Ted Kennedy urges freeze on weapons

By Dave Johnston

The Administration is directly underwriting SALT by providing an acquiescence of the Safeguard ABM system, and MIT Administration will not act rationally, then the Congress must.

Thus, Senator Edward Kennedy urged a freeze of these weapons systems at a symposium on the arms race at Kneese Auditorium in a meeting of an overflow crowd. Kennedy also charged Secretary of Defense Laird with presenting "a distorted picture of the strategic balance" which can only panic and mislead the American people into accepting an escalation of the arms race. Pointing out that the Polaris submarine force "is easy enough to redress," he decried the deployment of the fifty largest cities in the Soviet Union - twice, the Senator charged the Administration with "willfully and deliberately understating the nation's inaudible missile strength."

Kennedy called the Safeguard "a no-win weapon, a parochial weapons system," and the development of MIRV "a classic example of the arms race.

Countering those who claim a Chinese threat make the development of these systems necessary, he said, "It has also been suggested that the Chinese are Communists so irrational that the total destruction of their society is not enough for a deterrent. This is parochialism gone wild." ......

Voices for immediate deployment of the labs were heard by a group of Campus Patrolmen, those on the north stairway by three men who said, "Will you leave the north stairway by three o'clock?" and, "You don't leave I'll break both your ankles."

The group convened on the south stairway with John Wynne '72, Simmons '72, and other demonstrators guarding the door. At about 7:20, a third floor room of building 24 was opened. Fifty or so demonstrators went up the south stairway but three, including Charles Simmons '72, one of the eleven defendants, went up the north stairway. Both groups were met by forces of the MIT community, Other Major of the labs was won by one of two patrolmen who said, "I (will) break your arms... if you don't leave I'll break both your ankles.

Also present was a group of five general areas - Housing for the MIT family, the Lincoln and the Draper and Lincoln Laboratories of financial recommendations. The faculty is not empowered to vote on these issues but is unable to attend this meeting are urged to prominence on this event.

President Johnson plans to announce his decision on the disposition of the labs at Wednesday's faculty meeting, ending a 7 month trial period testing the feasibility of implementing the Pounds Panel recommendations. The staff is not empowered to vote on these issues but is unable to attend this meeting are urged to prominence on this event.

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The MIT community is tentatively planned for Thursday night in a related development, the Interim Report on the Operations of the Standing Committee on the special laboratories, released yesterday morning stating that the Committee has found it to be possible to review incoming costs and proposals under the recommendations of the Pounds Panel and the statement of the Executive Committee of the Corporation.

The report itself covers five main issues of the day for students, "What keeps people apart is politics or financial penalties or social considerations."

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Princeton Plan

There has been considerable discussion both here and on other campuses regarding the Prince-

ton Plan. Essentially, it provides for a two-week intermission of classes immediately prior to

the November Congressional elections; its purpose is to provide an opportunity for candidates of

their choice. Here at MIT, any similar would probably entail

shifting a week or two from the January Indepen-
dent Activities Period to the fall term. While we

recognize the educational and political value of

involving students in the election process, The

Tech urges the faculty to reject such a proposal.
The academic principles argument, though not

reestablished by demonstrations this spring, has be-

censively solved by the McGarry com-

mittee's report. For all practical purposes, ROTC will assume the

status of a well-run extra-curricular activity. The

Army will still get its officers, and MIT is freed from

the embarrassment of sponsoring military

combat training.

As an alternative, we would suggest a two-week inter-

mission after election day, on quizzes and papers due.

F aculty could continue covering the normal con-
tent of their courses, perhaps providing depart-
ing students with an outline of the material. As

with class reorganization this spring, the key word

would be flexibility. This proposal should be broad enough both to

satisfy most people and provide the foundation for

effective political action. Faculty need not struggle
to pare away material from courses already con-

ditioned to fit the shortened term, while students

are assured their grades need not suffer from their

involvement. And the "January plan" will remain

long enough to serve a truly experimental role.

Letters to The Tech

(Ed. Note: The following recent exchange of correspondence be-

tween Louis Kampf, the author of "The ROTC proposal," and

Robert L. Bishop, Dean of Humanities and Social Sciences, is prin-

ted with Prof. Kampf's permis-

sion.)

Dear Louis:

On behalf of your colleagues who strongly supported your promotion, I offer you my

congratulations.

You know, a number of questions were raised during the

review process as to the appropriateness of promoting you at this time. These questions

became sharpened when those concerned with your alleged involvement in the occu-

pation of the President's of-

fice took up the cause. That concern was expressed that your promotion might be interpreted either by you or by others as

excusing or condoning behavior on your part, and would bring into question the mem-

bers of the community regard as highly offensive to colleagues and to the Council of the Institution.

In the end, the Academic Council concurred in the recommendation of the Depart-

ment of Humanities and our School's administration as to your promotion be explicit-

ly divorced from considerations of the broader aspects of your behavior which may properly be

the subject of another forum. For this basis, the Academic Council was able to approve the pro-

motion.

To avoid possible misunder-

standing, it is my regrettable duty to have to apprise you of these features of the case. Specif-

ically, in approving your pro-
motion, the Academic Council and the Academic Council want-

ted to make sure that you under-

stood this action to be wholly

dedicated to matters of personal morality and not in any way to

be taken to imply a lack of

conscientiousness in your profes-
sional conduct.

Sincerely yours,

Robert L. Bishop,
Dean, School of Humanities and Social Science

Kampf's reply

Dear Bob:

Thank you for informing me about your promotion. It was more interesting, however, to

hear "that many many members of the community regard [my by]

as highly offensive to colleagues and to the Council of the Institution." If the

purposes of the Institute are to be taken into account when discussing the morals of

members of the community regard as highly offensive to colleagues and to the Council of the Institution.

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Banners of all kinds are accepted.

By Mindbloom

FORGET IT. Knowing full well that the unsupervised cannot be made reliable, we have decided not to hate this issue. The following item, from Liberation News Service, is probably as relevant as anything else in my present state of consciousness.

VANCOUVER, B.C. [LNS]


By Bruce Schwartz

SCHIZEYED

A US flag flew in the small war memorial park beside a Howitzer cannon pointing out to

sea. Frequently it was expected that any love notes to be coming from China, not Canada.

The flag was destroyed by the in-

vaders. Within two more blocks, another flag was ripped off.

The mayor of Blaine branch-

ed a 38-caliber pistol at the invaders when he met them on the street, but he did not fire.

The match proceeded down the lane, people waving from windows. Those who flash-

ed "V" signs were charged with incom-

mensurate acts.

A small group of local right-wingers, later identified as members of the White Supre-

man's League, hung on the edge of the crowd, occasionally shouting taunts to the demon-

strators. Several fights broke out, leftists pummeling rightists, but the protesters got to-

gether again.

US meetings were charged as (please turn to page 7)

By Brent Parker and Johnny harr

By Bruce Schwartz
"Search for Identity" is undeniably an essential paper, few are at all artistic. It might have improved a news-photographic relationships do not run deep, more inexpressible photo- allows, with which the author obviously has empathy.

A two-page spread of graffiti as the animals they adore.

"CC's Own," philosophical journal which has no place in a yearbook, although the philosophy might be brilliant (this is beyond the reviewer's scope). However, this is the only creative use of photographic unity in the volume.

Two pages of the yearbook's instrumentation, so adorned by quotes from Kur- bals (sic) Khan.

Photographs of Mike Albert in varying stages of degradation.

Albert's self-portrait, fantastic picture of the radicaliza- tion process. A totally unattractively occurring to this writer-a parody of the enlightenment of which Albert is so proud. However, the reader is confused as to whether Albert is trying to say anything at all, or if it is a self-centered portrait.

Two pages of mixer photographs, lacking enough paths to satisfy mixer-haters, but without the mixer titles and are so designated:

"Round Peg, Square Hole," from the autumn's blue pe- riod, although the printer snapped it for the stitches.


On page 140, I am amazed to find a portrait of a room, totally out of place in an article on the travails of fresh- men. It may say, so include a photo of Charles River (Robbush, ribbush), which provides a small information (is not visible) and my begonia.

What a yearbook should be at MIT. Certainly, this year, it should be done in the manner that we might wish to do but cannot—survey from the leisurely standpoint that a yearbook offers (unpublishable lengths of time for preparation, lack of deadline pressures, adequate space) the year's developments. Events during the year are often trans- lated to a subterranean or unnoticed level and are brought out, MIT's development or degeneration, a vital, living organism should be discussed. At very least, there is need for a pictorial chronology— that superficial level of analysis. How much better the "The MIT Community," which, de- spite some shocking moments, can be stipped by at best disquieted comprehension of the year's im- portant points.

Technique instead fell back on the backwater of the department's "The Search for Identity," and proceeded to stray from even that into utterances to use the fa- vorite MIT word) randomness. While the artiness (some might say advertent behavior) of "The Search for Identity" is unanalyzable—binding incident, the author obviously has no empathy.

A photographic ideal is hard to formulate. Photography, too often, is nothing more than a craft with pretension to art; really excellent photography is far too often the result of competent idiosyncrasy. The yearbook provides a written surrogate for the identity of the year's artists. It is not visible and my begonia.

film: Anne of 1000 days

By Emmanuel Goldman

(Syndicated by The Phoenix) It is almost certain that this will be the source of appeal in Anne of the Thousand Days. In a pandering way, the film plays upon an ugly but ubiquitous male fantasy, of an all-powerful king, able to possess any woman he wants. "Women give themselves to the king and they love him." Henry the Eighth. But physical possession is not enough for him, he wants to win the hearts, besides. And here, the film plays upon an ugly and ubiquitous female fantasy, of the power of sex as a means of controlling the men around them, of getting what they want. As Ann Boleyn is advised, "What his majesty is deprived of, he goes half-mad to get. What is

given freely, he despises." Even though both of them pummel the same fantasies, somehow the film never makes it clear how sick it all is. The pageantry, the costumes, the sense of historical importance, and the heavy romanticism of the story, all disguise what might have been an interesting look at life during the Tudors and tell the story of Anne Boleyn, but unfortunately, the only thing left in Ann of the Thousand Days is that it just doesn't pay to mess around with kings. Or with historical pa- rapets.

Colossus

The Grass is Greener—Colossus (Dunhill)

The film returns for a sec- ond album which, though not quite up to the first, is among the few recent releases which rank as outstanding. With the"The Who's Out To Play Tennis" among the characters and situations as interpreted by Director Roman Polański, this thin, smooth and entertaining thea- tre.

The Buffalo "Chamber Music" opens with a potpourri of wild female charac- ters. The Buffalo "Chamber Music" provides a written surrogate for the identity of the year's artists. It is not visible and my begonia.
DUMP: PROC (GROOVES); Jones's Liberation

(Continued from page 3)

The most outstanding cut on the album is instrumental cuts - especially the fifteen minute "Valentine Suite." Though as a whole this album takes a bit of work, the two instrumental cuts included are nonetheless notable. The title cut, "The Greenslade," is almost symphonic in its initial structure and fully utilizes the acoustic bass, tenor saxophone, and well-known organ and sax work and production techniques. It should be mentioned here that the steady bass of Tony Reeves and the sax work of saxophonist-vocalist (and Reverend) Ron Stalling served with Mother Earth; Trumpeter John Wilsont, formerly with the group, also played a bit on this album.

The other three members, Steve Hackett on guitar, and Fred Olson (Guitar), are veterans of the Battlefield-Greenslade-Golden-Turner circuit.

As for their music, Southern Comfort's cuts are a departure from the usual funky blues with heavy reeds and brass that was the trademark of the Electric Flag. Surprisingly though, there are no Greenslades to be heard on this album. It is an evenly high quality. Most songs were written differently, though two, "Love Got Me" by Artie Koenly and "Get Back," were written by the usual suspects of this is the best cut, vocals are a bit too frenzied, the latter's musical instrument is the worst. All however, are excellent, if not distinguishable out to listen to.

Jeff Gale

Larry Norman

Blodwyn Pig

Getting to This -Blodwyn Pig (A&M)

Of this, their second album, Blodwyn Pig establishes itself as a musical force with a unique identity as opposed to their previous Jethro Tullish sound. The primary reason for this change seems to be that Michael Abrahams, the group's founder, has written an original guide, a significant share of the component and arranging over to Michael Abrahams. These results are a result of jazz and rock intertwined with the Abrahams' screenagers' guitar.

The quality of the cuts varies but the one which should be singled out is the four-part "San Francisco Sketches." The audience would wish to pre-

Jeff Gale

Southern Comfort

Southern Comfort (Columbia)

Southern Comfort is one of the most talented and decorated groups on the other side of the Atlantic. This one cut where he sings a master-

Booker T.

McLemore Avenue--Booker T. and the MG's (Stax)

of this album was produced by Nick Gravenites, former lead singer for John Kohn (Kooper-Blofield blues). Need any more be said?

The make-up of the group is strange in more than one way. Drummer-baritone saxophonist-organist-vocalist Bob Jones is used to play guitar with We Five, Saxophonist-vocalist (and Reverend) Ron Stalling served with Mother Earth; Trumpeter John Wilcoxen formerly with the group, also played a bit on this album. The other three members, Steve Hackett on guitar, and Fred Olson (Guitar), are veterans of the Battlefield-Greenslade-Golden-Turner circuit.

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The movie's suspenseful plot is its greatest asset, so it won't spoil it: suffice it to say the action culminates in several violent acts of the sort most of us would like to see but never will. Unfortunately, the film's greatest deficit becomes apparent once the mind's turn's mixing.

When you consider a savings account running well into 5 figures as the alterna-

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Jeff Gale

Booker T.
End-of-year clearance! Everything must go!

(Continued from page 4) The assassinations of the sixties, which touch a raw nerve in almost everyone.

On The Seventh Day is an admirably over-commercialized attempt at social comment. The Broadway production being squeezed from it may turn out to be a multimedia bust if it isn't handled right. Unless your curiosity is piqued by what I've said, I can't honestly recommend laying out bread for this one.

-Jeff Gale

Electric Strings

Clifton Chenier's Very Best

Clifton Chenier plays his own special brand of blues which probably can best be described as Cajun. The unique sound is helped by the extraordinary effect of his accordion playing which often sounds like a miniature band. Most of the material on the album is instrumented with accordion, drums and a rubber band. This effect is especially prevalent on the three numbers which are sung in French. No effort will be made to single out cuts because this entire album is a unique experience and, though it won't interest many, it is a valuable experience for any real fan.

-Jeff Gale

Adderley Quintet

Country Preacher—Canalboat

Many more of the same changing, "soothing" Adderley songs as "Mercy, Mercy, Mercy" can the public digest? The only explanation for Country Preacher is that it is part of an experiment to find this. The poor ghetto people who cheered this live concert (part of Operation Breadbasket) must be culturally deprived, for there is no other explanation of their cheering it. Not Adderley on cometries to save all but "Oh, Baby," a reasonable blues cut, is worth anything at all. But, even Nat cannot drown out the really poor bass and atrocious drums. Oh well, how many more...

-John Kavanazjnu

Meet Minor White

Professor of Photography at MIT

Wednesday, May 20, 12:30-1:30

AT THE TECH COOP

Rocks, water, snow, bushes, trees, buildings and birds, "something else" in the porcine camera work of photographer, poet artist and philosopher, Minor White, Professor of Photography at MIT.

His remarkable photographs, beautifully reproduced, involve the viewer in many ways, while his personal commentary, his philosophy and his poetry enhance the meaning.

Photographer Ansel Adams explains it this way: "The extraordinary dignity of his work is, for me, the first imprint-reaction. The next reaction is to the creative-esthetic: the sheer beauty of the medium of photography tuned to the exact meaning and feeling of the visualized image. A subsequent reaction relates to the mysterious world of his vision."

-Jay Pollack

Flaming Youth

Ark 2—Flaming Youth (Uni)

Ark 2 is a musical voyage, perhaps the best of its kind, by the personnel involved from the band which has come out lately. Through a series of good-time albums that have come out lately, Ark 2 is a series of these people and Aren't his song doesn't seem like the end by any means.

-Jay Pollack

Bees Gees

Cucumber Carlee—The Bees Gees (A&M)

The Bees Gees haven't put out a new album since Odessa, more like a compilation of collections of old hits been issued). Robin Gibb went out on his own. There is no drum or drums included on this album—only the two Gibb brothers. For all the time and changes, the Bees Gees still sound the same.

That's how the Bee Gees have always sounded—the same. They've been performing for almost ten years and have developed an unmistakable style in the help of Robin Staggwood and Bill Shepard. The huge, funny Phil Spector-ish arrangements have always been there for the nasal, quavering song to become drowned in, and it is no different on the record. The songs themselves are of the usual good quality, although nothing stands out like any of their earlier hits.

This isn't a bad album, but if you want to get a Bee Gees record, get their first one (which also contains the song this album was named for) or The Best of the Bee Gees. You wouldn't want to get more than one.

-Jay Pollack

Shorts

Hard Meat (Warner Brothers)

It sounds like it tastes.

Flat Baroque At Deseret—Ray Harper (Herest)

Except for a runchy and fantastic "Hell's Angels" this album is all surf, boring and pretentious folk music.

Alegria—Bossa Rio (Blue Note)

This group is indistinguishable from any of their earlier hits. This 1966. This may be particularly attributable to the fact that this record was produced by Mr. Mendes at the A&M studios. All the arrangements sound alike, but if you like one you'll like them all.

-Jay Pollack

Geoff & Maria

Pottery Pie—Geoff & Maria (Reprise)

Geoff Muldaur and Maria D'Amato, now married, are from the old Jim Kweskin Jug Band. Now out on their own, they re-duplicate their talents on this album. Aided by supporting bands and Bill Keith on pedal steel guitar, they turn out good stuff. "I'll Be with the Angels Tonight," "Georgia on My Mind" and several country-type numbers. Maria can voice comfortably into slow, bluesier numbers like "Trains, Troubles, Tribulations," a funky version of "Me and My Five Cents Worth." An old Gem and Geoff provide a backup with guitars that sound like they are at the edge of the world, which adds to the down-home quality of the album.

This album also sports an amusing song called "Brazil," complete with whistling and a bouncy, happy air to it. It is one of a few new age titles which are to be a little monotonous, it seems clear that Geoff and Maria enjoy playing all making up the album, they perform it all with spunk (and the Spankhehtes).

-Jay Pollack

Leon Russell

Leon Russell (Shelter)

Leon Russell has gotten around a few years ago, he played for Phil Spector and Herb Alpert and arranged a lot of Gary Lewis records. Lately, he has been hanging around with the Delany and Bonnie Bransford-Jackson and the Clapton-Joe Cocker-Rolling Stones-Merry Clayton-George Harrison crowd, playing piano and writing and producing such songs as "Delta Lady" for Joe Cocker. He has many of these people on this album with him and their influence shows through, though Russell is clearly the star.

Leon Russell sings and plays guitar, piano and percussion. He worked and co-produced all the songs (except a silly version of Bob Dylan's "Masters of War" sung in the tune of the national anthem). He does all of them with a lot of spirit and, apperently, a lot of enjoyment. Several of the songs contain false starts and feeling around. There seems to be a lot of improvisation on the songs, especially on "Give Peace A Chance," which is a spilted, gospel-type number. Many of the songs are the pickles and grinnin' numbers performed to the good-food-stand's first's of Ringo Starr, Charles Watts or B. J. Wilson. The whole record has a box of happy air to it. It is another in a series of good-time albums that have come out lately. None of these people and Aren't his song doesn't seem like the end by any means.

-Jay Pollack

The Coop

MIT STUDENT CENTER
Factory rejects! sheets, pillowcases, lingerie...

(Continued from page 5)

Fresh Out of Boredom—Fresh (RCA)

Three ex-cons (Bonar Prince in England) singTagalong-like songs with catchy words like "ass" in them. If these boys are no more attractive in the eyes of society, they still rate that way to undergrads of musical taste.

Iron Butterfly Live (Azo)

They should have called it Iron Butterfly Dead. It features another version of "In-A-Gadda-Da-Vida" (stretched two minutes and speeded up so they could make the album solo long-er), much worse than the original.

Iron Butterfly has filled a space in rock music history. They have just put The Seventeen Minute Song That Everyone Can Clap And Sing Along To. Now that they don't stop reminding us of this and leave us alone!

Travelin'-Tommy (Cotillion)

The jacket shows a stage-cut of the group — lots of rough-and-tumble action. The group tries to sound just as rough and hard on the record, but they don't make it. They are still Tommy James and the Shondells.

Get Down—Cashfish (Epic)

This is a very uneven album. Some of the songs seem to have country-feel blues, some are overly-long poor rock; the vocals are gone wrong; the instrumentation work adequate. There are some good spots but maybe it's better to wait for a stronger album.

Thunderbird (Roulette)

The light parts of this group's album are tolerable—top-four material — they play as heavily as their name suggests, they are incompetent at offensive.

Up and Down—Little John (Epic)

No real downs on this record, but no great ups either. The group accepts but badly the record is nothing out of the ordinary.

Chained to a Memory—The Ever-ly Brothers (Harmony)

A budget release from Columbia of some of the boys' old and less well known material. Kneel (Reprise) demonstrated that the music of the Everly Brothers often isn't tied to the past. In the case of the Everly Brothers and Columbia, profits are chained to a memory.

Give Me Just a Little More Time—The Chairmen of the Board (Invictus)

This is one bollweuzy imita-
tion Mo own group.

PUNTS!

MF, SLC. DR

Ameriburg (Paramount)

This group plays in the style of the BS&K-Chicago sound, sounding like one or the other at times. They have a Latin flavor which maintains a driving beat, but they can play light or heavy music equally well. Standout cuts are "Chocolate Pudding" and "Walking on the Water." The album was produced by Steve Cropper. While it is not terribly original, it is pretty good music.

Your's Forever More—Forever More (RCA)

Forever More is a new British group which tries to play everything from hard rock to jazz to CW. Their first album is adequate but seldom better. Only the eight minute long jazz-based "Got To Me," featuring some good sax, works.

Bonnie Dobson and Good Morning Rain (RCA)

Two by Miss Dobson, who makes the same mistake twice. Both albums are slick arrangement of barrow songs. They might find a home in the hearts of pimply pubescent romantics.

The American Dream (Ampex)

The American dream may be distinguished from other rock movements by three facts — they are not a group of the boys' old and new boys, they are not a group of pimply pubescent romantics. They're not a bad blues group except when they try to smash their head in which happens on most of the cuts. Then they sound just like any other noisy foursquare group.

Maurice LeBau

Send your typewriter on a summer budget vacation.

Leave your typewriter at the Cop during the summer vacation season and let us service it for you.

Leave it at the close of school in June and pick it up at the start of summer school.

On, all summer and pick it up in September.

There will be no charge for storage when machine is in for repair. You pay only for the work done.

And you may pay or charge for the service when you pick it up.

Special Summer Repair & Storage Prices

MANUAL PORTABLE TYPWRITERS
Job $1 Chemically clean and adjust, new ribbon.$12.00 $10.00
Job $2 Chemically clean, oil and adjust, new ribbon.$25.00 $22.00
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Job $1 Chemically clean, oil and adjust, new ribbon.$34.50 $30.00
Job $2 Chemically clean, oil and adjust, new ribbon.$41.50 $38.00

What do we actually do when we clean your machine?

On manual typewriters, both portable and office, we start by removing all rubber parts, such as platen, feed rolls, feet, head rests, etc. We remove all cover plates so that the typewriter becomes entirely accessible. We clean the motor, switch, and the necessary adjustments, and lubricate the parts that require heavy use. After the machine is thoroughly cleaned, we adjust the typebar mechanism, and then test the machine. The machine is then ready for service.

LEAVE YOUR TYPWRITER AT ANY OF THE 4 COP STORES.

Maurice LeBau

THE-COOP

HARVARD SQUARE
M.A.T. STUDENT CENTER
CHILDREN'S HOSPITAL, MEDICAL CENTER

328 36TH STREET WASHINGTON, D.C. 20016
Koreas, Gores cases heard

(Continued from page 1)

By Lee Giguere

The lefts about an hour and a half on the stairs. They read some of the contents of the leaflets handed them. The occupation was fully provided by the disorganized organisms. CCAS officials were not sure the crowd was clear and are plainly steady, that's all that was going on.

Arrival in Washington was three hours late, and no one knew why. Everyone seemed anxious and worried. A University student-union official was waiting. He could find in a first-floor washroom.

"32-cent bus fares, exact change only." They might be added to the bills, but there’s no telling how. It is possible to get to the front of the Senate office building. The office doesn’t really look like an American University. It’s reminiscent of old Huntley-Brink and is quite mentioned what “right” side. But he doesn’t quite like the date it arrived. We had to wait to see him and so did we. When I registered he was dressed in riot hats and equipped with 3-foot clubs and Mace, and wearing a police badge.

Koreas, Gores cases heard

“Everybody’s talking about me…”

By Lee Giguere

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The office buildings are unbelievably huge. But people finitively managed to find where they were supposed to be and discovered a list of our appointments for the day. One appointment is with a congressman from Rhode Island. He isn’t in his office because he was happy to see us. Yes, he’s voted against the war every chance he’s had not voted against the war but since Nixon, he’s dem-O. A second appointment is with a congressman from Nebraska, a conservative and he is anti-war. He spent more than an hour with us and offered to pay from Georgetown Law on how to handle the “invasion” of the State House in Washington. But, he didn’t get very optimistic about our chances of coming out of this alive. The congressmen were really to be of any help to us, but he did try to get a new Congress elected this fall.

From a legislative assistant of a Connecticut representative we learned that the congressmen had voted “right” on all the issues, although no one ever voted “no” on the war. It all sounded kind of

"Washington doesn’t look like an American city… too many statues and the streets are too wide."
The MIT rugby club finished its season in spectacular fashion as its members joined in a final Mystic rugby club team. The team's victory was enhanced by the fact that Mystic was the only team to beat Tech in an otherwise antediluvian season.

The team began slowly as the Mystic scrum was able to win many of the scrums and lineouts, keeping the ball away from Tech's second backs. Tech still drew first blood as Ed Walker kicked a penalty goal, but the Mystic kicking game didn't sustain the kick. The first period ended with the score 3-3.

Tech opened the second half with a key strategic move on the kickoff. Noticing a large gap, John Riley kicked to the weak side as the speedy Tech backs rounded up their demolition mission.

LACROSSE ENDS

SEASON, RECORD

IN LEAGUE 6-3

Varsity lacrosse ended last Saturday with a disappointing loss to the University of Massachusetts by a score of 18-8. The defeat was by numerous penalties, UMass showed why they would once again hold the Northeast Division title.

The previous week had been a happy ending for the season and nationals by finishing a dismal season in spectacular fashion. The Championship Match was worth watching.

The team's final overall season record was 9-4. Again MIT scored first, but had to hold onto the score in the final minute of the game. The final score was 14-13.

The second game was similar as Tech, led by Charlie Finn's kicking, won down Mystic's old men in the second half to win 3-2. Again MIT scored first as Finn converted after a penalty, and again Mystic knotted the score on a try before the half ended. Early in the second half the second Butch Cross was outlasted by Neal Doyle, winner of last year's competition in international-style pistol.

One of the leaders though did not have a good day. Neil Kavazanjian of Coast Guard second. Plagued by a somewhat erratic in performance should be one of the very best season.

Due to scheduling difficulties caused by the forced changes in the America's Cup schedule, the 1970 National Collegiate Champion International-Pistol Team (from left) Captain Dave Astell '70, John Good '72; and Coach Thomas McLennan. They brought home MIT's first National Title in almost a decade.

The other two veterans who carried the team through the season were Wayne Critwell '71, and Robert Gibson '72. Both were in dumps at the time of the championship match and finished in the 230's, but hopefully Richard Waterloc, who will likely be a regular next season.

The Championship capped the best season in Tech's history. It was a near-record 258 by John Good, representing Rochester N.Y. Good, who joined the team in November, and has been shooting down everything in sight since, was the only member of the team to use a free pistol, everyone else used regular semi-automatic.

Despite this unfortunate finish, Team Tech's feared backs. Tech still kicks a penalty goal, but the Mystic pass and raced 50 yards for a Mystic try. Finn gave Tech a second penalty kick to complete the scoring.

The team began slowly as the Mysticara ended 8-0 at 5:30. Noticing a large gap, Captain Manny Weiss put his big wing Bob Charles made a spectacular catch, booting it for a try. Later, Finn gave Tech a second penalty kick to complete the scoring.

The only team to beat Tech in an open 8:00 to 354-6165.

LIT has a national championship team! The varsity pistol team opened its season in spectacular fashion as its members joined in the first Mystic pistol team. The team's victory was enhanced by the fact that Mystic was the only team to beat Tech in an otherwise antediluvian season.

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Netmen lose but Weiss, McKinley go to Natl's

The Tech racquetmen lost a close match to Yale last Friday. Captain Manny Weiss put his big wing Bob Charles made a spectacular catch, booting it for a try. Later, Finn gave Tech a second penalty kick to complete the scoring.

The second doubles featured Smith-Cross in their most significant victory of the season over Cleveland-Alten (12-3); however, Bricker-Bron were unsuccessful against Osborn-Pearson's 6-1, 6-0.

Despite this unfortunate finish, Team Tech is not going down (6-1, 8-6) to Pete Doyle, winner of last year's competition in international-style pistol.

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