Rally commemorates Sharpeville struggle

By Lee Gigone

The massacre of 69 blacks at Sharpeville, South Africa was resistance in South Africa. The African National Congress, and a member of the Communist Party's South African Section, was present at the rally which was addressed by ANC national president Walter Sisulu. The rally was held to commemorate the tenth anniversary of the event. The government of South Africa, was present - "American businessmen" to develop socialism in South Africa, was present.

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Sharpeville struggle
To the Editor:  
As a member of the Standing Committee on the Special Laboratories, I would like to express my concern about your editorial of March 17 which called for a replacement on the special labs. I have been a member of this committee for the past three years and I believe that our goals are not being achieved. We have failed to gain the support of the student body for our objectives.

I would like to bring to your attention the following facts:

1. Our committee has failed to accomplish any major objectives.
2. The student body does not support our goals.
3. Our committee has not been effective in communicating with the student body.

I urge you to consider the following alternatives:

1. Disband the committee.
2. Reform the committee by including representatives from the student body.
3.Revise the objectives of the committee to better reflect the concerns of the student body.

I believe that these alternatives would be more effective in achieving our goals.

Sincerely,
[Signature]

Committee Member
By Emanuel Goldman

Is it a war zone or a frat house? That is the question.
Godard plus Stones

(Continued from page 3) end, and never mind how it looks by itself. But to Godard (read the quote above) art is analogous to action, and in the rest of the movie, the scenes the Story surrounds, he seems to be making the same point about present-day revolutionaryaries. In two sequences, for instance, we are shown a group of radical blacks (Panthers?) living along a river bank among piles of junked cars (the symbolic ruins of capitalism). They read dogmatically from revolutionary texts (even a book on music), paint and shout slogans, pass guns back and forth, submit to a disheveled tape recorded interview; one man caresses a white girl lying on the ground, while another reads the relevant passage from Soul on Ice, after which she and two others are machine-gunned. What someone is this?

It might be satire, of course, if Godard's politics weren't known. But since there's no reason to believe he's not sympathetic to the Panthers' cause, one can only conclude he foresees the ends transcending the means. Perhaps, he needs all this fancy revolutionery prose to a book to a typist, the camera pans slowly over rows of exploitative magazine covers. Occasional customers receive whatever's just come off the typesetting machine with their purchase. The other scene, an excerpt from the very next scene, shows a cameraman, a sound man, and an interviewee who in turn follow a girl who gives her name as Eve and her surname as Democracy. She answers only yes and no, and must be asked an endless string of "questions" that are really just statements of belief like the one quoted above (one might assume he's just affirming Godard's beliefs.)

Finally there's a running narrative, filmed in and out of the other scenes, sometimes behind shots of people painting slogans that never quite make sense. Other scenes, sometimes behind the camera, fade in and out of the art. (One might assume she's just a good lover even to his city mistress, who is in the process of breaking up with him. Making fools of himself and his wife at a party. Brooks tries to laugh everything off. "Sal — it's a party. By Monday it will all blow over." The viewer knows better. Loving gouges depressingly outlines the fate awaiting those who try living a lie.

Great Young Britain!

For the price of a stamp, we'll clue you in on the British scene. Naming names of the spots only we local folk are "in" on. We'll give you something of our native haunts. The pubs, coffeehouses, discotheques, boutiques, and the like. We'll tell you where you can look down for $2 a night, breakfast included. And how down for $1. We'll talk about the "in" things in the theatre. So you can see Broadway hits long before they break on Broadway. (Tickets: 90c.)

We'll tell you about a crazy little S30 ticket that makes all the round-the-world trip with 1,100 miles of rail and boat travel.

And fill you in on all kinds of tours for reasons unconnected with the quality of the flicks one sees. Also, it only costs $1.75.

Second: the version being shown is Godard's cut; it is supposedly somewhat different from the "producer's cut," entitled sympathy for the Devil, screened at Harvard and other schools earlier this year.

Third: LSC is showing Weekend Saturday, April 5, if you're still interested.

Supplementary notes:
First: One Plus One will play for two weeks, beginning Wednesday, March 25, at the Orson Welles Cinema, 1001 Massachusetts Avenue, Cambridge (between Central and Harvard Squares). It is about the only movie houses in the Boston area one could conceivably enjoy going to for reasons unconnected with the quality of the flicks one sees. Also, it only costs $1.75.

Whole life style is antithetical to Loving. Their marriage is in awfui condition. "Don't work tonight — take a hot bath and come to bed," his wife pleads. He refuses. But he can't be a good lover even to his city mistress, who is in the process of breaking up with him. Making fools of himself and his wife at a party. Brooks tries to laugh everything off. "Sal — it's a party. By Monday it will all blow over." The viewer knows better. Loving gouges depressingly outlines the fate awaiting those who try living a lie.

AMERICAN THEATRICAL PREMIERE DIRECTOR'S CUT OF "1 + 1"
(Continued from page 3)

By Emanuel Goldman

"I don't understand why you drink so much in the city," Selma Wilson complains to her husband one night. "Give me a gun and I'll kill myself," he replies. He's not kidding, either. Life for Brooks Wilson is the provincial rat race. Living in Westport, Conn., commuting to N.Y. as an illustrator, prostituting himself to get a lucrative account, working all night, Brooks (George Segal) is a victim of the business world. But it is not only business life that is wearing him down; as the title ironically suggests, his whole life style is antithetical to Loving. Their marriage is in awful condition. "Don't work tonight — take a hot bath and come to bed," his wife pleads. He refuses. But he can't be a good lover even to his city mistress, who is in the process of breaking up with him. Making fools of himself and his wife at a party. Brooks tries to laugh everything off. "Sal — it's a party. By Monday it will all blow over." The viewer knows better. Loving gouges depressingly outlines the fate awaiting those who try living a lie.

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Mahler's Fifth

By Michael Feirin

The powerful Fifth Symphony marked the beginning of a second phase in Gustav Mahler's composing career. Behind him were a series of song cycles, and the first four symphonies, whose thematic material and moods ride heavily upon the songs. The Fifth was to be the first of three entirely orchestral symphonies, the first product of Mahler's decision to compose pure music, without the human voice, which seemed to lie heavily upon the songs. The first four symphonies, whose second phase in Gustav Mahler's career marked the beginning of a new ideal of music, was to be the first of three symphonies. The first movement is loud. The Barbirolli reading is (sorry) far more characteristic of the Mahler of other recordings, and the Mahler of other recordings, even in all. For full details and an entry form, visit your participating Chevrolet Dealer's Sport Dealer.

Fifth

The MIT Gilbert and Sullivan Society promises another première: the first full-length performances of Gilbert and Sullivan's most controversial comic opera, Patience, or Bunthorne's Bride. Save for the absence of plot, which was no loss, the show was a magnificent success; a triumph of detail and care on most every phrase, requires effort. The Barbirolli reading is trying. I do not use the word, but other no one will explain it. "Hearty." One warning though: while a whoopee reading like Bernstein's was not hard at all, its his seriousness and emotional depth, as well as its lavishing of detail and care on most every phrase, requires effort.

Puttin' You First, Keeps Us First. Be It A Good Choice or A Bad Choice, Chevrolet Dealer's Sports Dept.

By Emmanued Goldman

Almmow your presents an interesting thought: sex inspires more sex, almost regardless of the partners. A rigid woman is transformed in this way. Never enjoying it with her husband, she discovers passion in a Lesbian encounter with Monique, and then turns around, virtually raping her de-lighted, confused husband.

theater:
Patience in Kresge

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Charles

(Continued from page 3)

Here's more about the personal lives of Joey, Morphy, and Pumpos, their social worlds, and their lives, at least more those with whom you might have some kind of association.

Mr. Horowitz does have some feeling for dialogue. My own memory of the dialogue occurred one evening near the Archeological turn establishment, business suit and all, thereby winning Patience, who could not love him unselfishly while he was perfect, but related once he was less than perfect, unless he was with the ladies. The Duke, tired of a life of constant adulation, takes for his bride none other than the Lord Plain Jane, and Bunthorne — and as in the beginning, there is none truly meant for Reginald Bunt-

the film:
Monique

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Hoffman vs. Chicago 8: a post mortem

(Continued from page 3) and never, in four or one half mortals, do we see a picture of Tommy Leonard Weinglass's last name: "Weinglass"

Sanctity of the court and the a calculated assault upon the zant life-style, which they freely around them; no, they consti-

vations of a reactionary Protes-

tant ethic Amenca; on the con-

historical document as well.

might desire. But the book is an events of Chicago, 1968, as one

authors concentrate on confron-

...it's a state of mind."? Abbie Hoffman gave, as his place 

beginning partly on the grounds 

nied the motion (the trial had 

to defend himself. Hoffman de-

ishment itself, the resulting 

thousand people-at the Festival 

1968-Seale had never met any 

exposed, just like that. The Yippie myth (cf. Ab-

be Hoffman's Revolution for the 

of order. The 288 pages of this 

of the farcical nature of the "demo-

...Make no mistake, though: 

from that. Hoffman insists on trying the cases 

be sentenced, Hoffman 

...Make no mistake, though: 

What was in -readiness-the cops at-

...But this is not the only 

What about Vietnam? Perhaps they are in 

the sense, revision is sanctioned by the Declaration of Indepen-

success in what happens in the 

posing itself as totalitarian...

country than any of us could 

And -it . happened, just like 

...And then, he had 

...Weinglass."

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The Compositor
Admissions at MIT—Part I

(Continued from page 2)

potential and potential.

To the first is attached a number of the Admissions Office calls the Scholastic Index (SI). This is purely an indication of the pro-

turbulence in the past the SI has been expressed as the percentage probability that the student will achieve a 3.5 c.m. as a freshman. Two SI’s are computed by using multiple regression analysis based on the records of past classes. One index uses only CEEB scores; the other utilizes a synthesis of all academic infor-

mation. Significant difference between the two warrants a close reading of the applicant’s folder.

The FCUSA’s 1969 report pointed out that by using the SI computations upon the rec-
r

If the two separately derived PR’s differ by more than one unit, the issue is considered in the admissions process. MIT has a policy of admitting students only when it needs to cover the expenses of its operations. It should also be emphasized that at no point do students have an opportunity to appeal in the admissions process, except in the special cases of Bluestein-student recruitment initiated under Pro-

ject Epsilon. Hecht would like to see MIT’s policy changed, perhaps attached to the educa-
tional counselors in their home areas.

Does the process “work”? Are the biases inherent in the FR representative of the will of the students?

Stay tuned to this column.

Procedural changes looming

(Continued from page 1)

*a* nice family? Stay tuned to this column.

The Joint Committee on Student-Faith Subjects will accept proposals for courses for next term and will ask for undergraduate interest in teaching a class in a subject of his own interest. Next fall should submit a written proposal to Prof. Richard Carter, 414-42.

* Meade here and now: Concert Wednesday March 21 at 8:15 p.m., Sala de Puerto Rico. Music by Mario Davidovsky, Merton Brown, Donald Crockett, Charles Ives, and Carl Schuricht.

* The Finance Board will be holding open hearings on the 1970-1971 budget on April 9, 10, 16, 17, and 23. All are invited to attend and express their opinions on the funding of student government and activities.

* Undergraduates interested in helping out for the class of 1974 Freshman Orientation, especially for dormitory upperclassmen, are requested to call Betty at x2969 or Minette at x2966 for 8:47 a.m. to have their names listed, address, and extension. Work will begin after the Spring Break.

* The Student-Faculty Con of EE dept. will be having a happy hour this Thursday March 26 at 3:30 in the Jackson for all students and faculty who meet on the 3rd floor.

* Nominations are being accepted for the Tau Beta Pi Outstanding Freshman award. All freshmen are eligible and anyone may nominate. Nominations obtained from Jones A. Tucker in Room 4-203.

* There will be a meeting of the General Assembly March 24th at 8:00 in the Sala.

* Nominations for the Goodwill Medalist are now being accepted by the Dean of the Graduate School. Please send nominations to Deans Ernest L. Suits, Room 3-307, before March 20.

* Volunteers needed to help in program today, jobs for Cambridge teenagers. Call David Ketteler, Education Warehouse, 865-3600.

* The Commission on MIT Education is sponsoring a seminar for credit during the spring term on “Processes and Potentials of MIT’s Educational Environment.” The seminar will be run from room 2 to room 30 in room 3-39.

* A conference on the “Crisis in Southern Africa” will be held in the Kresge Auditorium April 9 and 10, 1970. Interested speakers and representatives of the major liberation groups in South Africa. The conference is sponsored by the MIT Black Students Union.
Gymnasts take 2nd in N.E.

By Dennis Debro

The MIT gymnastics team brought home more than sec-

ond place in the 1970 New

England Championships at Low-
ett Hall. This was quite an

achievement since they were

competing against the excellent

teams of Dartmouth, Yale, and

Coast Guard, which in past years
did not enter the meet.

Tech riflemen top B.C.

season’s mark at 19-3

Four times this season the

MIT rifle team has met the

Boston College rifle team, and

time four times MIT has won a deci-

sive victory over them. Firing on

Friday evening at the MIT range

in the last New England league

match of the year, MIT defeated

BC 13371 to 1263.

Captain Dick Evans ’70, con-

tinuing his streak of hot shoot-

ing, led the team with a 295,
surpassing his career high. His

score was composed of a 96 in

the prone position, 96 in kneel-

ing, and an 89 standing. Eric Kraemer ’71 had troubles in

the prone position with a 94, an 89 kneeling, and adding a

79 standing for a 262 total.

Frank Leather ’72 took

fourth place on the team as he

turned out a fine 261, made up

of a 96 prone, 91 kneeling, and

74 standing. The fifth man on

the team was Dave Hunt ’70, who

fired 93 prone, a 96 in kneeling,

and a 69 in the standing

position for a 252.

Though the team still has the

New England Championships and the Greater Boston Tourna-

ment to compete in, this match

completes the team’s regular

season and makes their win-loss

record 19-3, a credit to Coach Al

Hannon, who has been at MIT

for two seasons now.

Cagers look to future

By Roger King

Rebuilding was the key to this

year’s varsity basketball sea-

son. Even though the record of

9-16 was only a little better than

last year, it does not show the

improvement the team made

over the season. The starting five

were hampered by the fact that

our guard John Cleveland

played last year. Captain Bruce

Leathers, who has been at MIT

since the team formed, and being sophomores, the other

three starters, 6-6 Ben Wilson,

6-2 Harold Brown, and 6-10

David Miller, lacked playing ex-

perience.

They had a very poor record

after the first several games, but

when they learned to play and began to win more games as

the season progressed. The team

reached its technical peak

against WPI, but from the spec-

tator’s standpoint, the season’s

highlights were the Bates and

Harvard games. The Harvard one

was the most exciting visiting MIT was with Harvard all the

way until it
got into foul trouble in the last
decisive minute. The result was
different as the Engineers came from 15 points

behind to tie the game up and
eventually win in overtime.

Coach John Barry though

seems a much better season next year.