CAST CONDUCTS SYMPOSIUM ON \"OPPENHEIMER\"

Faculty members participate in discussion concerning science and society

AURA Fills ROOM

Spectators join in as drama provides questions of social responsibility

**Draft lottery will force many to change plans**

Youngest to go first in system of one-year-long eligibility lottery to set order

New draft laws forbade major changes in the lives of American college students.

Rogers' reform allows the President to institute a lottery affecting consenting men into the Armed Forces.

Under the plan, each day in the lottery is randomly assigned a number between one and 365. Each letter of the alphabet is similarly scrambled. A draft board will fill its quotas in order of youngest first. If June 19 was given the number one, for example, then a group the letter Y was first, with that birthday and first letter of last name would be called, a board then finish the alphabet and then move to the next day.

The list of days and the number assigned to each will be published in October or November. Some groups have proposed that the first number be the first quarter or so of the list is almost sure to be called, and the bottom number is least likely to not have to go. Those in between will be in a difficult position.

One can only be eligible for a year and that's only if the candidate is drafted except in cases of necessity. One can, however, assume one's list in summer. If that day is ranked between one and 365, then the draft board will be able to write his board and request that his 2-B be changed to a 1-B. If he served the year, he probably would be a better candidate for the draft and could complete his education without worrying about the draft.

The draft changes will have an effect on the draft this year. If a senior's number had come up in the past, he would have considered himself to be the villain, and explained his efforts to understand the way in which Teller's mind worked. Rolf, who played Teller. Rolf, who has also played Adolph Eichmann, explained that Teller certainly did not consider himself to be the villain, and expressed his efforts to understand the way in which Teller's mind worked.

The Wellesley College Senate voted legislation on September 5. Further, let's assume that you become eligible in June, and that on your number is 170. If you are not called by December 31, then the order of call goes back to one. If, in the new order, September 5 is number 10, your number will remain 170, and you will be required to go. The first year, all eligible men will be called into the draft pool. The pool will be about five times larger than the draft quotas, indicated Mr. Nixon, Undergraduate Selective Service Advisor, in an interview last Fri.

Zacharias, David Frisch, George Washington, and Viktor Weisskopf.

Oppenheimer, who headed the Los Alamos labs which de- tailed the atomic bomb during World War II, should lose his security clearance. Although he had been cleared for security despite having some convictions for his involvement in the thirties, these associations, coupled with his unwillingness to head the draft development of the H-bomb and the general hostility of the McCarthy era, were sufficient to impede his hearing.

The play is particularly noteworthy because it seeks to raise some of the subtle issues involved in the relationship of the scientist to his government in the atomic age.

After some false starts, the scientists, the actors, and the audience (which overflowed the theater which had been set up) found productive common ground discussing the motivations and outlooks of the principals of the play, particularly Oppenheimer and Edward Teller. It was Teller who enthusiastically backed the H-bomb and supervised the crash program for its development.

That last was made it the issue that more H-bombs would result, and those of the others in the presence of my army involvements—there were only two targets in all of Russia on which we

November 4. Although groups have criticized the selection process and number of principals to gain permission to use that bomb, the H-bomb would be much more useful than an A-bomb. The issue is one of survival, and what the scientists can do about it.

Some of the discussion centered on the responsibility of those who occupy pivotal positions in society—such as the nuclear physicists in recent years—to consider the consequences of their work. It was also said that there is a limit to what one person, even a person in a position of power, can do, to control the leveraging of leverage, can do alone.

It was suggested that the interests of any government would never confuse with those of the people, that the nation would be able to find the naging question of what to do when it appears that such is the case remained unresolved. The Oppenheimer hearings and the McCarthy hearings have become an issue which characterized the McCarthy era; a lack of access to insufficient support. What conditions could lead to public opinion of that sort? No one seemed to know.

Some interesting insights were provided by Frederick Rolf, who played Teller. Rolf, who has also played Adolph Eichmann, explained that Teller certainly did not consider himself to be the villain, and expressed his efforts to understand the way in which Teller's mind worked. Rolf, who played Teller. Rolf, who has also played Adolph Eichmann, explained that Teller certainly did not consider himself to be the villain, and expressed his efforts to understand the way in which Teller's mind worked.

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Letters to The Tech

To the Editor:

Concerning your article about the GA meeting that you reported in the Nov. 21 edition of The Tech. Apparently your reporter left before what I consider to be the most important part of the meeting, the setting up of a MRV referendum to be voted before the Christmas holidays after a large public information program. I write this letter because I believe the largest job of the General Assembly will not be providing a forum for discussion but ensuring a large enough turnout so that the vote is meaningful and something can be done with it, be it a presentation to Prof. Pzenz (VII), President Johnson, or a delegation to President Nixon. However your newsman failed to report it from the meeting. All help on publicity of this vote would be appreciated.

David McIlwain
Posidion Committee of GA

SACC Tactics

To the Editor:

On Thursday a joint NAC and SACC rally was held at Kresge Auditorium to demand, among other things, an end to various social science research projects at MIT, including the International Communism Project in the Center for International Studies. That afternoon, at the request of SACC, a meeting of students, staff, and faculty was held at the Herrmann Building for a discussion of the "issues" rather than "tactics." Several SACC participants asked for a description of Professor Griffith's International Communist Project. After a well-informed SACC students proceeded to describe the project, pointing out that it furnished materials to the academic community previously only readily available to governments, that everything about the project including its archives was open, that many SACC members had been using the archives of the project for their own research, and that in their judgement there was no reason to terminate the project.

Since some of the SACC members present at the meeting had indicated that they were unfamiliar with the project and since those who were familiar with it approved of the project, I asked why SACC had co-sponsored a Kresge rally demanding that the project be terminated. The answer was that it was a matter of tactics since SACC wanted to show its solidarity with NAC on the issue. It is a serious matter to demand that the university terminate the research project of any scholar. We have heard such demands from state legislators, alumni, trustees, and from political groups on the left and right. Here at MIT we are engaged in a debate over what kinds of research the university ought to place on the rights of individual scholars and their laboratories to choose their own research projects and the criteria by which research projects should be undertaken. I hardly need to point out how difficult it is to decide where these lines ought to be drawn. Does SACC believe that it is seriously contributing to this discussion when it behaves in this fashion?

Myron Weiner
Department of Political Science

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Preston Love got his B.S. in Economics in 1966, then trained at IBM.

Preston Love's idea for the Iowa State Department of Education: Instruction is a good example of how IBM marketing representatives work. He calls on key Iowa commissioners daily and is often asked how data processing can solve a problem. He studies the problem in depth and comes up with a solution. Showing what isn't there "One day they asked me how to show grade and high school kids what computers can do," says Preston. "Without spending the money for installing a computer." His solution: use remote terminals hooked up by telephone cable to a time-sharing computer in Chicago. (Time-sharing means that many terminals can use the computer at once.)

Letting kids run the world "To make the children's work lively," says Preston, "I suggested they play simulation games with the computer."

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The Agony of the Left-Wingers

By my count, the most prominent movement of the 1960s is the so-called "American Left." This is not a movement with a coherent ideology, but with a lot of people who share the belief that the United States is a great, powerful force for good in the world and that its actions should be more consistent with those beliefs. It is a movement of individuals who want to do something about the world around them. It is a movement that has emerged over the past few years as a reaction against the Vietnam War and against the Vietnam War's opponents. It is a movement that has grown in strength and influence as the Vietnam War has continued.

The movement is made up of people from many different backgrounds: students, intellectuals, activists, and others. It is a movement that is politically diverse, encompassing both left and right-wing perspectives. Some members of the movement are radicals, others are socialists, others are reformers, and others are simply concerned about the world in which they live.

The movement has had a number of successes. It has helped to bring about the end of the Vietnam War, and it has also contributed to the development of new political ideas and movements. It has also had some failures. It has been criticized for its lack of organization and its failure to achieve its goals. It has also been accused of being too radical, and of not being practical enough.

The movement is currently facing a number of challenges. It is facing a growing number of opponents, who are determined to shut it down. It is also facing a number of internal divisions, which are making it difficult to act as a unified movement. It is also facing a number of economic problems, which are making it difficult to raise the funds it needs to continue its work.

Despite these challenges, the movement continues to grow. It is a movement that is determined to make a difference in the world, and it is a movement that is determined to continue its work, no matter what the cost.
As a byproduct of his recent attempts to intimidate and discredit the nation's news media, Vice President Spiro Agnew has raised some legitimate issues about the role of the press. The responsibility of responsible members of the press should consider.

He urges that readers be critical of reports in which they and the nation's news media may not have pointed out what the press has not pointed out.

There is a reasonable attitude, the members of the press being like everyone else. On the other hand, Agnew's attitude is to the point that there is something of a dark conspiracy which distorts the news and makes them useless.

The media structure is itself institutionalized and the pressure from the financial advantages of the media's advertising supports itself and those whom Agnew is attempting to silence blame the medium for a disreputable mess, as well as the government itself.

Objectivity will not be served by a politically-motivated attempt at intimidation, but rather by the dissemination of useful information, and the development of a spirit of professionalism and responsibility within the press.

A Newsmen must now realize that his credibility is a precious thing which is slowly acquired and can be quickly lost. No one can report with 100% accuracy, but the tendency is to report with the hope that it will always be correct. He must endeavor not to report opinion, even though he is not unbiased, he must strive to avoid being affected by personal prejudices. A man with no opinions or passions would be some kind of vegetable, so natural, complete success is impossible; but one must try.

Actually, we do not fear a public which is critical, we fear a press that will not be critical of the verities of its government leaders.

The public will then no longer be the Silent Majority which (like Hitler's) does not object to anything, simply because it has not been considered there only because it has no public scrutiny over the press.

The very fact that there is a press allows the American people to have a critical view of their government.

It is essential for the American people to have a critical view of their government.

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thing to be understood

Both the program notes and a discussion with a member of the workshop, Gerry Oster, point out that the Company is experimental, but in a different sense: Where many experimental groups use changes in traditional presentation as their departure point, Stage I prefers to concentrate upon the basic human impulse, almost in a meditative way, and allow them to push their own natural conclusions to the fore. The results are productions that are tight and clearly motivated, with elements that used to be taught in the "old" school but have somehow been lost in the current maze of avant-garde absurdity, absurdism, and super-realism. Stage I performs at 577 Washington Street. On the same bill with Chandalika is the Japanese Hacki No Ki which this reviewer was unable to see. As with most of our small theaters in Boston, don't expect the traditional measure of your money's worth, two hours of entertainment punctuated by two ten-minute intermissions. There are old ideas in the air, but with new approaches to the discussion started.

By David J. Maniello

In Tagore's Indian spiritual drama Chandalika, now being presented by the Stage I Drama Workshop, there is a satisfying balance of poetry, drama, and visual fulfillment. This is saying much for a very simply staged and costumed one-set play, but it bears out the basic fact that a play of substance molded by a capable company needs no elaborate trappings.

Chandalika does have one extra advantage. Being drama of the Orient, it contains a certain kind of pace, rhythmic, compelling, and, once in motion, cryptically irreversible. From the moment the cast makes its appearance and we comprehend the specification of the coming ritual, we know that the inevitable is about to happen.

Two women speak, acting out an allegory of creation, the eternal vigil of the young spirit to gain perfection.

The daughter has been visited by a Holy Man who tells her that the individual is above any caste, and the daughter watches the suffering of the mirror of her mind the spell worked by her mother. In the moment the cast makes its appearance and sits in contemplation of the coming ritual, we know that the inevitable is about to happen.

White Wonder

How can The Great White Wonder (no listed manufacturer, no visible title, available at a small record shop in Kenmore Square) be reviewed? If you don't know by now, this is a two-record set of heretofore unreleased Bob Dylan performances off several purloined tapes. A couple of freaks in California are jiggling a turntable or pulling out tones, never a hint of the mindless gurgling kitchen sink, rehashed national anthems, crowd noises, (phon) is an agglomeration of other juicy tidbits, short-wave radio, whatever) Walter Carlos has taken the liberty of "fragmenting" the part among several voices, and arranger (or "operator," or whatever) Walter Carlos has marked the first attempt at a partially choral work. The album is opened and closed by two Monteverdi pieces, which of which Carlos marks the first attempt at a partially choral work.

The rest, however, is not so well off. In the Handel, the tried Benno's sounds too fast and mechanical, while the Air features an unashaney cleanly-sounding Bach which the notebook stoking the fire (Please turn to page 6).

By Robert Forster

If anything explained the surprise popularity of last year's Switched-On Bach, it was novelty—no one had heard such a sophisticated electronic music-maker, and probably most buyers hadn't heard much Bach, either. The album did draw a wave of scholarly comment, some hailing it as a superb "realization" of the old master, some denouncing it as worthless imitation that did disservice to electronic music as well. But despite its presence on Columbia's classical label it succeeded mostly as a pop hit, and even traditional Bach fans were willing to enjoy what they might not have heard for the future.

A year later, like all good successes, Switched-On Bach has a sequel, dubbed The Well-Tempered Synthesizer. Now some of the novelty's faded, and it'll be interesting to see if it can garner the same critical and popular attention; in any case, it's a good opportunity to take a longer look at the "form," and its supposed values.

The Well-Tempered Synthesizer is not entirely a rehash of the first album, or its "Bach's Greatest Hits" selections. There's only one Bach piece on it—the Fourth Brandenburg Concerto—which comes off like the original title. Three pieces from Handel's Water Music mark a distinct change in style and form, if not approach. Fou Saalorrii Sonatas represent an even greater departure—the original sonatas seldom embody more than three or four voices, and arranger (or "operator," or whatever) Walter Carlos has taken the liberty of "fragmenting" the parts among several voices, and arranger (or "operator," or whatever) Walter Carlos has marked the first attempt at a partially choral work.

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Maria's Cross

The Great White Wonder is not entirely a rehash of the first album, or its "Bach's Greatest Hits" selections. There's only one Bach piece on it—the Fourth Brandenburg Concerto—which comes off like the original title. Three pieces from Handel's Water Music mark a distinct change in style and form, if not approach. Fou Saalorrii Sonatas represent an even greater departure—the original sonatas seldom embody more than three or four voices, and arranger (or "operator," or whatever) Walter Carlos has taken the liberty of "fragmenting" the parts among several voices, and arranger (or "operator," or whatever) Walter Carlos has marked the first attempt at a partially choral work.

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From the notebook stoking the fire (Please turn to page 6).
Dylan tapes: trivia

(Continued from page 5) the performances is the incredible difference between the "folk" Dylan, the "rock" Dylan, and the "country" Dylan (Nashville Skyline). The tape features him rambling and writing, playing guitar and harmonica, and occasionally singing. It is a rich source of musical trivia and has become a valuable resource for fans of Dylan and music history.

through the efforts of other artists. Though he cannot sing, Dylan conveys meaning in his songs, which often perform as a form of catharsis or an outlet for personal expression. The tape includes songs such as 'I Shall Be Free', 'Dylan's Song', and 'You Can Have Her', showcasing his early musical style and influence on subsequent artists.

Moog & Stockhausen

(Continued from page 5) to achieve an air of purposelessness and absurdity, then moving to a vague sense of anguish. One could swear that the heavy breathing, muffled voices, and low-frequency outbursts of sound in Region Four speak, even more eloquently, of war. Yet Stockhausen says that he was composing the anthem of Utopia, Interesting.

Moog & Stockhausen presents: James Joyce's <i>Ulysses in Nighttown</i>

adapted by Marjorie Barkentin

directed by Joseph Everingham

G civic, 4, 5, 6, 12, 13, E, O, S, P

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Ruggers beat Boston, Aposemakes all-stars

The MIT rugby club ended their most successful season in many years with a come-from-behind 6-5 victory over the Boston Summer Ruggers. The win upped their season's record to 7-1. Also on Friday, the second team lost to the Boston Greyhounds 3-2 and had their season at 2-3. The third team was shutout 8-0 giving them a 2-6 record.

As for further news, forward Juris Aps was named to the Boston local all-star team. The all-stars will play an exhibition game against the Boston Rugby Club first team in Newport, Rhode Island on December 6.

The last game of the season was played on an sub-freezing cold muddy field, but the Tech backs got to handle the ball more than they had all year and did a good job of it. However, the slippery field made cuts difficult and the backs were never able to break loose for a try although they consistently gained ground.

The first score of the game was scored midway through the first half. Tech won a scrum and as the ball came out the back,lock Steve Logan picked up the ball and raced down the sideline for a 10-yard try and a 6-0 lead. The try bulled through with a record smashing 1:45.1 and claimed the title.

However, Tech was not able to score in the final two minutes. The measure of how completely Tech dominated its opponent is shown in the total scoring statistics show Tech "A" scoring 97 points in the eight minutes. The Grey Team had a respectable 12 points before passing to Pedro Taboga who carried the ball to the score. Finally, Tech went for the win at the last minute and scored a try up to Aps who scored. The 3-2 lead lasted for the rest of the half as neither team was able to mount a significant threat.

In the second half, Boston had moved the ball to Tech's 30 yard line when they went out of bounds. On the ensuing lineout Boston fumbled an extra back which the Techs won the lineout and the extra point winning Tech defense and a Boston back broke through and scored. After the successful extra point, Tech led 5-3.

Tech was not able to seriously threaten again until with three minutes left in the game, a brilliant play by Taboga suddenly put them within two yards of a try. The ball had just come out the side of a screen and instead of picking it up, he kicked it down the sideline and then sprang after it. The Boston fullback just hit the ball, but all he could do was kick it straight out of bounds. This was not the case with a screen on the two. Tech won the screen but held the ball as in pushing Tech's screen. Boston slowly gave ground until he was able to fall on the ball for the try. The game ended at 6-5 with Taboga's score as the only score and he was unable to score in the final two minutes.

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