By Joe Kuhl

Burglars smashed open the safe in the Student Center Dining Service office sometime Sunday night and stole about $6,000 dollars.

The safe, which weighed about 1,000 pounds, was found lying face up on the floor at 8:10 a.m. Sunday morning by a janitor who came in to clean the office.

The burglars tried to punch in the lock, but failed because the safe door had been locked together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together. Then they pried off the soft metal of the lock fused together.

No Foulcree Entry

One puzzling aspect of the crime was the absence of any detectable signs of forceful entry. The burglars had access to a key to the office but it was not clear how or why the burglar could have obtained the key.

No Alarm

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

An estimate of 10,000 people filled Lowell Hall at Harvard Sunday night to hear Abbie Hoffman and the lawyers of the Chicago Conspiracy Fight.

The fight of Abbie Hoffman and felons Jerry Rubin, Ronnie Davis, Lee Weiner, John Froines, Tom Hayden, pacifist David Dellinger, and Black Panther Fred Williams, against Bobby Seale. They are all 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 largest group of patriotic audience.

The first speaker, Eric Sykes of the Lawyers' Guild, described the Guild's work and the need to train lawyers to defend Movement people who seem to be a new breed of American. He described cases he has handled 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 defense team, who described the conduct of the trial, which has been described in one national periodical as a "caper". He gave examples of harrassment, both inside and outside the courtroom. He described the conduct of the marshals at the courtroom, noting that while long-haired types were subject to a frisk so thorough that after all they were "in the hands of the administration that their rights of access will not be bridged."

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 SES was not an appropriate response in a world which already had too much torment and hate.

Aware of IL-Lab Reaction

President Hoffman Johnson at his weekly meeting with students on Friday alluded to the "IL-Lab employees" reaction to ILSDS threats. In answer to a question, he remarked that MIT was currently talking to union leaders. One IL-Lab administrator stated "I hope they (IL-Lab workers) don't get involved."
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We read you loud and clear.
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tyles, colors, patterns and fabrics right down to the wire.
This season, the Coop Men's Store is filled with the exciting results
of that research. Now, you'll find clothing and furnishings
both cool and colorful. Come see the latest.

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*based on local advertising rate, one-year contract.
Defense research: facts and myths

By Canon Agnew

For all the research that goes on at MIT, how much does it really underwrite? But the question is, who? He sees and hears numbers daily in the microchips, the television, the books, and he knows that research is something his professors do when they are away from campus. The issue of research what it should support or should not support in his daily work. Many decisions made in the coming weeks will depend on the research that is being done. Is this what he wants to talk about? Is this the intent of this article to support an ideology? Indeed, we hope to supply our readers with some information that may be useful to them in the future.

Contract: A research contract is given out for some specific purpose, such as a development of a specific system or piece of gear. Thus, given a contract is usually applied to research, technology transfer and evaluation, or some other specific job. L-Lab money in contracts is called as "grant". See also grant.

Contract number: The number assigned to a proposal by a sponsor, for the purpose of identifying the proposal to which MIT allocates for use by projects. Often one program (contract) such as MIT's nanoscale research program has more than one number, especially different groups are working on separate projects of the same or different period, or because the project is incrementally funded (q.v.).

Division of Sponsored Research (DSR): This department in the administration of the financial aspects of the transactions of all the projects on campus. All proposals, contracts, and large spending authorizations must pass through this office, and any sponsor's new (and old) proposal for fair treatment of its activities in research can be found in the "Report of the DSR Visiting Committee" which will have as its output some specific device, report, or system in the future, or because the project is incrementally funded (q.v.).

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 of its activities in research can be found in the "Report of the DSR Visiting Committee" which will have as its output some specific device, report, or system in the future, or because the project is incrementally funded (q.v.).

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 the work to make plans, find space hire grad students, etc. It does not affect the other party that must wait completion of the final paperwork.

Principal Investigator (PI): The individual at MIT who is responsible for securing a contract on which they will work. The principal investigator is the project sponsor and on-campus he is the professor in charge of the work. In the special laboratory this is not the case At L-Labs, for instance, the PI is generally the Professor of Aeronautics and Astronautics, Director of the Urban Systems Laboratory, Director of the Instrumentation Laboratory, etc.

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. MIT is the only university that can afford the time and energy to produce a grant (q.v.) to spend some of the money in one project to write proposals for continuation of his long of investigation.

Research: There are two kinds: basic (also pure) and applied (also directed). Basic research is science without a practical end in mind, and applied research is science with a practical end in mind. There are several definitions useful which will be our source some local specific device, report, or system is incrementally funded (q.v.).

RFF (Request for Proposal): add-on seen on campus, but not too uncommon in the special labs. When a 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.

The people problems

People for instance, can be under one of several organizations: research, teaching, and administrative. Each of these groups keeps different records, with the result that the faculty may not know much about what is happening. Thus, a graduate student its difficulty is the number of people the project is assigned. Even in one organization, there may be almost no one who is a full-time employee. And graduate research projects are often classified as "full-time" aren't real full-time. Thus, a research project—specific program were eliminated they could easily charge their time to some other one.

Because faculty members can charge part of their time (and 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, paper, other costs for a research project are usually lumped together as "management charges". Through these charges, graduate student hire and graduate student hire and graduate student hire may not be able to see the financing of their work. As an example of this, MIT has a "Research Science Center" because much of the research done at MIT is supported by the Department of Energy and/or the Department of Energy. Thus, in the Technicolor, the Department of Energy and/or the Department of Energy is involved. As an example of this, when the special laboratories were involved on the project, MIT had to provide support for Michelangelo's "David" or a similar building that would be entirely with NASA money as a research support building. The contract.

When the special laboratories make use of Institute facilities, they are billed for the costs (as if they were $1 million, but research. This hidden support is one of the subsidies that funded research provides.

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MIT's warhead contracts

(For the people involved: This is a list of the data available on the projects underway at MIT. The MIT Study of the Nature of the Lab, similar information is not available about Lincoln Laboratory.)

Program: Project 1: Title: Fleet Ballistic Missile Program (Polaris) Sponsor: US Navy 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 principal effort achieved the continued support of these systems. This was the one project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government. It was the project that could not be continued without the continued support of the government.
Here we go again

By Harvey Baker

When did the President of South Korea refuse to do the machismo of the second term of his presidenc

The answer to that question is unclear, but it appears that Chung Hee Park, a military officer who ended his career in 1960, refused to run for a third term. Since then, he has been replaced by a constitution established by 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 returned to power by way of a coup, he was assured by his predecessor's longevity, one of Park's first acts, an attempt to at least preserve an illusion of democracy in South Korea. The second question is not implied.

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, thought it in the nation's best interests to elect a new President. It would be in Korea's interest to do so, 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 conservative parties, believe that he is a war god. He holds nothing more sacred than human life, not a war god. He held nothing more sacred than human life, not a war god. He held nothing more sacred than human life, not a war god. He held nothing more sacred than human life, not a war god. He held nothing more sacred than human life, not a war god. He held nothing more sacred than human life, not a war god.

Heresy

By Harvey Baker

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Heresy...
Partial success: good but dated

By Emanual Goldman

The Honolulu Advertiser}

T he action is set in a high

tschool. The Bermuda High

The heroine, Pookie Adams, is con-
dered to be a local beauty who is
taken to the art of acting by the
ng laureate, Pookie. He is a harsh

teacher who believes in pushing

the students to their limits. The
ng is a coming-of-age story about
ng a young actress named Pookie.

The story begins with Pookie arriving

to Bermuda High School. She is

welcomed by the students and

teacher, who are impressed by her

beauty and talent. 

However, Pookie's life is not

easy. She is a shy and introverted

girl who struggles to fit in with the

other students. She is teased and

bullied by some of the boys, who

are attracted to her but do not

want to go public with their feelings.

Pookie is also dealing with the

loss of her father, who passed away

when she was young. This has

affected her deeply and she is still

trying to come to terms with his

death.

Despite these challenges, Pookie

manages to excel in her studies and

becomes a success story. She

attracts the attention of the

director of the school, who

invites her to attend an audition

for a movie. Pookie is nervous

but also excited about the prospect

of a new opportunity. She

auditions and is offered a role in

the film, which marks a turning

point in her life.

The movie is produced by

Alfred Hitchcock, who is known

for his unique style and

approach to filmmaking. The

story is set in the late 1930s and

early 1940s, during a time of

social and political upheaval.

Pookie's role is that of a

young actress who is

discovered by a talent scout and

given the opportunity to

star in a major film. The

story is about the struggle of

a young woman to

break into the

industry and

achieve her

dreams.

Pookie's experiences are

both exciting and challenging.

She learns to

adapt to the

demanding life of a

movie star and

must navigate the

complexities of

show business. The

film is a

tribute to the

power and

pervasive

influence of Hollywood as a

force in American society.

Pookie's journey is one

of self-discovery and

growth. She learns to

overcome her

shyness and

confidence,

and she

develops into a

strong and

independent

young woman.

The film is a

tribute to the

vision and

expertise of

Alfred Hitchcock,

who

created a

masterpiece

that continues to

resonate with

audiences today.

It is a

beautiful film

that

will

be

remembered

for

years to come.
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 my reflections will be only of Michael and the Kinks. The remembrance of Michaels are surprisingly brillant, while those of the Kinks remain bland at best.

Michaels and his drummer Frosty (Bathshebeth Smith-Frost) form perhaps the most intriguing visual rock duo around. Michaels, long hair swaying with the beat,lunches over the organ like a Quasimoto around. Michaels, long hair

Frost) form perhaps the most brilliant, while those of the Kinks, who have yet to 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 say, "we are so popular, we're better than they are." I ask, "Why are they so popular?" I get a bunch of looks on their faces, as if to say, "we are so popular, we're better than they are." I can understand the question.

By Louie Clare

Television's Quasimoto, Williams gives us a hard view of life in Cat on a Hot Tin Roof, perhaps because he has to be on his own and therefore can be hard on everyone else, or perhaps because he wanted to be hard on an audience which, composed of human like himself, like punishment.

Brick, the protagonist, is a young handsome, married acoholic, a potential heir to Big Daddy's plantation, the Mississippi Delta plantation which everybody--his wife Maggie, his ex-wife Mae--wants to have. But Brick doesn't want it. All he wants is the breeze ("EcoSprings" 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.

Brick is supposed to feel very good tonight when everybody happens to be there, in going to ask Brick the interesting question--what the hell is your wife going to do after he dies? But Brick doesn't feel anything good tonight because he's been too busy all day, feeling he's going to die from cancer all over. Even though the pain is killing him, he believes what he has thought all day and feels very relieved--he's been shaving a brick about having to kick off.

What Williams wants to say to us is that there are two things we live. One, lying to yourself and feeling very good tonight when everybody happens to be there, in going to ask Brick the interesting question--what the hell is your wife going to do after he dies? But Brick doesn't feel anything good tonight because he's been too busy all day, feeling he's going to die from cancer all over. Even though the pain is killing him, he believes what he has thought all day and feels very relieved--he's been shaving a brick about having to kick off.

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Bert Jansch—In new directions?

Bert Jansch

Birthday Blues (Reprise RS6343) is a sampling of Bert Jansch's song-tall compositions), his acoustical guitar work and vocals, and he is very much interested in working to the context of a group of other musicians. Jansch is one of the two guitarists who comprise the band, the other being 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 the exception of occasional vocal. His talent for acoustical finger work comes out recocidant and sad. Now, four years later, Jansch is accompanied by a variety of instrumentalists, many of whom are session players due to the cut of this album, and it is this variety that makes this album so interesting to musicians and instruments which provide the variety and distinction we've come to expect of LP. Were this Bert Jansch's single accomplishment, it would deserve all the praise we can give, yet this is his talent which sets this album apart.

Jansch's music becomes a melting pot of styles, combined with the dissolves on vocals, and a carefully controlled counterpart with his own style is greatly intertwined with his accomplishments, soausoently that it is never necessary for the musicians to play to the style of Jansch's voice while playing one of their own almost all of their music to work out for a few bars. This is not to say that Besley would not have a capacity of carrying a number by themself; it is to say that such an undisciplined, selfish attitude is not to be tolerated.

Their varied musical styles evident in Birthday Blues are most well to place in any identifiable musical bag. Jansch has always shown some learning to olde English folk music of the Renaissance period and the days of strolling minstrels. Though non-sensical, stonal vocals have never been other than compatible to this impression. Many of the songs on this album evidence this English bal-

Zeppelin

By Gary Bker

Naragansett's "Tribal Love...\" is a sampling of Bert Jansch - his instrumentation, this was the largest au-

The album opens with "It's Only Love," an exercise for Lan-

Cla
ter'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 fea-

Blodwyn Pig

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 rock foundation, but still unclassifi-

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24 HOUR STERO FOR GROOY GROWNUPS

THE TECH TUESDAY, OCTOBER 28, 1969 PAGE 7
Eugene Ormandy brought his Philadelphia Orchestra to Symphony Hall in Boston on Friday night, and as a result Gunther Schuller says he was anxious to be turning over in his grave (to hold his ears no doubt). The great American composer, who was there, was the audience. The evening began innocently enough, with no warning of the desecration which was to ensue in the second half of the program when Walter Piston's To Hold His Ears was given by the orchestra. The Boston Symphony's orchestra, conducted by Mr. Ormandy, drew from the orchestra's warm acoustics, the brass, which is still inimitable, the performances in Philadelphia's Academy of Music, a ball with a very dry sound. With Symphony Hall's warmer acoustics, the sound was excessively luscious and almost overwhelming. As it was, the soloists' acoustic were hopelessly far from the audience. The first movement was a pleasant thing to be able to say that these impressive raw materials were put to good use, but the performance of Mahler's Symphony No. 5 was a totally mangled enigma. Fortunately, he has a clear and easy-to-handle baritone, but there are moments during his lengthy speeches when he could show more variation in attitude, more facets of expression. He stepped into the role only very recently, and just the fact that he does bring the audience beyond mere voyeurism is an accomplishment in itself.

Directed by Patricia Flynn, Sweet Eros' done craftily but staging needs work.

(Continued from page 5)

Without a word, Lois Keagan has introduced a new stage into an unending garden. The scenery, by James Farrow, projects the image of a girl and as a result orchestras to be heard anywhere.

The second half of the program was more disappointing. 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 stagy rather than biting. The fourth movement was homogenized and then sweetened, so that the delightfully pungent crazy parts were smoothed out. The final movement was given a reading that bordered on the sentimental. In other words, it received the Ormandy Russian sentimentality.

The music of Mahler is perhaps the most difficult to the literature of conductors, and there are very few conductors who can do justice to it. A very delicate balance must be struck somewhere between, strict literalism and an accentuated, distorted overabundance of expressive devices. Ormandy tried both extremes, but never found a suitable compromise. He simply has no feel for the music, it seems to envelop him. 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 which made Erich Leinsdorf's performances two years ago so enjoyable. In contrast, Ormandy was a "one-sentence" 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. The woodwinds were the most disconcerting, the French horn in particular. There was no indication of the horse.-airship 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 stagy rather than biting. The fourth movement was homogenized and then sweetened, so that the delightfully pungent crazy parts were smoothed out. The final movement was given a reading that bordered on the sentimental. In other words, it received the Ormandy Russian sentimentality.

The evening began innocently enough, with no warning of the desecration which was to ensue in the second half of the program when Walter Piston's To Hold His Ears was given by the orchestra. The Boston Symphony's orchestra, conducted by Mr. Ormandy, drew from the orchestra's warm acoustics, the brass, which is still inimitable, the performances in Philadelphia's Academy of Music, a ball with a very dry sound. With Symphony Hall's warmer acoustics, the sound was excessively luscious and almost overwhelming. As it was, the soloists' acoustic were hopelessly far from the audience. The first movement was a pleasant thing to be able to say that these impressive raw materials were put to good use, but the performance of Mahler's Symphony No. 5 was a totally mangled enigma. Fortunately, he has a clear and easy-to-handle baritone, but there are moments during his lengthy speeches when he could show more variation in attitude, more facets of expression. He stepped into the role only very recently, and just the fact that he does bring the audience beyond mere voyeurism is an accomplishment in itself.

Directed by Patricia Flynn, Sweet Eros' done craftily but staging needs work.

(Continued from page 5)

Without a word, Lois Keagan has introduced a new stage into an unending garden. The scenery, by James Farrow, projects the image of a girl and as a result orchestras to be heard anywhere.

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Hoffman sees reaction, satirizes judge and trial

(Continued from page 1) Julia Hoffman (no relation to Abbot) received especially heavy criticism as the attorneys went into detail about selection of jurors (Hoffman asked one question: "Can you be fair?").

TECHNICAL SECRETARY

A rapidly growing R&D organization needs a technical secretary to work with its physics and bio systems departments. Experience in area of finalizing procedures to try and obtain funds for the scientist's research. Dr. Millikan thinks a person is too far off from the CIS goals 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 "goal" (objective scientific analysis of problem area in the world annual and minimize the "bad" (partisan political objectives). 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 consciouness responsibility since he did so anyhow by approving some projects and not others. I believe he now has changed this attitude somewhat.) Then, 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.

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 them. I suggested that he, as director of the CIS, invite a few interested reporter every time a new project or a project renewal came up and give me a call or some (an unknown). We set up a meeting after a week during which I'd talk to him about proposed projects. Millikan could start with big names (Albert, Kastalsian, etc.) or he could call me (an unknown)? We are in contact with Dr. Millikan and I'm going to turn the idea over to him.

Letters...

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They're "come from computer service, education systems, heli-copters, farm equipment, space systems, all kinds of technical services.

And airplanes. Airplanes talk to us. We've built them for going on sixty years.

Our planes scored the nation's top kill ratios against Zeros and again against MiGs.

We've won the Thompson Trophy, the Collier Trophy, and the Doolittle Award.

Airplanes turn us on. We've built them for going on sixty years.

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**Announcements.**

- *Ugly!* Here's your big chance. Alpha Phi Omega is looking for candidates for its Ugly Man on Campus contest (USOC). Call the APO office (920-435) x2788.

- The Graduate Student Council Nominations Committee will meet at 2 p.m. 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 Seminars 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 Loblolly Dining Room of the Student Center at 8 p.m. on Tuesday, October 28. Notice will be the main topic of the meeting which is open to all.

- Free copies are available for Washington Summer Internships. Deadline for applications is November 30. Details available from Professor Rogers, ES3-402, x2142.

- Freshman basketball will start Wednesday, October 29 at 7 p.m. in the Arena.

- Intensive transportation to Washington for the Government in Action Conference is now available. The cost is $25,000 in Savings Bank Life Insurance divided equally.

Why Savings Bank Life Insurance belongs in the portfolio of every contemporary man and woman.

Savings Bank Life Insurance is America's lowest cost life insurance for all Ordinary Life, Endowment, and Renewable Term. That's one reason why.

For example, under the SBLI 3-year Renewable Term Plan, a man of 40 can buy $25,000 in Savings Bank Life Insurance for less than $100 a year* (at age 25, the cost is less than $70 a year*). This makes it possible to provide extra protection—at lowest cost—at a time when families need it most. In addition, an SBLI 3-year term policy is automatically renewable as convertible to any one of several permanent policies up to age 65, without additional medical examination.

This assures continuity of protection, no matter what health condition might develop.

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To learn more about the many kinds of SAVINGS BANK LIFE INSURANCE, visit our bank and ask for a free copy of the informative SBLI FACTS booklet.

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

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A craftsman's true goes into even the most sophisticated circuit design at Teradyne. For Teradyne engineers build their own breadboards, put a scope and test their own manufacturing prototypes, modify them with a soldering iron, not often with a pencil. But they are not craftsmen alone. They are also true engineers, applying knowledge of many kinds of equipment to achieve the ultimate in performance.

Teradyne designs and manufactures both computer-operated and manual systems for production-line test and incoming inspection of resistors, capacitors, and semiconductors—from zener diodes to ICs, shift registers, and bigger. In just nine years, the company has grown to 500 people at the rate of more than 60% every year. The engineers of whom we speak have made many innovations: the ten-year guarantee, the elimination of adjustments and calibration, the creation of our own software. We have today established international technological leadership that assures Teradyne's rapid expansion into world-wide markets.

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Ruggers trounce Fairfield

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 kicks kept constant pressure on Fairfield.

Prop Ed Walker and Jan Apte got the first two trys 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 Apte who scored easily. This raised Apte'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 breakaway run, and most of Tech's morale disappeared.

Tech's lone score occurred late in the second half when Pete Bonwell 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 see-sawed for most of the game. M1T drew first blood after they were awarded a penalty at the five yard line. The forwards took the opportunity to use the scrub 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 Stember 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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**SAE Eiors retain crown**

SAE retained its intramural football title with a thrilling 20-13 triumph over a hard-fighting LCA squad, which finished in third place as Burton Haughey guest coached.

The SAEs took the opening kickoff, but they couldn't get it going. LCA took over around midfield and drove 45 yards for its first quarter touchdown. The key play was a 20-yard pass from Lamba Chi quarterback Tom Tension to Don Paci '70 for a TD. The extra point was faked and the score stayed 6-0.

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

Rich Fremberg '70 visited SAE into the lead with a reception of a 12-yard scoring pass from Weisbarth to cap a long drive in the third period.

With four minutes left in the game the fireworks began. Ten- tions hit Paci with a 15-yard pass for a 12-6 SAE lead. Then Don Reilly '70 shook loose and took a 30-yard TD pass for the SAE victory.

By Ray Kwavnick

The SAE varsity thinclads chalked up their first win of the season Saturday on the home course at Franklin Park with a comfortable five-point margin. Tufts, Brandeis, and MIT were the other three. The wins oscillated for the next two holes in his favor by winning all three for the 7-1, 6-1, 6-1, 6-1 win. Williams was third with 68 and half of the 1-2 margin over an attenuated St. George's, the year's squad shows no signs of weakness. His 2-1 victory capped a team victory for the win sliding past the cup resulting in a 1-up win. Co-captain Larry Petro '70 still sailing from a recent case of shin splints, was unable to compete. However, the Techmen had no gaps. With a clutch par, No. 10 seed Bob Arlett '70, son of North- eastern's head coach, unfortunately Paul had to row under the gun's being the winning team. The final score of the game was a 6-1 result.

**Light takes third place in big Charles regatta**

By Buzz Mayoral

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**Springfield blanks kickers**

By Bill Mammen

Tech's lightweight eight strokes "Husky" was edged out of first place by Worcester Polytech. MIT '72 finished in the light eight.

**Thinclads down Williams, Tufts for first triumph**

By Bill Mammen

The Lightweight Senior Eight was entered in the Lightweight Senior Eight regatta. The Tech entered the 25th by taking first place in the event last year. The team performed well in several events but was unable to capture a top all division.

Tech had two boats entered in the Lightweight Senior Eight regatta. Event. Harward won with a time of 2:17.2 over Yale 'A' at 2:17.2. MIT 'B' at 2:14:5.9 'M' a finished fifth in the race.

Underwood second

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

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