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The Teach-In committee is also researching the possibility of the existence of summer jobs in the Boston Area related to ecology and plans to put out a questionnaire to measure student interest.

# Pommares Fencer of Year

Guy Pommares '71 was named the Epee Fencer of the Year at the national fencing championships held at Notre Dame last week. He fought his way to a fifth place finish in the competition after a poor start. This was good enough to win

him a spot on the All-American epee team.

The Fencer of the Year award is a worthy companion to the Cointa trophy which was voted him by the other fencers at the IFA Easterns where he placed second. Both of these

awards are based on skill, style, determination, spirit, and all-round sportsmanship. They are among the most coveted awards in American collegiate fencing.

The national tournament itself was quite an exhibition, as the sponsors spared little ex-

pense in an attempt to produce an exciting show. This resulted, unfortunately, in some behind-the-scenes politicking as some rulers were bent to prevent fencers from schools vying for the team trophy from being eliminated early.

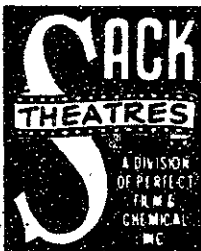
The first day of the tournament consisted of ten man elimination pools. Pommares was one of the two epeeists who slashed through their pools undefeated. This left him in good position for the semi-finals the next day. He could pace

himself, winning only as many matches as were needed to reach the finals the third day. Then the tournament officials announced that the semi-finals and the finals were to be combined into a single 24 man round robin. Although a change of this sort is against international rules, the tournament went on.

Already upset, Pommares was paired against the other undefeated fencer in the opening round. He lost this match, as well as several others that first day. Although he fenced much better the final day, he ended up fifth.

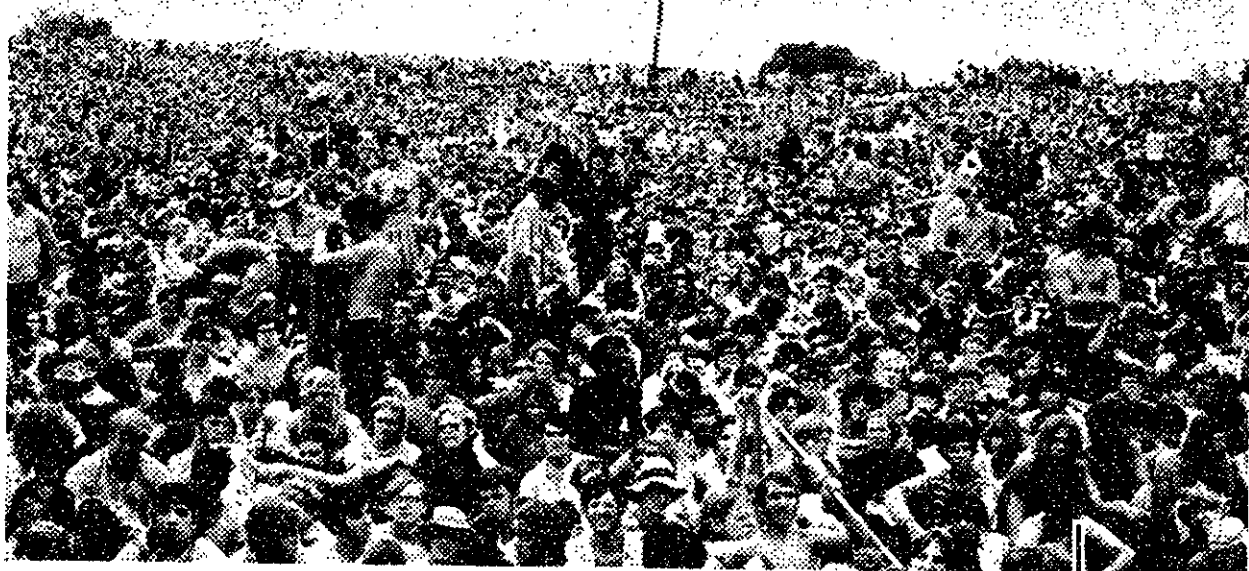
Much credit for Pommares' success this season must go to Coach Ed Richards. Before Pommares came to the US three years ago, he had studied for many years under a French master. Thus he came to the US with a beautiful, classic fencing style which was effective in European competition, but poorly adapted to the totally different style of intercollegiate fencing in this country. Coach Richards, who is one of the best American fencers, worked with Pommares in adapting his style and the results deserve praise from the entire MIT community.

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# KLH COMPONENTS ON SALE!

Audio Lab is conducting its annual Spring clearance of 1969 Model KLH components this week. Most of this equipment is brand-newstock. Some components have been used a week or two as demonstrators, and in a fewcases slight cabinet damage exists.

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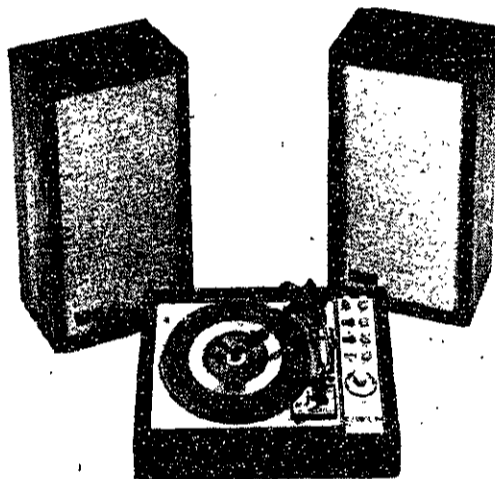


KLH 24

## MODEL 24

If you have been saving your nickels and dimes to get one of our KLH 24's (a \$320 system for playing records and FM broadcasts), you will be happily surprised to find that we have some of these stereo compacts with last year's record changer (the one that does not have a manual cueing device) on sale for only \$259.

In addition, there are also a couple of KLH 24 AM systems. This is the same machine, but with an added AM radio tuner. The price: \$279.



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## MODEL 20

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## KLH SPEAKERS

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Several KLH 5's (the best bookshelf speaker they make) have been marked down from \$190 to \$129. These were put in the wrong kind of shipping carton, and the corners have been bashed in a bit.

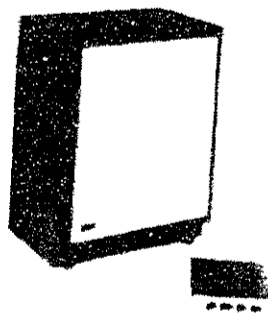
If you don't mind looking at a few little round water marks (a roof leak discovered too late) on the tops of the cabinets, you can pick up KLH 12's – the best cone type loudspeaker in the world – for just \$199. That's seventy-five dollars off of the regular price.

KLH seventeens (normally \$75) can be had for \$59 and KLH twenty two's for \$39 – marked down because they also look bad. These speakers are ideal as extensions to a bigger system.

Finally, and best of all, we have sixteen KLH 23's with the weirdest grille cloth you ever saw. These are brand-new and in perfect condition, part of a special production run for a customer with strange tastes. Regular 23's cost \$160, but you can buy these for \$99 each.



KLH 17



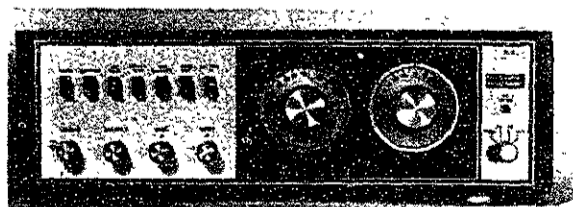
KLH 12



KLH 23



KLH 22



KLH 27

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# CJAC - handed GM issue

(Continued from page 1)

mittee meeting last March 6. CJAC promised to consider the matter; on March 10 the General Assembly formed the task force to come up with proposals for CJAC. The routine handling of stock policy is done by the Investment Committee of the Corporation, subject to approval by the Executive Committee. In this special case, however, the matter has been delegated to CJAC, which in turn appointed a subcommittee of four members chaired by Corporation member James A. Champy.

CJAC met April 2, and decided to invite the Project on Corporate Responsibility and General Motors to each send a representative to address the issue at an open meeting of CJAC to be held April 13th, probably in Kresge. Ralph Nader will be appearing for LSC on the same date, and may also be invited to address the Corporation. He has indicated his willingness to do so, but so far CJAC has not extended him an invitation.

The task force's recommendations will be considered by the General Assembly at its regular meeting tonight at 8 pm. The report itself, which runs 14

pages, has been sent to all faculty members via Institute mail. It is said to be largely the work of John Gaschnig '72. Copies are also available at the Undergraduate Assembly office.

### Request rejected

General Motors rejected outright the Project's request (the Project itself owns 9 GM shares) to have its proposals placed on proxy material to be mailed to stockholders April 17. The Securities Exchange Commission has ruled that 2 (proposals 2 and 3) of them must be placed on the proxies; however, Joel Kramer, a Project spokesman, says the Project intends to take them all to the floor. For this reason the task force decided that MIT

should not sign its proxies over to the GM management, as is normal practice, but should instead send its own voters—Two corporation members, a faculty member, and one other student chosen by a joint meeting of the GA and GSC nominations committees—who will be sent to Detroit with instructions on how to vote.

The task force additionally recommended that CJAC investigate means by which the community inputs can be obtained in future questions of investment policy.

CJAC is still deliberating the GM matter. The Corporation's ultimate decision will not be known for several weeks.

# Kennedy pledges push for more NSF funds

(Continued from page 1)

skills of physical scientists, biologists, physicists, engineers, economists, lawyers, as well as political scientists.

### Call for conversion

In his call for social and economic conversion, Kennedy said, "We must now take the financial and intellectual resources which have been invested in defense and defense related industries and convert them to the most socially useful purposes."

He posed the question, "Do we want a larger GNP or a more fulfilling national life?" Pointing out that less than one-sixth of the total funds requested by the National Science Foundation are earmarked for the social sciences, he announced that he will soon propose legislation calling for a re-allocation of federal funds for research and development. He also said that he will seek a greater overall budget for the N.S.F.

Asserting that science must become accustomed to more inter-disciplinary research, Kennedy pointed to the problem of air pollution, which requires the

skills of physical scientists, biologists, physicists, engineers, economists, lawyers, as well as political scientists.

### Sought uses of technology

The two day conference was intended to discuss how the three levels of government can formulate policy for economic and social development and how political obstacles can be overcome so that technology can solve state and local problems. The meeting was chaired by Prof. Robert C. Wood, MIT's noted and ubiquitous urbanologist, and Dr. Detlev W. Bronk, President Emeritus of Rockefeller University.

Subjects of workshops during the two days included New England's shore development, air and water pollution, solid waste disposal, transportation, housing, crime control, health services, and education. Participants included MIT Visiting Professor (and former Mayor of Boston) John F. Collins, Dean Albert J. Kelly of Boston College's Graduate School of Business Administration, Harvard population expert Roger Revelle, Professor Adam Yarmolinsky of Harvard Law School, and MIT Professors Harvey Sapolsky (XVII), Mason Haire (XV), Robert Fano (VI), Thomas Sheridan (II), and Chandler Stevens (XV).

### Suburban values questioned

Keynote speaker on the first day was noted New Jersey social scientist Paul N. Ylvisaker who declared that social action in this country must be accomplished through people and not gadgets. He said that the younger generation is "beginning to see that we do have institutions and values that have to be destroyed. We must break up what suburbia represents."

Luncheon speaker on Thursday was Harold Finger, Assistant Secretary of HUD, who called for a clearly-defined urban growth policy and stressed the importance of collecting data on the results of all urban programs.

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# Lockheed soaks Uncle Sam



VOLUME XC, NO. 15

Tuesday, April 7, 1970

**By Peter Peckarsky**  
The inefficiencies in defense management and procurement have reached the ultimate absurdity. On March 2, 1970 the Lockheed Aircraft Corporation requested in excess of \$600 million from the people of this country to pay for inept management practices on the part of the executives at Lockheed.

The crux of the matter is the disagreement between the Defense Department and Lockheed on whether or not they entered into a contract for various items and, if so, what the terms of the contract were. The four projects which generated the huge overruns were the C-5A, the Cheyenne helicopter (AH-56), the Short Range Attack Missile (SRAM), and the Lockheed Shipbuilding Company's ship contracts.

Last September, during the final stages of the military procurement debate in the Senate, Senator William Proxmire (D-Wis.) forcefully presented the evidence which his Subcommittee on Economy in Government of the Joint Economic Committee had unearthed with respect to the huge military transport program. Proxmire noted that Lockheed was irretrievably behind in its production schedule and could not hope to produce even the reduced number of 81 (down from 120) planes at the skyrocketing price then set at \$5.3 billion (up from \$3.3 billion). What was happening was that the company

was taking money intended for the production of planes numbered from 41-81 and applying the money to the first 40 airplanes. As Sen. Proxmire said last week: "Next year is here and so is Lockheed asking for another \$500 million and more." Currently, it appears that for \$5.3 billion plus the additional \$500 million the U.S. will receive approximately 36 C-5A's. Because Lockheed underbid in order to win the contract in the first place, they are going to be forced to ask for another \$500 million each year for the next three or four years in order to be able to fulfill the contract. Instead of giving money to Lockheed, the U.S. should allow our free enterprise system to take effect and let Lockheed go the way of all inefficient producers. Their productivity capacity would not be lost since the company would be either bought out by its competitors or become government property. As it is, most of the plants, equipment, and land used by Lockheed are merely leased from the U.S. while title remains with the people. If the disputed projects are urgently required they will be produced by another firm capable of proper management or by the government. In other words, the argument that Lockheed must be kept alive to justify some mysterious national defense "need" is just not true.

When the U.S. Army canceled the production contract on the

Cheyenne helicopter in May of 1969, Lockheed had spent approximately \$60 million on the production of the craft. They continued to waste public funds until by the end of 1969 they had managed to expend about \$89 million. They now have the intestinal fortitude to inform the Pentagon that total spending on the contract will be \$137 million which is \$17 million more than the original total price and \$77 million more than they had spent when the contract was defaulted by the Army when it was clear that Lockheed couldn't produce. In other words, Lockheed has spent \$77 million on the Cheyenne alone without authorization. If the corporation is civic-minded enough to want to contribute, out of the goodness of its heart, \$77 million toward the Cheyenne, fine, but if they want to extort money from the nation under the guise of national security, they should be told to forget it.

Worse than the behavior of Lockheed in this matter appears to be that of the Pentagon officials in charge of riding herd over this monstrous defense contractor. When Mr. A. E. Fitzgerald, an Air Force systems analyst, exposed the \$2 billion original cost overrun in the C-5A program, he was rewarded richly—he was fired.

After the recent Lockheed attempt to extort better than \$600 million from the government, the Pentagon announced that before giving any money to Lockheed it would review the situation thoroughly before deciding whether or not such a step was in the best interests of the U.S. According to informed sources, it now appears that the Pentagon, without making a finding that giving the money to Lockheed will further our security, has already secretly given roughly \$70 million to Lockheed by juggling discretionary funds.

It remains to be seen what action, if any Congress will take on the matter. There are signs on Capitol Hill that Congress will not let this flagrant breach of the public confidence, trust, and security go unchecked. Within several weeks there could be a number of interesting developments in the case which are beginning to surface at this time and which will be dealt with in a later column.

## Off Charlie Brown

**By Bruce Skytes**  
With this issue, *The Tech* rudely abandons the gay urchins of Charles Schulz's sadly exhausted imagination. You can only take so many dogfights with the Red Baron. After long deliberation and a palace coup against entrenched reactionaries, the decision was made last month to replace "Peanuts" with real life. We give you "The Wizard"—who knows what evil lurks in the hearts of proof-readers?

The MIT Commission plans to institute a study group. The General Assembly will appoint a task force. The Discipline Committee is trying to determine whether any conspiracy was involved. Howard Johnson was not available for comment. His assistant, Constantine B. Simonides, expressed dismay at the ouster of the Head Beagle but asked not to be quoted.

Which had little to do with the arrest of dozens of hitchhikers last week on the Mass Pike by plainclothes cops driving unmarked station wagons. Next they'll pick you up in school buses.

While you were away, Boston had seven inches of snow on Easter Sunday. Snow of another sort figured in the arrest of the Ecuadorian consul in Philadelphia for smuggling seven

pounds of cocaine. And also in Philadelphia, they now give you the air pollution index with your TV dinner weather. Thursday it was four on a one to ten scale. They don't tell you what happens when it hits ten. Probably everyone dies.

Meanwhile, in a small town in Kansas, a young boy was shooting heroin. It was a dark and stormy night. Three foot waves in Cooper's Creek as it overflowed its banks and poisoned the grass on shore. In the Bronx they built co-op city and forgot toilets and grocery stores. Good writing is hard riding.

Actually we canned "Peanuts" because we found Snoopy anal retentive, and Charlie Brown was beginning to exhibit definite schizoid tendencies. But what are you doing the morning after?

The April Lobby is alive in the Rogers Building. Where will it go? How should it grow? What do you think? What do you want? There will be a gathering Tuesday night — tonight — at 8 pm in the Rogers Lobby coffeehouse. The purpose will be to discuss what's been done so far and what kind of changes the future should bring. All are welcome, everyone in the MIT community is invited to come and participate in the creation of their environment.

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## Letters to The Tech

To the Editor:

Bruce Schwartz is probably correct when he says that admissions literature emphasizes personality characteristics and "getting involved," yet one would hardly acquire a feeling for this new spirit at MIT from the photographs that grace the pages of the General Catalogue. Today's prospective student sees essentially the same pictures that I once did, pictures which only reinforced my "popular folklore" conception of MIT when I was applying for admission.

So let's settle back and take a tour of MIT, *a la* General Catalogue, 69/70. At MIT we have tools (p. 40) and nurds (p. 44, bottom); we also feature extracurricular activities, but only for crew-cut-scholar-athlete-Eagle-Scout-All-American-boys (pp. 27, 28, 61). In addition, MIT

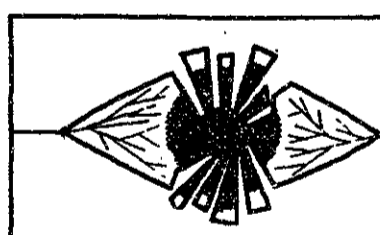
caters to the brief-case-carrying executive (p. 172, opposite Sloan School section). And nearly everyone has a haircut.

Of course there are some photos that we just get tired of, such as the full-pager opposite the Humanities section (p. 154). I have always wondered: Is that student on the left sleeping, or did he just blink? People may be wondering for many years to come.

As I thumbed through the 63/64 General Catalogue recently, I saw a good many familiar pictures, including most of the above. The use of these outdated photos does not suggest a very strong inclination to report the "new MIT" to the outside world. I suggest that the Office of Publications get on the ball. Pictures talk.

Timothy J. Maloney '71

## Admissions and the Character of MIT



**By Bruce Schwartz**

"You are what you eat" is a saying applicable to institutions as well as individuals. After we have been masticated by the Office of Admissions and delivered up to our freshman advisors, it is obvious that we become MIT—at least the undergraduate division of it. It is also obvious that the admissions pro-

cess plays a crucial role in determining just what kind of we's we are when we get here. It isn't likely, for example, that MIT will produce in the next fifteen years two sterling novelists, a poet of distinction, or another Lew Alcindor. Nor is it likely that one of its graduates will win the Nobel Prize, either, but the latter may possibly be attributed

more to what the place does to people rather than to what kinds of people come.

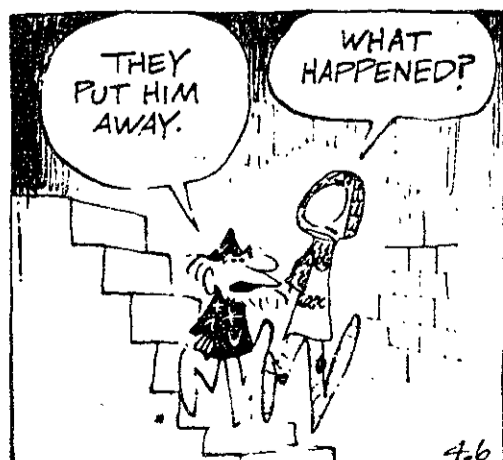
At any rate, here we are. What, then, are we like and how did the filter let us through?

The letter from Timothy Maloney printed above serves as a good point of departure. Remember preselection: we selected the Institute before it selected us. Turn now to your own days of yesteryear—remember college admissions roulette. Then flash to rush week when the number one question was: why did you come here?

There are many possible answers, but there are a few things in common: we were all proficient in math and science, and virtually all of us at least considered the idea of making a career in the science/technology milieu. Humanities majors who came here for humanities are still the exception rather than the rule. Some of us were tools

(Please turn to page 10)

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APRIL 7, 1970 NO. 19

film: "Woodstock"

more film: "Fellini Satyricon"

recordings: Joni Mitchell, John Sebastian, Jimi Hendrix et al.

more recordings: The Guess Who, New York Rock &amp; Roll Ensemble, and many more



film:  
**Fellini Satyricon**

By Emanuel Goldman

Perhaps the most important of Sigmund Freud's contributions was to legitimize the inclusion of the subconscious in the study of man. Similarly, although he has created some of the greatest works of art in history, Federico Fellini's unique contribution has been to develop artistic language for the inclusion of the subconscious in cinematic studies of man. Before 8½, there were rarely any attempts at filming mind processes, except for the standard flashback device. These few attempts only involved filming bounded, well-defined dream sequences. Fellini recognized that the human mind functioned at varied levels of consciousness in addition to the dream world and the "real" (objective) world. 8½ explored the terrain of the mind, sliding in and out of several levels of consciousness, ranging in between the deepest dreams, fantasies, momentary visions, and objective observation of real people and activities. To the uninitiated, it was difficult to differentiate between the many levels. But after several viewings, those that tried were able to perceive Fellini's methods.

*Satyricon* is a film that functions at the level of conscious fantasy. There are no real violations of space-time logic. However, there are very abrupt transitions and many coincidences that occur without any explanations offered. While there is nothing in the film that *couldn't* theoretically happen (unlike a dream context), much of the film nevertheless would be *unlikely* to happen in the objective world, because of these transitions and coincidences.

*Satyricon* attempts to involve the viewer in a psychological rather than representational way, in a similar fashion to paintings of Dali, but even more of Hieronymus Bosch. And in fact, *Satyricon* has several direct references to Bosch. Attempting to cure Encolpius' impotence, the poet Eumolpus declares "First we will take you to the Garden of Delights," which is, of course, the title of Bosch's most enigmatic and memorable triptych.

H. W. Janson, in *History of Arts* (p.294), writes the following about Bosch's *The Garden of Delights*: "The subject of the left panel is the Garden of Eden. The landscape is filled with animals, among them exo-

tic creatures as an elephant and a giraffe, and also hybrid monsters of odd and sinister kinds. Behind them, the distant rock formations are equally strange. The right (panel), a nightmarish scene of burning ruins and fantastic instruments, surely represents Hell. In the center, we see a landscape... populated with countless nude men and women performing a variety of peculiar actions. Only a few are openly engaged in love making, yet there can be no doubt that the delights in this garden are those of carnal desire." Much of this description directly applies to *Satyricon*; Eumolpus' "Garden of Delights" even contains an elephant.

As we might expect, not only is Fellini's imagery influenced by Bosch, but also his subject matter. *Satyricon* portrays a sick and decadent world, a sensual and amoral society, a land where lust substitutes for love, and where excesses obscure intended function. It is the ending of *La Dolce Vita* all over again, this time on a subterranean level.

The hero, Encolpius, is initially as decadent as the rest. He is still very young and physically beautiful, but don't be deceived; in a few years time, he would certainly become as grotesque as those around him. He loves a boy named Giton, but it is a purely physical attraction, for Giton has no personality. Encolpius, jealous of Giton, quarrels

over the boy with his best friend, Ascyltus. After losing them both, Encolpius meets an old, anachronistic poet, Eumolpus, in an art gallery, and it is here that Encolpius' spiritual evolution begins. Eumolpus talks about "the poverty of our times," the prevalent decadence, bewailing the loss of art and intellect. As if to illustrate, the poet takes Encolpius to a decadent and excessive banquet. The deadliness of Encolpius' soul is reflected in his complete lack of concern when the poet, having offended the powerful host, is ordered thrown into the ovens. In an unexplained way, Eumolpus escapes to join Encolpius under the stars, and to try to educate him further. "The poets are dying," he says, and then proceeds to "leave" Encolpius love, poetry, and beauty, in a verbal last will and testament.

With the morning, Encolpius begins an odyssey that takes him onto a slaveship, where he rejoins Ascyltus, to a land where Caesar has just been overthrown, to a nymphomaniac (but only Ascyltus takes advantage), to the temple of a demigod, to the desert for battle with a minotaur, and to the discovery of his impotence with women. At this point, the poet Eumolpus appears again, now wealthy and powerful. He confides to Encolpius. "Swindling and trafficking have given me control of the

(Please turn to page 6)



film:  
**Woodstock!**

By Robert Fourer

I

*Woodstock* is a great movie. See it and find out for yourself.

II

What is it? Clearly it must have something to do with last summer's Music & Arts Fair ("Festival") and the countless thousands it attracted to the town of Bethel, New York—no one needs to be reminded of that, for sure. Still, there are equally countless thousands of ways of selling a pre-sold name; which one is it?

*Woodstock* (the movie) is a straightforward unannounced documentary of Woodstock (the music) and Woodstock (the mess). It starts at the beginning, more or less—crowds arriving, the stage being built, ABC interviewing the promoter—and ends at the end—Jimi Hendrix doing "The Star-Spangled Banner" and people clearing trash out of the mud. In between, scenes alternate between the people who came and the performers they came to see. It's assumed the audience knows what it's looking at; the filmmakers' task was to show it well.

The filmmakers—specifically, director Michael Wadleigh and his crews—do show it well, and that's what makes the film worth seeing. In four days' shooting, 20 camera crews produced over 120 hours of film;

after eight months, it's been edited down to three hours, with a combination of sophistication and intelligence that's seldom equaled.

*Woodstock* begins with a standard-sized image centered on a cinemascope screen. The rest remains blank until the first performer, Richie Havens, comes on stage, when suddenly there's a full split-screen—two different views side-by-side, cropped individually from the standard frame. It's only the first of many juxtapositions, croppings, and superimpositions that give the film its style while making the most of the original ordinary 16mm footage. Tricks by themselves, of course, are nothing, but with some help they can produce effects otherwise unthinkable. Wadleigh uses split-screen plus lighting effects to produce a frenetic visual image of groups like Sly and the Family Stone and The Who, while he has the sense to restrict himself to simple fades for Joan Baez. The non-musical parts also benefit: someone talks on one side of the screen, while a contrasting scene (with no sound) takes place on the other.

Wadleigh already had a reputation for shooting pop artists when he came to Woodstock, so it's not surprising that he tends to dwell on portrayals of complete songs; with a few exceptions, the movie splits into alternating "spectator" and "performer" segments. (The exceptions, though, are no mere accidents—Arlo Guthrie, for instance, singing "Comin' into Los Angeles, bringin' in a couple a' ki's..." behind shot after shot of people smoking pot, plus one of a cop eating a popsicle.) While the transitions are smooth enough, some viewers may wish the performances didn't go on so long—especially since the live, in-the-open versions of some don't equal their recorded equivalents. But it's only quibbling. No one would want his favorite groups cut off in the middle, anyway.

There's also a fine sound system, a stereo-surround arrangement with speakers behind the audience, too; everything is perfectly synched and the performances are as loud as they ought to be.

Of course, this is hardly all that makes the movie good—but

(Please turn to page 6)

# Roman decadence

(Continued from page 5)

city." After trying to cure Encolpius, the poet says, "I'll be waiting for you—my ship sails for Africa tomorrow." Overcoming his impotence, Encolpius returns to find Eumolpus dead. His will declares that his immense wealth is to be divided among those willing to eat his corpse. The poet's final lesson to Encolpius is the spectacle of greedy men munching away on his dead flesh. Encolpius joins the crew of laughing young sailors, leaving the sick society behind.

But it is not only through contact with the old poet that Encolpius grows. His experiences educate him as well. He forges a loyal friendship with Ascyllus, and when the latter dies at the end, Encolpius is moved to tears, in contrast to his selfish detachment at the beginning. His experiences teach him fear and self-preservation, provide him with a perspective on mortality and good fortune, and acquaint him with the reality of wrongdoing and repentance—all of which were unknown to him at the outset. By the end of *Satyricon*, Encolpius, for the first time, is a whole person, capable of love, and of living in a way which he can respect.

The spiritual growth of the hero is reason enough for *Satyricon's* prominence as a work of art. But Fellini has an even larger conception than just this; *Satyricon* is a film preoccupied with prophecy, foreshadowing, and recurring events.

The film begins with handwriting on the wall, and ends with the hero's face becoming part of a mural, that is, a piece of art or of history. Encolpius "marries" two males, first Giton, later Lichas, the slaveship master. In both marriages, an attempt is made to read the future. Giton is said to be pregnant on the basis of the color of an animal's liver. The color of a pig's blood indicates good luck in the marriage of Lichas. In both these instances, the prophecy is very soon proved to be false. The host of the banquet, Trimalchio, employs a fortune teller who reads the future according to the sound of his master's belches. The demigod, Hermaphrodite, is said to foretell the future, which is the



reason why Encolpius and Ascyllus kill the guardians and abduct the god. The poet Eumolpus undergoes two deaths: in the banquet ovens, and at the end (for real). He has two wills, the first a verbal one to Encolpius, and the last one, which requires the eating of his corpse. Encolpius is twice a gladiator, with Lichas in the slaveship, and with the minotaur. Both times, the battles end in sexuality. Flagellation occurs before the banquet, and again, in the Garden of Delights. Finally, people say things which do later come true. The actor Vernacchio is said to be famous for his wiggle. When we see Vernacchio, he demonstrates it. Eumolpus says that Trimalchio addresses him "Colleague, fellow poet," and indeed, Trimalchio does so when we later meet him.

All this creates a context in which people and activities are larger than themselves, and in which events have a sense of, and a location in, history. Themes have a past and a future. There is a continuity in time. It is not simply ancient Rome that is evoked; it is ancient Rome in the perspective of history. Fellini is challenging us to draw parallels to our times, and to view this film as a lesson for all times. The indulgent decadence of Rome represents a part of humanity that always has existed, and will always have to be

dealt with. The growth of Encolpius has relevance for all people and all eras, perhaps even more so for our materialistic age, which has witnessed large numbers of youths, like Encolpius, leaving society behind.

Ultimately, however, the most impressive aspect of *Satyricon* is the visual experience. For the eye alone, this may well be the most imaginative, beautiful, and visceral film ever made. The projector could be stopped almost anywhere, and the resultant still framed for exhibition in a gallery. *Satyricon* is a complete film, using the medium to the fullest, both spatially and temporally, as a vehicle of ideas, and as a delight to mind and eye.

## LSC

FRIDAY

*Mayerling*. Yet another Greatest Love Story of All Time, this one graced by such hams as Omar Sharif and Catherine Deneuve, whose sighs make her bosom heave almost as frequently as the audience. Rated M (rats!).

SATURDAY

*Ulysses*. Director Joseph Strick's attempt to visualize Joyce's masterpiece, which, although it cannot, of course, hope to compete with the book, makes an excellent try.

SUNDAY

*The Immortal Story & Simon of the Desert*. The first an immortal but subdued story, stilted but still good, in which Orson Welles' ego, for once, behaves itself; the second Louis Bunuel's acerbic gem, commenting on humanity and religion, featuring a saint performing atop a thirty-foot tower in the Mexican desert.

# Life festival

(Continued from page 5)

it's not worth the time or words to try to describe it all.

III

*Woodstock's* greatest appeal will be to people who think the Festival was a good thing—an unusual state of affairs for an excellent movie, and especially for a documentary. If one considers documentary film as an art, it should succeed regardless of the viewers' prejudices; yet *Woodstock* will quickly tire those who don't appreciate loud rock music, and is bound to disgust people who were there and didn't enjoy it as just an extension of their bad times. It's easy to conclude that the whole undertaking is just one big advertisement for festivals and rock music.

That's too shallow a put-down, though. Those who enjoy it still think it's excellent, rather than just good, and in any case it's just not a very tactful advertisement. There are reminders of the disaster that (almost) took place, including one scene of a rainstorm, in particular, that's positively frightening. You don't just realize it's frightening, either; it is—and the same goes for the rest of the film. Your reactions to the film are your reactions to the events.

For a documentary, that's not faint praise. If the public has mixed emotions about rock festivals, they'll have mixed emotions about the film. But audiences change: time will tell.

IV

To see *Woodstock* will cost you four dollars (three in the early afternoon); enough people paid the first week to set records in every city where it opened, including Boston (\$45,000). If the promoters lost money on the festival itself—it's known the loss wasn't as great as they claimed at first—they'll likely make back that and more on the movie. In some sense, it's just an extension of the festival's commercialism, taking advantage of the unmateri- alistic spirit of the event to

peddle it for cash.

Perhaps—but in one sense only: you can't shoot, edit, and distribute a movie without money any more than you can arrange and publicize a festival. And where there's money in this country, there's commercialism.

Wadleigh was a natural choice to shoot the event, a young documentary filmmaker with a respectable reputation (numerous shows for National Educational Television, two top prizes in European Festivals) who had recently been acclaimed for filming similar performers individually. He became interested in the project, and when the original backers dropped out he formed his own company (with Bob Maurice, the producer) to finance it. Warner Brothers bought distribution rights shortly before the festival, but their check didn't reach the filmmakers till afterwards; what's more, insurance on the equipment was cancelled just before shooting.

Nevertheless, the film was shot, and the prospects for profit mushroomed quickly thereafter. The distributor wanted a final print by Christmas, but Wadleigh took his time; in fact, he took pains to avoid any studio interference, so that there's no reason to believe the movie was significantly changed by the publicity. (Rumors of studio re-editing are entirely false, according to *Variety*.) Some may claim that Wadleigh should at least have used the movie to attack commercialism; but commercialism wasn't much of a topic at the festival itself (where everyone still thought the promoters would lose a fortune), and that's what the movie's about.

In sum, art owes no apologies. True, its effect is diminished by profit motives; but if the choice is pay the money or see nothing, you'll do no one any favors by staying away.

V

*Woodstock* is a great movie. See it and find out for yourself.

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## Joni Mitchell

*Ladies of the Canyon*—Joni Mitchell (Reprise)

Joni Mitchell's first two albums have been enough to establish her as one of the finest individual composer-performers of the current day. Her songs are brilliant and original, and their arrangements are nothing less; and what her voice lacks in polished professionalism she makes up tenfold in expressiveness.

*Ladies of the Canyon*, Joni's newest collection, won't diminish that reputation. Its twelve (!) cuts include a wealth of new material, plus a number of songs—including "Morning Morgantown" and "The Circle Game"—she's been singing in concerts for several years. And for the first time there are piano arrangements, in addition to the usual guitar.

The newer songs continue Joni's established style, but lean more than ever toward description of individual people and friendships—"Rainy Night Home," "The Priest," "Blue Boy," and the title song are excellent examples. As before, the tunes are mostly slow and elaborate, with a few exceptions—"Conversation" and "Big Yellow Taxi"—which are all the more impressive for the versatility they reveal. The latter is also

the closest to the early parabolic style of "Both Sides Now" and "The Circle Game," although "Woodstock" is also a sort of generalizable tale (this is the same song recently recorded by Crosby, Stills, Nash and Young; as usual, Joni's version of her own work is better).

Unfortunately, the album is not an unblemished success. At least half the songs are subject to unneeded, mostly choral, effects, intruding between verses or at the end; they might be seriously distracting if they weren't enough out-of-place that they're easily ignored. It's impossible to tell if they were intended in the original arrangements or added later, but other evidence—inclusion of "The Arrangement," a movie theme way below the other cuts in quality, and the rough-sounding version of "Big Yellow Taxi"—leads one to believe that Joni was under some pressure to produce. Her cancellation of concert engagements last fall, also because of heavy pressure, is one more sign.

Ironically, one of the songs, "For Free," is a lament about the cause of just this sort of pressure—that people won't listen to performers who don't try to act like superstars. Hopefully, this needn't always be the case, and we'll see a fourth album next spring undiluted by gimmicks.

Meanwhile, those who've heard Joni Mitchell's first two albums won't want to miss this one; those who haven't might better start with *Song to a Seagull* (green and orange jacket), but once one's developed a taste there's no stopping. Even the cover art is beyond comparison.

—4R

## John Sebastian

*John B. Sebastian* (Reprise and MGM)

The return of the ex-Lovin' Spoonful leader after a long absence is marked by both an unusual release problem and an uneven performance, varying from brilliant to boring. The album has been issued by both Reprise and MGM—the former being Sebastian's new company and the latter his old one—and lawsuits from both sides seem to be in the works. As for quality, the Reprise pressing is a bit better, but the music is exactly the same.

The material in Sebastian's performance here is spotty, and even help from such notables as Crosby, Stills and Nash sometimes fails to compensate. The album opens up with the joyous sounds so reminiscent of the Spoonful. "Hurry up Lorey, hurry up Sue, we can't hardly wait for you..." is the greeting extended in "Red Eye Express," followed by the slightly over-sentimental single of last year, "She's a Lady"—nice sentiments but overextended. "What She Thinks About" is a good strong rocker which succeeds in setting a good-time mood after the lady has gone.

Then it's a trip into fantasy as "Magical Connection" tells of the obvious and "You're a Big Boy Now" speaks in an unaccompanied acoustic solo about the liberation involved in growing up and away from the family. Side one closes out with the slightly stiff country "Rainbows All Over Your Blues," and it seems that Sebastian is succeeding in providing just that.

Then, unfortunately, comes side two. When John sang "How Have You Been" at Woodstock, it went over like a lead balloon. It doesn't get any better on the record, coming off like a bad Simon thing. "Baby Don't Ya Get Crazy" is pretty good until the combination of orchestra and background vocals by some misplaced soul singers (the Ikettes) destroys it. The last three cuts—"The Room That Nobody Lives In," the instrumental "Fa-Fana-Fa," and "I Had a Dream"—all drag so badly that the less said the better.

The album is disappointing, not because it is bad, but because it could be so much better. This won't stop it from selling, but hopefully Sebastian will see

its shortcomings on his way to the bank.

—Jeff Gale

## Jimi Hendrix et al.

*Band of Gypsies* [sic]—Jimi Hendrix, Buddy Miles, and Billy Cox (Capitol)

Last New Year's Eve, the Fillmore East in New York brought together Jimi Hendrix, Buddy Miles, and Billy Cox for a heavy christening of the Seventies. Judging from Capitol's newly released recording of the show, any freak who spent the night in Times Square should be shorn of his hair and sent to Fargo, North Dakota to work as a CPA.

Every New Year's Eve party should have at least one song dedicated to "our brave fighting boys in Vietnam." Jimi, adding the troops in Chicago and Birmingham, does it with "Machine Gun," a thirteen-minute cut that perhaps best proves the compatibility of the unlikely trio.

It's worth mentioning the fine job the engineering staff did with the difficult task of producing a listenable record from a live performance. The instrumentation is clear and well-balanced, and noise is kept to a minimum while retaining a feel of audience reaction, as in Buddy Miles' "Changes," where he joins a clapping audience in the finale to one of the album's standout cuts.

Jimi hasn't been recorded since *Electric Ladyland*, and it will come as a relief to his fans that their man is apparently fully recovered from his well-publicized bout with mental and physical exhaustion. Hendrix is getting it on as well as ever, if not more so. It's a nice record, all around.

—John Jurewicz

## Guess Who (?)

*American Woman*—The Guess Who (RCA)

The RCA ads in *Rolling Stone* have been proclaiming The Guess Who as more than a Top-Forty group. If you put on the second side first, you might almost believe it. But remember, I did say *might*.

There are some hints of talent on the album. "969 (The Oldest Man)," the first cut on the second side, is a fairly good jazz-influenced instrumental with, of all things, a flute. The single "No Time" shows a passable idea of harmony and an ability to change structure in mid-song.

Thus ends the good; and the bad is there in abundance. "Talisman" sounds like a pretty folksong but those damn lyrics are meaningless. The topper is the cut "No Sugar Tonight," featuring such lyrics as:

"No sugar tonight in my coffee  
No sugar tonight in my tea  
No sugar to stand beside me  
No sugar to run with me  
(Dat'n-doo-dow-dow-dat'n-doo-dow...)"

The picture is clear. Despite the promotion and the three minute instrumental, The Guess Who may still be labeled Canadian Double-Bubble.

—Jeff Gale

## NYR&RE

*Reflections*—New York Rock & Roll Ensemble (Atco)

The music for this album was composed and orchestrated by Manos Hadjidakis, who wrote the scores to the films "Never on Sunday" and "Topkapi." The

New York Rock & Roll Ensemble provide as good arrangements and lyrics for the songs as anybody (except probably some Grecians bands) could. The music is not quite rock and roll but the NYR&RE have never really been rock musicians either. They do interesting semi-classical interpretations of their material and this album is no exception. Whether or not you will enjoy this record depends on how you like this type of music. What they do, they do well.

—Jay Pollack

## Shorts

*Traces/Memories*—The Lettermen (Capitol)

This vintage vocal group does the title songs, "Catch the Wind," "Spinning Wheel," "Hang On Sloop," and too many others in their own inimitable creamy style.

*American Avatar; Love Comes Rolling Down*—The Lyman Family with Lisa Kindred (Reprise)

Mel Lyman used to play in Jim Kweskin's Jug Band, and publish *Avatar*. The Family is a commune in Roxbury. The folkish music is quiet, simple, and beautiful.

*Poe Through the Glass Prism—Glass Prism* (RCA)

The idea was to set Poe's poems to music, and it's not really *that* bad an idea, but every song sounds like every other one—just a cheezy rock accompaniment to such ditties as "The Raven" and "The Conqueror Worm." The album was recorded in Mahwah, New Jersey, which explains everything—Rock 'n Roll Poe is Jersey aesthetics.

*A Sign of Change*—Lamb (Fillmore)

Rotten Mutton!!!!

*Wild is Love*—Patty Drew (Capitol)

If you're a menopausal, adenoidal, polystyrene Neanderthal who wants to groove on bubble-gum lyrics and Hollywood Palace arrangements, by all means acquire this album and go all the way.

*I Am The President*—David Frye (Elektra)

Frye may be the most talented impressionist around as he does perfect copies of everyone from Nixon to Hubert (though he can't do Spiro very well). The sketches on the album are not as funny as they could have been, but one is outstanding—Nixon getting stoned: "... I see purple mountains and fruited plains." This is a good album but Frye's excellent impression of George Wallace is nowhere to be found. Besides, he's much better in person as he also does facial imitations in his act.

*Best of the Strawberry Alarm Clock* (Uni)

Isn't it amazing how a group with only two hits, "Incense and Peppermints" and "Tomorrow," can put out a "best of" album? If this was the best they could do, no wonder they aren't still selling records.

*Argent* (Epic)

Rod Argent and Chris White of the Zombies have put together this group, which, as expected, plays perfectly decent but unexceptional rock.

*Mind Garage* (RCA)

It's supposed to be acid rock, but it sounds neutral.

*Magnifique!*—Mirielle Mathieu (Capitol)

She sings ten songs in the language of love, and frenches them all.

—Maurice LeBeau

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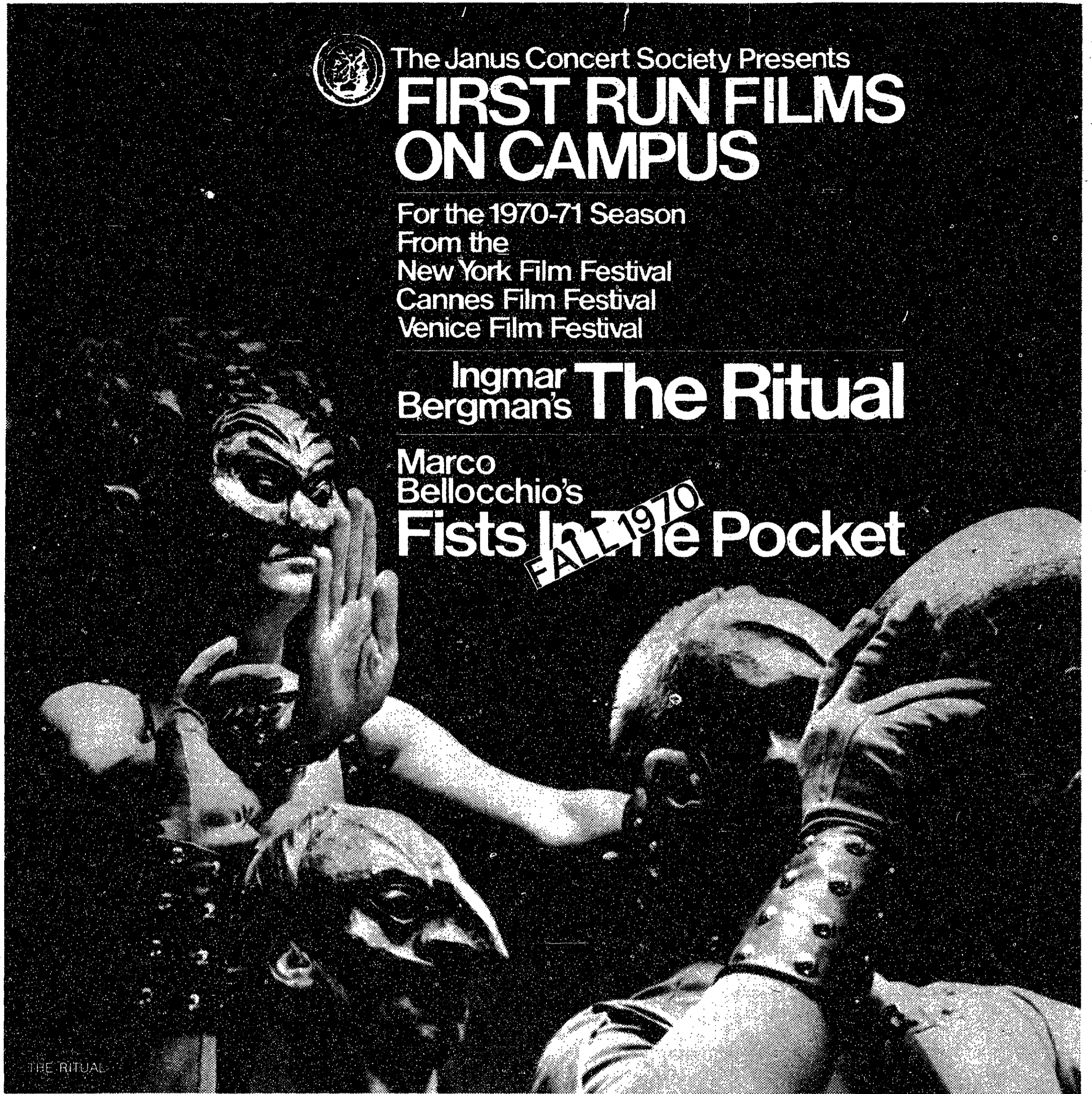
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FALL 1970



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"... one of Bergman's most personal works ..." —N.Y. Times

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A troupe of itinerant players accused of performing a public obscenity, are interrogated by a Kafkaesque judge in his chambers. Soon both the judge and the accused are entangled in a nightmarish fantasy in which Bergman comments on today's themes of obscenity and censorship.

(Watch for announcements on "Fists In The Pocket")

# Announcements

\* On April 11, several student organizations from various colleges in the Boston area intend to run a community project at Franklin Park in Roxbury. It is hoped that about 2000 students from the area will participate. Volunteers will be provided with lunches and dinners. After the day's work, which will consist of constructing a playground, general maintenance, and improvement facilities, there will be a rock concert for those who participated. For more information contact Alph Phi Omega at extension 3788.

\* GRADUATE STUDENTS—The Nominations Committee of the Graduate Student Council will meet on Thursday, April 9, at 5pm in the Muddy Charles Pub, 120 Walker Memorial, to interview graduate students interested in serving on the following committees: 1. January Independent Study, 2. Experimental Division. For further information, call x2195.

\* Carl Braden, executive director of the Southern Conference Educational Fund (SCEF), will be in Boston during the latter part of April, and will be available to speak to student groups, including classes. He and his wife Ann, who is editor of the Southern Patriot, have been on the forefront of the peace and freedom movements in the South for many years. They have much to tell us about the white man's stake in Black liberation, organization of poor people, etc. Please contact Mark Smith, x821-569, for arrangements.

\* The Commission on MIT Education is sponsoring a seminar for credit during the spring term on "Processes and Potentials of MIT's Physical Environment," SEM 71 (6 units). Meetings are Tuesdays 12 noon to 2pm in room 39-530.

The scope of the seminar includes the development of manipulable environments, community participation in the local environment, and the building of actual demonstrations for change at MIT. An exhibit for Rogers Lobby (Bldg. 7) is planned during April in which seminar members will participate.

All interested persons (students, staff, faculty, etc.) are invited to participate. Call x1970 or visit 39-657.

\* Undergraduates interested in helping out for the Class of 1974 Freshman Orientation, especially current freshmen and experienced upperclassmen, are requested to call Betty at x2696 or Mitch Serota at x2889 or dl 0-476 to leave their name, address, and extension. Work will begin after Spring Vacation.

\* The Student Center Committee will sponsor an open discussion concerning the Student Center Library on Thursday, April 9 at 9pm in room 473 of the Student Center. The purpose of this discussion is to find out from users (and non-users) the extent and nature of problems in the library and to explore possible solutions.

\* Finance Board hearings for the week of April 6: Wed. 4/8 General Assembly and Related Committees Thurs. 4/9 Musical Clubs Hearings start at 6:30 pm in Room 400 of the Student Center.

\* The Joint Committee on Student-Taught Subjects will accept proposals for courses for next term until April 15. Any graduate or undergraduate interested in teaching a class in a subject of his own interest next fall should submit a written proposal to Prof. Richard Cartwright, 14N-432.

\* A conference on the "Crisis in Southern Africa" will be held in the Kresge Auditorium April 9 and 10, 1970. Invited speakers include representatives of the major liberation groups in South Africa. The conference is sponsored by the MIT Black Students Union.

\* MIT and Boston College will present films by Fred Wiseman all day Friday, April 10, in Kresge Auditorium and Higgins Hall at BC. Wiseman, one of the finest documentary filmmakers of the 1960's, will answer questions on his films at Boston College in the afternoon. The films to be shown at MIT are *High School*, *Law and Order*, and *Hospital*. Admission is free.

\* The MIT Commission on MIT Education has released 3 new transcripts of its proceedings. These are available at the major libraries, the information office, TCA and Ashdown desk.

\* MIT Hillel is pleased to announce that Mr. Allan Solomonov will speak on Thursday, April 9, at 7:30 pm on "The Ecology of the Jewish Pacifist." The program will be held in room 10-275 at MIT.

"If a thousand men were not to pay their tax bill this year, that would not be a violent and bloody measure as it would be to pay them and enable the State to commit violence and shed innocent blood."

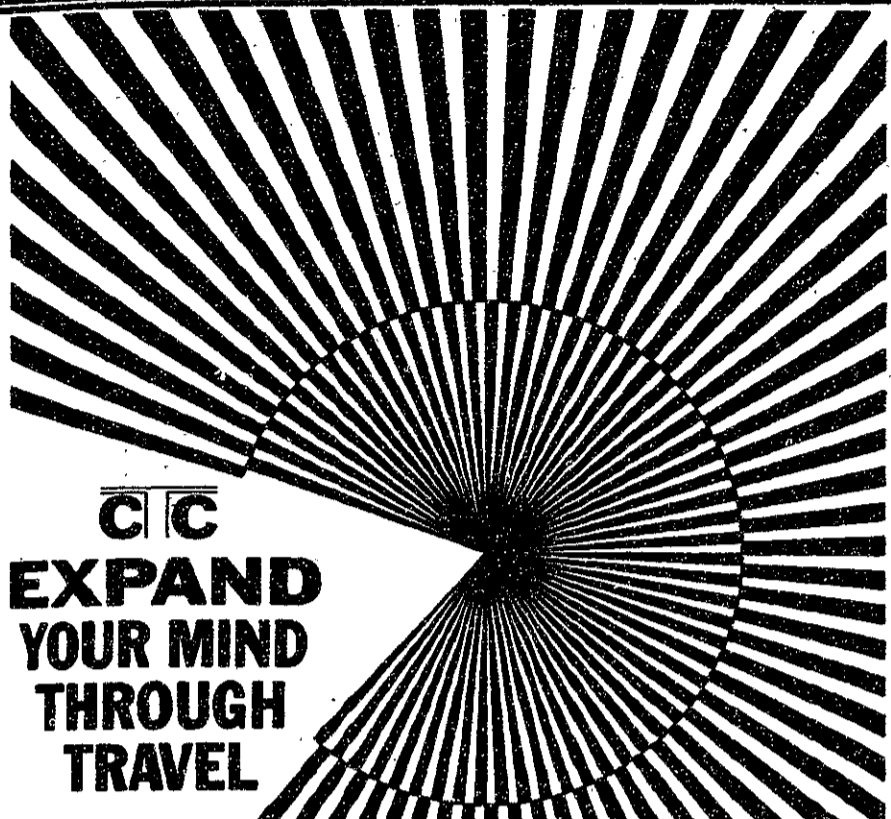
—Henry David Thoreau

As a sign of our personal opposition to the continuing Vietnam war, the undersigned have decided to refrain from paying voluntarily some portion of the taxes assessed by the Federal Government and used in part for waging that war. Some of us are refusing to pay part of the regular income tax; some refrain from paying the 10% surtax; others are not paying the telephone tax. We are doing so publicly as a protest against the war.

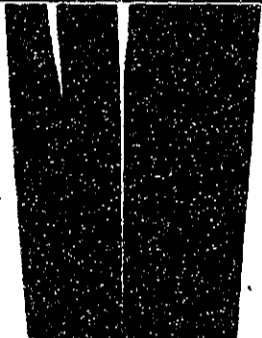
If you have decided to take any one of these steps and are willing to let it be publicly known, you may wish to add your name to ours. If so, send a signed note to that effect to Room 14N-433 by the end of this week. We expect that a list of names of tax protesters from local universities will be released at a press conference on or about April 15.

Sylvain Bromberger  
Stephan Chorover  
Eugene Goodheart  
Kenneth Hale  
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## April Art V

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Visit the show at these three Coop stores from April 1 to April 18, during regular store hours.

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Harvard Square  
8:50 to 5:30, Mon.-Sat.  
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M.I.T. Student Center  
8:50 to 5:30, Mon.-Sat.

Children's Medical Center  
9:30 to 6, Mon.-Sat.



(Continued from page 4)

before we came here. Some of us thought of science as the tool with which we would idealistically come to the aid of suffering mankind. Very few of us sought a liberal education in the traditional sense.

Some of us get very disillusioned when we get here. Some of us got suckered into coming here, seduced by the "university polarized around science" blurb. ("That means it is a university, and if I don't want science, I'll have room to move.") That's what I thought; I still think MIT admitted me for balance.

However—I've belabored the point long enough. Preselection is a complicated process; each individual has his own aspirations and his own image of MIT. It is hard to demonstrate preselection in any analytical way. But one can safely assume that were MIT to offer a BA requiring only one term of math and physics, and if MIT were to publicize this, and admit such students, the character of the place would change.

This is where Tim Maloney's criticism is cogent. MIT presents a peculiarly schizoid face to the discerning observer. It is odd that the catalog carries ancient pictures, but they reflect an MIT that is still very much alive—though changing. Many of the faculty, and students as well, live on in that pre-radical tech school by the Charles. In not keeping everything it presents up to date, the Admissions Office may be more on the ball than anyone suspects.

However, there is no excuse for mis- or incomplete representation of what is at MIT. Thus the decision to start sending prospective students a booklet on the Humanities is welcome. One hopes that next year's applicants will also be informed of USSP and ESG and the other freshman alternatives. But that might encourage them to apply on the basis of getting into these programs, and the programs might be swamped with applicants—what would happen to the traditional curriculum; Admissions, like many other offices, seems to have adopted a "wait for the Commission" attitude on such questions.

Before changing the subject, a parting shot at Admissions. Do they blackball radicals? You'll never know the answer or many others. There is no student participation in the inner workings of the Admissions office. One can therefore either trust the staff to express "the community's" will, or one can put students into the office's functions.

## classified advertising

DON'T SCRAMBLE for an apartment. S&S REALTY has over 100 for singles and groups. Call 536-0730 or see us at 906 Beacon St., Boston. We are open evenings and weekends for your convenience.

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MAINE SUMMER COTTAGES for rent: in foothills of the White Mts., secluded, all conveniences, fireplaces, sandy beach. Special rates for honeymooners. Reserve now. Write Bear Mt. Village, Box M, South Waterford, Maine 04081 or call 207-583-2541.

June 15 on—afternoon classes at McCormick Hall for children and teenagers in creative and modern dance and ballet. Call Sue Ely, 491-3691.

In the matter of women, however, they are not waiting for the Commission. Now that the issue of co-ed living has come to MIT, a question has been raised as to how one achieves effective co-ed living with a 19-1 male-female ratio. More women! is the logical cry. Admissions will gladly oblige. They have been discriminating on the basis of sex in years past, but not much. True, they had a quota of about 75 women per year—that based upon McCormick Hall's capacity—but they only received about 250 applications from women anyway. On an equal admissions basis with men, perhaps 90 coeds would have matriculated last year as opposed to around 75 that did. Next year, with the arrival of coed living projected for several living groups, and with coeds allowed to live off campus, the quota will be dropped. Even so, this campus will not be teeming with women.

If MIT wants more women, and no one should assume it officially does, it will have to recruit them. It won't be easy, as Bill Hecht said: "This isn't a very feminine place." Not many girls, brought up in our male dominated culture, are likely to seek careers in engineering or science. They are not likely to go to a school that specializes in preparation for such. Women in our society are encouraged to think of themselves as potential wives; wives don't become professionals. Even if they do, moreover, women tend to seek careers in non-technical fields. This explains the disproportionate number of coeds in the Architecture department at MIT.

If MIT wants more women, it must do one of two things: find more women interested in the kinds of careers MIT leads to, or change MIT to provide a more liberal arts kind of education, the kind that American women tend to seek. The Institute can't really be happy with either. In the first case, it would mean accepting more women and less men, or else increasing the total enrollment. But increased enrollment aggravates the housing problem, so that's out. Taking fewer men lacks appeal to admissions people and faculty members who know that women will get married and abandon their careers.

As for changing the balance

of the student body, encouraging more humanities-oriented students: also not good, since EE would hate to shrink while a nascent Literature department grows. They cannot both increase enrollment or the total enrollment grows once again aggravating the housing problem. If MIT merely admits more women, say 200 a year, it will probably result in just such a departmental shift, since coeds tend toward the nontechnical courses more so than men, and if they choose science at all it is pure. There are exceptions aplenty but our women tend to avoid engineering. Since a department's budget is dependent on, among other things, the size of its enrollment, it is understandable that the School of Engineering is not at all happy about the slight decline in its undergrad enrollment in the past few years. It would hate to see an exodus, as, no doubt, would most of the faculty and administration, this being, after all, the Massachusetts Institute of (don't forget it) *Technology*.

The all-but-impossibility of approaching a 50-50 sex ratio on this campus becomes more apparent the longer you stare at it. It is impossible without a major change in the general character of American women or of MIT, neither of which we can expect in time for the graduation of anyone here. *Real* coed living for most of us, especially in the dorms, thus seems to be something of a chimera unless we import women from someplace else.

Hmm, but why not? True, it might louse up a husband hunter's paradise. On the other hand, coeds often complain that they feel "isolated" or "dehumanized." Some complain of being treated as sexual objects. It is rather like being stranded on the proverbial desert island.

The advantages of a coed campus are difficult to elucidate in the space I've left for this installment, so I won't argue them yet. The proof is left to the reader, but I will let on that sex, love, and in general "natural" heterosexual relationships have much to do with it. But it also concerns community, and social network building, which in turn relate to the environment of a campus, and with that I intend to begin the next installment.

## 'April Lobby' seeking advice on innovations

(Continued from page 1)

The Lobby came about through the combined efforts and financing of numerous individuals and groups interested in the MIT environment. The groups include the MIT Commission, the Planning Office, and an experimental seminar group. The main thrust, however, is being provided by a project group made up of students, faculty members and staff who share a common interest in seeing the environment change and improve, and who got together to do something about it. This group borrowed furniture from around the campus, built the snack bar, mounted the display panels, and will be coordinating various exhibits and experiments that will appear in the Lobby throughout the month.

The Lobby project group conceives of itself as a democratic forum for many points of view and as a vehicle for many people's ideas. Feedback and participation will be actively sought from the users of the coffee shop and lounges; these will shape the course of changes in the Lobby.

Nobody loves committees more than a bureaucracy, and MIT is no exception. These committees do have some real power, though, and power means the ability to produce change, such as the new calendar and freshman pass-fail. One way to effect change is to sit on and influence these committees.

Lists of committees, descriptions, openings, and memberships are with Betty Hendricks (W20-401, x2696) or Dee Allen (7-133, x6774). Look at several possibilities, talk to the members, and make a choice.

Then, by late April or early May, sign up with Betty or Dee for an interview. Selection criteria generally are knowledge of the committee, time availability and willingness to work, an indication that some form of positive contribution can be made, and special criteria to be listed with the committee description (eg. preference for persons of a given class). Terms last through the 1970-71 school year. For additional information talk to John Krzywicki (x2696, 2734, 3787) or Ed Grossman (354-6981).

"April Lobby" was set up last week and unexpectedly "kicked off" Friday night with a dance rehearsal by the Modern Dance Troupe. About 100 people were present.

Although the temporary changes in the lobby might produce some interesting by-products—comfortable facilities for meeting in the main complex and a resulting increase in informal communication among campus members—their primary purposes are experimental. The Lobby group is committed to the idea of evaluating proposed changes by actually building demonstration mock-ups. The group hopes that future changes can be "put to the test" by submitting examples of them for use and comment by the entire community, thereby maximizing the participation of all interested individuals in the creation of their own environment.

## STATE CHALLENGE CALLED INVALID

(Continued from page 1)

would force Congress to declare war, an act which he felt would increase opposition to the war. Archibald Cox, former U.S. Solicitor General was quoted by the Boston Globe Sunday as saying that "the state has no standing to assert the arguments an individual has with the Federal government." In the article, Cox cited several precedents against states challenging federal laws, including one involving Massachusetts. He stated that the only valid test procedure would be for an individual to attempt to gain an injunction

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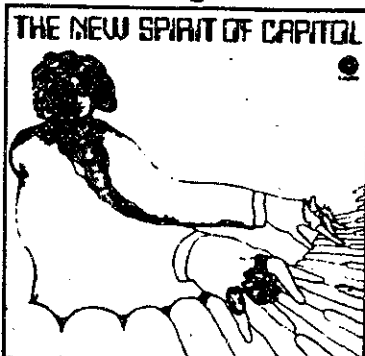


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## TECH SAILORS WIN IN STRONG WINDS

(Continued from page 12)

impossible because of gale force winds, and on Saturday the same storm seemed determined to blow everyone right out of (or into) the river. In the first A division race, McComb simply sailed to survive, finishing third as nine boats capsized. Under storm sails, racing continued, as Milligan posted a fourth. The next race pair saw Tech finishing 2-5, putting them into the lead with Notre Dame and Brown within five points. In race three, the last possible on Saturday, MIT fell to 6-10, dropping behind Notre Dame by three, while Harvard replaced Brown in third place.

On Sunday, Harvard momentarily dropped out of the picture as MIT and Notre Dame fought it out, then surged back as the midwesterners died. McComb sailed to a ragged eighth, then came back 3-2. Milligan came up with Tech's first win, and by midday, MIT became the team to beat. After lunch, while McComb battled the bad breaks, Milligan gave Tech fans a scare by failing to start promptly until the fleet had a 100-yard jump on him, then recovered nicely to keep MIT out front. URI and Navy began their own little battle for third which lasted until the end when Notre Dame almost caught them napping. In the next-to-last race, McComb developed a fine position, only to get caught on the wrong side of the afternoon's most vicious puff, as Harvard pulled to within six. But Milligan was too good for his Crimson opponent, sticking to him closely until the end, then breaking free to win the final race going away.

In other action, MIT won two dinghy regattas at Boston University as Tom Bergen and Dana Pettengill led the squad. Tech's freshmen, with Bruce Fabeus, Frank Keil, and Al Spoon, learned how foolish it is to foul, posting two disqualifications and a withdrawal while outclassing the field enough to lose to Tufts by only a single point.

And, on March 14-15, Dave McComb captained a team of twelve New England sailors, including Pete Nesbeda and Chuck Wayne, that broke the ice on Long Island Sound while winning handily over teams mounted by the Middle Atlantic and a group of ocean sailors known as Corinthians.

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# Rugger's win two straight Sailors capture the Boston Dinghy Cup

The MIT rugby club began its spring season like a continuation of their highly successful (7-1) fall season by crushing the visiting Montreal Barbarians 17-9, and the Harvard Business School 21-12. The club's second and third teams each dropped heart-breakers to the respective B school teams.

The Barbarians put up a strong battle, but Tech scored first and was never headed in the game. Ed Walker started the scoring by making good on his first penalty kick of the season. This was a very good omen for the season as Tech's performance in this department has traditionally been erratic.

Later in the first half, a fine kick by Dave MacQueen and a hustling pursuit led to a scrum within five yards of the Barbarians in-goal. Tech won the hook and as it came back, Larry Izzo picked it up and raced around the weak side in a perfect execu-

tion of the "Now" play. After bowling over two tacklers, Izzo touched the ball down for a try.

Pat Bailey scored next as he chased down a long Tech punt in the Montreal in-goal. Walker kicked the conversion. After Montreal scored on a penalty kick, the half ended with Tech holding a 11-3 bulge.

Montreal began the scoring in the second half with a quick try when a Tech kick went off target and a Barbarian back found a hole. Izzo came right back with a carbon copy of his first try. Then Walker kicked another penalty goal running Tech's margin to 17-6. Montreal closed out the scoring with a pretty drop-goal in the closing minutes of the game.

The next day, Izzo's wife celebrated by giving birth to a beautiful baby girl named Christina. The team is looking forward to an additional spec-

tator at their games. The game against the B school was much more one-sided as Tech continually pressured the Harvard defense. The game was marred by some sloppy play which led to many penalty kicks. This worked to Tech's advantage as Ed Walker clicked for five of five penalty kicks for 15 points. Tech also picked up a try in each half. First Izzo broke loose for a pass to John Riley who sprinted down the side-line and scored while being tackled. In the second half, Walker and Juris Apse grabbed a line-out together near the opposing in-goal and with the ball clasped tightly between them, they danced across the line to score.

Harvard scored on three penalties and a drop-goal. The rugger's play so far has been highlighted by Tech's all-star forwards, Walker, Apse, and Izzo. Steve Lemott has looked good in his first season at a difficult and important position, fullback.

The B Team lost 8-6 on a disputed try in the closing minutes after Charlie Finn had given Tech a 6-5 lead with a beautiful 35 yard penalty kick. Mike Magill stood out for his hustling play.

The C team was shut out 3-0. Malcolm Best and Rich Vogel played well as did new-comer Wayne Book who runs and tackles hard.

With impressive consistency despite some of the worst winds seen on the Charles River in recent years, Dave McComb and Steve Milligan '70, with Chuck Wayne '70, Denny Boccard '71, and Dwight Davis '72 as their crews, won the opening regatta of the season for the first time since 1964.

The Boston Dinghy Club Cup, the New England Inter-collegiate Sailing Association's spring invitational and the oldest regatta of its kind in college-sailing, drew seventeen teams this past weekend in its 35th

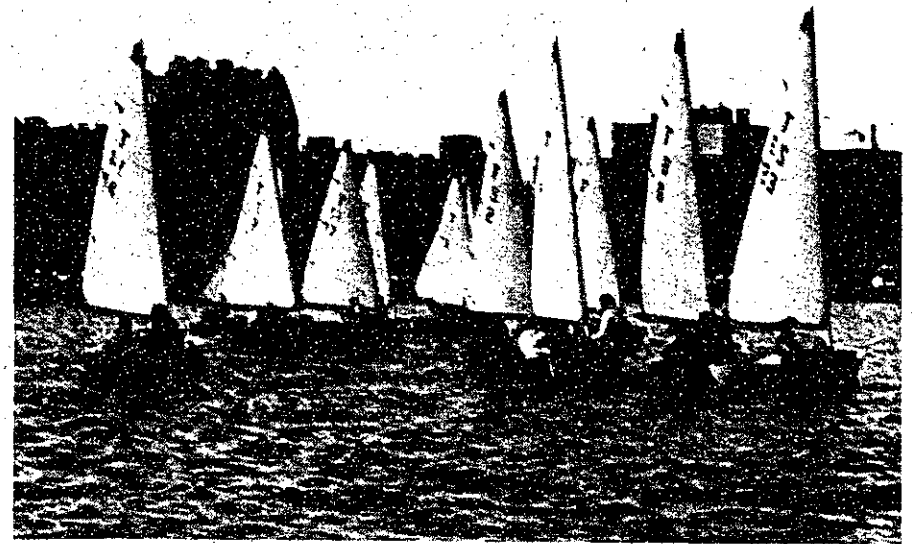
year of competition. This year, crews came all the way from Tulane, Notre Dame, and Marquette, in addition to contestants such as Navy and U.S. Merchant Marine from the Middle Atlantic. The New England powerhouses were there too: Harvard, always tough providing they can keep out of trouble; Coast Guard; either hot or cold, but sometimes terrifying when it counts; and URI, somehow always around to capitalize on everyone else's mistakes.

During vacation, practice was (Please turn to page 11)



Larry Izzo (center) unbinds from scrum and turns to pick up ball in opening move of Tech's highly successful Now play, here used against the Harvard Business School.

Photo by Ed Riordan



Boats surge forward seconds after the start of race in Boston Dinghy Club Cup competition. Tech won the highly coveted Cup this year.

Photo by Vicki Haliburton

## Racquetmen 2-3 on tour

The varsity tennis team journeyed to North Carolina and Virginia over the spring vacation in search of competition and sun. They returned with a 2-3 record, but were completely blanked by the weather, which was continually rainy and cold.

The squad's first opponents were from the University of North Carolina which always fields a strong team. This year is no exception as they soundly beat their guests 9-0.

The team fared much better against Olde Providence tennis club, but still lost 7-2. Although Tech dropped all six singles matches, several racquetmen put up strong battles. Capt. Manny Weiss '70 lost 5-7, 6-3, 6-2.

Scudder Smith '70 went three sets while losing to Lara du Pont, North Carolina's woman champion. Joe Baron '70 also performed strongly in a losing effort. Tech did win the first and third doubles matches. The team of Bob McKinley '70 and Weiss looked very strong.

Tech next met Hope College of Michigan which was also on tour. Tech won 6-0 with all six singles matches going in straight sets. The doubles were cancelled due to rain. McKinley shut out his opponent 6-0, 6-0.

It was cold and windy again for the match against North Carolina State. The match began late due to morning rain. State won 6-2 with only Tech's

number one singles and doubles winning. McKinley's spin serves were very effective as he beat his man in straight sets 6-2, 6-0. McKinley and Weiss battled for almost 2 hours in the cold before gaining their victory in nearly total darkness. The match went 7-5, 4-6, and 6-3.

The racquetmen ended their trip on a winning note as they stopped at Virginia Commonwealth for a solid 9-0 victory. All the racquetmen won their bouts in straight sets.

This season will be unpredictable as the team has lost four of their top six singles players from last year's strong squad. Although the four filling out this year's six along with McKinley and Weiss are mostly seniors, they haven't had too much experience. Greg Withers '72 has been playing very well at number seven thus far and will probably be valuable in the future.

This Wednesday Tech hosts Harvard at 3 pm.

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