Nixon bares Wiesner letter

By Paul Schinder

The Nixon administration has released part of its ongoing correspondence with MIT President Jerome Wiesner. The letter, one of several that Wiesner has written to the President in the last three years, was slightly favor- able toward Nixon. The other, as a whole, were not.

The academic community has not been noted for praise of Nixon and his policies. Wiesner is now one of the very few major college leaders to endorse an Administration policy publicly, and the White House, when releasing both Wiesner's letter and the President's reply, stated that the correspondence had "some significance," in order to obtain more publicity.

Landmarks

In his letter to the President, Wiesner congratulated Nixon for his "recent and dramatic actions" on the economy and on the China question. He called Nixon's policy in both areas, "courageous steps [which] will be landmark.

Wiesner went on to explain his theory that major progress can be made only by major breaks with the past. Small steps only result in increased resistance from established forces, Wiesner con- tended.

Wiesner concluded by congratulating the President, and mailed the letter October 4. On October 29, the President replied, "Before any more time passes, I wanted you to know how deeply I appreciate your support..." He closed by noting that Wiesner's encouragement and confidence mean "a great deal to me."

Former critic?

Wiesner's papers (See p. 1) concluded from this singular episode that Wiesner is now a "former critic" of Nixon, Wiesner himself, when contacted late Sunday night, said "that's not really correct.

"I still think that we aren't being told the truth," Wiesner added, "and I don't think we should build the AM. But I will con- tinue to judge this or any other administration issue by issue as issues come up."

"Some are making too much of this recent letter," Wiesner said, "because I have been trying to get the administration to change its China policy for a long time. The timing is not quick enough." Wiesner noted, "I don't think we should build the AM. But I will con- tinue to judge this or any other administration issue by issue as issues come up."

Term paper mills might dollars dupe scholars?

By Seth Stein

"We give grants," claim the ubiquitous term-paper advertisement. The company, Term Paper Unlimted, Inc., and it is the largest of several com- mercial term-paper-writing ser- vices in the Boston area. Staffs, and in a week, "research, write, and type" the paper to order. The companies usually pro- vide a blank form with the customer's name and address, and in a week, the "research, write, and type" the paper to order. The companies usually pro- vide a blank form with the customer's name and address, and in a week, the "research, write, and type" the paper to order. The companies usually pro- vide a blank form with the customer's name and address, and in a week, the "research, write, and type" the paper to order. The companies usually pro-vide a blank form with the customer's name and address, and in a week, the "research, write, and type" the paper to order.

Term Paper Unlimted was founded by Ward Warren, who graduated from Babson College last year. Warren claims that he trying to be imporved, students by supplying "research and reference materials. "Some are making too much of this recent letter," Wiesner said, "because I have been trying to get the administration to change its China policy for a long time. The timing is not quick enough." Wiesner noted, "I don't think we should build the AM. But I will con- tinue to judge this or any other administration issue by issue as issues come up."

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Branded evaluates love, sex

(Continued from page 1) possible the spread of the concept of romantic love.

Next was an examination of romantic love itself and the psychological needs it satisfies. He introduced the “Mutual Principle,” named in honor of his dog, because, he said, he had discovered this principle while playing with his dog one day. Its essence is that romantic love is characterized by the response one receives from one’s partner.

At this point he brought his Objectivist philosophy into play, explaining that romantic love consists of seeing oneself, mirrored in one’s partner. This led to an analysis of sex in such a context. The sexual experience, it seems, is “experiencing life as a value,” proving that “happiness on earth is possible” and that “the human being is an end in himself.” In addition, sex is the highest and noblest form of selfishness” and “self-celebration."

He then proceeded to deal with the critics of romantic love, such as Ralph Lister, who said, “The rarity of romantic love to other cultures could indicate that it is a psychological abnormality.” Branded maintained that these critics are not criticizing romantic love per se, but rather some irrational processes thought by some (mistakenly, of course) to be associated with it. The talk ended with a reiteration that his contention that romantic love satisfies a basic human need, which goes unfulfilled in cultures where this form of love is unknown.

The lecture was followed by a period for questions.

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The Films of Buster Keaton. One of the most important film events of the century. Call theatre for presentation times and times.
Our publication last month of a student section in Institute history instructors (issues of 10/22, 10/29) provoked considerable large and loud public reaction. While readers generally considered student-organized "feedback" valuable, there was more in the way of how it could be organized and what its value might be.

In particular, people would explicity like to have a more clear-cut scheme to determine what the (1) it concerns, (2) it is in the course of study of an instructor, or (3) results were distributed only to the faculty involved.

As a result, a (1), (2), or (3) have been seen on an evaluation of the 3.5.3.1.3.1 lab sequence prepared in part by five members of Phi Lambda Upsilon, the chemistry honorary; notably it is not based on questionnaire and, WE cannot make specific recommendations. We hope to reprint it in the near future.

Members of the mechanical engineering department have brought to our attention an example of (2), conducted by its honorary, Pi Tau Sigma. Below are printed two letters describing their program and a sample of their questionnaire.

To the editor:

イン the article by Alex Makowski appearing on Page 1 of the Friday, October 28, issue of The Tech, student evaluation of instructors, he stated in part "None of the other departments take such a sincere and methodical approach for comments on teaching from undergraduates."

In the Department of Mechanical Engineering we have a long tradition of evaluating our instructors. Thus, our student evaluations are wholly managed by the undergraduate honorary fraternity, Pi Tau Sigma. They have been carried out each fall for at least the past 15 to 10 years, and the system in its present form is in place for a high number of one. It includes evaluations and summaries of performance for instructors in all courses, both full and part-time. The results are included in course gradebooks, and also to cover all graduate as well as undergraduate students.

This term the fraternity is conducting a comprehensive questionnaire. The results of this end-of-term questionnaire will be reported to all faculty members and evaluated for use as feedback to instructors. The responses have been compiled, statistically analyzed, and are being returned to the respective instructors only. The main purpose of this evaluation is to provide each instructor with an early feel for what aspects of his teaching have satisfied his students, while considerable effort will be placed on clarifying those aspects of the term for taking action upon this. In early December, a longer questionnaire will be repeated in the fall to cover all graduate as well as undergraduate students.

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Frank Zappa's 200 Motels

By Bruce Schwartz

Frank Zappa's 200 Motels is an eccentric, wildly absurd collage of fantasy scenes of life on the road with the Mothers of Invention. A mosaic of disjointed events unified by theme rather than plot, the film exists in the freaky buffoonery, slapstick and zany, roaming visuals and Zappa's unique brand of music. The style of the film is so unconventional that it is difficult for most to predict whether even fans of Zappa's albums will be partial to absurd humor, and I liked the movie, and its music.

200 Motels makes use of a brilliant array of techniques and clever tricks. These include the standard road movie repertoire of solarizations, double exposure and slow motion (which save relatively boring scenes of the Mothers on the road); quick cutting and flash-frames; animation techniques ripped off from Walt Disney and Yellow Submarine; and a few special effects such as mood patterns that I've never seen before in movies. Though director Tony Palmer is responsible for the film, the horror of styles is consistent with Zappa's music, which draws freely from several sources in his musical background.

200 Motels is ingenious enough to maintain an attention level enhanced by shooting entirely in a studio, with sets deliberately designed to look two-dimensional and theatrical. Interior shots of Zappa's house, for instance, this way other natural look are rendered unreal by the few inches of empty space visible above the wall where a ceiling should be. Rather than using the film medium to create the illusion of spatio-temporal continuity, 200 Motels seems flat in a straighter context.

The real Frank Zappa is pictured here, music in hand, on your left. The right is Ringo Starr, who represents Zappa as he is in concert, for the cheap laugh; there's a lot of slapstick in 200 Motels. Cheap laughs can be as enjoyable as dear ones; it's a matter of taste. For those who enjoy slapstick, I would recommend One Flew Over the Cuckoo's Nest. However, for the cooler, more sophisticated, Zappa is also inhabited by a veritable stockade (the Center- velle Recreational Facility) full of unlikely supporting characters, including Keith Moon of the Who as a groupie, Richard M. Nixon, and himself, all plastic for Zappa to mold into his fantasy, manipulation - "he" becomes "we".

The Mothers are not amateurs. The Mothers are not completely amateur, more to amateurs. The Mothers are not above satirizing themselves, his groupies, and the very obsession with sex that seems to be the theme of their existence. In the fantasy scenes of life on the road, the Mothers are often at home. Members of the present group play themselves, while some of the original Mothers are featured in character roles. Especially good are Mini Me, Billy Bob, and Otis Boz. The Mothers are featured in character roles. Especially good are Mini Me, Billy Bob, and Otis Boz. The Mothers are featured in character roles. Especially good are Mini Me, Billy Bob, and Otis Boz.

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(Continued from page 5) The humor of 200 Motels contains an absurdity that has stuck back to early Zappa recordings like "Call Any Vegetable," "The Duke of Prunes," and the immortal "Brown Shoes Don't Make It." Zappa's ability to sense odd combinations of elements of twentieth-century culture, that juxtaposed, produce humor, is almost unique in pop culture; certainly in rock music. An analogy, based on a song from 200 Motels suggests his method of free association: suppose someone locked you in a motel room and tied you to the crib, and kept ticking, and in character with his public contains some which, and 200 radios and several phonographs. I suppose someone locked you in the film, but his dad, humor, is almost unique in dubbed-over scenes. It's Zappa's ability to create humor, which contains some of his best moments of life in America. He has disdained every unfavorable mine, and grown to enjoy, bringing back memories of the triumphs and embarrassments of life in America.

And the Mothers of Invention with The Royal Philharmonic Orchestra, United Artists Records.

As Hollywood learned long ago, music can be the background of a movie, creating and breaking mood, filling spaces where action slackens off, when providing thematic unity. Zappa's score fulfills all these functions, and, in many cases, manages to stand alone as music.

I have chosen to review the music last because there also exists an album of 200 Motels, which contains mostly music from the movie but which also contains some which isn't in the movie and lacks some that is. It is a double album, I'm told it's available in certain stores for under $6, so if you're a Mothers fan, you might want to get it before the price goes up.

Your first reaction may be unfavorable; mine was. However, I have disliked every one of the last five Mothers albums upon first hearing, and gone wild over them after the fifth listening or so. In this case, it helps to listen once or twice, see the movie, then listen again.

The music here is Zappa's typical late collection of styles. Some of the songs are straight rock; much of the symphonic material is modern classical with overtones of Stravinsky and Eric Dolphy, and there are various combinations of styles and moods which include mixed chorus, operatic, Broadway musical and Hollywood Baroque.

All of it is interesting, and, though some of the orchestral background music, when divorced from the visuals, seems a bit tedious, much of it is good. Initially I was unimpressed by the new Mothers with ex-Turtles/Kayfass/Volman providing "woodshed" and "abbot" type harmony, brings back memories of the old days when the Mothers did a lot of comic songs. Side three of the album contains a lot of dialogue material from the film, including a five-minute narration of the temptation of Jeff Simmons to quit the group and go commercial, and a three-minute breathing exercise with the words that imply the studio is going to be cleared by storm troopers, and then the studio is listening people out.

And in the film, the closing credits come on, over stills of the movie's production notes. There's a few gets the feeling that just as Zappa used to spit coffee on his audence, he was throwing his nose when he cut the film off with an anticlimax.
Chicago: quadruple album??

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Barquin computerizes World Judo scoring

By Brad Biddledeaux

Second degree black belt Judoka and practitioner of the art of Judo) Ramon Barquin, a graduate student in computer science, is becoming an important figure in international  Judo competition. Ramon recently returned from the World Judo Championships held in Ludwigshafen, West Germany, from August 23-September 9, where he wrote a computer program that he wrote tabulated all the statistics for the championship competition. Ramon's program did all the scoring and record keeping, as well as set the initial pairing of competitors.

Ramon is quite experienced in applying a computer to athletic competition, as he also wrote the scoring program for the Pan-American Judo Championships in San Juan, Puerto Rico, in 1968. After that Ramon continued the cooperation with the master program used at the 1969 World Judo Championships in Las Vegas.

The 1971 championships (Ju-do world's are bi-annual) included 358 matches between 238 Judoka (a practitioner of the art of Judo) representing 49 countries. Barquin's program covers two main tasks. The first part is a lottery system which determines the initial pairing. It must be completely random within the constraints that competitors from the same country do not meet. It replaced the drawers lot system, which is often complicated by national disputes and rivalries.

The second part of the program actually monitors the competition in progress, compiling statistics on winners, numbers of combats, time of combat and method of accomplishing victory. Ramon has just finished refining and documenting the program, working with Professor David Ness of the Sloan School. He plans to present a paper to the Fall Joint Computer Conference in Las Vegas this month, at a special session on computer applications in sports.

Ramon's career in Judo began in Puerto Rico, where he was promoted to black belt by his teacher, Takahama, a seventh degree black belt (tenth is the absolute highest degree) in Kokkan, the central Japanese school of Judo. Competitively, Ramon became Caribbean champion in the 154 lb. class. Currently he teaches at MIT Judo Club meetings during the week, along with Mike Portoff '72 and Ron Viavantome G.

The Barquin project is a scoring system which he bases on his idea of "performance points," which are awarded on numbers of combats and quality of performance. A single combat system is used instead of the medal system in determining the winners in the world championships. The medal system often produces ties when combatting out of the country with the most medals, as golds, silvers and bronzes are awarded in each weight class in Judo, and one weight class is equivalent to all others.

Carr tennis dome dedicated

By Randy Young

On Friday MIT's newest building, the J.B. Carr Indoor Tennis Center, was dedicated in a ceremony directed by Mr. and Mrs. Carr, their son and daughter-in-law Mr. and Mrs. David Carr, and members of the Class of 1916, MIT officials, and other members of the MIT Community that have been close to the indoor tennis project.

Chairman of the Corporation Howard Johnson opened the program, welcoming those present and introducing Jay Carr '66. Johnson spoke about the history of the tennis project and Carr's career in tennis and at MIT.

Carr remarked on the five years of planning, lobbying, and frustration that preceded the realization of his dream for an indoor tennis facility for MIT. In presenting the Center to the Institute, he stressed the importance of physical fitness in his life and expressed his hope that today's students will find the same value in athletics.

President Stassen accepted the gift of the Center on behalf of MIT, and thanked the Carr family for their gift to MIT.

Johnson then introduced Professors Ron Smith and James Slack, of Athletics, who represented the Athletic Department in thanking the Carr family, Smith praised the Carr's efforts in persevering through the delays and hardships inherent in the planning of a large-scale building project.

Following the speaking program, Carr and his son David played exhibition singles and doubles matches with E. Victor Seixas, Jr., a former United States and Wimbeldon Singles titlist and Davis Cup captain and player; Straight Clark, another featured at the J.B. Carr Indoor Tennis Center dedication were (from left): Mitchell Gorro, Victor Seixas, Jr., Jack B. Carr, Professor Ross Smith, Howard J. Johnson, Straight Clark, James Slack, and David B. Carr.

Dave Cupper and US indoor stages Centro-city; Mitchell Gorro, to a tennis professional from Palm Beach, Florida and Rye, New York, and James Shakes- square, tennis coach of Pennsylvania College in Clayton, South Carolina, and pro from Buck Hill Falls, Pennsylvania. The Carr Tennis Center is an air-supported, inflatable structure, 212 feet long by 120 feet wide and 40 feet high. It covers four Uni-Turf courts.

By Randy Young

Trophies top sailing events

Two trophies regattas dominated this weekend's sailing activity, as the MIT mariners participated in the New England Intercollegiate Trophy and Priddy Trophy events. The Tech women's varsity squad sailed in a regatta at Welllesley.

In the school Regatta, a major New England intercollegiate event, MIT finished fourth, as Yale outdistanced Tufts on Sunday to take the trophy. Tom Bergan '73 and Steve Cucchiara '74 cored, sailed for MIT in Division IV and placed second in the fourteen-schooner fleet.

Alan Spoon '73, with Dean Cross '73 as crew, sailed for MIT in Division IV and placed second in the fourteen-schooner fleet.

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Dr. Jerome Y. Letvin Dr. Jerome Y. Letvin

Dr. Letvin will examine the analogy between Faust in Goethe's famous narrative and those who direct current scientific enterprise.