

Corp. considers advisors

By Joe Kashi

Charged by committee chairman James Champy to maintain a "detached perspective", the Corporation Visiting Committee on Student Affairs this weekend extensively discussed the student advisory and counseling "resources" at MIT, but arrived at no firm recommendations.

Much of the time was devoted to a detailed listing by the Dean for Student Affairs's staff of the various departmental counseling programs available to undergraduates. Attention was predominately directed at freshmen and undesignated sophomore programs.

Although the sessions were scheduled primarily for the ten members of the Visiting Committee and top MIT administrators, several students were present because of last minute complaints to Dean Daniel Nyhart that the committee was receiving a slanted view of student advisory problems. They suggested that since three of the four students invited to talk to the Committee were connected with the advisory program through the Dean's office, they would be unlikely to call attention to deficiencies that an outsider might find in the program.

A further complaint was that students were discouraged from attending the discussion due to lack of publicity and the inaccessibility of Endicott House, the location of the two-day meeting. Endicott House is in Dedham, about 10 miles from MIT. Several students who had been invited, among them UAP Wells Eddleman and UAVP Steve Ehrmann, said that they were notified so late that they were unable to attend due to previous commitments.

Discussion at the meeting centered on defining the goal of

an MIT education and the role of an advisory system within that framework. Some of the problems mentioned were lack of motivation among some advisors due to time pressures and faulty "reward structure," uninformed or incompetent advisors, lack of contact due to the reluctance of students to initiate the exchange, and poor feedback between students, teachers, advisors and the Dean's office.

In addition, with an increasing trend toward minimal requirements and broad, multi-disciplinary majors, demand for advisory and counseling services is expected to increase. Brown University reported a large jump in the number of students requesting academic or personal counseling after the school greatly reduced academic requirements.

Frank Press, Chairman of the Department of Earth and Plane-

tary Science, told the meeting that the unstructured program in Course XII-B allowed students great flexibility in multi-disciplinary studies, but that the advisory system "decides whether the system succeeds or fails." In Course XII-B, there is a one-to-one ratio between faculty and advisees. All are volunteers who have been carefully chosen and matched through both student and departmental input. The student is given an opportunity to individually tailor his four-year academic course with very little restriction on him, relying primarily upon his advisor for counseling in the absence of formal requirements.

Some participants felt that the support structure in the Dean's office, the Psychiatric service and Departmental advisory systems would have to be much more adaptive to allow (Please turn to page 2)

BSU sitin terminates party at Faculty Club

By Alex Makowski and
Walter Middlebrook

About fifty Black Student Union members staged what one administrator described as a "non-obstructive sitin" Saturday night in the Faculty Club to call faculty attention to charges of racism against the Club management.

The Club is normally closed on Saturday nights, but a private party had been scheduled. Some time after the students arrived, the management decided to cancel the party; many of the invited guests, met at the Sloan Building door by club officials, never made it to the sixth floor dining area.

No violence

There were no reports of either violence or vandalism. After roughly 90 minutes of discussion with the few people

present, the BSU members dispersed voluntarily, claiming success for their efforts to stop the party.

There has been no decision made yet as to whether the students involved will be charged before the Discipline Committee. Administration officials would say only that judicial proceedings were being "considered."

Two or three dozen MITSDS members attempted to support the BSU action, first by canvassing MIT dormitories Saturday night and then proceeding to the Sloan Building. The SDS members never went up to the Club; they remained in a ground floor lounge for a strategy meeting and what one observer described as a "heated" discussion with Provost Jerry Wiesner and Deans Dan Nyhart and Dick Sorenson.

In a departure from the practice at student demonstrations last year, plans for this action were kept secret by BSU members apparently wary of being blocked by campus patrolmen before reaching the Club. The demonstrators moved into the building in small groups.

Racism charged

The action was another in a series of developments following charges of racism against the Club management and demands for higher wages for three black workers employed for banquet setup. The BSU first took an active role in the dispute with a joint meeting last Tuesday night with the MITSDS. Friday morning, the BSU presented their own memorandum seconding the four SDS demands.

Warning

The memorandum closed with a warning: "The first massive action concerning the implementation of the demands took place on Monday, November 9. Today is Friday, November 13, and nothing has been done. We feel that too much time has been spent in procrastination. We want action now. If nothing is done to implement the demands today, Friday, we will move."

The wage dispute itself has been submitted by both the Building Service Employees Union, legal representative for the workers, and MIT to an outside mediator, Warren Taylor, for settlement. Taylor, a black lawyer, arrived at MIT Sunday night, spent that evening meeting with the BSU, then filled his day yesterday meeting with various people — workers, management officials, etc. — within the community. Assistant Provost Paul Gray described him as a "professional in the business of conflict resolution;" he may serve only as an arbitrator in the wage dispute, or he may recommend more far-reaching changes.

Union complaint

In a related development, the Union has filed an "unfair labor practices" charge with the state Labor Relations Board. Their petition holds the MIT Faculty Club, Incorporated, responsible for the interjection of other parties in the contract negotiations between the union bargainers and the Club management.

City tenants air complaints

Over 150 Cambridge citizens met Saturday afternoon to press demands for rapid construction of new low-rent housing.

Louis Agneta, chairman of the Cambridge Housing Convention, called the meeting to unite various local efforts into a cohesive, city-wide resident's movement.

Both MIT and Harvard came under fire for boosting the number of people competing for living space on the city housing market, and purchasing new land for expansion. Also criticized were the Cambridge Housing Authority and the Cambridge Redevelopment Authority; residents charged both agencies with failing to commit available re-

sources to meet the next housing shortage.

Convention organizers hoped that "Placing neighborhood residents into the decision-making process at every stage from site selection to final ownership" would prove a feasible way to attack the housing problem. "With a large resident role, the neighborhood can be confident that the housing will meet their needs; with a say in management, they should have more pride in their homes; and with an ownership role residents will receive guarantees that their apartments will be low rent as promised."

The two universities have long been the target for neighborhood frustration over the deteriorating housing situation. Harvard and MIT, the residents note, attract many single people to Cambridge; landlords can boost their profits by doubling up these young and charging rents out of reach of the budgets of low-income families and senior citizens.

Graffiti crucial mode for presidency input

By Jarvis Middleton

Graffiti on the walls of the main corridor are the principle vehicles of student input in the process of selecting a new president, according to Steve Erhmann '71, UAVP and one of three undergraduates on the Corporation Joint Advisory Committee.

Members of the CJAC copy and discuss student scribbles — a fact which Erhmann feels many students do not realize. Graffiti are used because they are "a very good method of noting trends among the student body."

CJAC's effort to encourage graffiti has been somewhat frustrated by what Erhmann called a minimal response.

Other methods used to get student input were the discussions where free coffee was served, letters sent to leaders of all the houses requesting some feelings on the matter from their

living groups (from which there were four replies), and letters (which were held up for one reason or another) sent to each student. The letters to the students are in the mails.

CJAC is composed of 6 corporation members, 6 faculty members, and 6 students (three undergraduates and three graduates). Each member has an equal voice within the group.

Their job is to select a group of presidential candidates acceptable to the students, faculty, and Corporation. These names will then go to the members of the Corporation, who will pick the president. It is highly unlikely that the president will be someone whom CJAC opposes.

Erhmann hopes the decision will be made by the end of January. An outsider, if chosen, would then have a chance to become familiar with the Institute before completely taking over the job.

Deadline draws nearer for draft status changes

The Selective Service National Director Curtis Tarr has invited men with high draft numbers to drop their deferments before the end of 1970 and turn 1-A, thus fulfilling their draft eligibility requirements without great risk of being drafted.

Draft regulations say that anyone who is 1-A on December 31 of this year of his lottery, and whose lottery number has not been reached will be placed in a lower category the following year, and for all purposes, be exempt from the draft.

May exceed number

There are several problems, though, in this method of minimizing draft exposure: a lottery number may not be high enough to guarantee exemption, and a local board may not reclassify a candidate before December 31, 1970. In that case, he would be eligible for drafting throughout the complete following year, and his number may be exceeded by his local board. During the early days of the lottery, some boards drafted people with numbers as high as 350. Selective Service regulations maintain that all men who are 1-A on December 31

and whose numbers are less than or equal to the highest number reached by their local draft board will be drafted first in 1971 before anyone in the 1971 draft pool is taken. Most locals have not drafted above the number 195, but Tarr said that anyone planning to drop his deferment to fulfill his draft eligibility requirement should contact his local and find the highest lottery number reached at any time during the year, and also the highest number they expect to reach in the coming year. It would be wise to get this information in writing from the local if possible.

Formal Reclassification

Although locals usually follow the national policy of quickly reclassifying men, it is quite possible for them to postpone by design or inefficiency reclassification until January or February of 1971. Induction would then be possible for all of 1971. Reclassification requests sent in during November have the best chance of being acted on by the 31st of December.

MIT students may obtain information and aid in difficult cases by contacting the Selective Service Office, 3-140, X5836.

Advisory roles examined

(Continued from page 1)

freer academic requirements here. In many present MIT departmental advising systems, the advisor basically rubber-stamps a student's registration material.

A straw poll among MIT freshmen showed that they believed that their advisors failed to provide sufficient course and career counseling, that they did not act as a friend and an advocate for them in the MIT bureaucratic jungle, and that they did not carefully consider academic program planning. Marvin Keshner, '71, offered a model of the advisory system based partly upon this FAC research; in it, the advisor has four basic functions: registration officer, departmental liaison, academic advisor and personal counselor.

Presently, there are three main types of advisory systems: the registration officer model, in which a faculty member approves registration forms for 20-40 students and sees them about once a term; the traditional system, in which paper work is handled by a central office, but the faculty member has 10-20 people to advise; and the most recent system, where a departmental registration officer handles the paperwork and a faculty member acts as personal and academic advisor to about five students.

Keshner's report concluded that the structure of the advisory system does not matter significantly in the quality of service rendered to the student, and that a formal advisor is needed to help the student until he is able to build up a series of informal advisors within his discipline. He also stated that the advisor was necessary as an information source, pointing the student to whatever larger counseling or academic services he may need.

Typical of the Institute-wide services are the Psychiatric Service and the Dean's Office. MIT has the "best-organized psychiatric service in the country," according to a member of the Dean's staff. A student counseling staff under Associate Dean William Speer, and other special counselors, like Jim Bishop for Black students, Gene Chamberlain for foreign students, and Dean Emily Wick for Women and pre-medical students round out the MIT program.

Additionally, the Freshman Advisory Council maintains services and coordinates a voluntary system of advisor recruitment. Pete Buttner, Freshman Advisory Council Chairman said that the FAC had four current problems: how to increase departmental awareness of the dilemmas facing freshmen and sophomores in choosing departments and majors; a current evaluation of the advisory system; the associate advisors (upperclass students) tend to suffer a let-down after a few weeks work with the freshmen; and how to provide worthwhile activities for the January Independent Study Period.

Probably the greatest consensus of the meeting, however, was

reached when Professor of Physics Kosta Tsipis told the Visiting Committee, after they had heard many hours of explanation about the advisory structure, that "the advisory system cannot work. You cannot design human relationships, you cannot legislate trust." He went on to say that the essential feature of successful advising is the trusting relationship which has been formed, and that this trust does

not necessarily have to be formed with the student's advisor, but with someone who can provide practical career and academic information to the student in addition being a friend the student talk to about personal matters. "Students," he said, "can take care of themselves. The thing to do is to provide the advising and counseling resources. They will be used."



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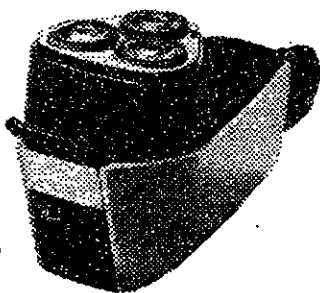
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Announcements

* Student Directories for Off-Campus Undergraduate and Graduate Students may be picked up by showing an MIT ID at the MIT Fall Blood Drive Booth in the Building 10 lobby today for the last time.

* All students should obtain an examination schedule at the Information Office, 7-111. Exams not listed or in conflict, such as two exams in the same period, must be reported to the Schedules Office by Wednesday, Nov. 25.

* The MIT Creative Photography Lab's waiting list for 4.051, the introductory photo course, has been abandoned. A lottery has been substituted, with all students given equal opportunity. All interested students should submit their names to the Creative Photography Lab secretary, W31-310 between December 1 and 14.

* Applications for the New York City Urban Fellowships for 1971-72 are available in Departmental Headquarters. Further information can be obtained from your department or Professor Louis Menend, 37-271, x7523. The deadline is Jan. 31, 1970

* Post doctoral fellowships for study and research work in Norway are available from the Norwegian Council for Scientific and Industrial Research. Application deadline is February 1, 1971. Contact Dean Hazen, Room 10-303, x5243.

* Anyone interested in spending their Junior Year at another American university is requested to contact Dean Hazen, the Foreign Studies Advisor.

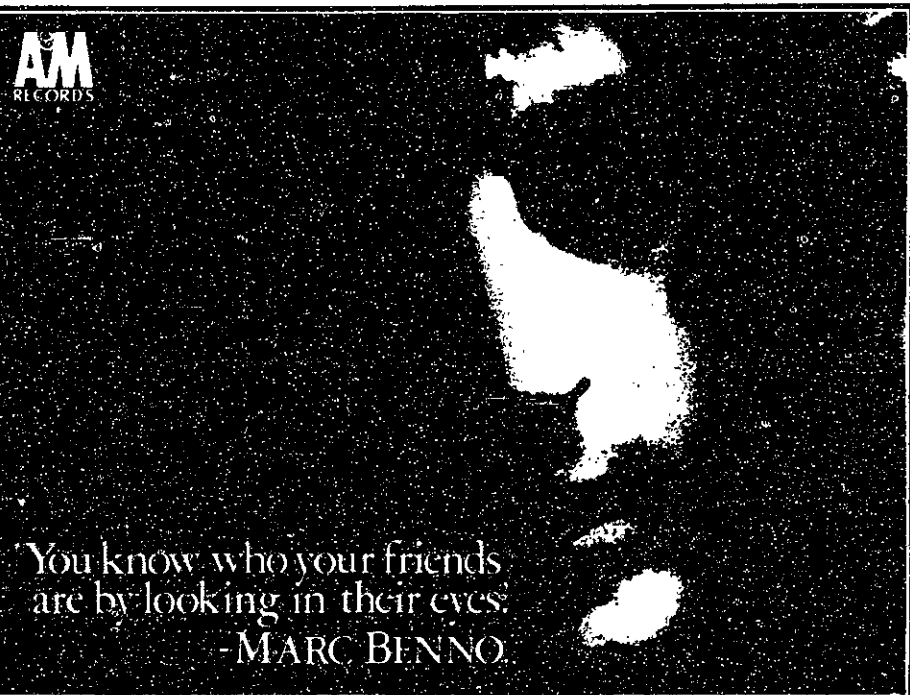
* Uglies: Is society repressing your ugliness? You are indeed UGLY!. You will be proud of it! You will listen and obey the siren song of the Ugly! You will enjoy! Join the elite corps of impudent uglies running for UMOG: November 30 to December 4. Contact APO, W20-415, x3788.

* A piano recital by John Buttrick of the MIT music faculty will be presented by the Department of Humanities in Kresge tonight at 8pm. The recital is free. The program will include several unknown works: the Hayden Sonata No. 47 and the Faure Nocturne No.7, in addition to the Liszt b minor Sonata and two Beethoven Sonatas, Opus 101 and Opus 109. The Beethoven works will be performed in honor of the Beethoven Bicentennial.

* The Humanities Department will present a Noonhour concert in the MIT Chapel, Thursday, Nov. 19th at 12:10. The music will be scored for violin and harpsichord.

* Noam Chomsky of MIT, Michael Walzer of Harvard, and Amos Perlmutter, Visiting Professor at MIT from Israel, will answer questions on the Middle East at the MIT Hillel Teach, Tuesday, Nov. 17th, 4-270, at 7:30 pm.

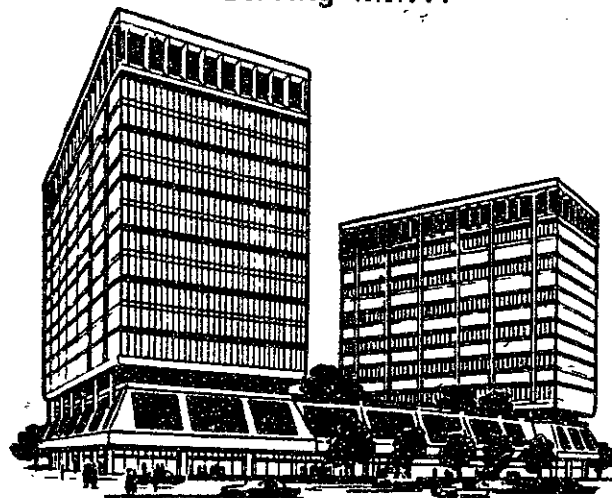
* Dr. Allan Cohen will talk about "Drugs, Consciousness, and Avatar Meher Baba." Sunday, November 22, at 8 pm, Lowell Lecture Hall, Harvard. Lowell Hall is at the corner of Kirkland and Oxford Street.



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analysis:

Visiting Committee notes

By Joe Kashi

* Though the Corporation Visiting Committee received a good overall picture of student counseling resources at MIT, they did not have the opportunity to suggest or evaluate any new directions for the problems of the student advisory system.

* Part of this neglect was due to the type of student representation present: minimal. Three of the four students originally scheduled to attend were either thoroughly co-opted or intimately involved with the advisor system in its present form. Their views could not possibly be considered indicative of student problems. Indeed, the other students invited to attend were notified so late that most could not come. Again, the Visiting Committee heard the Administration's evaluation of the present advisory system but was unable to get a comprehensive idea of student-defined problems.

* Endicott House, as Harold Federow mentioned in last Friday's *The Tech*, was a lousy

place to hold the meeting. Its opulence is far removed from East Campus or SPE or Hemenway Street. It has an unreal aura throughout.

* Advisory problems of upperclassmen were considered only in passing. Most of the attention was devoted to such special counseling areas as the Freshman Advisory Council and black student advising. In contrast to the freshman level, the upperclass advisory systems do not appear to be operating very well. The assigned advisor is often reluctant or overworked. The very important element of informal human contact with the faculty advisor often gets lost beneath the shuffle of Registration Day paper. No one presented any good alternatives.

* There was no real consensus on what an MIT education should be: do we want a fairly tightly-structured major as is the norm now, or "four years of constructive presence" as is being tried at Dartmouth? There were suggestions for a more unstructured program involving in-

formal student-faculty projects in fields that interested and motivated students. This would help the student to form a personal relationship with a professor and learn many things that are suppressed in lectures and recitations, such as the professor's philosophy and method of research, his experiences and impressions of his profession.

* The Dean's staff was reasonably careful to point out problems in the system. What they did not provide, however, were any new proposals to be evaluated. It is unreasonable for the Visiting Committee to be expected to originate such ideas; they were just being introduced to the system in depth. Several innovative programs such as Course XII-B and the USSP and ESG freshman programs were discussed, but by common admission they are not applicable to MIT in general. Which puts us right back where we started.

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To the Community:

For the past several years, members of the Institute faculty and staff have been receiving copies of the student newspapers regularly, through Institute mail.

Last year, *The Tech*, *Thursday*, and *Ergo* were sending about 1300 copies of each paper to faculty and administration. These subscriptions were paid for by allocations in one of the administrative budgets.

Unfortunately, this year no money was budgeted for this purpose. Several months have been spent trying to find some method of funding this function of the student news media. It now appears that no faculty subscription money will be available at all to the papers. This will cost *The Tech* \$5400 and *Thursday* and *Ergo* \$2600 each in expected revenues. With costs on the rise, and advertising volume declining with the national economy, this chain of events

poses serious problems of quality and even survival for MIT's newspapers. Consequently, we are asking members of the faculty, staff and administration, and any other member of the MIT community who is so inclined, to pay for a subscription to *The Tech*. Now that we will no longer be sending mass mailings to the Institute, we will need more detailed records of subscribers. Lack of manpower prevents us from billing individuals at this point; we must ask for cash or check to start a subscription. Please subscribe for as many years as you wish; with staggered renewals, our system can be much more efficient.

We recognize that in the past, our subscribers often had trouble getting an office change or a new subscription through to us. With the anticipated increase in the care necessary to maintain

our files, we naturally will put more effort and time into getting things right. Your help in giving us the correct building and room numbers for delivery will be appreciated.

For the transition period now beginning, we have developed a procedure which should make things as smooth as possible. For the next three weeks, we will continue to send out all our current faculty subscriptions. Incoming subscription forms will be processed as quickly as possible, and new subscribers should begin receiving their papers within two weeks. After three weeks, all current subscriptions which have not been renewed will be discontinued. In the interests of fairness, those who have been receiving the paper with some regularity this year are asked to pay \$4 for the full academic year, while those who have not been getting copies will only pay \$3 for the remainder of the year. Each succeeding academic year's subscription will cost \$4, paid in advance. For those outside the Institute, U.S. mail subscriptions are available as always at a cost of \$4.50 for one year, and \$8 for two years.

Students will still find the paper available for free in their living groups. After the three week transition period, no free copies will be placed in the halls for a while, but if our subscription drive is successful enough, we will be able to leave some copies out for the benefit of non-resident students.

We hope you will heed our plea for support. If we do not get the help we need, we may ultimately be forced to reduce our publication to once a week, or produce smaller, higher density papers. With support from the community, we will be able to remain financially stable, and provide continuing and improving newspaper coverage.

by Brant Parker and Johnny Hart

Letters to The Tech

FOR THE RECORD

To the editor:

With regard to the caption of the picture on page 1 of *The Tech* (November 10, 1970), we would like to set the record straight on several things:

The only way that *The Tech's* staffers could have known that the datestone would be unveiled during the MacGregor dedication is if they planned to do it themselves. Since they were sure they knew the identities of the hackers, they would have done well to have checked with us. If they had, they would have found out that the stone was to be unveiled at midnight Friday, well after dedication, but in time for MacGregor residents to see it over the weekend. We even planned to keep ushers on guard during dedication to avoid an early unveiling by anyone else.

The Sullivan-Baker axis would have us believe that their courageous action avoided a scandalous disruption of the MacGregor dedication. We strongly resent the implication that we tried to create this type of embarrassing disruption, and we demand an apology. *The Tech* should assume more editorial responsibility and check its facts more thoroughly in the future.

In addition, in all fairness, the caption should have included the name of Harlan Chizen, who deserves equal credit for helping to instigate our nocturnal activities.

We would also like to thank Dale Zellers, Jim Altman, Greg Buchberger, Ev Sinnett, Kevin Stoddart, Ed Garvin, Art Greenberg, and all the other people without whose help our hack could not have been perpetrated.

Scott Stricoff
Paul Johnston

were student body presidents serving *ex officio* on their delegations as provided by their school constitutions. Virtually all of them are elected at large from their student bodies. And there is no delegate to the NSC who is not at least elected by the student government of the school involved (except national officers who were elected by the NSC the year before).

Nor is NABS a segregated organization. Any group which is working on things relevant to advancing Black culture or the aims of Black people, may join. The structure of NABS is rather similar to that of national YAF, in fact: Each organization centers around a set of goals, each has branches at campuses, each has a national organization and meeting.

The payment to NABS, also, is not part of the NSA budget. Legally, NSA is simply turning over to NABS the funds it collects for that purpose, as mandated by the 1970 National Student Congress. None of these funds belong to NSA.

It is not my argument that NSA is apolitical, or that joining NSA was nonpolitical. I think joining NSA is a correct political act. If giving out information on legal rights, sexism, or racism, is political, then it is just as political not to do something about these issues.

NSA is a representative organization, not organized around a fixed set of political goals. Some people may not like its positions; that does not affect their representative nature.

Anything the General Assembly does is a political act, an act on behalf of the student body. If that is "inexcusable," then so is any form of representative government.

Wells Eddleman

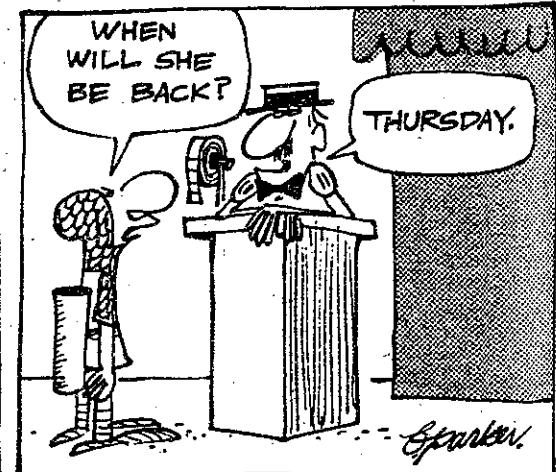
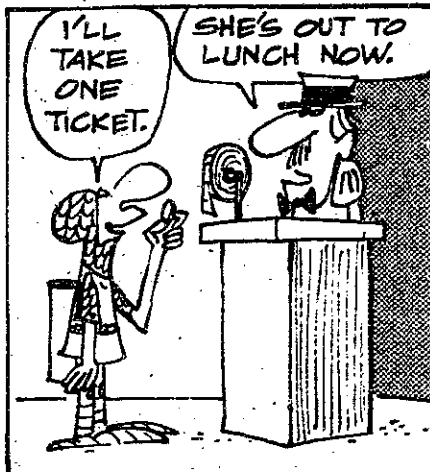
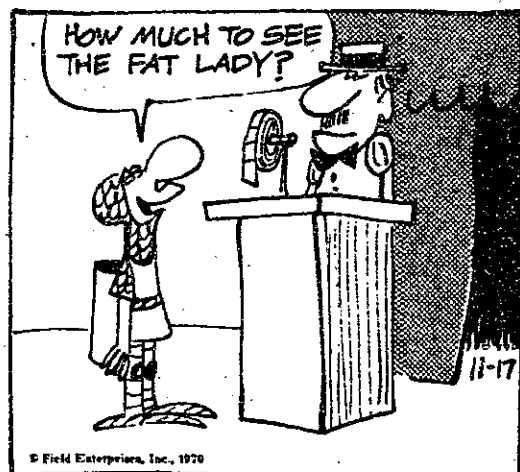
IN DEFENSE OF NSA

To the Editor:

Successive approximations to the truth are just wonderful. Exhibit Y: Gary McGath's letter on NSA.

It is *not true* that all except two NSA delegates must be chosen democratically. My original statement was and is correct (I checked with NSA headquarters just to make sure). At the 1969 NSA conference, approximately 40% of the delegates

THE WIZARD OF ID



The Wizard of Id appears daily and Sunday in the Boston Herald Traveler.

entertainment

concerts: 'Rushing Ahead

By Howard Jay Siegel

Tom Rush will be at MIT's Kresge Auditorium Saturday, November 21, at a time when MIT on-campus concerts are considered by many to be financial suicide. The class officers of '71, '72, and '73 decided to join together to produce this concert, as a result of the success of Tom Rush's previous appearances on the MIT campus. His popularity in the Boston area began a decade ago, while he was an undergraduate at Harvard. In the early 60's, he was one of the inner-circle of tremendously popular young folk singers who congregated in the Boston area and were responsible for the folk revival which later took on international popularity and is still a strong current in pop music today.

Tom Rush had been singing songs by Joni Mitchell and James Taylor long before either was heard by the wide audience that now knows them. Tom Rush's excellence and versatility are well demonstrated by the way he handles soft, gentle songs like "Urge for Going" and John Sebastian's "She's a Lady" with the same ease he does the rocking "You Can't Judge a Book by Looking at the Cover" or the country-western "Sea of Heartswell." His three albums, *Tom Rush*, *Circle Game*, and *Take a Little Walk with Me* (all now on sale at the Coop) attest to the fact that although his hair

style and sounds have changed with the times, his quality remains superb.

Rush is being presented with Happy and Artie Traum as a backup act. The brothers Traum currently have an album out on Capitol, with some pretty good folk; they're currently living in Woodstock with the Band and whoever else.

Two shows, at 8:00 and 10:00 P.M., are planned for the concert this Saturday. Tickets for Tom Rush, and Happy and Artie Traum are available in building 10 at a flat rate of three dollars per ticket, and will also be available at the door.



Tom Rush

Miss Judy Collins

By Jay Pollack

Judy Collins started her concert by welcoming everybody in out of the cold rain outside. By the end of the show, the audience had completely forgotten about the rain. Her performance is a bright spot in anyone's evening. The material was familiar — the most popular songs from her last three albums, and a few from her newest one, *Whales and Nightingales*. It is obvious that most of her concerts must consist of these same songs. And they must sound just as perfect every time she does them. Her voice always sounds crystal clear. Her music doesn't contain as much feeling as, say, Laura Nyro's, but that's less because of Judy's capabilities than it is a result of her songs being not as emotional as Laura's material. What she does do, she does superbly.

An important reason for this is the arrangement of the songs. Most of the backups were simple bass, drums, piano and acoustic guitar. This sound can support just about anything Judy does live. Two or three songs ("Suzanne", "Albatross") were solos on guitar or piano but the group played on most of the numbers. The pianist, Richard Bell was extraordinary, filling out the songs, making them well-rounded and full, whether they were soft numbers of the strong rock ones ("Tom Thumb's Blues" is given quite a treatment). So many of her songs, especially on *Who Knows Where The Time Goes*, are piano-based and it is gratifying to hear the part being played so well. The best use of the arrangement was on "Chelsea Morning", which has been one of her finest songs ever since it came out on a single.

Judy Collins should be seen by everybody once, at least. The fact that she changes her material so rarely might discourage some from seeing her again, though. (She sells shows out, anyway.) It is a little strange. Her voice is so good that she could do any song she wanted, and she still does four-year-old songs. It is always good to hear her old "hits", but she ought to try some new songs also. Nevertheless, she will always provide a fine performance, no matter what she does.

film:

It just keeps rollin' along

By Emmanuel Goldman

Sarah and Dan are two young people that have done what most of the people I know have fantasized about doing at one time or another. They have left the crowded complexity of city living and set up a new life-style for themselves on an isolated sheep-farm in San Marino county, California. Some would call it dropping out; others, perhaps, "back-to-nature". Whatever name it goes by, there is immense appeal in the story of these two idealistic people, as told in *Riverrun* (at the Orson Welles Theater).

It's not such an easy thing to accomplish. Not only are mental adjustments necessary to cope with various inconveniences that are rarely confronted in modern society; but unless one is prepared to disown his own family and friends, all sorts of "advice" or pressure has to be rebuffed. Dan has long, unhappy telephone arguments with his parents. Sarah's father, a seaman,

By Reid Ashe

"I can forgive a lot of faults in a film," Producer Donald Shebib said Friday, "but one thing I can't forgive is dishonesty... so many people these days just want to get you into the theater and take your money."

Shebib's first feature film, *Goin' Down the Road*, is the antithesis of the object of his complaint. It is simple, straightforward, and devoid of box-office gimmickry, but, moreover, it is a first-rate professional film and an artistic triumph. Amazingly enough, *Goin' Down* was produced at a total cost of only \$82,000, including even the making of prints. It is the first feature film not only for the producer-director, but also for the leading actors, Doug McGrath and Paul Bradley. The principals of the film are all relatively young, but decidedly professional and extremely talented.

To avoid misconceptions, should be said that *Goin' Down the Road* is not a "road" film of the *Easy Rider* type. In the first place, Shebib's film is so superior that comparison is all but impossible. But there is more to the difference than that: Pete and Joey of *Goin' Down* are a pair whom Fonda and Hopper might meet traveling in the opposite direction. While pop culture (or sub-culture or counter-culture) rejects middle-class values and institutionalizes poverty as a virtue, and the avant-gard retreats to a simple rural existence, Pete and Joey hit the road in quest of the bourgeois rainbow.

What evolves is a hard luck story in which the heroes find themselves dragged even further down the social ladder they set out to climb. "What you're seeing," Shebib explains, "is the beginning of a couple of bums."

Shebib, 32, is an intelligent, unpretentious man who speaks freely of his work. He went to the University of Toronto and UCLA's film school, and made about 20 shorts and documentaries before beginning his first feature. The film was financed

back from his final voyage, comes to visit the couple.

The entry of Sarah's father upsets the tranquility of their idyllic retreat. Her father brings with him skepticism, conformity, bigotry, and violence; things that the couple hoped to avoid by leaving modern society in the first place. Initially, father jokes "Where do you get all these screwball ideas, anyway?"

Chunga's Revenge — Frank Zappa (Bizarre/Reprise)

Something is wrong. This is the second disappointing album in a row from Frank Zappa. *Weasels Ripped My Flesh* (with the old Mothers of Invention) may have had a great cover but the material is, with a few exceptions, second-rate by usual Mothers' (high) standards. Now only a few months later comes another collection of songs.

with an initial grant of \$20,000 from the Canadian Film Development Corporation. When that ran out, Shebib had shot enough footage to show a film distributor who willingly put up the rest.

Asked why he chose the theme he did for *Goin' Down* Shebib explained that "most of my work deals with the substrata of society — poor people."

The film itself is a tragedy of the substrata. Pete and Joey leave their native Nova Scotia, a region roughly analogous to our Appalachia, for Toronto — where they hope to find high-paying jobs and a place where there will be something to do at night other than "drive down Main Street looking for something you know ain't there." The vehicle of their deliverance is Joey's be-tassled, gaudily painted (with flames emerging from the wheel wells), and slightly decrepit old Impala convertible. Both Pete and Joey are crude, naive, and uneducated. One cannot identify with them,

but their spirit and integrity of character make them impossible to dislike.

They are not entirely alike, however, as it is evident from the beginning of the film. The adventure is Pete's idea: whereas Joey might be happy to live his life in Nova Scotia taking jobs at the local cannery whenever they become available, Pete is driven by a desire to rise above his present condition. Joey, who seems quite devoid of imagination, is happy to let Pete's suffice for the two of them.

Disillusionment begins as soon as they arrive in Toronto — with \$26 between. Friends and relatives whom they had expected to put them up fail to materialize, and they spend their first night in the big city at the Salvation Army.

The next day, while the newly-necktied Pete is turned down for a job at an advertising agency, the less ambitious Joey finds them \$80-a-week jobs loading crates at a bottling

(Please turn to page 7)



UNTOUCHABLE: Pete (Doug McGrath) admires but cannot get to first base with French-Canadian sexpot Nicole (played by French-Canadian sexpot Nicole Morin) in "Goin' Down the Road," to open in Boston in January.

5 Easy Pieces

By Emanuel Goldman

Not every pianist can expect to become a Horowitz, a Schnabel, or a Rubenstein. In the light of this, how then can a young pianist, or for that matter, any young artist, view himself

relation to his art? Such is the problem of the hero of *Five Easy Pieces*. Robert is an individual for whom the prospect of mediocrity was too frustrating to bear; he ran away, abandoned the practice of his art, only to find that he was left with a vacuum which he could not fill.

At the outset, all we know of Robert is that he is a very unhappy hard-hat. His relationship to his girlfriend Rayette is in a bad way. They argue over trivia: a pop record she plays a lot, her awful bowling. When he tries to make up, she asks him "Do you love me?" All he can answer is "What do you think?" Later, he tells her "If you only kept your mouth shut, everything would be all right."

On a visit to her sister at a Los Angeles recording studio, we learn that Robert has run away from his musical family as well as his piano playing. His sister informs him that their father suffered a stroke. The remainder of the film follows his journey to the family home (in the state of Washington), and the events that happen during his visit.

Director Bob Rafelson knows his Ingmar Bergman pretty well. The isolated family home, located on an island, evokes the settings of Bergman films also dealing with the problems of artists (*Hour of the Wolf*, *The Passion of Anna*); the family drama is reminiscent of *Through a Glass Darkly*, and the auto-

(Please turn to page 7)

But then, as he learns in turn that Sarah is pregnant, determined to have natural childbirth on the farm without a doctor, and not legally married, he becomes increasingly aggressive, finally punching Dan.

The narrowness of the father's mind is revealed in a brief, shocking bit of dialogue with the local bartender. The barkeep

(Please turn to page 7)

On Record

Chunga's Revenge features the new Mothers on a majority of the cuts. Most of these are vocals which (the album says) are a preview of the story on *200 Motels* (the next album), which apparently is about the group on the road. Out of context, though, they sound like a throwback to the old Suzy Creamcheese days. The band is paced by the new drummer

(Please turn to page 6).

Jaime Brockett 2' Outstanding

THE CRITIC

*Second Option (Existence)
A Drama in Three Parts*

Mr. Holysuck: "How do you do? I'm Howard Holysuck. I'm 21 years old, go to college, have pink cheeks, and know everything in the world, especially about music. I am the music critic for "INTO THE DARK," the weekly that makes art what it is, and I'm here to check your credentials, Mr. Brockett. Assuming they are in order, I feel we can proceed."

Mr. Brockett: "Uh, yeah, uh, call me Jaime."

Mr. Holysuck: "Oh I see, a down home approach. Kinda folksy, huh? Ha, ha."

Mr. Jaime: "Uh, well, uh, I just play music."

Mr. Holysuck: "Well, I see you're not very tall and skinny."

Mr. Jaime: "Uh, well I used to be."

Mr. Holysuck: "Oh, come on now. How can you sing all those folksy songs and not be tall an' skinny? You know 'aw shucks' and things like that. Really on the road, poor country boy songs."

Mr. Jaime: "Uh, what the hell's that got to do with music?"

Mr. Holysuck: "Well, that's not very friendly. I mean you go out into that hall and be really friendly to all those people when you're on stage an' then you don't seem to want to talk about it. You told them they were beautiful. I mean are you beautiful too? After all, you seem to pass judgement."

Mr. Jaime: "Uh, I jus' play music for my friends."

Mr. Holysuck: "Well then, Mr. Brockett, who are you?"

Mr. Jaime: "I'm a kamakazee pilot."

Mr. Holysuck: "I'm trying to find out who you are."

Mr. Jaime: "I'm Jaime Brockett, I'm Gen. Custer. I'm P.T. Barnum, I'm a mind drift pervert from Denver who just plays music."

Mr. Holysuck: "I thought you were supposed to be truth or something like that. What about your credentials? Have you got any important friends or famous brothers, sisters, uncles? I mean what about all these hard times and railroad tracks and stuff. You're a folksinger, aren't you? Well, aren't you? If you're not, who are you? A phony?"

Mr. Jaime: "Uh, well, you see, I don't live on anybody's standards except my own."

Mr. Holysuck: "That's what you say, but how do the readers know that. I don't see how you think you belong here at all?"

Mr. Jaime: "You ever live on the street man?"

Mr. Holysuck: "Well, ah no, what exactly do you..."

Mr. Jaime: "Uh, did you ever have to sell a pint of your own blood for - like say, twelve bucks jus' so you can eat?"

Mr. Holysuck: "Well, no, not really."

Mr. Jaime: "Get your ass out of my room an' go compete somewhere else."

Mr. Holysuck: "Why don't you throw your audience out too. Instead of walking out to do a concert, why don't you throw them all out too?"

Mr. Jaime: "Words man - all words. I don't know anything about audiences. I jus' play music for myself an' my friends."

Mr. Holysuck: "Oh, I see. I'm to take it that I'm not YOUR friend?"

Mr. Jaime: "Uh yeah, that's right man. You're not my friend."

Jaime Brockett 2. Every once in a while, not even as often as that, somebody succeeds in communicating - his feelings, his ideas, his soul. And even though I, as a music critic, am perhaps not one of his friends... then again maybe he won't bother to make a distinction, and I'll be allowed to stay. Jaime Brockett

deals in feelings, not people.

Music is a medium, perhaps the only medium, which forces response from even indifferent listeners. In spite of his dubious credentials, Jaime Brockett makes beautiful music for his friends, or anybody else who wants to listen. He is music for a rainy Sunday afternoon, when there's not much to do, and so much to be done; a time for thinking of the shore country, or maybe deserted mountain hide-aways, or wherever you keep your special feelings. His voice carries images of times to remember, times which belong to you alone, saying things which everybody feels, but nobody wants to say. There is a need in all of us for this type of song.

Brockett sings of people and places, utilizing a strong voice very capably; most of the tracks on the album are done solo, with occasional help from bassist Tony Rubino. At first, the sound doesn't reveal the quality of the lyrics; gradually, as the sound washes over for the third or fourth time, the distinction between voice and guitar becomes clearer, and the album gains character and moves into the subconscious.

This album is probably no surprise to those who know Brockett from the past; to a new-comer, though, it is a welcome surprise. For a down-home country boy, Brockett has a lot going for him.

- Rob Hunter

Recording

(Continued from page 5)

Aynsley Dunbar (formerly with John Mayall and the Aynsley Dunbar Retaliation) who plays at a much more frantic rate than did either Jimmy Carl Black or Artie Tripp. Ian Underwood, the only carryover from the old group is scarcely heard at all and the band just sounds like a heavy rock and roll group, led by Zappa's vicious guitar. He really is nasty with the wah-wah and you can just hear him talking to you with those snarling guitar lines. But even so, there isn't anything all that new here. There are a few other cuts which have a *Hot Rats* sound to them, but they sound like the ones they left off the original album in the first place.

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Rainbows victims: Goin' Down the Road

(Continued from page 5)

works. Pete remains unsatisfied, however, for reasons that Joey finds hard to comprehend. When a brooding Pete calculates that in their two months on the job they have each loaded over a half million crates, Joey replies with a confused "so what?"

"Do you think you can walk in there any time and see those half million crates you loaded,"

Riverrun

(Continued from page 5)

tells him that once he came upon a bunch of hippies, swimming naked, six fellows and three girls. "A regular gangbang," the father says.

What seems to me to be the only significant weakness in the film may be mostly a matter of personal taste. The ending becomes rather melodramatic, and in my view, provides too simple a solution to the problem of parental intrusion. I would have preferred a more direct, if more complicated, attempt at resolving the problem, in a way that would have had universal applicability.

Nevertheless, *Riverrun* achieves a level of excellence throughout. It is an important film for those of us who consider returning to a simpler, more basic way of living.

Pete asks angrily. But Joey cannot understand his frustration.

High-class women are just as elusive as high-class jobs, Pete discovers. But Joey is quite happy with the pair of chatter-box waitresses whom they begin dating. Joey's becomes pregnant and he marries her, to Pete's chagrin. He senses that Joey's marriage will mark the end of the upward mobility for which they have been striving.

But their fortunes do not simply level off — they tailspin. Joey and his bride move into an

expensive apartment loaded with junk-on-the-installment-plan furniture and a similarly-financed color TV (Joey's ultimate symbol of having "arrived"). room. Pete and Joey work briefly at a car wash, but both soon quit out of despair. When nothing better materializes and they find they are ineligible for welfare assistance, Pete takes a miserable job spotting pins at a bowling alley. Joey, quite crushed by this time, spends his days drinking beer in front of the cherished color TV which he

still retains. By the time Joey's wife has to quit her job because of advanced pregnancy, there is not enough money for food.

Desperate, Pete and Joey rob a supermarket of two bags of groceries for their Christmas dinner. But the old Chevy fails them on the getaway and they have to beat a pursuing clerk unconscious before they can escape. We leave them on the lam, headed for Vancouver in Joey's unmistakable old car burning gas paid for by pawning the TV. As the background music suggests, they are indeed victims of the rainbow.

Those who are politically inclined can easily see the story as an indictment of an oppressive, exploitative society. But the film itself very correctly leaves such themes unstated; it stands instead on its own abundant merit as a brilliantly executed modern tragedy. (Shebib explicitly denies political overtones in the film; he describes his own political orientation as left of center but certainly not radical. "I believe in Communism for Bolivia because it would work there, but I don't believe in Communism for the United States or Canada because it would not work here.")

Not only is the screenplay (written by William Fruet from Shebib's story line) among the best ever produced, but every other facet of the film is equally superb. Doug McGrath and Paul Bradley bring the story to life with their elegant, yet incredibly realistic performances as Pete and Joey. (Bradley has a face that can talk without saying a word — and he uses this special talent in the film.) The camera work and editing reflect a mastery of composition and understatement while completely avoiding the sort of cleverness that can upstage a good screenplay or gloss over a bad one.

The net result is a fast-paced, realistically human story in which every scene is rich with both symbolic and explicit meaning. It is one of the best films of recent years and a prodigious accomplishment for the young people who made it.

Goin' Down the Road is scheduled to open in Boston sometime in January.



Riverrun, now at the Orson Welles Theatre.

Pieces

(Continued from page 5)

mobile journey, of *Wild Strawberries*. However, Bergman's concerns are much more universal than Rafelson's. There seem to be obvious solutions to Robert's problems (once the problems are defined). Unlike Bergman, Robert's inability to solve his problems seems more a matter of immaturity, rather than a reflection of the human predicament.

Thus, Robert never wins our complete respect, nor can we unequivocally identify with him.

The crux of Robert's difficulty is articulated both by Robert himself, and by a woman he becomes involved with on the island. Robert apologizes to his father, for leaving the family and music: "You and I both know I never was any good at it really."

The woman, Katherine, says to him "You reject your family, friends, art, feelings — why should you ask for love? What can you offer?" The point is that Robert has not accepted himself. He has no self-image,

except perhaps as a suffering failure. He refuses to acknowledge any talent or feeling, for example, when he plays at Katherine's request an easy Chopin piece. What he has not realized is that he is as far from finding his identity playing hard-hat as he was playing dedicated musician.

Both extremes are personified in an argument between a snobbish performer and Rayette. Robert is enraged by the performer, calling her "a pompous celibate" not fit to sit in the same room with Rayette. Despite her dull wits, Rayette thus represents the important force of earthiness in Robert's life, a force in opposition to the "rarefied air" of artistic devotion.

Even with these limitations, *Five Easy Pieces* remains a sensitive film of high merit, concerned with the need to find something meaningful to do with one's life — and the unhappiness that can come if we ignore that need. *At the Abbey Cinema 1.*

(Continued from page 6)

present. Underwood and George Duke on electric pianos are given a good workout on "The Nancy and Mary Music," a live cut. And there is a lot of good guitar work by Zappa, naturally. For anyone else, this would be a good album. But Zappa's fans may be justifiably spoiled and possibly slightly let down by this record which would seem to represent a sort of stagnation on the part of such a creative musician.

— Jay Pollack

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Course XVI funding up

By David Searls

In the wake of government spending cutbacks that have shaken the fields of aeronautical and astronautical engineering, MIT's Course XVI would seem to have emerged relatively unscathed, according to Professor Rene Miller, Head of the Department.

Citing a net increase in total funding from government as well as industry for each of the last three years, Miller told *The Tech* that the only drastic change with respect to Course XVI has been a marked shift in the patterns of funding by the various government agencies. Specifically, the Department of Defense contributions have dropped from 68.3% of the total Course XVI funding in 1968 to an expected 30% in 1971.

Made up by NASA

This has been offset, however, by an increase in NASA sponsorship from 23.1% in 1968 to about 55% for 1971. In addition, there has been a small but significant increase in Department of Transportation spending in Course XVI, and a general stability in funding from the National Science Foundation and industry. In all, the total amount of sponsorship has risen from \$2,786,000 in '68 to an anticipated \$3,255,000 for the coming year. (See graph).

Miller interpreted these changes as being primarily an internal shift of interests within government.

"A good deal of this was brought about by Congress with the Mansfield Amendment, which specified that the DOD should sponsor only 'mission-oriented' research. The weight of aerospace research has now been transferred to NASA."

War takes toll

"It should be pointed out, though, that the most important cutbacks have been in NASA, whose budget peaked at around \$5 billion during the height of

the Apollo Program, and has now been cut back to \$3 billion, or somewhat less. The DOD budget, on the other hand, has generally remained fairly constant, even in light of the Viet-Nam war. In other words, the cost of the war effectively has to be 'made up' entirely within the DOD, by cutting spending in other areas. The result of this can be seen in the fact that, in a period when Russia has developed some 10 to 12 new military aircraft, the United States has come up with only one or two."

In view of this and of the well-publicized lay-offs of Ph.D.'s, etc., we asked Prof. Miller why MIT has not suffered as much as industry and, in particular, why Course XVI keeps receiving more and more funding from NASA, after all their cutbacks.

Broad base

"Basically, we have not suffered as much because of our very broad base of support in technology. We have not concentrated solely on aspects of the Apollo Program, but have widened by following spin-offs from the high level of technology in aerospace. There is more work to be done in this field — the space shuttle, as well as satellites for weather, communications, and ecology applications — but it should be pointed out that NASA is not just concerned with aerospace. Our funding from their aeronautical budget for such things as commercial applications is increasing."

Transportation funds

"Another contribution has been the increase in funding from the Department of Transportation, under Volpe. We've been doing work in the area of short-haul air transportation, and our funding from them is up to about \$300,000 for 1971."

When asked if he felt that the cutbacks might be more political than economic in nature, Miller

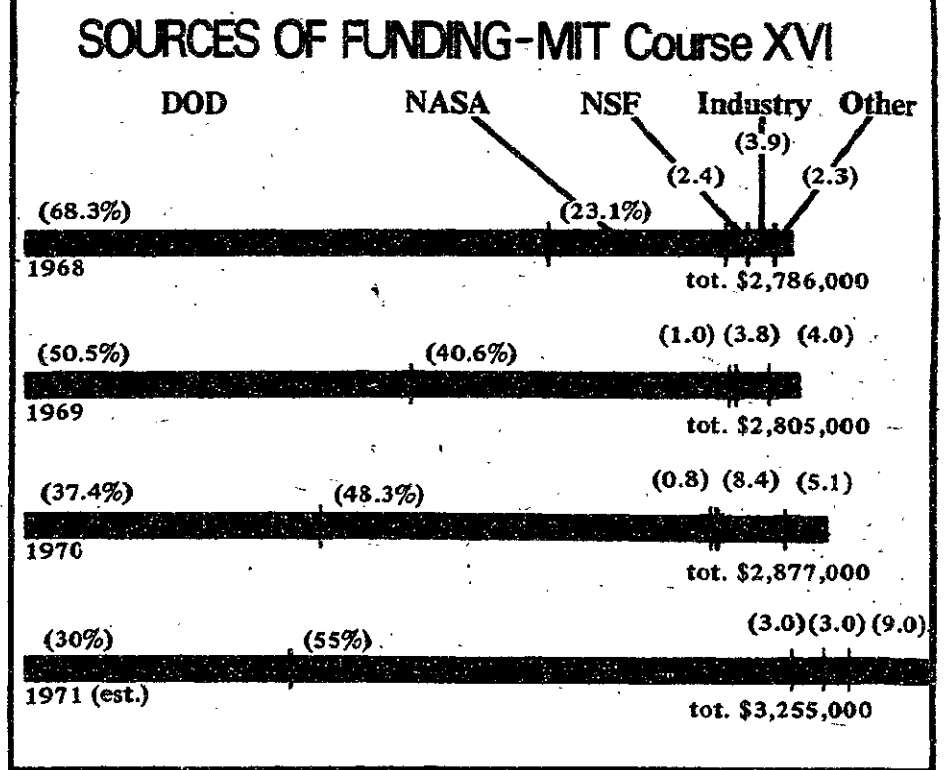
said he felt that the government has got to balance the budget and that the aerospace field must justify further spending to the public.

Cutbacks natural

"I consider the current cutbacks to be a hiatus following naturally after the Apollo Program successes. The public hasn't really seen the potentials, in spin-offs alone, of the aerospace program, and I think we should expect cutbacks until we have a chance to regroup our forces and show people the benefits. Our major strength on the world market is not manufacturing — we're a high cost producer — but, rather, the quality of our technology. As an example, the British cut back drastically in technological spending a few years ago, and their economy stagnated as a result. I recognize the need for the present cutbacks, but I do feel that they should be looked upon as temporary by the government."

The aspect of the NASA cutbacks that did affect Course XVI was the cancellation of the Cambridge electronics center, with which MIT was to have had close affiliations, according to Miller. The physical plant is being taken over by the Department of Transportation, with which MIT will have ties, though not so close as was anticipated with the NASA group.

Prof. Miller was also asked about the process by which funds are obtained, and how



closely these activities are coordinated by MIT.

Funding process

"The research, which supports the graduate school, of course, is run by individual labs with one or more professors. It is these individuals who bring in the support, by making unsolicited bids for the work they are interested in. Usually when, for example, the Defense Department wants some work done, they send out RFB's — requests for bids — and any interested parties enter their bids. In general, we don't do this; it's the individual professors who look for funds on the basis of their own reputations. MIT doesn't coordinate this, and I don't think they should."

Departmental problems

Miller has had no feedback of

a negative nature from graduates concerning difficulty in finding jobs. As a matter of fact, relatively few go into industry — most go on to further graduate study. There has been, however, a marked drop in Course XVI enrollment; this year's sophomore class has fallen to 29 from last year's 40. *The Tech* contacted one senior who transferred out of Course XVI because of the cutbacks. He commented that he would have been "too dependent on the government for a job," though he did not know of any widespread trepidation among undergraduates about the employment situation. Miller, too, notices a minimum of such concern, and expects a new undergraduate buildup on the basis of preliminary freshman designations.

Looking forward

With respect to the future of the field, Miller is optimistic, foreseeing gains in the areas of space, transportation, and defense. Besides the necessity for improvements in transportation and for the technological spin-offs inherent in aerospace, he feels that a cessation of the war in Viet-Nam will give a boost to defense funding, commenting that "the military will have to go back and replace obsolete equipment, and stopping the drain of money cannot help but improve the funding situation in general."

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