, is disconcerting broadcasting from the rear of the house, especially in the copulation tableau.


I make these comments be-

cause the Craft has made something of *Sweet Eros*: a snug little sonnet that transcends the completely physical. But it deserves more dressing.

This dressing is perhaps even more important to the two playlets that make up the first half of Craft's evening. Both *Tour*, also by Terrance McNally, and *Metaphors*, by Martin Duberman are small in substance. Director Flynn's work is good, especially her "transportation" of the riders in *Tour*, but again the pieces need a tighter playing area to pull the audience's focus in on them.

Still, the Craft (at 96 Brookline Avenue, near Kenmore Square) is growing and learning. It is presently experimenting with proscenium staging, as opposed to the arena style it opened with. A "best" way will no doubt soon be found. Meanwhile, *Sweet Eros*, still in its formative stage (especially with Paul O'Brien in the lead role) is scheduled to run through the middle of November. One wishes that, perhaps in a few months, Craft will bring it back, in a better showplace and with a companion play more worthy of it.

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# Letters...

(Continued from page 4)

while, the CIS will initiate procedures to try and obtain funds for the scientist's research. If Millikan thinks a project is far off from the CIS goals or if the project is otherwise highly objectionable, the CIS will not support fund raising efforts and the project is not included in the CIS portfolio. The scientist, if dedicated to his idea, must turn elsewhere for support or he must consider other research projects.

Now one can see how easily some projects such as COM-COM came into existence. Dr. Millikan listened to the scientist wanting to do the project and since the scientist was interested in getting his project funded, he'd emphasize the "good" (objective scientific analysis of problem areas in the world arena) and minimize the "bad" (partisan political objectivism). Also since Dr. Millikan didn't feel it was his responsibility to moralize about the political uses of a project, the way was cleared for approval. (I immediately objected and stated that it was his conscientious responsibility since he did so anyhow by approving some projects and not others. I believe he has now changed this attitude somewhat.) Thus, in order for us, the members of the MIT community, to prevent projects

such as COM-COM, we must get in on Dr. Millikan's decisions.

Dr. Millikan felt this idea to be basically good, but that it would necessitate setting up a committee which would take some months. However, this idea did not placate me and I replied that this objective of introducing more than one opinion about a project before it was officially supported could be accomplished in one day. How? By inviting people willing to look at the moral issue seriously (activists) to talk to him about proposed projects. Millikan could start with big names (Albert, Katsiaticas, etc.) or he could start with me (an unknown). We set up a meeting a week after the tenth to discuss what Dr. Millikan had done to implement this idea.

On the 17th I found out that he had decided to start with me. Dr. Millikan presented me with three new project proposals or renewals and asked me for criticism of these proposals. I suggested that he, as director of the CIS, invite a *The Tech* reporter everytime a new project or a project renewal came up and give the full details to the whole community. Then people could come talk to him, call him, or write to him about their objections. Thus he would get many inputs on the "value or non-value" of a project before he made a decision. Dr. Millikan felt this to be a good idea and indicated he would initiate this proposal. On the issue of classified materials and projects, he said none of the present projects were classified. He also said that the CIS wants to avoid and if necessary will fight for non-classified projects and reports in the interests of scientific objectivity. I then asked about what happens when a project comes out with conclusions that tend to or do contradict or embarrass our or another government's policies. Are these conclusions peremptorily classified by the funding agency or by the embarrassed party? He said that in the past such attempts were made and often done out of courtesy to a government but recent attempts at such clandestine classifying had been rejected.

Michael W. Hurst '70

## LOCK NOT PICKED

(Continued from page 1)

zanine Game Room, which is heavily frequented throughout the night is only about thirty feet down the hall.

### Mixers Stopped

In an unrelated incident, the Student Center mixers on both Friday and Saturday nights were broken up early when large groups of high school age Cambridge residents tried to break into the mixers. The Campus Patrol quickly terminated the mixers when it became evident that the tension engendered by the attempts to get in could easily have precipitated a large fight.

# Hoffman sees reaction, satirizes judge and trial

(Continued from page 1)

Julius Hoffman (no relation to Abbie) received especially heavy criticism as the attorneys went into detail about selection of jurors (Hoffman asked one question: "Can you be fair?"), un-

successful defense motions, and the practice of allowing the prosecution to read to the jury documents not introduced as evidence but denying that same privilege to the defense. Further, Weinglass asserted that the law under which the defendants are being tried (a rider to the Civil Rights Act of 1968) is unconstitutional, since it makes it a crime "to cross state lines with the intent of inciting riots." Thus, said Weinglass, "they are prosecuting a state of mind."

Weinglass ended with a plea for support during the reprieves which he expects to come. Then Hoffman, who had been waiting in the wings, leaped to the microphone as the audience applauded. His first words were, "My name's Johnny Cash—and I'm glad to be here at Cambridge prison." Hoffman then launched into a satiric and sarcastic rendition of the events transpiring in the Chicago courtroom.

Nearing the end of his talk Hoffman moved into a more serious vein. "We are in contempt of the system behind that courtroom," he said. He ended with a call to make a revolution for a system in which it will be possible to love.

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- \* 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.
- \* Preliminary applications for the National Science Foundation Graduate Fellowship Program are now available in the Graduate School Office, room 3-134. The deadline for submission on final applications is December 5.
- \* The next General Assembly Meeting will be held in the Lobdell Dining Room of the Student Center at 8 pm on Tuesday, October 28. November Actions will be the main topic of the meeting which is open to all.
- \* Five spaces are available for Washington Summer Internships. Deadline for applications is November 20. Details available from Professor Rogers, E53-402, x5143.
- \* Freshman basketball will start Wednesday, October 29 at 5 pm in the Armory.
- \* Inexpensive transportation to Washington for the November 15th march and rally can be arranged by contacting the Boston New Mobilization Committee at 492 6717. Buses, trains, and planes will be chartered. Deadline for planes is Nov. 1, while the deadline for the train is Nov. 14.
- \* Competition for the Fulbright-Hays series of scholarships for graduate study abroad will close on December 4, 1969. There is also a series of scholarships to countries in Eastern Europe available. The closing deadline on these applications will be 12:00 noon, November 20, 1969. Applications and further information may be obtained from Dean Harold Hazen, Room 1-207. Early application is desirable, as the forms are lengthy.
- \* *Dear Love* will be presented by the Department of Humanities and the Lecture Series Committee Saturday, November 8 at 8:30 pm in Kresge. Tickets distributed beginning Wednesday, October 29 at 9:00 am in the Lobby of Building 10. Tickets are free to members of the MIT community.

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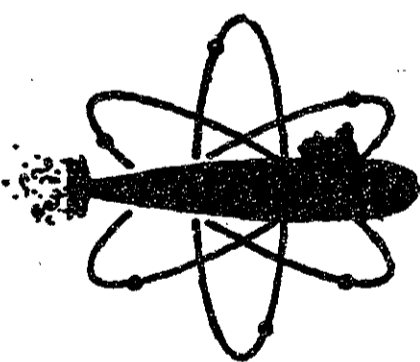
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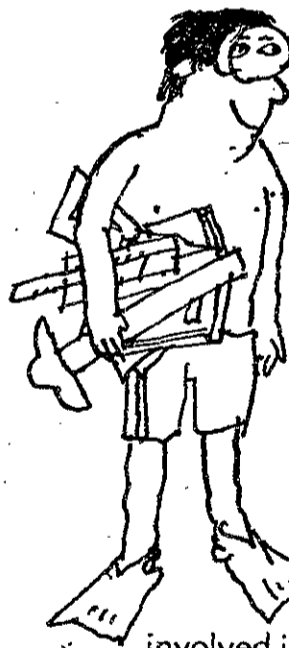
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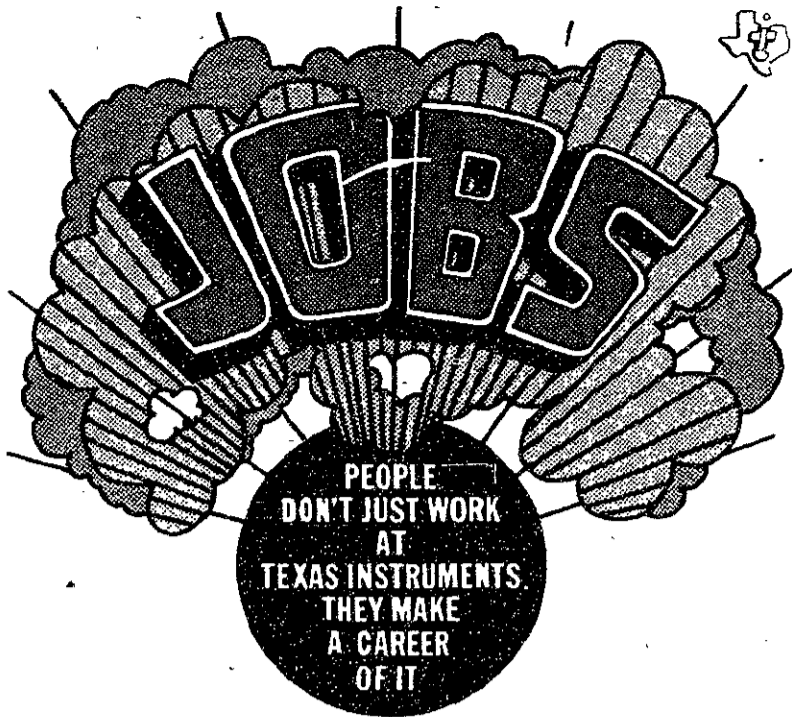
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# Ruggers trounce Fairfield



Tech scrum-half George "Cockroach" Pantoulis relaxes underneath loose ruck during C team action. Fairfield won the game 11-8  
 Photo by Tom Jahns

The Tech Rugby steamroller crushed Fairfield College 15-3 for the A Team's fourth straight win. However both the B and C Teams lost to their Fairfield opponents

The A game was dominated by the Tech forwards as the powerful scrum prevented either line of backs from getting used to handling the ball. This strategy continued to pay off as the tremendous coverage by the Tech ruggers on kicks and rucks kept constant pressure on Fairfield.

Props Ed Walker and Juris Apse got the first two tries for Tech as a result of coordinated scrum effort near the Fairfield goal line.

Tech's third try was set up by a beautiful run by Larry Izzo. He carried the ball down to the two yard line and drew the final tackler before passing to Apse who scored easily. This raised Apse's point total to 20, easily high for the team.

The rest of Tech's points came on penalty kicks by John Riley and Peter Webster.

Fairfield's only points came late in the second period on a penalty kick. They were never able to mount a significant offense against a Tech defense that has yet to allow a try all season.

The B game started out very badly as Fairfield scored five points in the first 30 seconds when a kick bounced away from the Tech Fullback. Within another two minutes Fairfield added another try on a break-away run, and most of Tech's morale disappeared.

Tech's lone score occurred late in the second half when Pete Boswell drew two tacklers and then passed to Don Arkin who raced 40 yards down the side line for the try. The final score was 17-3.

The C game was the most closely contested match of the day as the score saw-sawed for most of the game. MIT drew first blood after they were awarded a penalty at the five yard line. The forwards took the opportunity to use the scrum roll play with Gerry Braun going over for the try.

After Fairfield struck back with a try and conversion to take a 5-3 lead it was the backs turn. Rich Stumbar scored on a fine passing movement. After Charlie Finn converted, Tech led 8-5.

However, Fairfield soon tied it up with a try. Finally Fairfield scored another try which Tech was not able to match, and the game ended 11-8.

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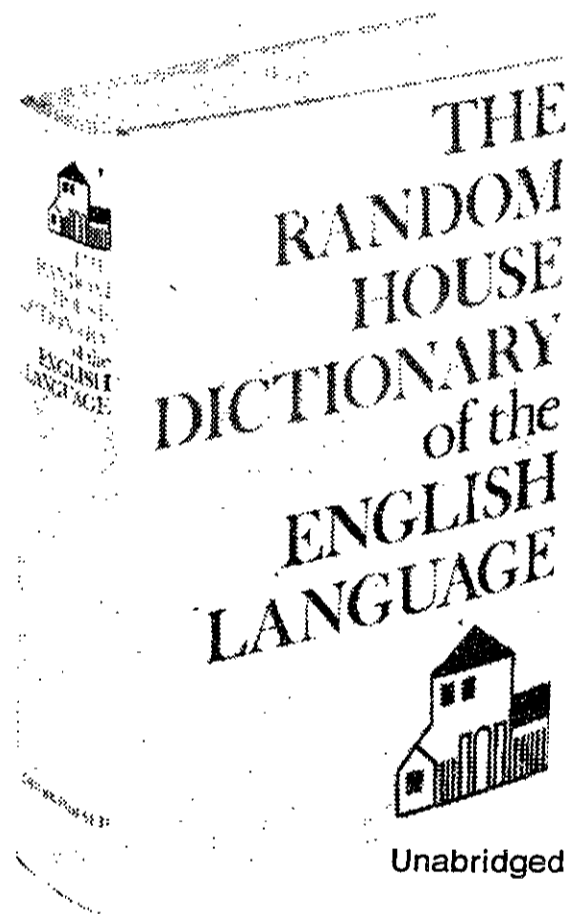
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 Fairfield 'B'-17, MIT 'B'-3  
 Fairfield 'C'-11, MIT 'C'-8  
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# SAElors retain crown

SAE retained its intramural football title with a thrilling 20-13 triumph over a hard-fighting LCA squad. BTP finished in third place as Burton House forfeited.

The SAEIors took the opening kickoff, but they couldn't get a drive going. LCA took over around mid-field and drove 45 yards for the first score of the game. The key play was a 20 yard pass from Lambda Chi quarterback Tom Tennison to Don Paci '70 for a TD. The extra point try failed and the score stayed 6-0.

SAE came back in the second quarter to tie the contest at 6-6. Bruce Wheeler '70 gathered in a 25 yard pass from Ken Weishaar '70 to push the SAEIors back into the game.

Rich Freyberg '70 vaulted SAE into the lead with a reception of a 12 yard scoring pass from Weishaar to cap a long drive in the third period.

With four minutes left in the game the fireworks began. Tennison hit Paci with a 15 yard pass to set up LCA at mid-field. Then Don Reilly '70 shook loose and caught a 30 yard Tennison bomb. With little over two minutes left Reilly took another Tennison pass over for the score. Mike Ashmore '72 skidded over the goal line for the extra point and LCA took a 13-12 lead. However, it was not long-lived.

Wheeler ran the ensuing kickoff back to mid-field. The Weishaar with the aid of a pass interference call brought the ball down to the eight yard line. With third down and goal to go Wheeler scored his second TD and once again SAE was in the lead. The extra point was again no good. With 58 seconds left LCA needed a near-miracle to win, and they almost got it.

On the following kickoff a Lambda Chi runner and six blockers started to bring the ball up the right side of the field.



LCA's Don Paci '70 gathers in a touchdown pass over the outstretched arms of an SAE defender in the first quarter of Saturday's championship game. SAE won 20-13. Photo by Tom Jahns

This drew all the SAE defenders over. The LCA runner then flipped a lateral to the eighth man standing all alone on the far sidelines who promptly broke loose for what appeared to be the winning touchdown. The

only trouble was that the lateral was ruled a forward pass. This nullified the play and set LCA back on its own three yard line. In the final seconds Larry Lewandowski caught Tennison in the endzone for a safety.

# Springfield blanks kickers

By Ray Kwasnick

The Springfield College soccer team is the defending New England and Atlantic Coast Regional NCAA champion, and the western Massachusetts squad showed the Tech booters why with a 6-0 thrashing. The defeat left Tech with a 2-6 record. They host Boston College, a team which doesn't have the firepower that Springfield can muster, tomorrow at 2 pm.

Surprisingly, the engineers held Springfield to only a 1-0 advantage at the half in what Coach Bill Morrison called "the best soccer we have played all season." However, Springfield exploded for four quick goals in the third quarter and another

insurance goal in the fourth to seal the game.

Springfield's left wing, senior Paul Leseur, blasted three goals past Tech goalie Tom Aiden '72. He rifled a twenty five yarder and a short tip-in into the net during the third period outburst and accounted for the lone fourth quarter goal on another long shot.

Springfield scored one other goal on a corner kick which was centered and deflected in before goalie Aiden could reach it.

There was a marked difference in play between the two halves. In the first half the engineers hustled to stay with the bigger and faster Springfield squad and did so successfully. The MIT eleven even came close to a couple of scores on fine efforts by Gerry Maskiewicz '71 and Steve Young '71. However, All-New England goalie Tony Diccio prevented the Techmen from breaking the ice.

In the second half Springfield's passing started to click,

# Golfers end fall season with 6 consecutive wins

By John Light

When the mercury drops below the 40 degree mark and the winds are gusty, most golfers go out to the course only to bring their clubs home for the winter. Not so, however, when the varsity golf team has a match scheduled. This hardy band made the trek to the Concord Country Club Thursday morning to face Stonehill and Bentley. The trip was not in vain as the Techmen stretched their string of consecutive victories to 6 with a 6-1 defeat of Bentley and a 3-1 margin over an attenuated Stonehill team. The golfers also continued their impressive scoring by losing only two points in the three way match.

One of the casualties was Ken Smolek '70 who suffered his first loss of the season. The cold affected Floridian Smolek as he scored to an 87, nine strokes over his previous average. Still, he edged Bentley 1 up and had a shot at tying Riordan of Stonehill on the final hole. However,

his 10 footer for a win slid past the cup resulting in a 1-up win for Riordan.

Don Anderson '70 won two in routine fashion as he never trailed in either match. He took Kleinman of Bentley 7-6 but was extended to 15 holes by Feehily of Stonehill before winning 4-3.

The fastest exit of the day was made by John Light '70. He finished off both opponents after 14 holes and promptly retreated to the warmth of the clubhouse.

Thus, responsibility once again fell to Bob Armstrong '71 to bring home the deciding points, and again he came through. After an even front nine, Armstrong took a two-up lead on Stonehill on the first two holes of the second nine. The wins oscillated for the next 6 holes, but fortunately the initial conditions favored Armstrong. His 2-1 victory capped a 3-1 decision over Stonehill, and insured Tech more than a technical victory.

With his Bentley match even going into the final hole, Armstrong clinched a team victory with a clutch par.

The only loss to Bentley was a close one. Gregg Erickson '70 was trying to pull another charge when he hooked an eight iron into a pond on the 17th hole of the match to turn a sure win into a loss. When his opponent matched his final par, the match was lost by one hole.

Mark Davies '72 used a string of wins to earn a 2-1 win over Bentley. Trailing by one after 12 holes, he turned the margin to two holes in his favor by winning the 13th, 14th, and 15th. Staying even for the last two holes of the match was easy.

and Springfield controlled the ball 75% of the time. This spelled the downfall of the engineers.

Tech 1 1 in GBL

The Tech soccer team is still 1-1 in the Greater Boston League comprised of Boston University, Boston College, Tufts, Brandeis, and MIT, and retains a slim chance of tying for first. However, that possibility is remote as MIT would have to defeat both BC and Tufts while BU, which is 3-0, only has to stop BC to clinch the title.

# Sharpshooters top BU for second straight win

By Karl Lamson

Friday evening the varsity rifle squad soundly defeated Boston University by a score of 1327 to 1035. The scoring members of the MIT team were Captain Dick Evens '70 with 271, Karl Lamson '71 with 271, Eric Kraemer '71 with 267 Jack

Chesley '71 with 266 and Frank Leathers '72 with 251.

The team's score of 1327 is an excellent collegiate score and may be an all-time record for any MIT rifle team. MIT has always had a good rifle team, but the year's squad shows promise of being the best ever. This is due to the coaches: M/Sgt (Ret.) Tom McLennan, who came to MIT as pistol and rifle coach in 1965 and M/Sgt Al Hannon, the former coach of the Air Force International Rifle Team, who came to MIT in 1968.

The rifle team's next two matches are on October 31 against Lowell Tech and November 1 when the team travels to Worcester Polytech. MIT strongly favored to win both.

# Lights take third place in big Charles regatta



Tech's lightweight eight strokes its way down the course in the "Head of the Charles" Regatta on Sunday. This boat took third place in the light eight race. Photo by Gary Ezzell

By Bill Mammen

Harvard dominated the Head of the Charles Regatta Sunday the 26th by taking first place in three major events. MIT finished well in several events but was unable to capture a trophy all day.

Tech had two boats entered in the Lightweight Senior Eights event. Harvard won with a time of 12:17.2 over Yale 'A' at 12:27.2 and MIT 'B' at 12:43.9. MIT 'A' finished fifth in that race.

Underwood second

In the Junior Lightweight Singles, Bill Underwood '70 took second place behind Bill Brace of Cambridge Boat Club.

Paul Wilson, Tech's heavyweight freshman coach, took first place in the Senior Singles. This was Paul's third successive

win for that event as he beat Bob Ariett (son of Northeastern's head coach). Unfortunately Paul had to row under the colours of Vesper Boat Club so MIT was not credited with the win.

Harvard took its other firsts in the Senior Fours with Coxswain and in the Senior Eights races. In the Senior Eights Harvard narrowly edged Syracuse by two tenths of a second with a time of 11:55.6. Northeastern, last year's winner, finished third with a time of 12:41.4.

At the time of this writing the final point tally for the overall winner was not available, but the results seemed to indicate that Harvard would get first place. However, it was impossible to say how well Tech did

# Thinclads down Williams, Tufts for first triumph

By Buzz Moylan

The varsity thinclads chalked up their first triangular meet victory of the season Saturday on the home course at Franklin Park. The Engineers won by a comfortable five-point margin over second-place Tufts, 30-35. Williams was third with 68 points.

Co-captain Larry Petro '70 still ailing from a severe case of shin splints, was unable to compete. Nevertheless, the Techmen pulled off the win in spectacular fashion, as the first four MIT runners finished in order within thirty seconds of one another. Eric Darling '70 led his teammates to the wire in third place with a 26:39 clocking. In fourth place was Craig Lewis '72 who was followed closely by Rich Goldhor '72 in fifth and Chip Kimball '72 in sixth position. Goldhor, nursing an injury throughout the race, put forth a tremendous effort. Bobby Myers '72 completed the scoring for Tech in twelfth. Also running fine races were Larry Klein '72 in fourteenth and Pat Sullivan '72 in fifteenth, both of whom displaced Williams' runners to figure in the final tally.

The varsity race was won by Ryan of Tufts, who posted a time of 25:49. Tufts duplicated MIT's four place sweep by placing five of its men between Kimball in sixth and Myers in

twelfth.

In the next few weeks the team will be competing in the various championship meets such as the Greater Bostons, the New Englands, the Easterns, and the IC4A's. And although they will be handicapped by the absence of keymen such as Ben Wilson '70 and perhaps Larry Petro, the young squad has proved that it is reaching its peak and is capable of working as a team.

In the freshman action, Williams squeaked by MIT, 36-38 with Tufts a distant third at 52. Time and again John Kaufman '73 has established himself as a formidable competitor. Saturday's race was no exception. With less than a half mile to go, it was still a three-man race, Kaufman of MIT, Anser of Tufts, and Haug of Williams. John then opened up a lead and held on to win in 16:16. Anser was second in 16:18; Haug clocked 16:35.

Greg Myers cut half a minute off his best to finish fifth in 17:00. Twenty seconds behind was Terry Blumer '73 in eighth position. Bob Virgile '73 and John Pearson '73 rounded out the scoring in eleventh and thirteenth respectively. Bill DeCampi '73 also displaced two opponents. This gives the frosh harriers a 3-5 seasonal slate.

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 W-20-483, MIT Student Center, 84 Massachusetts Ave., Cambridge, Massachusetts 02139. Telephone: Area Code 617, 864 6900. Extension 2731, or 876-3855. United States Mail subscription rates: \$4.50 per year.

Tuesday, October 28, 1969

Room 14E-210