

CJAC seeks input, draws little interest

By Curtis Reeves

Last Thursday night the Corporation Joint Advisory Committee held its first open meeting since mid-November to discuss with the MIT community "the issues, the job and the type of man" being considered in the search for the new president of MIT.

The meeting, which took the format of a press conference, was poorly attended. Even though CJAC members made an all-out effort to publicize the meeting, only thirteen people appeared to listen to the fourteen panelists.

According to Gregory Smith, chairman of CJAC and a member of the Corporation, the meeting was to be devoted to informing and getting input from the audience. Still, CJAC dominated the discussion.

Smith gave a position paper which, he emphasized, reflected only his own opinion. The three roles of the president, he began, are "custodian, content and role innovator." He stressed that the new president must be trusted by the faculty and the student body, and "must recognize the dangers of politicizing the university." Further, he expressed the hope that the president have "a commitment to education."

Five proposals were made by Professor Hayward Alker, XVII, which would bring to light some of the problems of selecting the president. They were: 1) to implement the proposal of the MIT Commission that students be given a bigger role in selecting the president of the college; 2) that Corporation members be younger and more representative of on-campus views; 3) that CJAC have more influence in the making of the presidential choice; 4) restructuring the job of the president; and 5) that MIT be more responsive to the public.

Jerrold Grochow, Assistant to the Director of Information for Project MAC, listed the four factors that guide the selection committee. In his view, CJAC must 1) have the authority to make decisions; 2) have a sense of responsibility; 3) have legitimacy within the community; and 4) be visible. He said that the president will be selected

"when we feel we have done our job."

Of the visitors, the students were the most vocal faction. Mike Marcus G pointed out some of the faults of the presidential selections committees. He noted that while not allowing for a student committee on the Presidency, "the Corporation never explained why the Faculty Committee was necessary." He noted that it was "virtually impossible" to meet with members of the Corporation Committee on the Presidency, and expressed disappointment over the recent lack of open CJAC meetings. "Meetings should have been held every two weeks," he stated.

Another student, Larry Storch '72, suggested that MIT send representatives to other schools that are looking for new presidents to get ideas on the type of man to head a large university.

Referring to the fact that Storch was a member of the MIT Commission on Education, one member of CJAC noted that such a venture would be costly, but said, "In spite of the exorbitant spending of some committees, you have prodded our chairman."

Noteworthy was the presence of two vice-presidents of the
(Please turn to page 6)

Aid funds miss need level

By Lee Giguere

MIT's financial aid office projects a gap between available funds and student need for next year that may not be filled even with campus jobs.

According to Leonard V. Gallagher, Associate Director of the Office, scholarship funds are decreasing due to a "net decrease in gifts" while student budgets rise. Next year, some students' needs may be met only with loans obtained from commercial banks under the federally sponsored Guaranteed Loan Program (GLP). The temporary goal of the Employment office, according to Donald Langdale, director, is to keep the job/loan option a real option for students.

Outlook

Gallagher pointed out, however, that the office was making its predictions on what the situation would be in a year. Next year's tuition is set for \$2650 (with the likelihood of \$100-150 annual increases for the coming years). The Financial Aid Office is also allowing for a total cost of living increases of \$400 in students' budgets next year (Gallagher pointed out that room and board would almost certainly go up next year). The office will also continue to count on outside scholarships brought in by the students themselves. It is also encouraging students to seek state scholarships where possible.

The GLP program however will end this June if it is not renewed by Congress. Under this program, students can borrow up to \$1000 a year at a controlled interest rate (currently 7%). The federal government then subsidizes the interest until the student graduates, then he has ten years to repay the loan. Gallagher added that Nixon had proposed a program under which there would be no subsidy and the interest rate would be uncontrolled, but the limit would be raised to \$2500 and students would be given more time to repay.

According to Langdale, the number of on-campus jobs should remain at the same level. As stated in the letter sent to aid applicants, the office was encouraging students to obtain job commitments for next year. He also noted that some consideration was being given to making some jobs available only to loan recipients.

IAP break

When questioned on potential job opening for January, Langdale explained that his office had received no response in its effort to identify possible on-campus jobs, and had very little success in generating new jobs. He emphasized the possibility of openings in department stores and other retail outlets which would be recovering from the holiday rush, but cautioned that while there is a lot of

activity in the Boston area, there are also 300,000 students.

The student job office is now in the process of mailing to potential summer employers to obtain job listings. The 500 responses received are considered a good response, according to Langdale. A poll conducted at the end of the summer revealed that the principle source of summer jobs for students is either family or friends. Many of the 300 students who responded, Langdale said, planned to keep their jobs, and the response from those who didn't ranged from "terrible, but it's a job" to much more encouraging descriptions. Langdale characterized the summer job situation by saying that people with jobs are making more than the office expected but many others do not work at all. His office is concentrating on instilling an "air of aggressiveness" in students who seek jobs.

Resources

MIT's financial aid resources come from many areas. Scholarship money comes from an endowed fund, as well as annual gifts from corporations, foundations, and the federal government. Much of it also comes with the students themselves in the form of outside scholarships which they have won. All this is augmented with unrestricted Institute funds. Loan money is derived from the Technology Loan Fund, a number of smaller funds from private donors, and the Federal Defense Student Loan fund.

Only since the 1965-66 school year has MIT met each student's full financial need. However, "a couple of years ago" Gallagher said, loan and aid sources were seen as not sufficient to meet growing student need. This led to the introduction of student employment as part of the Institute's financial aid package for the first time this year.

One manifestation of the general tightness of funds was that this year, the Financial Aid Office decided not to mail out applications.

Harvard to boycott lettuce

Harvard University has stopped purchasing all lettuce for its dining halls, except that picked by the United Farm Workers Union.

Harvard dining halls had been plagued by student boycotts for the last month, because they had been serving non-union lettuce.

The issue came to a head recently when the boycotts began to adversely affect the dining hall service.

L. Gard Wiggins, the Administrative Vice President of Harvard, announced that university's boycott of non-union lettuce earlier this week. His action followed recommendations from the Committee on Houses and Undergraduate Life* that "the Administrative Vice President direct the Food Services Department

to purchase, where it is possible without any additional cost to students, United Farm Workers' lettuce or otherwise buy acceptable substitutes."

Similar action by MIT, while potentially commendable, is not possible because the Institute Dining Service is run by an outside agency, Stouffers, Inc., which makes all decisions regarding purchasing. Harvard, on the other hand, runs its own dining service, though at higher cost to its students.

Wiggins' statement touched on several points about the new purchasing policy. Among them were the following:

*That the plight of migratory farm workers, long neglected, is a matter of intense concern, and not an ordinary collective bar-

gaining dispute. The migrants do not enjoy the legal protection afforded to other American workers.

*That the Committee was constituted as a method of ascertaining and expressing the feeling of the University community, and made its recommendations accordingly.

*That there are no insurmountable administrative or financial obstacles.

Participation slips in Wellesley exchange

By Pete Materna

MIT-Wellesley Exchange officials hope for an improved response of MIT students registering for classes at Wellesley when the December 18 registration deadline expires.

High drop rate

There was an unusually high drop rate among MIT students this fall. Dean Alberty, program coordinator, attributed it to the fears of MIT students unsure of what they would be doing during IAP (Wellesley exams are scheduled for January). However for the spring semester, MIT's and Wellesley's exam periods and vacation coincide very closely.

The MIT-Wellesley Exchange began three years ago with first two and then 30 students from each school participating in the experiment. The bus service was introduced in 1969.

Outstanding advantage

An outstanding advantage found in the program by those using it is the opportunity to take a variety of courses not offered by one's own school. Probably the most serious drawback is the fact that in order to travel, take a one-hour class, and travel back, a student needs a free block of three hours.

187 applications

MIT students made about 320 applications for courses at Wellesley this fall, but that number has dropped to 187. Last fall there were 183 applications, of which 114 courses were completed. Wellesleyites are taking about 370 MIT subjects, about the same as last year, with a general record of fewer dropped courses. Last spring saw about 275 exchanges both ways.

IAP funds left untouched

By Bruce Peetz

Although \$2000 was made available for student IAP projects last week, a dearth of creative proposals has left the bulk of the money untouched.

Many of the ideas presented to the student ad hoc committee were thought either to be ridiculous, to cost too much, or to lack imagination. The deadline for proposals has subsequently been extended to Thursday of this week, and are being accepted by Pete Lindner '71 of Baker House. Lindner hoped that those plans requesting excessive amounts would resubmit a proposal asking for less money.

Student Art Association

Thus far, grants have been

made to the Student Art Association, for \$500, Houston Smith's Zen Buddhism group \$100; and IAP German House, \$75.

Preference for funding has been given to open group projects, with the idea that the financed activities should be available to any student during January. Creative individual ideas, however, will still be considered.

Among the 18 proposals rejected were \$450 for the tracking of coyote in Western Massachusetts, and \$1000 for the Department of Urban Studies. Lindner explained that the money was intended for student use and Urban Studies should

have gone to the Institute for it.

The idea for IAP was conceived last year at a faculty meeting, when schedule revisions were first proposed under the so-called Munkres calendar.

At that time, it was unclear just what shape Independent Activities Period would take, and all departments were encouraged to submit ideas for January projects. Also uncertain at that time was the source and amount of funding that would be available. Posters were put up around the Institute requesting student input in the process of setting up IAP, as well as requesting people to make application for funds.

Commission Report



VOLUME XC, NO. 53

Tuesday, December 15, 1970

By Bruce Schwartz

I. This was supposed to be a column on the Commission Report (You know, the one you won't read so at least read the damned summary), possibly the first of a series, but I decided to postpone the inception of such an opus to give me a little more time to mull it over. Surprisingly enough, the Report actually says a number of worthwhile things — though it doesn't go nearly far enough for my taste.

The Report ignores a number of important issues (see Laurence Storch's *Qualifying Statement*) and pussyfoots on many others, by beginning analysis of problems but aborting the probe before getting to the heart of the matter. Appendices B through E counteract the first criticism somewhat by providing supplementary information and analysis of specific aspects of the MIT process; on a more general level, Arthur Steinberg's *Minority View* gets a lot deeper into the basic issues of what the Institute's role ought to be, and what sort of society it ought to shape itself to.

It is only at this level that the Commission's task makes any sense at all. The questions are: assuming that a university called MIT should continue to exist, what should it do and how should it do what it does?

Should it train engineers for General Motors, General Electric, and General Westmoreland? Concentrate on research or general (liberal?) education? Concern itself with turning out mechanical engineers, humanized technocrats, humanistic jacks-of-all-trades, managers, social critics, what? For whom? For what? How? Why? And so on and on.

The Commission recognizes the existence of a crisis in modern society. (cf. Slater, Roszak, Mumford, etc., or the evidence of your own perceptions) The crisis is multiple; being ecological, sociological, political — a convergence of crises, so to speak. And much of the blame apparently belongs to a misused and mismanaged technology, and the blame for the mismanagement apparently lies with those who lead our society; inescapably, the corporate and technological elite, many of whom came from MIT.

(Remember Walt Rostow)

So now everybody joins in the chorus and clamors for change. Old story. Who means it, though? Really means it?

"In a sense, we are suggesting that the Institute make an effort to transcend the surrounding culture: if this cannot be accomplished in our universities, then where will it be done?"

On the streets, perhaps? The remark is not facetious: Will transcendence emanate from the executive suite in Building 3 (colloquially known as "Teakwood Row")? From within the Draper Labs (but they're going away! In three years... maybe...)

What it comes down to are questions like this: the Commission proposes an education firmly grounded in the scientific tradition, but sufficiently broad and "humanistic" to take responsibility for the social consequences of their work. What does this imply, anyway? Consider this scenario:

"Well, boys, it's time to start planning for the annual model change."

"Forget it, B.D. We've voted to forego the annual model change because it's wasteful. It's wasteful in terms of retooling, useless advertising to artificially stimulate demand, and in terms of the junk left over when people trade in perfectly usable older cars for new ones. Instead, we've decided to spend our time improving the longevity of the vehicle's various systems."

"You're fired. There are plenty of shithheads at Wayne State who won't give me that crap."

You may protest that MIT graduates don't wind up doing that kind of work; then again, DOD wouldn't fund Stark Draper if he decided to end weapons research. The prospect of MIT graduating hundreds and thousands of radically humanized engineers who do try to take responsibility for their work is almost laughable, when you look at it that way. But it is one possible outcome of the Commission's suggestions, and my feeble example only begins to suggest the unexplored regions toward which the document points. Which leads me to endorse without reservation the Commission's proposal for "a month-long, Institute-wide conference on the subject of 'Knowledge and Human Values,'" because there's a lot to discuss, and I fear that in a case such as this books are inadequate — we need a humanized, interactive consideration if this examination of the Institute's paths and purposes is to be more than a farce or a pacifier for those of us who believe MIT often serves less than noble ends.

Think about that while you're tooling your fool ass off this week.

II

Apparently, when MIT goes looking for a handout from its

corporate buddies, it doesn't want any of its students around to queer the pitch. Not even when it has the audacity to set up a conference on environmental quality without inviting an ecologist.

The occasion was a "special conference for New England executives... New England Industry and Environmental Quality," which took place last Monday, December 7, right here on campus. It was set up by the Industrial Liason Office, which didn't think to invite students. I was the sole undergraduate student in attendance (there was one graduate) and that was the result of a fluke: I had written an article for the January *Technology Review* on the Clean Air Car Race, which apparently established my credentials.

So on Monday morning I compromised with conventionalty by donning a blue blazer over turtleneck and jeans. I spent the rest of the day wallowing, as it were; a blue thumb in a sea of grey. I don't believe I've been so surrounded by men over 40 since I addressed the Rotary Club in tenth grade.

That was not the distressing aspect of the conference, however. What was appalling was the parochialism and narrowness of view that pervaded the proceedings.

First, the speakers: Howard Johnson, MIT's recognized expert on everything; Carroll L. Wilson, professor of management; Richard Carpenter, head of the Environmental Policy Division of the Legislative Reference Service, Library of Congress. Specialists all, Raymond Baddour chaired the conference, and the Panel Discussion: former Boston mayor John Collins; economics professor Robert Solow; Thomas J. Gallgan, President of Boston Edison.

Gallgan typified the general attendance. A cornucopia of conventional wisdom, he defined as industry's (hence America's) goal control of pollution without cessation of growth.

It was an interesting day: the ruling class at work and play. Martinis at 111 Memorial Drive; dinner at the Faculty Club and I can assure you Stouffer's roast beef is not this thick, or this rare.

Letters to The Tech

To the Editor:

After wading through a large part of the report of the Commission on MIT Education, I have come to the conclusion that everyone, especially students, should read the report. Admittedly, there is some truth to the criticisms that the report is lacking a lot, but there is a lot there. The proposal for the First Division, if enacted properly, could lead to a much-needed overhaul of MIT's undergraduate education. Similarly, other sug-

gestions could, but may not, lead to other reforms.

After all of last year's noise, the quiet at MIT this year is somewhat surprising. But anyone who thinks that students have lost their interest in changing the world around them is quite mistaken.

The Commission's report, and the Commission's actions from now on, may be an important catalyst for change. But this will happen in a manner satisfactory to students only if they speak

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With this issue *The Tech* suspends publication for the Christmas holidays. *The Tech* will publish once a week during IAP, beginning January 5 1971, and resume twice-weekly publication February 5 1971.

Merry Christmas

"We Wish You A Merry Christmas" — *The Tech's* annual selection of Christmas presents:

- To MIT: \$10,000,000 over the next three years.
- To MIT President Howard Wesley Johnson: an apathetic student body and charisma lessons.
- To J. Daniel Nyhart: a copy of "Everything You Always Wanted to Know About Sex" (*but were afraid to ask")
- To Constantine B. Simonides: a consulting job with the Greek government, a telephone with two mouthpieces, and a record repeating, "My friend, have I ever lied to you?"
- To Jay Hammerness: an autographed picture of John Gunther and an elevator pass to the MIT Chapel.
- To John Gunther: any kind

of key to the Student Center, including a key to his own office.

- To Ed Diamond: lifetime subscriptions to the *New York World-Journal-Tribune*, *Thursday*, and *Innisfree*.
- To George Katsiaticas: a very good lawyer.
- To Richard Sorenson: best wishes from the *Innisfree* staff.
- To Finboard: the Mountain concert (\$4500), the IFC Beer Blast (\$4300), *Voodoo* magazine (\$3000), and the eternal friendship of Howard Jay Siegel '71 (\$0.15).
- To Jerry Lettvin: Maggie's Body-building Course.
- To Craig Davis: a map of *The Tech's* offices.
- To Ross Smith: Joel Bergman.
- To Joe Kashi: a shovel. A big shovel.
- To Joel Bergman: a hot-line to NHL headquarters in Montreal.
- To Paul Samuelson: a Nobel Prize in Literature and a ninth edition.
- To CJAC: a lifetime affiliation with Nader's Raiders and a bronze liberalism plaque.
- To Pete Close, Sports Information Director: The Millard Filmore Award.
- To Paul Snover: an extra jar of Vaseline, just in case.
- To John Kryswicki: a finger in every pie and an all-expenses-paid trip to Harvard Law School.
- To Paul Schindler: a "real" newspaper.
- To *The Tech*: Tim Kiorpes.
- To Bill Roberts: Walter Reed Army Institute of Nursing.
- To Wells Eddleman: a copy of "How to Win Friends and Influence People" and an appointment with Howard Johnson.
- To MITSDS: equal pay for equal work, projection equipment, a Faculty Club dinner, a season pass to LSC, 40 more members, and a friendly policeman.
- To Stan Tillotson: a subscription to *Playboy* and a tube of K-Y Jelly.
- To Rob Hunter: Jay Pollack.
- To Vicki Haliburton: a papyrus reed hash pipe.

Paul French '72

by Brant parker and Johnny hurt



THE WIZARD OF ID

entertainment

Diary of a Mad Housewife Pursuit

By Emanuel Goldman

The group can't understand what's bothering Tina. "What's your problem?" one fellow says. "Your husband works hard and expects you to clean the house and have a modest amount of sexual intercourse in return. So what's the problem?"

What is the problem, Tina? Why can't you be happy in the role society has relegated you to? The answer, of course, is that many women will never be satisfied being only combination maids, baby sitters, and prostitutes.

The hero of Gogol's "The Diary of a Madman" was driven insane because of his subjugated social position. The heroine here doesn't quite go insane, but she does wind up in therapy in this, the most potent women's liberation film so far. Last spring, Richard Brooks and Jean Simmons had a go at it with "The Happy Ending," an excellent film which was unfortunately misinterpreted by many critics to be strictly a "marital-problems" type film. No such misinterpretation can be made of "The Diary of a Mad Housewife." Frank and Eleanor Perry have made sure, by creating a husband who, to use the jargon, is "male chauvinist" in the extreme.

The focus of attention, of course, is on Tina. The Perrys are far too clever to include any direct women's liberation rhetoric; they simply present a case which leads to inescapable conclusions. Tina is essentially unaware of the women's liberation movement — to her, it is at best a joke. When at a party, a fellow who has been stood up mutters "That lying cunt," Tina says "That's a terrible thing to say about a woman. I'm going to report you to women's lib." This is the only mention of the move-

ment in the entire film. The rest is implicit.

Tina enters into an affair with an aggressive, mean writer named George. George asks her why she came to see him after having first refused. Tina doesn't know. On first glance, she is bored and stagnant, and goes to George because it is something to do, something exciting. But then why George in particular? Many men could be available.

This is a much more intricate question, a question tied up with the entire psychology of subjugated women. There is absolutely no chance that George could be construed as a kind, gentle, or nice person, right from the first words out of his mouth. He puts Tina down (as well as other people), behaves callously, and actually seems to have sadistic tendencies. This is why he is perfect for Tina; just having an affair has little appeal to her. But having one with someone who will punish her for it at the same time, satisfies her unhealthy psychic needs. At this stage in her life, she wouldn't be interested in someone who would treat her well. Before she could be attracted to a person like that, she would first have to value herself — something women are taught not to do in our culture.

Running throughout the film is an undercurrent of prudery and sexual guilt, which may well be one of the fundamental explanations for the subjugation of women in general. Jonathan never asks Tina to make love, or even to make sex — instead, he contorts his face and invites her in an unnatural voice to "roll in the hay," a routine symptomatic of sexual embarrassment. One of their daughters chastises Tina for using "disgusting words like vagina and breasts." The child didn't invent that attitude — it

was taught to her one way or another.

As in "Last Summer," the Perrys are especially sensitive towards the transmission of values to children. Jonathan tells his daughters "No reason why women can't know as much as men," a statement cloaked in benevolence but actually calling to their attention the possibility that women might not know as much as men — something that would never occur to the girls on their own. Before their dinner party, the children are forbidden by the caterer to eat any of the canapes. Jonathan upholds the caterer, claiming it would look bad for them to eat beforehand and disturb the arrangement of the platter — this, despite Tina's objection that the caterer is their employee, with no business ordering them what to do. Jonathan's lesson here is that image is more important than essence — the credo of a materialist. In an argument, Jonathan confronts Tina with "Girls look to their mothers to learn how to be women. You're setting one hell of an example." It is ironic for him to say that, since his daughters take after him far more than Tina.

Part of the success of "Diary" comes from the artfulness with which it is rendered. Carrie Snodgrass' imploring eyes and expressive facial movements communicate so much in addition to the dialogue. The Perrys are uncompromising, indeed, merciless in their treatment. No music soothes our nerves in "Diary." Quite literally, there is not one iota of background music; we are so used to hearing violins, rock, or what have you during love scenes, that it is quite a shock to hear only heavy breathing, bodies rubbing, and hooks and zippers loosened. The film wastes no time explaining how people get to various locations; the transitions are quick, clean, and to the point. "The Diary of a Mad Housewife" is an immensely successful and disturbing film both in its content and the treatment of that content. It is an eloquent argument for the liberation of the sexes.

Isn't It a Pity

Record reviews are basically worthless. Rephrased, rather, their sole purpose is to examine the commercial desirability of individual productions, but from the viewpoint of the reviewer, all that should matter is whether he does or doesn't like the sound. It would be nice to be able to say, "I like this record," without having to graphically analyze each individual song, each individual instrument, each individual feeling. Rarely does the critic get a chance to merely enjoy a performance; the business just doesn't work that way.

Departing from tradition, I would like to make a personal statement about a recent album that hasn't as yet been examined; obviously, I'm speaking of George Harrison's newly released "All Things Must Pass." The fact that it is a three-record set (on Apple) is in itself noteworthy: Harrison is the first modern artist to attempt a work of this magnitude. Not surprisingly, for anyone who understood the

By Bruce Schwartz

THE PURSUIT OF LONELINESS: American Culture at the Breaking Point by Philip E. Slater (Beacon Press)

America when will you be angelic?
When will you take off your clothes?
When will you look at yourself through the grave?
When will you be worthy of your million Trotskyites?
America why are your libraries full of tears?

America how can I write a holy litany in your silly mood?

"Re-entering America, one is struck first of all by the grim monotony of American facial expressions — hard, surly, and bitter — and by the aura of deprivation that informs them... One begins to feel there is a severe gap between the fantasies Americans live by and the realities they live in."

Philip Slater

Nixon Refuses to Take Rap For Failing to Halt Unrest — from that journalistic cesspool the Boston Sunday Proselytizer "Only the President has the platform and prestige to urge all Americans, at once, to step back from the battle lines into which they are forming."
—Commission on Campus Unrest

America you are falling apart. You are falling apart and I am sitting on the sidelines with a liverwurst sandwich full of obscenities and I am watching, and laughing.

You have no idea how ridiculous you look from over here. It's not that I greet your imminent demise with unadulterated glee. After all, it's winter, it's been snowing for several years now, and I'm going to get cold too.

Still, it's kind of nice to know you can't get away with everything.

It is becoming a cliché these days that no one is really very happy with the United States. Intellectuals have railed at it for years, of course, lately being

joined in their crusade by an uncounted number of disaffected people, predominantly young. It seems to have started, in its more tangible forms, back at the beginning of the 1960's. First it was civil rights, then there was Vietnam, the beatniks transmuted and multiplied as hippies, freaks, the New Left came out of the woodwork... and even those who have remained loyal to the straight version of America aren't rejoicing, either. They bitch about crime, taxes, their children, violence, and yes! even the war... nobody's very happy with the shape of things.

And now it begins to come out that Americans weren't even happy when they thought they were. This could be sensed empirically in the continuing failure of America's most honored institutions, all of which in retrospect have not lived up to their promises: marriage, with its fifty percent dissolution rate; the family, which disintegrated; the government, with its bureaucracy and credibility gap; the economy, which despite unprecedented production couldn't quite stamp out poverty.

Or consider American folk wisdom: "Money can't buy happiness." A most revealing admission for the people who enshrined free enterprise and the profit motive.

And if the US is so god-damned productive, well then whyferchissakes can't everyone get a job? And why is the work week still the same as it was in 1920?

"One begins to feel that there is a severe gap between the fantasies Americans live by and the realities they live in." This is Philip Slater's main explanation for the wholesale defection from, and imminent fall of, the "traditional" values by which Americans have lived. The promise of America far exceeds what is delivered.

How is it that American culture came to be so far out of congruity with human needs and social reality? Partly because its assumptions and ideals are based in earlier historical eras, partly because they have been largely

(Please turn to page 4)

Film Festival

By Fred

What does the future hold for cinema? Improvement? Disillusion? Vitality? Death? All of these, or perhaps more? Will television continue to spoon feed us with the pap they have so successfully plied us with in the past? Will mediocrity continue to serve as the standard by which we measure the vast majority of new feature films? Is our only source of quality film still to remain in the hands of a few small independent film makers?

These questions, as rhetorical and loaded as they might seem, are by no means trivial. They are dependent on a complex of factors, economic and sociological as well as artistic.

One thing certain, however, is that further decrease in the quality of films will not be due to a dearth of talented individuals. The recent New England Student Film Festival, only a sampling of what is happening in the country, is indicative of the potential the cinema has in its people.

Peter Rosen's "I'm a Man" and Nicholas Doob's "42nd Street Movies" are highly successful attempts in the documentary genre. Rosen's portrait of black militant John Barbes refuses to stereotype. The result is valuable insight into a very com-

plex personality. "42nd Street Movie" does with 42nd Street in New York, what Rosen does with Barbes. This street, condemned as a hotbed of sex and licentiousness, or extolled as a sensual paradise, is presented from both sides. The film does not judge, it presents a feeling and attitude foreign to our experience and makes it comprehensible.

Stephen Gilmore's "Film in A Minor" and Bruce William's "Pigs and Ponies," though not as complete as either of the above, make up for it in imagination. Gilmore's film is a humorous fantasy pitting the forces of music and magic (roughly translated as the search for personal satisfaction vs. desire for grandeur). "Pigs and Ponies" presents the world as "a gross, commercialized object." Though incomplete in many ways as a film, the sequence of fragments of commercials bombarding the senses with the Mothers of Invention playing in the background and the sequence in which two people make love while mouthing the words to The Beatles "Oh Darling" are "indescribably good."

The talent and commitment is there. What their effect on the film world remains to be seen. Moloch or Prometheus?

foundation of the Beatles, the effort succeeds without hesitation.

This album is the most personal statement I have ever listened to — much more spiritual than any blues I'm familiar with. I've been wrapped up in his feeling since I first listened to this... and every succeeding time, I'm more and more grateful to Harrison. The lyrics are beyond reproach, dealing entirely with different facets of Harrison's character. Perhaps the biggest single reason for my appreciation is that he says things that I've been thinking for a long time, but have never known how to express. Harrison chooses religion as his medium of expression, but what he says to me is "Love. Completely. Any way you know how." It is, in fact, more than a statement; it is an appeal.

There is only one recurring thought which brings me back down as I sit and listen again: as much as I'd like to ignore the

real world, somewhere in New York City some AM radio station is pushing this album, and some pre-high-schooler is going to mouth the lyrics without any thought as to the sensitivity of the feelings involved, and will pass over completely the value of the work. And without doubt, this work is valuable.

It's really unfortunate that this work is not universally available; however, since ours is basically a capitalistic system, it's not being given away. Still, local record stores are doing their best to keep the price within a feasible range, and maybe by cutting corners or something, you can get hold of it. This is the first album I have actually recommended for purchase, and I sincerely hope it will be widely available. If you have it, let a friend listen, or maybe even an enemy; all things must pass, including time, so don't waste what little there is. Please listen to what he is saying.

—Gayle Johnson

Pursuit of Loneliness

(Continued from page 3)
 derived from and shaped by the dominant classes of the past and the mass media they controlled, partly because some of its ideals have been realized to a greater degree than one might expect — but they have been found unsatisfactory. Having achieved the goal (wealth, power, fame) Americans have found that something was still missing. Our national literature abounds with stories of miserable bankers, politicians, actors.

Slater's essay (divided into six chapters) on the breakdown of American culture is not so broad as I may have indicated — perhaps fortunately, since the complete context of a culture (its economic and political roots and consequences) is too complex a thing to explore conveniently in one book. Instead, he concentrates almost totally on one thrust of the American value system: individualism, materialism, and concomitant aspects of the economy and polity.

His point of departure is a rare assertion: that America has in fact pushed individualism *too far*. This seems to contradict the numerous social critics who have derided Americans for their conformity and sheeplike behavior, but, as Reisman pointed out, the American crowd is a *lonely* crowd. American individualism is not the kind that applauds personal *expressiveness*, independence of thought or style — these were sacrificed to individual *status*. Traditionally, in this country, what mattered was what you possessed — money, power, fame, talent — and the means by which they were attained mattered little. (This excepts certain ethnic subcultures, utopian rebels, radicals, etc. But the majority of Americans during, say, the 1950's were beset with these values.) This is an individualism of isolation, and, according to Slater, it has been an active agent in the explosion of our communities, an impulse that drove millions of families from neighborhoods to their own status-symbols in the suburbs. It is also the individualism that produced the modern hierarchical bureaucracy: a form

of organization which acts collectively and whose members are theoretically cooperating with each other. But when we look within we find each member nervously engaged in the business of protecting his own position, hiding his failures from his fellows: he cooperates only insofar as he must to maintain his standing or improve it. It is a lonely life — how can the executive discuss his real problems, his inadequacies, with his colleagues, if it means jeopardizing his position? (So he covers up. This, incidentally, neatly explains the *Peter Principle*: in an hierarchy, everyone tends to rise to his level of incompetence.)

Cut off from his fellows, the American — and especially his children, these days — finds that his culture doesn't answer needs he'd forgotten he had, needs which Slater labels:

COMMUNITY: the desire for close and enduring bonds with a number of people.

ENGAGEMENT: e.g., careers instead of jobs.

DEPENDENCE: the desire to share responsibility for the conduct of one's life.

I could elaborate, but I do not wish to rehash all of Slater's essay. It deserves reading. I would especially recommend reading it in company with Theodore Roszak's *The Making Of a Counter Culture* (Anchor paperback, \$1.95). Since Slater deals with the counterculture in some slight manner, and Roszak similarly comments on the Old Culture, the two books are highly complementary.

Slater deals with a few other American traits: e.g., violence, and what he calls the avoiding tendency . . . hide a problem and it goes away; run from it if you can't hide it.

(He points out that America was built by "runaways" from all over the globe and wonders whether this might account for the apparent tendency Amer-

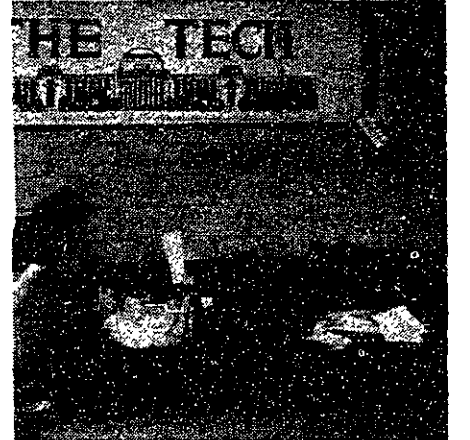
icans have for self-deception.)

Such are the outlines of Slater's diagnosis. His prognosis is more vague: the non-viability of the culture doesn't mean it can't persist in some form, reacting violently to irritants like the radical left and the blacks. Jack London saw nothing in the American character to preclude fascism, nor does Slater.

What of "New Culture"? Already, Slater notes, many of its manifestations (such as hair) are being co-opted wholesale; in the task-oriented nature of militant politics he sees a mirror image of the "Old Culture" achievement drive. But while some compromises between the cultures are possible, "sooner or later a moral issue is at stake," and then it is war — of a sort. Charles Reich, in *The Greening of America* in the *New Yorker* put forth the concept of a "peaceful revolution," wherein, almost without knowing it, old culture adherents would absorb new culture

values. Such is possible, though one might argue institutional structures will prevent it.

At this point, Slater leaves us, not with answers, but with further questions. What would a new culture do with human aggression in a allegedly noncompetitive society? And, what of the New Left revolutionary? If it is his sort of revolution that takes place (in whatever future far or near), "Having made the world safe for the flower people will he be likely to relinquish it to them?"



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In Retrospect

By Rob Hunter

1970. Yes. The end of the year approaches, and it's just as well; the quality of this past year's music has been disgustingly poor. There has been a rash of tremendously bad albums, compounded by the release of disappointing productions by almost every major group. The direction of 'popular' music has been unfortunately non-directional; the only glimmer of hope is the most recent trend towards quieter, more complex music.

In all fairness, it must be noted that there has been a dichotomy between hard-driving rock as opposed to those attempting complexity. There are several rather enjoyable groups who unabashedly (and laudably) do not profess to play anything but good, old-fashioned rock and roll; there are others (like Mountain) who don't even attempt to say anything, but still play good music. And then there are the others... the ones who keep turning out the incredible shit that is currently flooding the record market. The era of rock is over, but it's not at all clear where popular music is headed, and hopefully its 1970 performance is no indication. To sum up, music has moved from tendencies towards vagueness throughout 1969 to an absolute loss of momentum in 1970.

There have, of course, been a few bright spots in an otherwise dismal picture: in a year when the Beatles, Stones, and most of the other major groups produced disappointments, individual performers took over the initiative in the production of innovative music. Rather than recap the best performances of 1970, I'd like to consider the possibilities for the future, basing my opinions mostly upon recent work of the artists involved. To lead the list, there's George Harrison's second solo album, *All Things Must Pass*.

Joni Mitchell's *Ladies of the Canyon* represents another fine performance by a sensitive, highly individualistic artist. Joni has not had a bad album to date, and with *Ladies* she finally got a production to match her voice - her past albums have suffered from overproduction, which tended to hide the fantastic voice control which finally comes through on this album.

A new group with tremendous potential surfaced this year when Rod Stewart and Ron Wood re-formed the Small Faces. Stewart, whose two solo albums also merit consideration in this reconstruction, has proven to be one of the freshest, most enjoyable sounds in the rock field today. Small Faces will release a second album late in December or early in January,

and, having heard much of their new material, I can vouch for the fact that it is comparable (or perhaps even better) quality than their first album.

Folk singer Jaime Brockett, of predominantly local fame, is finally approaching national recognition as his second album is receiving wide critical acclaim. It is quite probable that this album will be one of the 'late bloomers', those albums which seem to catch the public eye well after their release.

Unfortunately, these few good individual performances do not reflect upon the record industry as a whole. The list of terrible albums by respectable musicians far outstrips the list of worthwhile listening, and the list of just plain terrible albums (without any qualifications) is ridiculously long. Sales have, surprisingly, reflected this fact: some of the major record companies (notably Columbia) are having serious problems in making this a profitable business, which just goes to show that people are getting tired of being literally screwed in the ear. Popular music must be, by definition, popular; this fact is too often overlooked. During the coming year, there will probably be a marked cutback in the quantity of 'music' being marketed. Let's hear it for quality.

There Were

By Jeff Gale

The year is about to turn and the time seems right to once again gaze back upon the 1970 crop of recordings to see what the plastic moguls have wrought. Unfortunately, the answer must be "not much." This was the year of the big disappointment - albums such as *McCartney*, *Blood Sweat and Tears 3*, The Beatles' *Let It Be* (despite the masterpiece title song), and Santana's *Abraxas* (many things) were both artistically well below their potential and yet were among the year's best sellers. Nevertheless there were a number of recordings of considerable merit. My personal assessment of the year's three best followed by a number of other goodies follows.

The Three Best

If (Capitol) - The most successful jazz-rock fusion to date is highlighted by the brilliant woodwind work of Dick Morrissey and Dave Quincy. Sometimes subtle, sometimes as hard as the Stones but always interesting, *If* has been almost as unsuccessful commercially as it has been lauded artistically. A truly unique album.

Bitches Brew - Miles Davis (Columbia) - Miles is an individualist, there is not a doubt of that. But, *Bitches Brew* is an

almost indescribable set. The effect of listening is not one of experiencing a feeling but rather being caught in a spell weaved by Davis, pianist Chick Corea, saxophonist Wayne Shorter and the rest of the high caliber compliment. Not jazz or rock or any other discernable classification, this set is just pure Davis. Miles' best in awhile and without a doubt one of the year's top.

Sweet Baby James - James Taylor (Warner Bros.) - If James Taylor is not careful, he could become the only fold "artist" with a successful top forty singles following. "Fire and Rain" has become a monstrous success but it is kept company by an entire album of equally brilliant songs. Taylor, on his second album, has provided a work of variety and consistent brilliance. There is no other record produced in 1970 which can touch *Sweet Baby James* for sheer poetry.

Some Other Winners

Stage Fright - The Band (Capitol)

McLemore Avenue - Booker T. and The M.G.'s (Stax)

Deja Vu - Crosby, Stills, Nash and Young (Atlantic)

Mad Dogs and Englishmen - Joe Cocker & others (A&M)

Ladies of the Canyon - Joni Mitchell (Reprise)

Sounding Off

By Jay Pollack

Finding the best records of 1970 is hard to do. It is much easier to pick out the disappointments. That list is unusually long - Blood, Sweat & Tears, Santana, Quicksilver, the Stones, the Who, Bob Dylan, the Beatles, the Mothers of Invention all came out with less-than-great albums this year. There were a few bright spots, though. In no particular order they are:

Bitches Brew - Miles Davis. This double set has provided important foundations in jazz-rock and is absolutely unmatched for its craftsmanship and intensity. The complexities and intricacies of the music are stunning and the performance is top-rate in every respect.

Workingman's Dead - The Grateful Dead. The Dead had a fantastic year (also their first commercially successful one) with this album and to a large extent with its followup album, *American Beauty*. Both records are expertly performed collections of country-style numbers with just enough of the Dead's kick to make them sparkling and infectious and great.

Moondance and His Band and the Street Choir - Van Morrison. *Moondance* was a beautiful album, full of feeling and warmth. Van Morrison had finally put out a good album which was also popular. It was good enough by itself and it is hard to see how *His Band and the Street Choir* could be that much better, but it is. The songs are all vibrantly happy and Morrison has finally managed to project all of his radiant personality into his music.

Benefit - Jethro Tull. Jethro Tull have taken their place

among the more important groups and *Benefit* is a strong reason why. Ian Anderson has the writing and arranging style down to a T, and the whole album is masterfully constructed. His songs make use of a strong rhythm section and repetition without being boring. They are highly charged performances. *Alone Together* - Dave Mason. This shows what a first-class writer and performer Mason is. After Traffic's split and reforming, Dave Mason's album clearly outranks Traffic's release. The arrangements on *Alone Together* are the most tasteful of all the albums put out by the Leon Russell crowd. Mason's writing is as excellent as ever.

Nevertheless, the year as a whole for record output is poor. There seems to be a slight pick-up at the end of the year but the summer was horrible in terms of excellent music. Too many good groups are stagnating or regressing or stalling and there haven't been many new faces with a fresh sound. One thing seems obvious - the loud, screeching type of music is not in vogue anymore (Thank goodness!) and most of the better stuff is in the range of low volume music. But that is still a very general direction and something more specific has to happen before listeners get bored and move on to some other kind of music. The tolerance point for many is approaching rapidly.

MIT symphony performs

I hesitate to begin this review with the words, "The MIT Symphony opened its season Sunday night, with David Epstein leading his players in a program consisting of Schubert's Unfinished Symphony, "Three Movements for Orchestra," by George Pearl, and Alban Berg's Violin Concerto, with Joseph Silverstein as soloist."

My hesitation is not the result of musical failings, for in fact the ensemble gave possibly its best performance in the last three years, which is quite a feat considering the continual improvement of the group which has occurred during that period. The togetherness of the orchestra was obvious in the very first movements of the Schubert, a piece in which every player has to be aware of every other player at all times. Each detail of the score was performed meticulously, yet the music remained warm and flowing, never degenerating into an orchestral exercise. Contrastingly, "Three Movements for Orchestra" requires much more dexterity among solo players, and the audience was not disappointed. (The composer was present; this was the Boston premiere of the piece.) The orchestra should - and did - retain the sort of see-through quality it showed in the opening piece. The entrances, with very few exceptions, were on time and accented just enough to allow them all to be heard. Though the music is

full of difficult rhythms, the orchestra surmounted all barriers in order to give a very relaxed performance.

The players then turned to an accompanying role, and again with few mistakes - which in no way detracted from the overall reading - performed well. The accompaniment was too loud in spots, but this is my sole criticism of the piece, which combined some aspects of each of the previous two. The soloist is concert-master of the Boston Symphony Orchestra, and there is no need to say more about his capabilities than the fact that he received three curtain-calls at the concert's finale.

At long last this brings me to my hesitation to simply praise this ensemble. I would much rather talk about what I consider to be the orchestra's problems, instead. The MIT Symphony has potential beyond what is expected of any college or youth orchestra, and I feel that this potential is being stymied. It is interesting to note that the applause received for the first piece was meagre compared to the second and third pieces, and this

is probably due to the introduction of Mr. Pearl and the talent of Mr. Silverstein.


Poor Schubert is dead, and it seems that the audience's appreciation depended on the individual stars of the night who were present, rather than on the great music-making of the orchestra alone. In other words, I wish that concerti could be reserved for pre-intermission, and that only the orchestra would be left to shine in the final analysis.

Furthermore, Mr. Epstein should be pressing toward his group's potential by presenting big, classical works which will give a true test to such a good orchestra. After all, who ever heard of the New York Philharmonic going through three straight seasons without at least one performance of Beethoven's Fifth, Seventh, or Ninth?

Just imagine what an ego trip it would be for the orchestra, on its own, to receive three curtain calls for a rendition of Beethoven! I simply do not think that Joseph Silverstein needs that ego trip, when eighty less-experienced men and women could have it all to themselves.


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Announcements

* Students who plan to apply for financial aid in 1971-72 should pick up an application in the Financial Aid Office. Applications will not be mailed to students as they have in past years. Financial aid applications must be returned by January 8.

* The deadline for applications to cross-register at Wellesley is December 18. Forms may be picked up at the Dean's Office, 5-104.

* First term grade reports will be mailed to the home address, except for foreign addresses on Friday evening, January 8, 1971. The report may be sent to the student at a different address if he goes to the registrar's office no later than January 6. Telephone requests will not be granted. Term reports will be sent to the parents of first year students.

* This year's Christmas Convocation will be held on Tuesday, December 15 at 11 am in Kresge Auditorium. Dr. James Killian, Chairman of the Corporation, will be the featured speaker with music provided by the brass choir and organ.

* All freshmen and sophomores interested in studying abroad during the junior year should explore the idea promptly. Long-term planning is important. If interested, contact Dean Hazen, Room 10-303, ext. 5243.

* Undergraduate Washinton Summer Internship Program, an informational meeting, Thursday, December 17, 7 pm; E53-220.

* WTBS will be off the air starting Saturday, December 26, in order to switch transmitting facilities to their new tower on Eastgate. They will resume normal programming in mid-January.

* Thursday noonhour concert, Thursday, December 17, 12:10 pm, MIT Chapel. J.S. Bach, Canata 140: "Wachet Auf!"

* There will be a meeting of the MIT SCUBA CLUB on Wednesday December 16, at 8 pm, in the Alumni Pool.

* There will be a macro-engineering workshop conducted by the Urban Systems Lab and the Program for the Social Applications of Technology during the twelve day January Independent activities Period, January 6- January 22. For information and enrollment, contact Dr. Frank Davidson, E-40-114, ext. 4522.

* The German Academic Exchange Service (DAAD) offers MIT one grant for graduate study, research or postdoctoral study in a German university, 1971-72. Minimum requirement: Bachelor's degree. Further information & applications in Room 10-303; ext. 5243.

* The Tech policy regarding Announcements: Only those announcements which are of general interest to the MIT Community will be run. In general, announcements must be from the MIT Community and must be re-submitted for each separate insertion. Announcements of events for which there is an admission charge will not be included.

Announcements must be short, with an upper limit of approximately 50 words. The deadlines for receipt of announcements are 5 pm Sunday for a Tuesday edition and 5 pm Wednesday for a Friday edition.

Since announcements are published free of charge, The Tech reserves the right to edit, postpone, or refuse any announcement for any reason.

CJAC seeks input, draws little interest

(Continued from page 1)

Institute and one dean. Attending the meeting were Vice-Presidents Vince Fulmer and John Wynne, and Dean Robert Holden.

Wynne, answering the students' charge that they were not being fairly represented, asked, "Who speaks for the staff?" CJAC had earlier realized this deficiency and took time to consider Wynne's view that the new president should combine "fiscal realism and its application with hardheaded judgement."

Fulmer seemed distressed over the course of action that CJAC had taken. "CJAC," he said, "is probably overlooking an opportunity of going on record as supporters of a set of criteria" for the president. "It would help the new man if CJAC was able to agree" and make suggestions to the new president.

Dean Holden was troubled because CJAC had not given the community any indication of the names of the people being discussed. To this lack he attributed the scarcity of students at the meeting.

On the lack of names for the community, Chairman Smith said, "If we're to have any credibility at all [with the Corporation Committee], it's got to be this way."

Storch, disagreeing with this technique, said that "the only thing that I might want to cast aspersions on is some of the student members' guts," for not keeping the student body informed.

"Will we know if CJAC's suggestions are heeded?" asked Storch. Two members of CJAC guaranteed him that he would.

The Tech elects its Board of Directors

The Tech elected its Volume 91 1970-71 Board of Directors in a meeting Saturday morning at The Tech office in the Student Center.

The new Chairman of the Board of Directors is Bruce Weinberg '72, a member of Phi Beta Epsilon fraternity. Weinberg previously served as Business Manager.

Alex Makowski '72 was elected Editor-in-Chief on the third ballot, with outgoing Chairman Craig Davis '71, casting the tie breaking vote after a 5-5 deadlock. Makowski was unopposed. Two students were elected to the position of Managing Editors, William Roberts '72 and Sandra Cohen '73. Both were

Night Editors in the previous volume.

Editorial Board members are Harvey Baker '72, Joseph Kashi '72, Lee Giguere '73, and Bruce Peetz '73. Baker, Kashi, and Giguere are incumbents as Editorial Board members.

The position of Night Editor was grabbed by Tim Kiorpes '72, erstwhile editor-in-chief of another campus publication.

John Kavananzian '72, a member of Delta Upsilon, was elected Advertising Manager. Robert Hunter '73 was elected Entertainment Editor, and the job of Sports Editor went to the only freshman on the Board, Randy Young.

Chisolm election tonight

The General Assembly meets tonight, with the most important item on its agenda being the proposed election of Greg Chisolm '73 as the new UAVP.

If Chisolm is elected, UAP Steve Ehrmann '71 will resign his post, thereby allowing Chisolm to succeed him in that job. If Chisolm becomes UAP, former UAP Wells Eddleman '71 will be nominated for the position of Chisolm's UAVP.

With all this in the air, Chisolm issued the following statement, which indicates his intention not to seek election in March for a full term as UAP. Further, Chisolm outlines his reasons for accepting the job, and states what he hopes to accomplish during his three months as UAP. His statement follows:

On Wednesday, November 25, 1970, Steve Ehrmann requested that I take over his position in the Undergraduate Association. Due to the imminent resignation of Wells Eddleman after our threeway discussion, this action would have entailed assuming the status of Undergraduate Association President. After a great deal of thought, I decided to accept Steve's offer. The considerations which I had to make were as follows: (1) Would I be interested in working in some areas around which my interests had not heretofore centered? (2) Could I and my so-called constituency deal with the position as more than diversionary hack-work (commentary on the possible view of student government)? (3) Lastly, would I be

willing and able to devote the time that is actually needed to do an effective (?) job. Some of the questions I answered positively...

Since I do not now have nor do I see any possibility in the future of my having a desire to run in the next student government election, my time is admittedly short. What I hope to do between now and then is to set in motion the mechanics that will enable all of us to develop a viable and credible program for student input on this campus.

Gregory C. Chisolm

Unspecified degree enrollment dropping

By Alex Makowski

After a two-year spurt of interest, undergraduate enthusiasm for the unspecified degree program Course XII-B provides has dipped sharply.

Roughly 100 undergraduates sought information of the experimental program during the first term of the 1969-70 school year; this fall the department of Earth and Planetary Sciences, which awards the degree has received less than thirty inquiries.

Speculating on the drop in interest, faculty advisor Charles Counselman noted that information was mailed out to freshmen last May - strike activities may have buried the notice beneath other, more current, concerns. Lack of publicity, he continued,

could be another factor.

The drop in applications in particularly surprising in view of the large number of uncommitted sophomores. The number of undesignated second-year students has swelled considerably in the past five years.

The XII-B program was set up "to enable qualified students to delve more deeply into a range of physical science subjects, or to obtain a more comprehensive background in the physical sciences than would be possible within other, more specialized curricula."

Currently 14 seniors, 14 juniors, and two sophomores are enrolled in the degree plan.

SST foes may filibuster

By Peter Peckarsky

Washington: Special to The Tech - There is every indication that the Senate will devote the next week to "extended discussion" (i.e., a filibuster) of the proposed supersonic transport (SST) appropriation in the wake of a Senate vote resoundingly rejecting the full amount of \$290 million requested by the Department of Transport (DOT) and Friday's House-Senate conference committee compromise on \$210 million for continued funding of the project in this fiscal year.

Leaders of the forces opposed to the continued funding of the SST project asserted that one of the main reasons for the initial 52-41 vote in the Senate deleting all additional funds for the project was the outpouring of grassroots sentiment against the project for various economic and ecologic reasons. In their view, this support must be continued

if the project is to be defeated at this juncture.

Possible outcomes of the intense political maneuvering now underway are Senate approval of the compromise amount of \$210 million, return of the bill to the conference committee for a further reduction in the level of project support, or continuation of the extended discussion until the end of the current session of Congress. Since the last possibility would entail the loss of the entire \$2.5 billion DOT appropriation, some sec-

tions of which (such as those dealing with mass transit) are supported by the anti-SST lobby, it is unlikely that the debate will be allowed to continue for any inordinate amount of time.

One well-placed and extremely reliable source maintained that there was a reasonable chance of eliminating the entire SST appropriation. At this time it is too early to predict the outcome, but the results should become apparent during the coming week.

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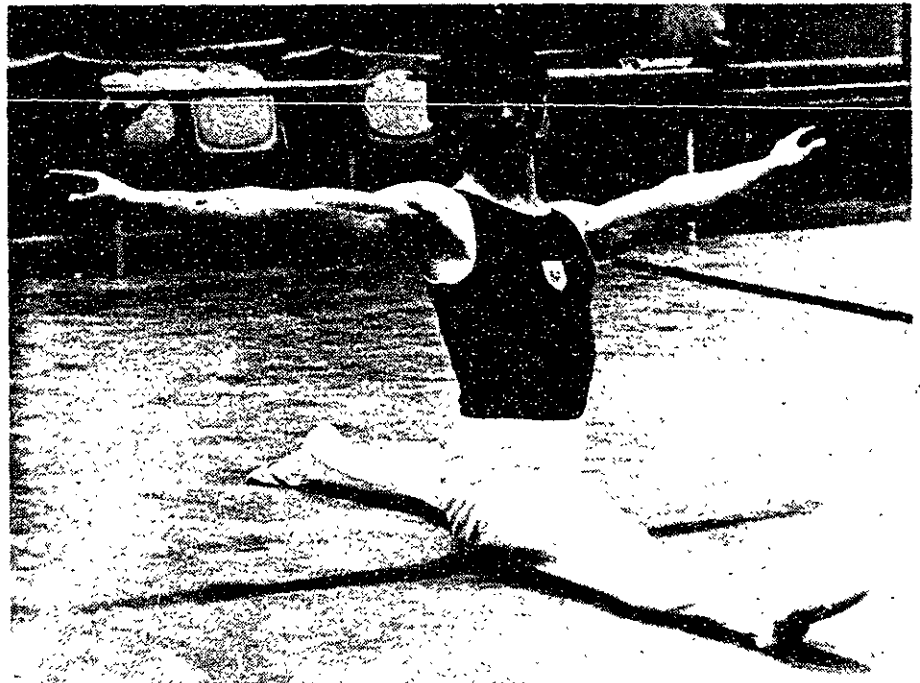
Gymnasts top Lowell Tech.

By Jarvis Middleton

After its 119-107 loss to New Hampshire last Wednesday, the Tech gymnasts rallied to roll over Lowell Tech. The final score was 112-85. The meet, held at Lowell, was marred by several costly injuries, but the Techmen managed to win every event.

Ken Gerber '71 was by far the most outstanding member of the team. Gerber finished first on the rings with a score of 8.6, breaking the MIT record he had previously set. He also took first on the parallel bars, breaking the prior MIT record with a score of 8.45. To all of this he added a second place on the side horse to lead the team in scoring with 23.35 points.

Larry Bell '74 scored 19.3 points finishing second on the parallel bars and third on the high bar. Dave Beck '72 continued his winning streak by break-



Gymnast Dave Beck '74 does the splits in the floor exercise competition. Beck won the floor exercise again on Friday in the Lowell Tech meet to remain undefeated. He has so far qualified for the NCAA's.

ing his record on the floor exercises with a score of 8.2. Dave is now undefeated in floor exercises and qualifies for the NCAA's.

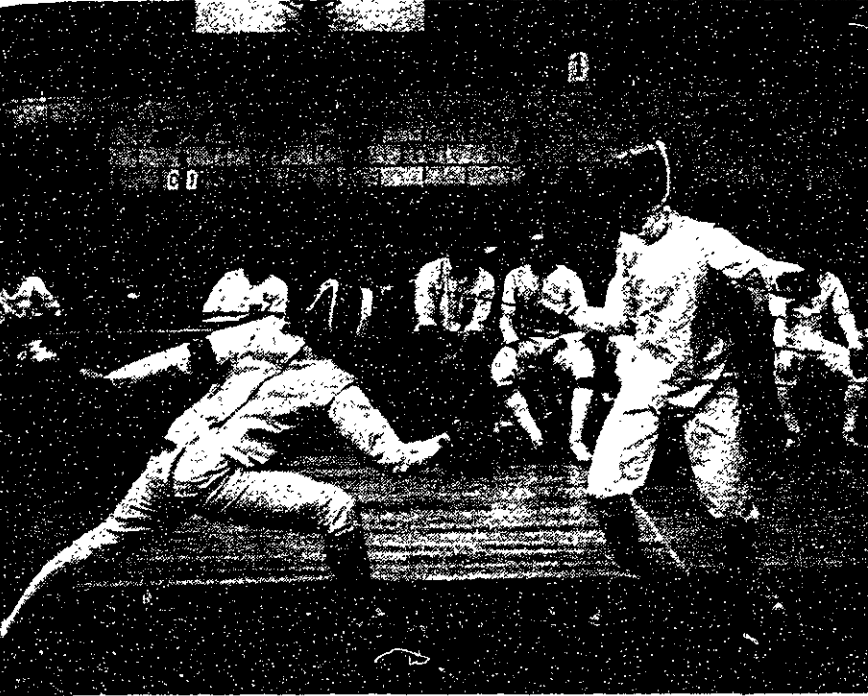
Neil Davies '74 put together a winning routine on the high bar and added a score of 7.6 to the team score in the vaulting. George Succi '73 added the third score of 3.7. Paul Beyer '73 and Dennis Dubro '73 added their first and third place scores to Gerber's second on side horse to capture all titles in that event. Beyer scored 7.35 while Dubro scored 5.3.

Rach Daub, '71 and John

Austin '74 combined their first and third place scores to win the vaulting event. Daub scored a fantastic 8.45 and Austin scored 7.65. Daub also placed second in floor exercises with a score of 6.05.

Parallel bars was the area of the engineers' most impressive performance, with MIT taking first through fourth places.

According to coach Lilly, "The team did one hell of a job and every man deserved what he got." Gerber and Beck stayed above qualifying for the NCAA's with their above 8.0 scores.



Each fencer has his man at Brooklyn College on Saturday. The fencers took the first two meets of the year this weekend on their trip to New York.

Hockey tops Wesleyan, 3-2

By John Kavazanjian

Saturday night the varsity hockey team traveled to Wesleyan in Middletown, Connecticut, and extended its record 2-1-1 by edging the Cardinals 2-1. Despite the absence of a key defenseman, the engineers managed to put together a good offense, though not without some fine goaltending by last year's captain, Ken Lord '71.

Due to the absence of Mike Mathers '71, left defenseman, the Tech skaters went with only three defensemen: John Miller '72, Bob Hunter '73, and Gary

Mathers '71. In the first period MIT was extremely disorganized. The absence of a lefthanded-shooting defenseman was partly to blame. Wesleyan, however, was not very sharp but managed to score one goal in that period, making the score 1-0.

In the second period the Techmen really stormed back. The third line has been a concept that lack of depth had moved from MIT hockey vocabulary until this year. In the second period it was the third line of Tom Lydon '73, Mark

Carnigan '72, and Frank Scarabino '72 that did all of the work. At the 15:00 mark Scarabino, aided by Carnigan, dribbled a tip past the Wesleyan goalie to tie the score at 1-1.

Later in the second period Bill Barber '71 scored on a pass from Andy Jarrell '71 on a power play to put MIT ahead 2-1. Wesleyan came back in the third, scoring on a semi-breakaway to knot the score again. The Techmen came back strongly but defenseman John

Miller drew a two-minute penalty and a ten-minute misconduct and defenseman Rob Hunter, one of the two remaining, drew two minutes. The engineers were clearly in trouble, but the penalty killers and goalie Lord held. After coming back on, Hunter hit Mat Goldsmith '73 with a beautiful pass and Goldsmith converted from ten feet out to get the winning goal.

The Techmen sweated out another two-man penalty at the end but pulled-out a sweet 3-2 victory.

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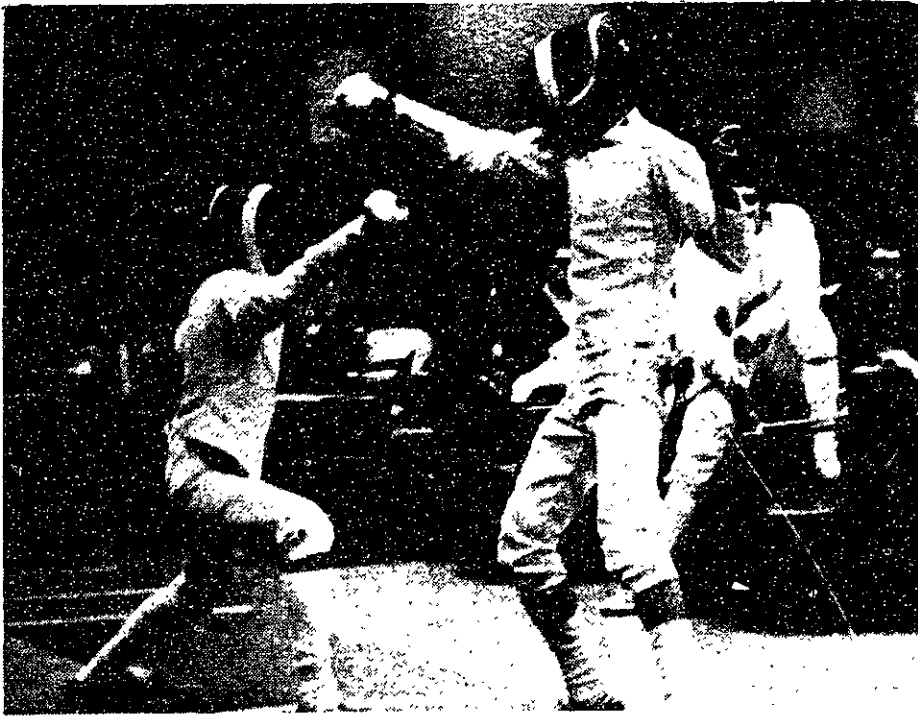
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The Tech Sports



A Tech fencer goes up on his toes to avoid a thrust from his Brooklyn Poly opponent. Led by Mike Asherman '72 with three foil victories, the Techmen avenged last year's loss.

Jock Shorts

RPI tops wrestlers IM sports roundup

IM B-ball

With competition nearly complete in the A league, BSU, Fiji, and DTD are tied for first with identical 5-1 records. The tie was precipitated by the solid BSU victory over Fiji Sunday night. The score was 66-36. In other action on Sunday, DU beat KS 64-31 behind the 29-point shooting of Steve Gass '72 and the 19-point output of Roy Setterlund '72. The SAMmies balanced scoring led them to a 39-31 victory over AEPi-Beta.

Undeclared in the first round, SAM has proven less of a challenger than it appeared at first, since being beaten by favorite DU and contender SAE in the second round. SAE played SAM first and behind the 17-point output of freshman Tip Kilby won 43-35. Two Mondays ago, DU's strong defence helped them to beat SAM 35-30. This puts DU's record at 6-1, while SAM and SAE sport 5-2 records. The crucial game for DU, fittingly the last game of the regular season, comes against SAE on December 16 at 9:30 pm.

The game will be a battle of the offensive aces versus the defensive aces. DU has the finest defensive record, having allowed

a skimpy 32.6 points per game while SAE is clearly the most offensive, scoring a remarkable 48 points per game. Neither team expects the game to be a runaway.

Playoffs won't occur until February but as of this moment, DU looks like the team to beat, with BSU and SAE giving them their toughest competition. Ten teams will compete for the trophy in a single elimination tournament. The exact format and seedings for it have not yet been decided.

Wrestling

MIT's ravenous writhing wrestlers rolled to defeat Saturday against a more experienced RPI squad. The match abounded in injuries, and, when the melee was over, RPI had won 22-16.

John Backlund crunched his opponent in 27 seconds. However, RPI came back to dish out a setback of its own as Jim Cook, 126 lbs., lost by decision. Dana Clouatre followed with a loss at 134, being chewed up by his muscle-bound opponent. Then MIT suffered an unpalatable blow: Rich Hartman turned his ankle and lost on default. RPI led, 13-5.

Then Bill Gohl devoured his

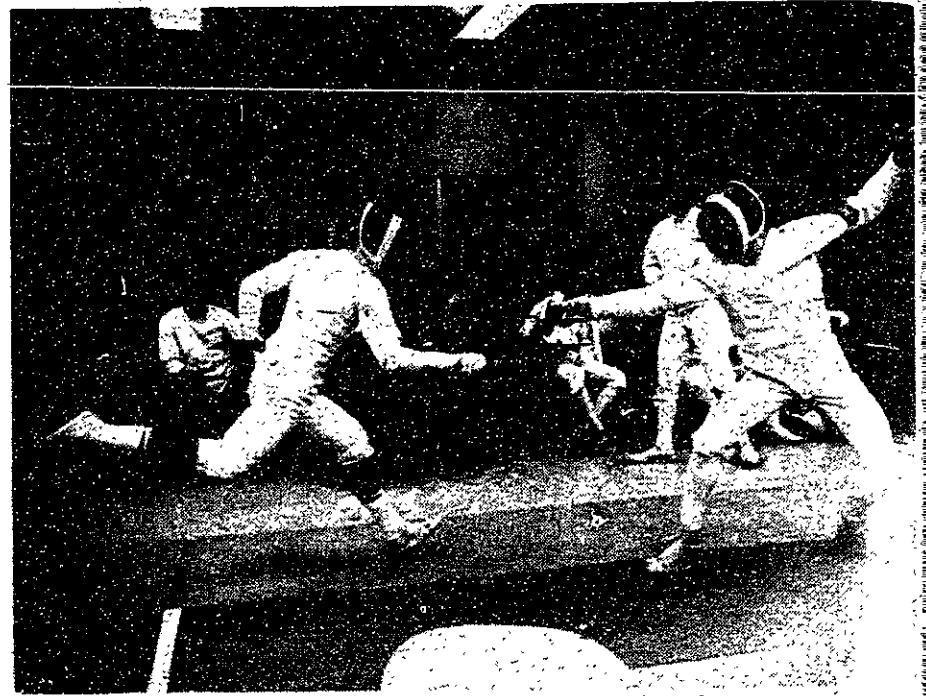
Fencers foil Brooklynners

By Steve Goldstein

Led by a well-balanced attack, highlighted by an exceptionally strong foil squad, the MIT fencer team started its season by defeating Brooklyn Poly 16-11 and Brooklyn College 15-12 in New York last weekend.

On Friday evening, the fencers faced the Brooklyn Poly squad, by whom they had been defeated 14-13 last year. The story was different this year, though, as after trailing 4-2 early in the meet, MIT took the next five bouts to gain a lead it never again relinquished. The foil team led the charge with seven victories.

Mike Asherman '72 had three wins while Nick Razaris '72 and All-American Guy Pommarses '71 garnered two apiece. The epee squad chipped in with six victories, led by Chip Farley '74 and Marty Freeman '73, who came off the bench to win two victories, one of which was highlighted by his noted "dying-swan" attack. Captain Wally Miller '71, Jon Abrahamson '72, and Mike



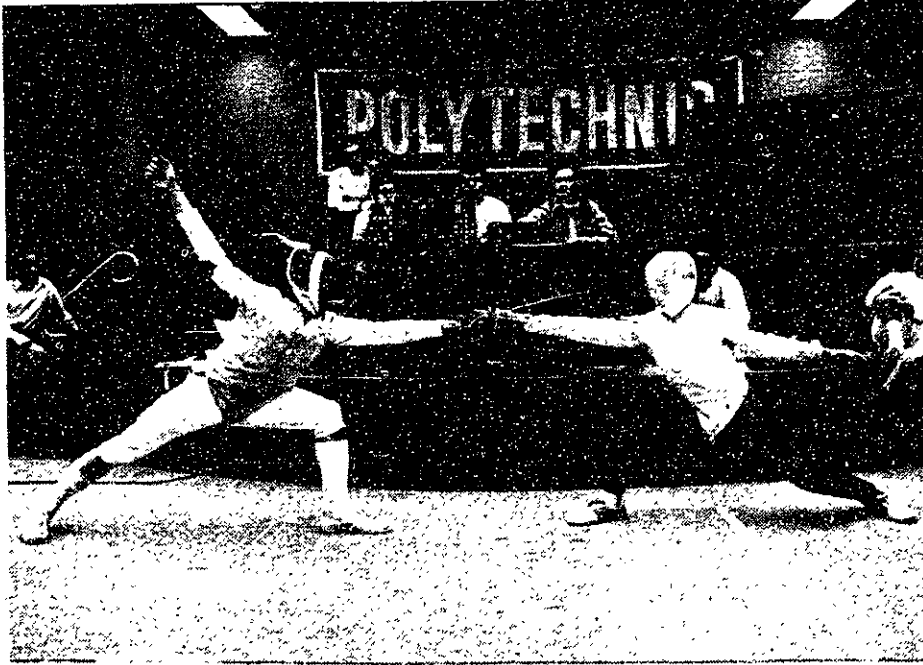
Tech fencer stands his ground against his charging opponent at Brooklyn Poly on Friday. MIT trailed early in the meet but rallied with five straight victories to go ahead and win.

Wong '71 each had one victory in sabre to round out the especially sweet 16-11 triumph.

After a fun-filled evening in Manhattan, the fencers once again traveled to Brooklyn, this time to take on Brooklyn Col-

lege, and the story was almost the same. Brooklyn took an early 5-2 lead with victories in sabre and epee before the Tech machine started to roll. This time, strong showings by the sabre team and the foil team (which at one point scored three consecutive 5-0 victories) blazed the trail to victory. The foilists posted eight victories against only one defeat, led by three each from Pommarses and Razaris, and a pair from Asherman. Miller and Abrahamson led the sabre squad with a pair of victories each, with Mike Wong adding a crucial win.

The team now takes a break until after IAP and resumes its schedule on January 30 at Dartmouth. The first home meet is on February 6, when MIT faces Duke and Yeshiva.



How They Did

Another MIT score in the Sabre division of the Brooklyn Poly meet. The Techmen took Brooklyn Poly by a 16-11 score, doing exceptionally well in the foil division.

man in the second period, dealing him his just desserts in the form of a pin. Beefed-up Bobby Gohl at 158 nibbled away at a large deficit, but couldn't pull the match out of the fire. The spicy Paul Mitchell took his foe by decision.

Grisly Dave Keuntz at 177 found the recipe for victory and won handily. However, Dave

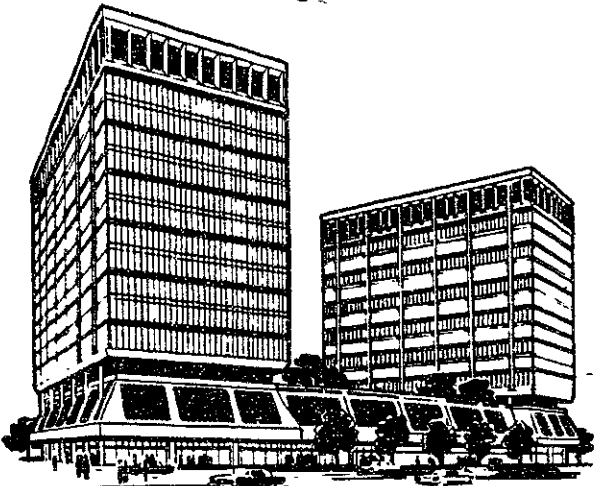
Sebolt was defeated at 190, so MIT trailed 17-16 when Bob Schulte, suffering from lack of experience, lost by a pin after 7 1/2 minutes of constant effort.

The loss gave indication of how hard it will be for MIT to win with such a young team, but there remains the consolation that those wrestlers who represented MIT fought well.

- Hockey — MIT 3, Wesleyan 2
- Indoor Track — MIT 60, Columbia 43
- Fencing — MIT 16, Brooklyn Poly 11; MIT 16, Brooklyn College 12
- Gymnastics — MIT 112, Lowell Tech 85

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