

The Tech

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TUESDAY, OCTOBER 17, 1972

FIVE CENTS



MIT's newest Vice President is James Lampert, pictured above. His area of responsibility will be resource development. He is a retired Army lieutenant general. Photo courtesy MIT News Office

Lampert appointed new VP

By Storm Kauffman
James B. Lampert, the recently appointed Vice President and Special Assistant to the President and the Chairman in the area of resource development, will spend his first several months familiarizing himself with the operation and the needs of the Institute.

In an exclusive interview last week, Lampert told *The Tech* that President Wiesner had suggested that he take up until the end of the year to become fully acquainted with MIT. At that time, Lampert will meet with Wiesner and Chairman Howard Johnson to work out where he

can be of the most help. Presently, no one really knows what the new vice president's duties will be as the position had not existed previous to Lampert's arrival.

Until now, resource development — which includes all forms of procurement of funds for the Institute — had been under the jurisdiction of several capable men. Vice President and Secretary of the Institute Vincent A. Fulmer has been handling much of the organizational detail and paperwork involved in raising money. James R. Killian, who is Chairman of the Development Committee of the Institute, has been important in this area. At times, Wiesner, Johnson, and Chancellor Paul Gray have also helped bring money to the Institute. All will continue to do as much as they can to bring money to MIT.

Lampert said that he believed he would be "the person who will be informed on all aspects of resource development. The President and Chairman will be able to ask me how things are progressing."

Queried about the increasing volume of fund raising activity,

Lampert noted that inflation requires that more money be brought in every year and "of course, the Institute continues to grow."

The Tech then asked how Lampert felt he was personally qualified for the job. He admitted that he had had only one previous experience in fund raising, successful but strictly amateur. However, he then stressed, "I really feel that I can be of help in that I have had a great deal of experience in dealing with people, especially in cases where we had to reach some mutually satisfactory agreement. I enjoy talking with people and having the opportunity to meet with diverse groups."

Lampert repeatedly expressed his enthusiasm for MIT and his job: "I feel I'm one of the luckiest people."

"When I was at West Point, I came to know many members of the national academic community. Upon reaching the mandatory retirement age, I felt that I wanted to continue in some useful capacity and I was particularly hoping to join some university."

(Please turn to page 2)

Fonda decries Vietnam War

By Richard Parker

Jane Fonda, speaking last Friday afternoon before an overflow crowd at Tufts' Cousens Gym, told the predominantly student audience that an American prisoner of war whom she had met during her trip to North Vietnam had told her, "If the American people only knew what the Vietnamese people and their culture were like they would not allow this war to continue."

During a 90-minute presentation Fonda spoke of the terrors she witnessed while travelling through cities that had been and were being bombed. She spoke of the horrors of seeing victims of anti-personnel bombs which, upon exploding send fragments of metal into everything within

150 yards. If the metal strikes a sandbag two inches thick it will not be able to pass through it, however, when the fragments enter the human body they cause intense pain.

American military ingenuity has developed a more advanced version of these 'pineapple' and 'guava' bombs. The more recent version scatters pieces of plastic rather than metal; plastic cannot be detected by x-ray machines.

Fonda spoke about the people she met, many who did not believe in communism but all who believed in their eventual victory and re-unification with 'South' Vietnam.

A slide show accompanied her speech and graphically illustrated her points. The pictures of victims of anti-personnel

weapons were terrifying. Many people in the audience were visibly upset by them. Fonda said that she had intended "to show these on television, however, network executives had not allowed her to because the pictures would upset the American people."

In the middle of the slide (Please turn to page 2)

IAP: break from the grind

By Linda Young

Much to the delight of both the faculty and the students, IAP is coming.

Now in its third year, IAP, the sorely-needed respite from the term-time grind, promises to be a success. According to Joel Orlen, IAP coordinator, the success of IAP depends largely upon advance planning, much of which must be done by the students. The reason for this is that while some activities are organized by the faculty, many are offshoots of some fertile and creative student mind.

The conversion of the inspired idea of a student into a feasible IAP activity requires considerable energy. If, for example, you are planning an activity, first you must contact a faculty member who will, hopefully, snip some red tape as well as offer useful advice. (The faculty coordinators for each department are listed on the back of the IAP announcement.) Then, if you want to inform others of your planned activity, you must submit a description of the activity to the IAP Planning Office before November 6 so that it will appear in the first IAP guide. In addition, you must search around for a room in which to hold your activity. Furthermore, unless your pocketbook is well padded or your activity requires no money, you must submit an application for funds to a committee that will dole out the money according to the relative merits of the various activities.

Just as a warning to those who plan to hop over to Switzerland for a month of skiing and think they deserve IAP money: "There's simply no way." Since the IAP budget is a mere \$10,000, travel expenses will not be funded for any project or activity. Obviously, you should not plan an inordinately elaborate project unless you are prepared to foot the bill. According to Orlen, the maximum amount

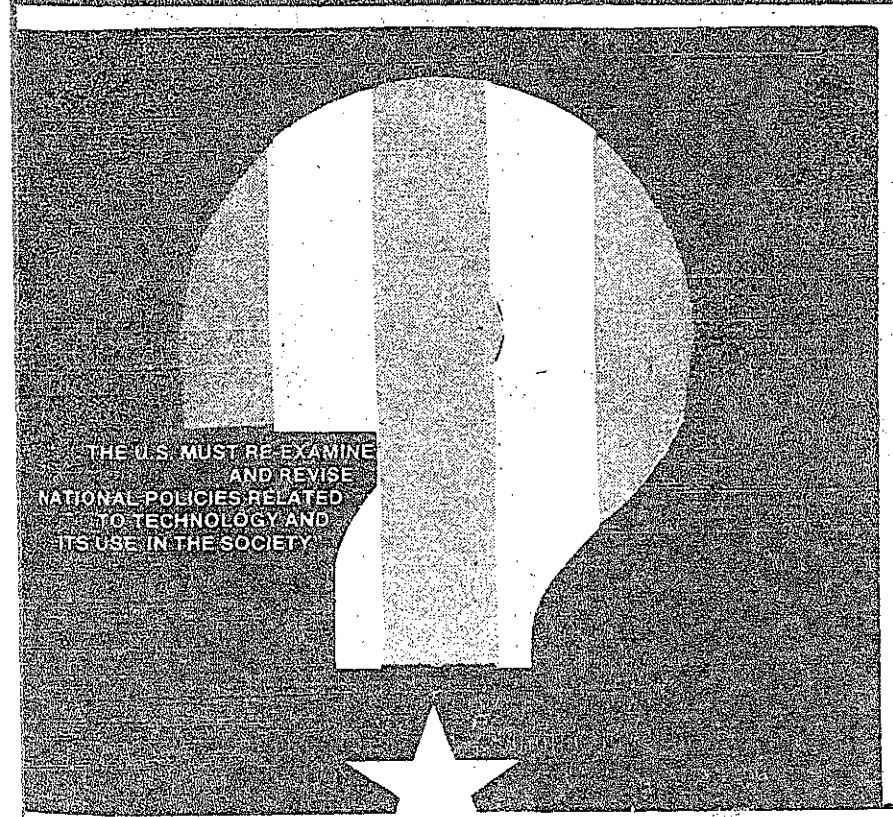
any group or individual can realistically hope for is \$500. Orlen also said that group activities will have an advantage over individual projects in the competition for money.

Those whose creative energy or initiative has deserted them after innumerable hours of tooling will have their choice of many and diverse activities during IAP. Last year activities ranged from a course in "Fly Tying" to one in "Computer Programming For People Who

Are Afraid of Machines." Those who really relish studying can take courses for credit. The amount of credit hours any student can earn is limited to six. Since no regular classes will be scheduled, credit must be arranged individually with instructors. In short, to get credit, a student must convince the instructor that he has done the equivalent of one term of work during IAP. With over 600 activities from which to choose, no one should be bored.

(Please turn to page 2)

Technology Review



MIT's Tech Review keeps alumni informed

By Ken Davis

The *Technology Review*, published by MIT's Alumni Association, is perhaps unique among magazines of its type. Besides keeping alumni up to date on members of their classes and events at MIT, it also serves as a scientific journal.

To quote a letter to the faculty regarding the *Review*, "The *Technology Review* makes MIT the only institution in the world which provides its graduates

as their 'alumni' magazine a recognized professional journal as well as a communication with campus and classmates. We think it's a powerful two-for-one concept: We fulfill MIT's obligation for continuing identification with alumni and we make a substantive contribution on behalf of MIT to an essential national dialogue on the future of technology in man's affairs."

The *Review* is run by a full-time staff (Please turn to page 3)

Telco angered by fraud; MIT student arrested

By Paul Schindler

A former resident of East Campus now living in Boston was arrested at his home last Saturday by the Federal Bureau of Investigation for phone hacking.

The official report, issued to the public by James Handley, agent in charge of the Boston FBI office, stated that the student was arrested Saturday for violating the "fraud by wire" section of Title 18, US Code, section 1343.

According to the FBI, the specific complaint was that he had "allegedly used an electronic device to defeat telephone billing equipment on interstate telephone calls." He was arraigned, then released on \$1000 bail with no surety (meaning in effect that he was released on his own cognizance).

Friday morning at some time between 6 and 9 am, there was a plumbing failure which flooded one dormphone exchange. Service to all west campus phones except those in Baker, in addition to interconnection with NET phones was interrupted. Most service was restored by midnight.

The maximum legal penalty for violation of this law is \$1000 fine, five years in jail, or both. The maximum penalty is rarely imposed on first offenders.

The Tech was unable to contact the student on Monday to get his comment on the charges. Assistant US District Attorney William Brown, who is in charge of prosecuting the case, provided no further information except for the dates of the offense; occasions between May 14 and October 10 of this year.

According to telephone company sources, the FBI actually files charges in cases such as this. The phone company informs the FBI of a suspected violation of the law; an investigation is carried out, and evidence is turned over to the US Attorney's office, which then decides whether or not to prosecute.

MIT sources familiar with phone company thinking declined to characterize this as the start of a "new crackdown," but the president of another operation company, Bell of Pennsylvania, said one year ago that the arrest of four people in Philadelphia was part of a nationwide crackdown, in which there were 57 cases under investigation throughout the country.

NOTES

Announcements of general interest to the MIT Community will be published on a space-available basis. In general they must be from the MIT Community. Announcements of events for which there is an admission charge and announcements of religious or political activities will not be included.

Announcements must be short; no more than 50 words. The deadlines for NOTES are 5 pm Sunday for a Tuesday issue, 5 pm Wednesday for a Friday issue, and 5 pm Monday for a Wednesday issue. These deadlines are not relaxable.

Since NOTES are published free of charge, *The Tech* reserves the right to edit, postpone, or refuse any announcement for any reason. In case of typographical error in an announcement, *The Tech's* only liability shall be to print a corrected version of the original announcement.

* The Technology Community Association will hold a General Meeting tonight at 7:30 in the TCA office (room 450 in the Student Center). All interested people are invited. Volunteers are needed for work on Blood Drive and our other projects.

* The Committee on the Visual Arts will sponsor an exhibition and lottery of the Catherine N. Stratton Collection of original graphics, from October 16 through October 20 in the West Lounge of the Student Center. After the exhibit, the 65 prints will be loaned to full-time MIT students for a one year period. The exhibit will be held from 9:30 am - 4:30 pm Monday, October 16 - Wednesday, October 18 and from 9:30 am until 12 noon on Thursday, October 19. During the exhibition period interested students will be able to register a list of their preferences and then a drawing of the names will be held on Thursday afternoon.

* The Undergraduate Association is organizing Task Forces in the areas of housing, the Humanities, and the Wellesley Exchange. Any students interested in investigating these areas should contact Evelyn in the UA Office, Room 401 in the Student Center, or at x3-3696.

* Prelaw Advisory Council presents Dean A.J. Miller of the University of Pennsylvania Law School, Wednesday, October 18, at 5 pm in room 5-134, and Dean Joanne Whartorn of Case Western Reserve Law School, Thursday, October 19, at 10 and 11 am, room 16-134.

* Women's gymnastics - An organizational meeting will be held Friday, October 21, at 3:30 in the second floor conference room in DuPont. Mat space and balance beams will be available from 3:30-5:30, Monday through Friday. Anyone interested in participating, regularly or irregularly, should attend this meeting. If you have any questions, call Eleanor at 489-3388.

* "Power and Limitation of the Biological Substrates of Behavior," an Education Division Colloquium, will be given by Seymour S. Kety, Professor of Psychiatry, Harvard Medical School on Wednesday, October 18 at 12 noon, Bush Room 10-105. Open to the public.

HARVARD SQ.

864-4580 Thru Tues. Claude Chabrol's TEN DAYS' WONDER with Orson Welles and Anthony Perkins 2:15 - 6:00 - 9:40 & THE MAGUS Anthony Quinn 4:00 - 7:45

BRATTLE SQ.

876-4226 Thru Tues. THE IDIOT Gerard Philippe 6:15 - 9:30 Marcel Carne's PORT OF SHADOWS Jean Gabin 7:55 Weekend Matinees 4:40

CENTRAL 1

864-0426 89th Week. De Broca's THE KING OF HEARTS 6:30 - 9:45 Weekend Matinees 3:10 & GIVE HER THE MOON 8:15 Weekend Matinees 4:55

CENTRAL 2

864-0426 Thru Tues. Two Films by Alain Tanner LA SALAMANDRE 6:00 - 9:45 CHARLES: DEAD OR ALIVE 8:10 Weekend Matinees 4:25

Jane Fonda lists Vietnam atrocities

(Continued from page 1)

show there was a picture of Fonda sitting and talking with three Vietnamese women. One of the women's skin was noticeably darker than the rest. Fonda explained, "the types of torture this woman had undergone had caused biochemical changes in her body resulting in her darkened complexion."

She had been a member of the resistance, hiding liberationist soldiers in tunnels and supplying them with food so they could continue their fight for "the cause they so deeply believe in."

"While we were sitting there," Fonda continued, "she suddenly began to move violently around the room and then she entered a state of convulsions. The other women obviously understood what was happening and held her body against the ground and spoke to her in soothing tones."

"I felt helpless and embarrassed. I could see that my presence was making the other woman uncomfortable, so I turned away from the scene. As I sat there I heard her shouting in Vietnamese, the same phrase over and over again."

"Later I learned that she was reliving the torture she had suffered. The American soldiers would tie her to the ground and force soapy water into her mouth. As more and more water was poured down her throat her

belly would expand. Then the soldiers would kick her and stand on her inflated stomach. The phrase she continued to scream proclaimed her resistance and that of the Vietnamese people."

During her trip to North Vietnam Fonda met with seven prisoners of war. She described them as healthy-looking and well-versed about the United States, 1972. When she asked them if they had been brainwashed they laughed and told her of the excellent treatment they received.

They read *Newsweek*, *Time*, *The New York Times*, American Friends Service Committee publications, and assorted other journals on a regular basis. They had "obviously developed a strong rapport with their guard" who they said was not as well fed as they were. "If we had to live on what he does we could not survive and we all know it," said one prisoner.

The slide showed seven prisoners, six of which had been captured during the Nixon administration. One of those six had spent his time studying the history of the Vietnamese people and had written a book about it. It was he who stated, "If the American people only knew what the Vietnamese people and their history was like they would not allow this war to continue."

The prisoners of war will

never be released as long as the war continues. As a people, however, it seems fair to assume they will release the prisoners after the war ends. After the French withdrew their troops during the 1950's all of their prisoners were returned.

From her own experiences and those of the prisoners she met Fonda added that the people of Vietnam deeply believe in their cause. In her eyes, "They are a people who will not be defeated by bombs, though many will be killed. Their beliefs will not be destroyed, though their families may be divided [many of the children have been evacuated from Hanoi]. Their courage will not wither, though anti-personnel bombs may cause excruciating pain."

The slide show ended with pictures of American businesses located in South Vietnam. The oil fields off the coast, the natural resources of the land, and the labor which is 40-90% cheaper than American labor are lucrative attractions to businesses like Esso, Ford, and Coca-Cola.

Resources can be obtained and products made at tremendous savings. When sold in America the products then have a much higher profit level.

As the war continues more American businesses expand in South East Asia. Plants that are opened there frequently mean

that plants are closed in America. The net result is higher profits for businessmen and unemployment in America.

After the slide show ended Fonda spoke about the elections that are approaching. She said that it was the responsibility of the American people to end the war and the way to do that was to defeat Nixon.

She encouraged all present to work for George McGovern "although he probably won't win." However, she added, that McGovern is not the only hope to end the war. The power also lies in Congress and perhaps if the gap between McGovern and Nixon can be narrowed Nixon's desire for reelection might force him into ending the war.

She asked how many people in the audience intended to vote for George McGovern on November 7 and a vast majority of those present raised their hands. Then she asked how many people had been working regularly for McGovern. When only about a dozen people raised their hands she said, "That is why he is going to lose."

"It is necessary for all of us to work to end the war. Don't let people tell you that you are not patriotic. For too long the right wing has claimed that the American flag is theirs, but it is not. We are trying to save our country. We are trying to end one of the greatest atrocities in the history of mankind which is due to the leadership of our country. We are trying to direct our country toward a humanistic path. It is our flag. It is our country. Work to make it better."

VP picked for development

(Continued from page 1)

"I was gratified and deeply honored, and surprised, when President Wiesner asked me to consider coming to MIT. I have special attachments to the Institute as I was a graduate student here and my son was an undergraduate. I think that this is a tremendous institution."

Lampert was Superintendent at the Point until 1966 and therefore missed the college tensions which developed in the next years. When asked if he had been wary of coming to MIT, Lampert replied that he had been "aware that my arrival might cause difficulties and new ones at that." In fact, he said that Wiesner had asked him on his first visit if he "had any reservations." The feeling seemed to be that if a retired career military officer could make a useful contribution then the majority of the community

would accept him. Lampert stated, "Of course, I realize that I will encounter some antagonistic individuals but so far I have met only a warm reception."

Lampert pointed out that he has not been cut off from what has been happening to the young people of the nation. In the military, he encountered many young men and he said that "I am a great admirer of young people in general." He noted that many of the older career officers have had to reconsider their opinions of the young generation and he hoped that most were now realistically optimistic.

Lampert said that, though it would be dishonest to pretend to have not been in the army for almost forty years, he was in no way going to stress his military background. "A general has no place at MIT," he said.

Asked if he believed if his presence at MIT would have any significant effect on the Insti-

tute's relations with the military, he replied that he did not expect to have much contact with the military in his present capacity. He did note that officers have a very high opinion of MIT.

Lampert is anxious to get to know the Institute. He is amazed at the amount and diversity of work, saying "there's so much going on here." He especially hopes to make the acquaintance of as many students as possible, being somewhat worried that his outlook could become too administration oriented.

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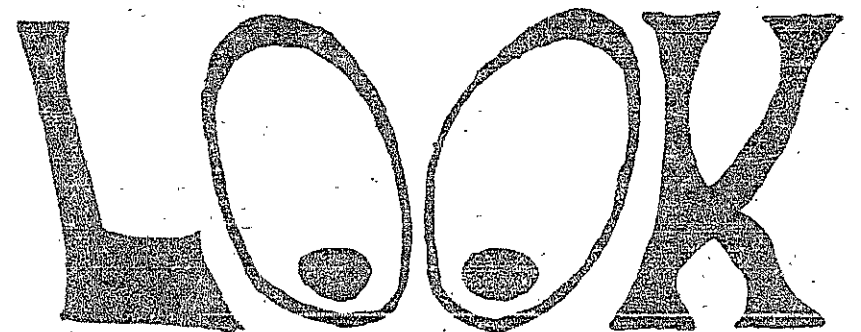
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Tech Review

Articles by G. Otto Sponholz,
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 Herman H. Johnson,
 William H. G. G. G.,
 and Alfonso S. Yonny

Tech Review may be unique

(Continued from page 1)

time editorial staff of four. They are John I. Mattill, Editor; Michael Feirtag, Fred Wheeler, and Janet Kreiling.

There are three editions of the *Review*. One, which is distributed to non-alumni, includes only the professional journal section. It sells for \$1.25, and has a circulation of 12,500. Two alumni editions are published, one for former undergraduates and one for those who attended only MIT graduate school. The edition for undergraduate alumni includes a section on class news; both have a section on MIT news. The free alumni circulation is 30,000.

The main section of the *Review* is the technical journal. Mattill described it as "somewhat similar to *Scientific American*, but on a smaller scale, and with more about applied science and technology's implications in human affairs."

A well-known example of this was Professor Jay Forrester's "world model" simulation,

which involved computer projections of various trends in population, pollution and food supply. Forrester's idea was originally published in the January, 1971 issue of the *Review* under the title of "Counterintuitive Behavior of Social Systems."

Most technological articles for the *Review* are written on request by MIT faculty members. Contributions are also received from MIT alumni no longer at the Institute, and graduate and undergraduate students who have done publishable research. A few articles are accepted from people with no MIT connection; however, it is necessary that their work be of a caliber consistent with what the *Review* would consider the standards of the Institute.

The next issue of *Technology Review*, which will be published in the end of November, will include articles on "The Future of Energy," by Erl Cook; "Electromagnetic Forces and Life Processes," by Dr. Robert O. Becler; "Reordering National Priorities," by Francis H. Schott;

"The Conucctive Earth," by M. Nafi Toksoz; and "Anti-Submarine Warfare," by Kosta Tsipis.

Major stories in past issues have covered topics ranging from strategies for urban growth and streamlining of government by computer to pollution control and the technology of the arms race. A three-part series on "the technology for reconciling energy demand, energy resources, and environmental constraints" was later published as a paperback book.

News about classes is written by alumni who serve as secretaries of their classes. It contains information on alumni from every class which still has living alumni. The section on current MIT happenings, *Trend of Affairs*, is written by staff people.

Mattill emphasized that he hoped faculty members would consider the *Technology Review* as a place where their research efforts could be published. The *Review* has been in continuous publication since 1899.

SCEP holds meeting; plans made for year

By Andrew S. Farber

The Student Committee on Educational Policy, holding its first official meeting of the year last Tuesday evening, formulated plans for the coming year regarding several important questions affecting educational policy at MIT.

SCEP, chaired by Matthew E. Farber '75, reflects and represents student opinion on various matters. Its major task, as Farber stated, is to "direct student thought on policy through channels by which it can effectuate change."

Among the plans developed was a position paper to be drawn up on matters of the MIT-Wellesley Exchange, IAP, Freshman Pass/Fail, Concourse, and Experimental Study Group. There will also be discussions on grading policies and credit. SCEP plans to make a comprehensive

study of the forementioned issues, and present it with SCEP's own recommendations to the faculty before those matters are brought to a vote.

Also discussed as a possibility for the near future was a lecture or seminar series on new trends in education. A study into living-learning groups, whereby students who share common academic or avocational interests would be living together (i.e., in the same dormitory), thus creating an atmosphere more conducive to learning, is also underway.

SCEP is open to all students. Freshmen are particularly encouraged to participate. The next meeting of the Student Committee on Educational Policy will be held on October 18, Wednesday evening at 7:30 pm in the West Lounge of the Student Center.

EE revives stu-fac committee

By Mike McNamee

Communications problems in MIT's largest department have led to the revival of the Electrical Engineering Student-Faculty Committee. With 643 undergraduates and a total of 1148 students, the Electrical Engineering department feels it needs an informal means of communicating with the students, and hopes Stu-Fac will help.

Currently chaired by Peter Ashkan '76 and sponsored by Professor John A. Tucker, the Stu-Fac Committee has been in existence since the 1950's, but

has lapsed in the past few years. Due to increased liaison with the EE professional society IEEE and honorary Eta Kappa Nu, the Committee has become more active recently, and hopes to become an important force in the department.

The committee's meetings, which are open to everyone in the department, are held Monday afternoons in Room 10-280. "We want to conduct an open forum," Tucker said about the meetings. "These have the potential for being a way for students to communicate with faculty outside of the classroom." Ashkan hopes to invite the professors of the various core subjects to discuss the subjects at the meetings, so they can get some feedback from the students.

Another important part of

Stu-Fac's efforts is its Task Force on Information Gathering, which conducted a survey of the faculty last spring. The results, on the faculty's feelings about student-faculty communications, faculty duties, and core subjects, were published in *Cross-Talk*, the departmental newsletter. The Task Force is currently studying the IAP program, to see if students feel IAP is worth continuing.

"The committee tries to serve both the department and the Institute as a whole," said Tucker. "We have things for the department such as special lounges and 'Happy Hours' where students and faculty can meet. We also have events like our Steak Fry, which is open to the entire MIT community." The Steak Fry is a regular event, held once a semester.

Potluck shows MIT talent

The Student Center Committee, a group of students responsible for the organization and smooth functioning of activities at the Student Center, has been running live entertainment in a free coffeehouse for several years. It is known as the Potluck Coffeehouse.

The Potluck Coffeehouse, located in the Mezzanine Lounge on the third floor of the Student Center, functions for the mutual benefit of the audience and performers. People who enjoy attending live performances, primarily of folk music, can relax on the couches, or around the tables, or if they feel so inclined, are welcome to make themselves comfortable on the floor. In addition, a limited supply of free donuts, cider, and coffee are provided for the audience on a table in the back of the lounge. It should be noted, however, that the coffee-

house should not be thought of as a free snack bar, and in fact, donations are greatly encouraged to offset some of the cost of the refreshments.

Because of a limited budget, performers at the coffeehouse are not paid. Students and even faculty from MIT and other colleges and universities desire to perform on a volunteer basis, simply because they enjoy playing their guitars and singing, and also would like some exposure to fairly large audiences. For the same reasons and also for the possibility of doing concerts at MIT at later dates, some semi-professional talent is attracted to Potluck. Two such established performers are William Matthews and Larry Carsman. William Matthews, who will be performing Saturday (October 21), has just finished recording his first album, which should be released by Columbia Records

within a few months. Larry Carsman, who until this spring was performing with the James Montgomery Blues Band, will appear at the coffeehouse Friday, October 27, with his own newly formed band.

Everyone, of course, is invited to attend any Friday or Saturday night. Doors open more or less at 8:30 and the entertainment usually lasts until midnight. Finally, it should be noted that volunteers are needed to help run the coffeehouse, and willing performers are also greatly desired. Any such persons are urged to contact either Doug Fried, dl. 8767, or Paul Mailman dl. 9626.

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The President's Report: no surprises

By Lee Giguere

Anyone who thinks that formal annual reports should contain exciting new announcements is likely to be disappointed with the "Report of the President and the Chancellor" for the 1971-72 academic year. Instead he is likely to find, in the document slated for release tomorrow, a thorough-going review of last year's operations at MIT from the perspective of the men at the top. While the report is not lacking its own sort of excitement, the excitement of affirmation, it is unlikely to surprise anyone who has been around MIT for the last year.

The theme of this year's report by the President parallels that of his inaugural address. Apparently, nothing has happened in the last year to shake Jerome Wiesner's faith in the ability of science and technology to come to grips with the most difficult problems facing modern society. Overall, the report is optimistic — while they (Wiesner and Gray, who are co-signing the document) acknowledge that the challenges facing the university are great, they never hint that they are not confident in MIT's ability to face

these problems and join in their solution.

"Our first year . . ."

Concretely, the report acknowledges that the most pressing and urgent task of the new administration during its first year has been to come to terms with the financial problems facing MIT and its students. Again, this should be no surprise to anyone who has been keeping tabs on events this year at MIT. No appearance by either Wiesner or Gray, it seems, has been without a discussion of some aspect of finances: budget cutting, fund raising, rising tuition or financial aid.

The report, however, steps back from these immediate concerns to note that cost and resource management is something that cannot be simply a short-range concern. Over the long run, they suggest, a "persistent difference in the growth rates of expenses and income" will continue to be an important question for MIT's top administration.

The social milieu

Admitting the growth of an anti-science and anti-technology mood "in

many quarters," Wiesner and Gray go on, just as President Wiesner did at the time of his inauguration, to express a belief in the need for "major new technical developments" in building a better world. Turning the blame for the growing problems of the modern world from science and technology, Wiesner and Gray point instead to society's inability to understand and deal with rapid technological innovation.

Perhaps the most striking aspect of this argument is its close correspondence to actual events at MIT. While many segments of the Institute have continued to pound away at the high-technology frontier, significant segments of MIT's academic efforts have been pointed in a different direction.

Touching on criticism of education in society, the report seems to argue that the university has been caught in the middle — unable to satisfy either the right or the left. Considering the impact of protest, and the accompanying "pressure of crisis," they find MIT strengthened by the trial. Here at least, they seem a bit

premature in their thinking, for it is not at all clear whether MIT has been able to extract any lessons from the preceding years of trial. Further, it seems almost certain that the university has failed, as yet, to find for itself a new self-identity compatible with modern realities and rebuild its own self-understanding on the basis of this new identity.

For example, MIT still runs pretty much the way it did four, and one might suppose, twenty, years ago. The system has grown a great deal, and has become a great deal more sophisticated, but in essence, the university remains under the control of a fairly small group of men upon whose foresight and understanding depend its future. In fact, the trend in the last few years, an especially pronounced trend, has been in the direction of centralization. (For evidence, one need only look at the growth of the central administrative staff, and the tendency towards a more centralized budget process without any accompanying opening up of the "establishment.")

If this is the sort of strength that Wiesner and Gray are referring to, and it is not at all clear that this is what they mean, MIT may well be weaker rather than stronger institutionally in spite of the appearance of growing power.

Another sort of strength that may (Please turn to page 10)

A council for what isn't science

By Paul Schindler

In a very gross sense, several of the recent presidents of MIT could be characterized by a large special interest or pet project of their own which they followed as often as they could, in addition to their normal work as president.

Thus, we find James R. Killian, Jr. in the forefront of MIT's development effort, where he has long stood, and from which he is only now beginning to withdraw, after work which spans a decade. Howard W. Johnson specialized in bringing logical management techniques to what had been a typically haphazard academic administration. And Jerome Wiesner is giving strong personal backing to both Health-Sciences and Technology, and to the Arts (Capital A as in broadening).

In the Arts section of this issue is coverage of the first full meeting of the MIT Council for the Arts, the mechanism for implementing grand plans for boosting artistic endeavor at MIT. "Grand plans" may sound sarcastic, but there is really no other good way to describe them. If the Council accomplished half of what it has set out to do, it will change the landscape of this Institute for the better.

It does not intend, as some have said, to turn MIT into a "normal" university, along the diverse lines of such places as Harvard or Yale, dissipating its energy into a multitude of areas in the arts and sciences. MIT will retain its unique character, once described by Johnson as a "university based on science and technology." No member of the current administration sees any other possible course.

In addition, most people around Jerry Wiesner have some level of dedication to the proposition that science and art need not be antagonistic, or at least could be less antagonistic than they are now. Wiesner himself has set a good example, mixing artistic and scientific interests throughout his public life. It might have been this mixture which encouraged a culturally-oriented President Kennedy to

make him his science advisor. It might be this mixture which gave him an edge in the competition for the presidency of MIT.

Two things are certain: most scientists and engineers at MIT are suspicious and distrustful of people whose disciplines do not have the outer appearance of scientific precision (and the antagonism is mutual; the vast majority of humanists view with disdain the "bloodless, soulless engineer"), and the current administration would like to eliminate that suspicion and mistrust. The Council (along with the recently formed and slightly overlapping Visiting Committee on the Arts, formed as part of the normal visiting committee structure of the MIT Corporation) is the cutting edge of this effort.

And in spite of the fact that it is not widely known, MIT has the potential to interest a great number of its students in a field in which it is a pioneer and a leader; visual arts and the interface between art and technology. Some of the most advanced work in the country in these areas takes place right here at the Institute, with very few people aware of its existence.

According to the statistics presented to the Council, the number of people coming into contact with these efforts is increasing at a rapid pace, reaching saturation in some of the more popular areas. And it is here that hope lies.

Right now, most undergraduates grudgingly fill their humanities requirement with grimaces and a foul attitude that eventually poisons even the best of instructors, whose cynicism eventually reaches back to their students. The current system is a waste of both faculty and student time. Dean Emeritus of Humanities John Burchard hit the nail on the head recently, when he said, "If I could have had my way, we would not have required subjects in the humanities . . . [they] would be so interesting that people would want to take them."

The visual arts area, and the Council then, offer some hope of implementing

this dream in the future. Don't photography of cinematography (two very well-received courses) have a legitimacy as humanistic educational enterprises equal to or greater than that of most freshman options now offered? And if these courses, or any of the other popular humanities courses, were allowed to grow as large as they would have to be to accommodate demand, wouldn't the Institute have a viable alternative to coercion? It would, and the Council may be one way to get humanistic thinking at MIT off dead center. In their functions both as sources of funds and advice, the members of the Council have the ability to change the complexion of the Institute. They probably will, in close conjunction with the faculty.

The Council will also be adding its considerable expertise to the planning and arrangement of showings at the Institute. The current schedule is already a widely respected landmark in the Boston area, but with the added muscle of the Council, it can and probably will get even better.

Finally, it should be noted that the Council sees a building project in the far distant future, a "laboratory for the arts," which should be unique in both concept and execution. Almost nothing about the place is definite yet, except for the strong possibility that it will have a place for theater arts. (Kresge, after all, is renowned for being neither a good auditorium nor a good theater.) Such details as location and appearance, as well as funding, are far off in the future. In the meantime, a student serach group is touring facilities all over the country, looking for ideas that might be adaptable to the MIT concept of a multi-use building.

It would be a fitting closing note for this column to add that any member of the MIT community who has ideas on how the arts could be better integrated with the daily activities of us all should write or call the MIT Council for the Arts, 24-602 or x3-7764.

by Brent Parker and Johnny Hart

Continuous News Service

The Tech

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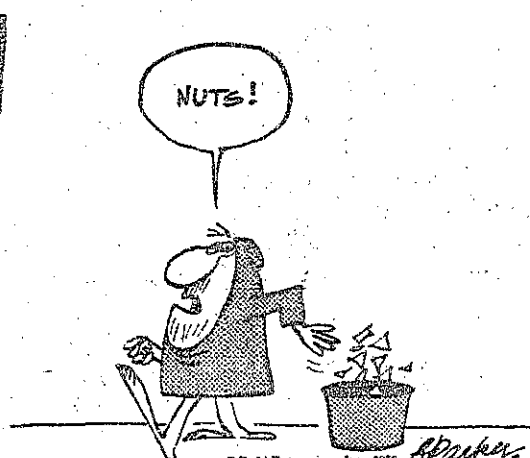
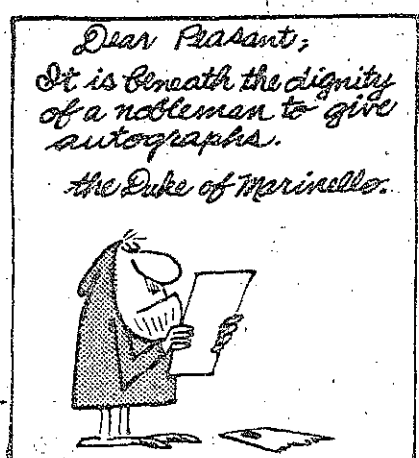
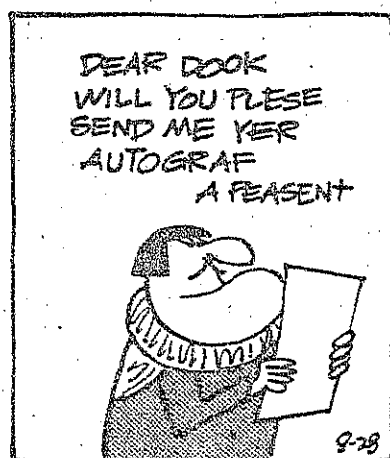
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the tech arts section

John Prine - diamond bright

When I saw John Prine at the Passim Coffeehouse in Harvard Square a couple weeks ago, I couldn't help laughing to myself. In spite of the many times I'd played his first album, *John Prine*, I just couldn't believe he could be anything more than a misplaced country boy having the time of his life singing for a crowd in the Big City — he couldn't have looked more naive if he were sober. But that's just the thing. The simple-mindedness of so many of his more well-known songs such as "Illegal Smile," "Spanish Pipedream," and "Your Flag Decal Won't Get You Into Heaven Anymore" from his first album and several others from *Diamonds in the Rough*, his newest album, is just really incredible when placed next to his longer, more serious songs. These are mostly laments for broken-hearted, run-down, normal people, like John Prine must see everyday, but maybe just a little more seriously than you and I see them. So when he



John Prine!

sings about the crippled kid in "Billy the Bum," you know that John Prine isn't always completely letting himself off with making people laugh:

*And he was just a gentle boy
A real florescent light
Cried pennies on Sunday morning
Laughs nickels on Saturday night
And your bullets can't harm him
Nor your knives tear him apart
Humiliation killed him
God bless his little heart*

But he can make people laugh, and he doesn't have any trouble getting people to sing along (even though he would disagree with this and compare himself to Pete Seeger, "If you don't sing along with him you feel like shit"). It seems as if John Prine has mastered the art of writing the modern American folk song with today in mind but yesterday understood. Lots of people say John Prine reminds them of the young Dylan, and with good reason, but strains of Kristofferson float

(Prine, continued on page 6)

Woody Allen's fourth coming

The controversy will probably rage until Allen puts out his next movie. Was "Everything You Always Wanted to Know About Sex..." a regrettable exercise in bad taste, or was it really Woody's best film to date?

I am going to plant myself firmly on the side of the best ever people, for a variety of reasons; first and foremost, because of gut reaction. I laughed more often during *Everything*, than I did during any of his three previous efforts. Some reviewers attribute the humor seen in the film by some to a taste for the cheap leer and the dirty joke. While not denying a certain truth to the allegation, it is my contention that only a hard-core prude could be so put off by the movie's content as to overlook the humor. Allen's substantial body humor, and his plastic face lead to the statement that "he looks

like a beagle who is too polite to mention the fact that you are standing on his tail."

The world started standing on top of Woody's tail a long time ago, when he was still a nightclub comic, and it has not stopped since. This seems to escape those who claim to have grown tired of the perennial Allen self put-down. Claiming that his disaster-prone personal life is no longer funny is like stating that the pratfall and the pie-in-the-face have lost their previously-hallowed place in the lexicon of humor because they have been over-used. They are still funny, and so is Woody Allen, for the same reason. They are comedy universals. As long as there are gnurds in this world, as long as many of us harbor doubts about our ability to perform, watching this man act it all out on the screen will continue to be funny.

The other rationale behind calling this film his best yet is its organization.

(Sex, continued on page 8)

MIT's Council for the Arts

The Council for the Arts had its first full council meeting at MIT last Thursday. For the most part, as it usually the case with first meetings, its primary purpose was to get the members of the Council acquainted with each other and with the Council program.

Much of this account of the council and its goals will be in the form of excerpts from the statements made by the various participants. A fairly literate group of people is involved with the movement for the Arts at MIT, and they speak well for themselves.

There is, for example, the charge of the Arts Council:

It is an unheralded strength of MIT that the creative arts can flourish in the exacting environment of science and technology. In order to encourage participation by members of the MIT community, including alumni and friends, in an innovative program to support the creative arts and humanities at the Institute, the Council for the Arts at MIT is being established. Fundamental to the Council is the proposition that science, engineering, technology, and management must exist in close harmony with the creative arts, if we are to provide an appropriate education for the student at the Institute. Through the Council's efforts, activities in the arts will be supported and ecourage, new resources sought, and the confluence of science and the arts made more visible at MIT and in the broader network of MIT acquaintanceship.

Structure of the Council

The Council is comprised of a nationally-based, select group of men and women who are alumni, friends of the arts, faculty, staff, and students. Members are appointed by the President for three-year terms and will work closely with the President and Faculty in an advisory role, and will relate to the MIT Corporation, the Faculty Committee on

(Arts, continued on page 9)

Ruling Class - good vs. evil

Peter Medak has created a powerful film out of a British play that promises to shock audiences in this country, and should scandalize them in Britain, if it hasn't already.

The Ruling Class is an extravaganza in some of the usual senses of the word. It runs for 150 minutes, (typically a film runs 100-120) has several outstanding actors and some lavish effects, and a plot of importance. In addition, it presents an almost insane mixture of fact and fantasy for the first 100 or so minutes of the film, then does a stunningly abrupt about face, turning to darkest tragedy, and murder most foul.

Indeed, the horror is so awful that this

reviewer strongly recommends only the first part of the film. I honestly suggest leaving at the end of the "cure" segment, before the film takes on its darker, more sinister visage. You will have seen a normal length of the film, and will be spared the brooding, frightening mood that otherwise befalls viewers of the film.

The first half of the film is the half from which all of the advertising stills and most of the publicity comes. The most often heard line is an explanation by Peter O'Toole who plays the 14th Earl of Gurney, as to how he decided that he was God, "While praying, I found I was talking to myself." That typifies the light hearted mood of the beginning.

Basically, the 13th Earl, a perverted old man with a proper manservant named Tuck, accidentally hangs himself while dressed in a ballet dress in his own bedroom. He leaves his whole estate to his son the nut, who thinks he is "Christ, the god of love." Jack, or J.C. as he prefers to be called, helps to make a shambles of the lordly estate, assisted by the amusing escapades of Tuck, who inherited 30,000 pounds of the old man's money, and is now no one's lackey.

This section of the film is marked by a

(Ruling Class, continued on page 8)

David Bowie - rock vs. sex

David Bowie, the world's first Gay Superstar. David Bowie, the Rocket-Age Hermaphrodite. David Bowie, the Magnificent Glistening Outrage. David Bowie, the Rockin' Rollin' Bitch from Beyond Space.

Or, David Bowie, person. David Bowie, songwriter, performer, manipulator, demon clown flashcat seer, amplified propheteer.

In other words, on what terms should we consider David Bowie? On what terms does he present himself to us? Is he to be treated as merely a socio-sexual event, as the further extension of the ambisexual rock tidal wave begun by Mick Jagger, exploited by Alice Cooper, perverted by Ray Davies, and currently being blud-

geoned to an untimely death by 100's of mincing, pancaked freakshow high school bands both here and abroad? It's so easy to do, to reduce Dave to that. Hey, man, this dude sings about queers, man, far out. Its his gimmick, man, the gay lib popstar. The record company sees it as a natural way to pick up some fast coin.

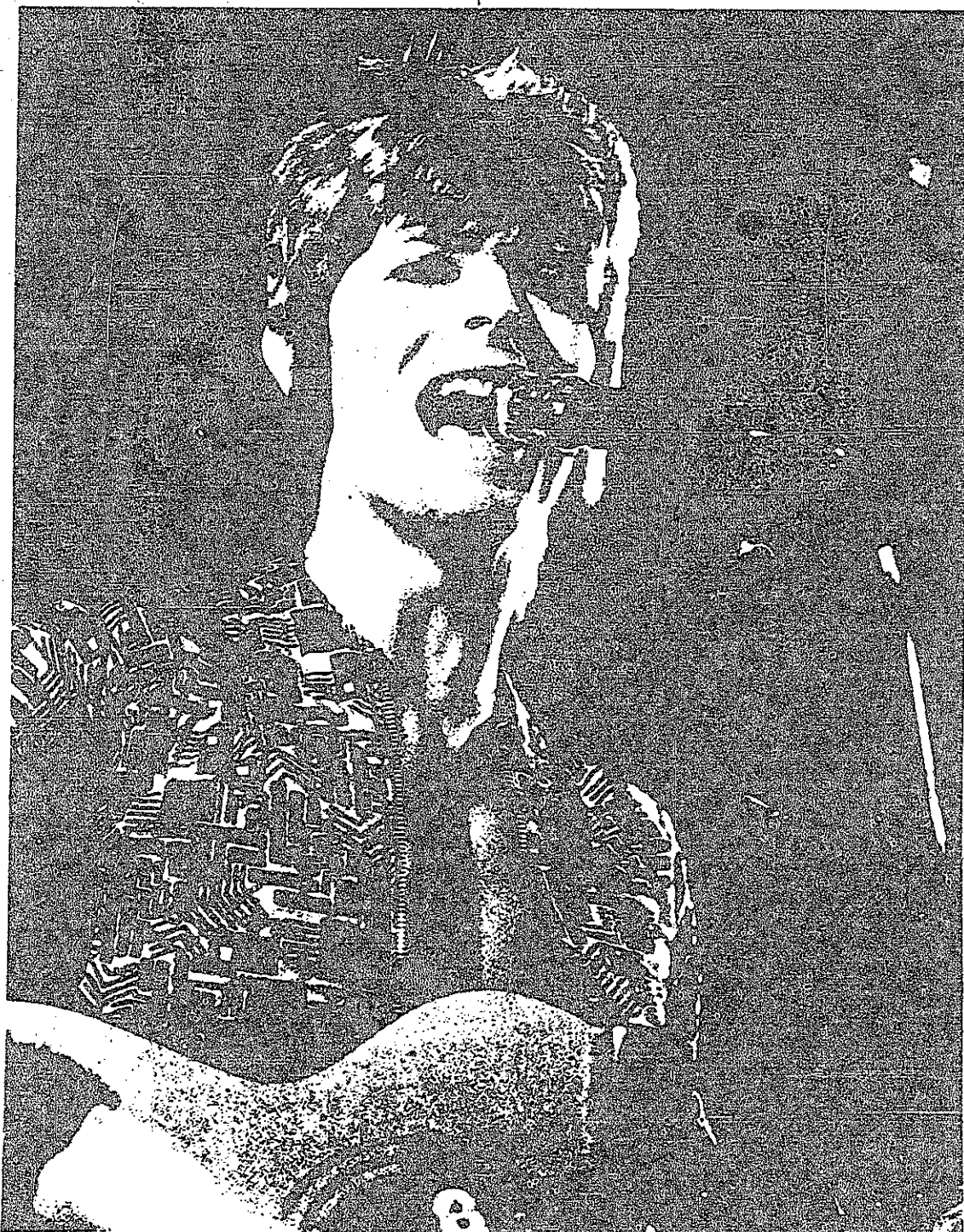
'ARE TWO SEXES ENOUGH?' and all that To journalists, hip and straight alike, Dave represents an excuse to crank out reams of kinky copy concerning the coming sexual maelstrom, after which those of us who survive will belong to the mysterious Gender X. The problem, as I see it, is the twofold tendency 1) to oversimplify David, for the purpose of selling some records, or writing a quick article long on praise but short on understanding; and 2) to consider Dave's sex life and the way he likes to dress in a vacuum, independent of the thing that is his life: his music.

Yes, David Bowie is gay. He is also an accomplished mime. He went through a Buddhist phase, as did many of us. He was originally named David Jones, and his first band, The Lower Third, later renamed the Buzz, was one of the first in England to play *loud*. He once made a record with Marc Bolan sitting in on guitar. And while he is openly and happily gay, he is also married to a lday named Angela. They have a son, Zowie Bowie. While many of his songs do reflect the new gay consciousness, he does do many about heterolove as well. Says David, "I'm not a queen. I'm not into the scene of it. I just like wearing what I like to wear. . . I've got this friend, who's just beautiful, an exquisite sense of taste dress-wise, and when you meet him, you don't question whether he's a boy or girl. He's just a person called Freddie, who's very, very nice to look at. That's what's important. To be a person, an individual."

He is what he is. He is just what he wants to be, not a Mr. In-Between for our amusement, but a Mr. Something-Else-Entirely.

Shedding labels as fast as rock writers can think them up. Dave has evolved his music from the dance hall Anthony New ley machinations of *Hunky Dory* (the

(Bowie, continued on page 6)



music

kiss this

mark astolfi *
neal vitale

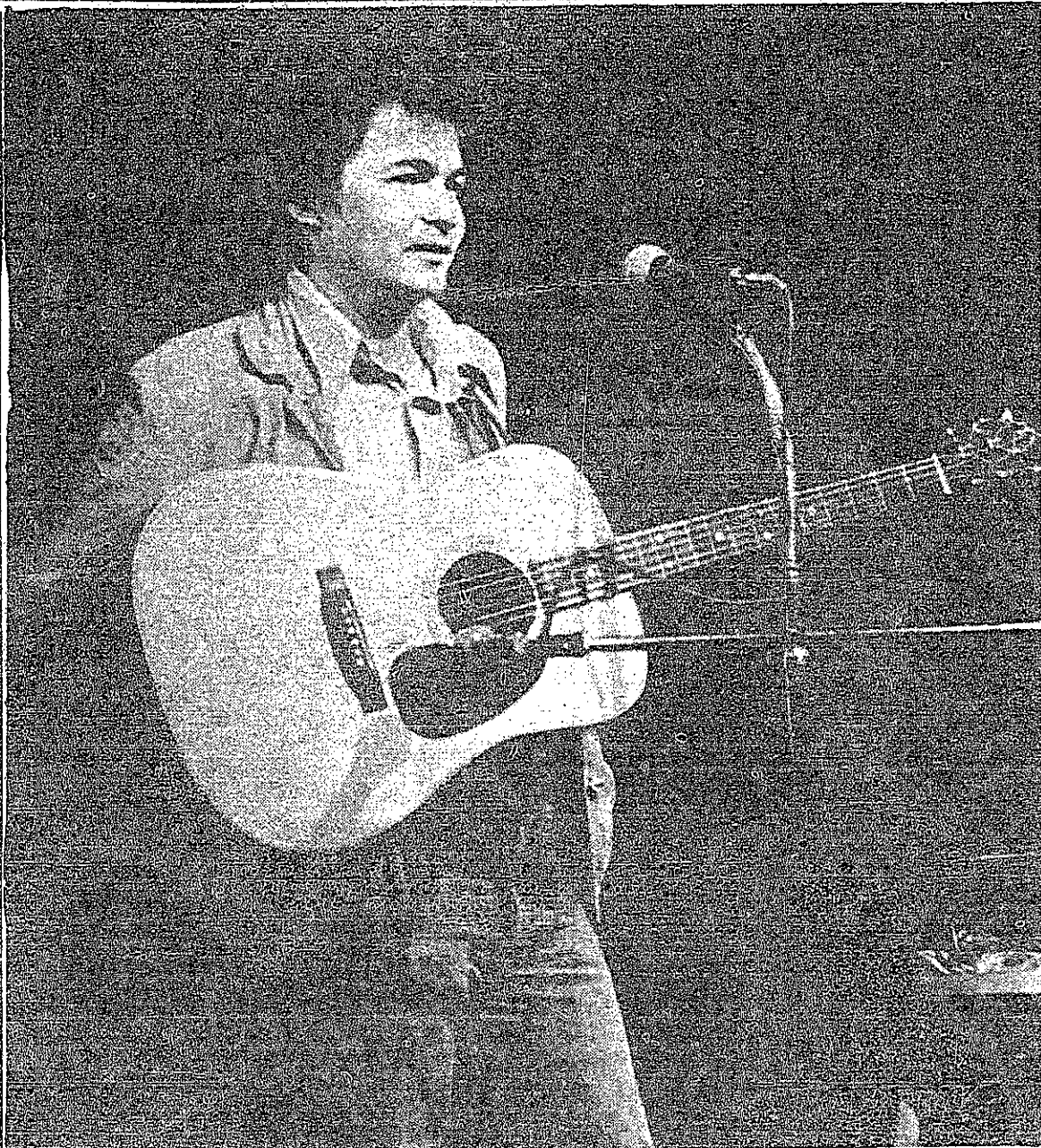
Alice Cooper's killer new single, "Elected," is one of the most unusual releases in a good while, unusual in many ways. First and foremost is its subject matter: the only other rock 45 I can think of that concerned itself with the electoral process was "L.U.V." which stood for, as you no doubt recall, Let Us Vote, Boyce and Hart's plea to enfranchise the 18-to-20-year-olds. It was a minor flop back in 1968. Then there is the way in which "Elected" came into existence: it is a remake of a song off Alice Cooper's first album, called "Reflected." I can think of no other example of a band doing that, digging up a cut from a long-forgotten album, giving it a new title, new lyrics, and a completely new arrangement. The result is barely recognizable. Nor is it very audible: Alice does a good bit of ranting from the podium during the song, very little of which can be made out through the substandard mix. But "Elected" rocks, y'know. About the most chaotic, high energy thing they've done since "Under My Wheels." The flip is a song, "Luney Tune," of the School's Out album, one of the best things on the LP, and deserving of more airplay than anyone is about to give it. Naturally, Warner Bros. has pulled out all the advertising stops with "Elected": red, white and blue campaign buttons, bumpers stickers reading "Elected Cooper '72", with a picture of a reclining Alice, his pet boog wrapped about his naked loins. And the cover of the single is almost worth the 78 cents by itself: a black and white photo of John McCormick swearing in, well I guess John Kennedy used to be in the picture, but now it's a full-colored, gold-and-silver plated Alice. Cooper and Company may not be fairing too well in the polls, but when was the last time the GOP had a tune in the Hot 100?

The first Velvet Underground album, the one with Andy Warhol's banana on the cover, has recently been cut out and can now be bought at unbelievably low prices, like at the Harvard Coop for \$1.99.

Last week George Carlin paid yet another visit to Johnny Carson's *Tonight Show*, and told the tale of his Milwaukee bust this summer, for doing his bit about the seven words you can't say on TV. Or apparently in Milwaukee, for that matter. But seriously, it seems he stands a good chance off getting his case dismissed, First Amendment and all that. But in the meantime, looks like George has finally made it in show biz, if his appearance on Johnny's show is any indication. Instead of coming out, doing his bit, then going over to chat with Johnny until the next commercial, George got the superstar treatment: he comes out to talk with Johnny, until Johnny says, Hey George have you got something for us that you can do, and George says Yeah, Johnny, OK, and goes out and then does his routine. It may not seem to make that much of a difference, but just keep track of who does their schtick before talking to Johnny and who does it after. The conclusion is clear: George has made it.

Quote of the Month (It could have happened to anyone, but it did happen to the *Boston Sunday Globe* dated October 1, 1972): "For at least 2 years now, it has been the fashionable thing to say: Rock is edad."

You missed it. Last Thursday nite *The Flip Wilson Show* featured a tape of Paul McCartney and Wings doing their latest smasheroc, "Mary had a Little Lamb." The Beatles are edad. *



John Prine

(Prine, continued from page 5) into mind with the lyrics. Despite leaks of similarity, John Prine is his own man with his own songs of lost love and emotional wanderings. You can't expect to glean too much of his real sentimentality unless you are able to sit still and disregard his usually simple, slow and repetitive guitar accompaniment that only serves as a frame to hang his words on. And the words are there, real everyday things that make you sit back and imagine, as in "Souvenirs":

*All the snow has turned to water
Christmas days have come and gone
Broken toys and faded colors
Are all that's left to linger on
I hate graveyards and old pawnshops
For they always bring me tears
I can't forgive the way they rob me
Of my childhood souvenirs*

And you can dance around too. You may not normally have the urge to dial your radio over to the local C&W station to get your body moving, but when John Prine sings his style of jukebox, honky-tonk, truck-stop, barroom music, you've got to feel your boots stomping on the dirt floor of a barn. He may not have a hell of a lot to say under these circumstances, but that don't make no never mind when you're laughing along with "Yes I Guess They Oughta Name A Drink After You" or "The Frying Pan" which he wrote at fourteen. I couldn't feature them playing too much of John Prine on C&W stations anyways since he has a propensity for writing songs about Vietnam vets throwing the towel in over the war, as in "Take the Star Out of the Window."

Of all the lines that run through John Prine's songs, one of the most obvious is his affinity for dealing in moral terms. It's a little hard to bring this part of John Prine together with the rest of him, in spite of the fact that this attitude is usually found in songs where he is poking fun at American institutions as in "Flag Decal." And there he is, a slightly drunk former mailman from Chicago singing "Everybody," a spunky little piece about a guy out sailing his boat and having the misfortune of running over the Saviour as he is walking on the water. Nevertheless, in "Billy the Bum," he does get serious about the hypocrisy of so many of today's churchgoers:

*Now some folks they wait
And some folks they pray
For Jesus to rise up again
But none of these folks
In their holy cloaks
Ever took Billy on as a friend
For pity's a crime
And it ain't worth a dime
To a person who's really in need
Just treat 'em the same
As you would your own name
Next time that your heart starts to bleed*

It's a real mystery to me where a

Chicago boy could pick up such a fine sense of emotion and such a drawl to express it with, but wherever they come from, they set him right in the middle of America. But it's not exactly what you would expect middle America to be singing. Finally you find him singing the title cut, a 1929 revival hymn in all of its a capella splendor, with John Prine "shining, no longer in the rough." *Diamonds in the Rough* - a fine second album.

Steve McDonald



Mick Ronson (with back turned) and David Bowie

(Bowie, continued from page 5) best album of 1971) into the searing sci-fi space-rock of *The Rise and Fall of Ziggy Stardust and the Spiders From Mars* (more than likely the best of 1972.) The record is such an awesome, definitive rock success that Dave's back-up men are now called the Spiders from Mars, and Dave himself has assumed the persona of Ziggy, the rock and roll unisexual savior who comes from Outer Space to save the doomed and dying Earth, only to be sucked up into his own on-stage ego trip and ultimately destroyed by the fans he tried to save. The story is sort of a

horrorshow futuristic *Tommy*, and on the strength of this album alone, David Bowie must be considered the most promising rock composer and artist, perhaps, ever. Each song bears his distinct trademark: a strikingly haunting melody, never ordinary or expected, and incisive, tantalizingly poetic lyrics, sometimes deeply emotional, but often satirically provoking. While the lyrics on *Hunky Dory* (and two earlier Bowie albums on Mercury, which may both be re-released along with new stuff by RCA) were often unforgivably obscure, those on *Ziggy* are another kettle of asteroids, as Dave explores and lampoons rock and roll in a bizarre *Clockwork Orange*-like netherworld setting of space-invaders, andromorphs and ever-present death. Rock and roll suicide, when the music becomes more important than the people who play it or those its meant to help and heal.

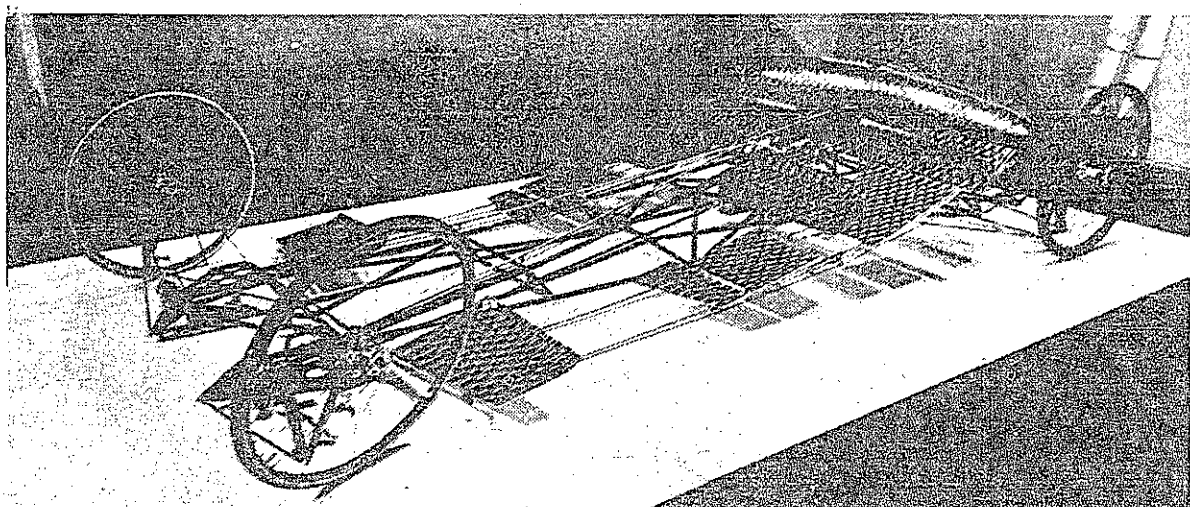
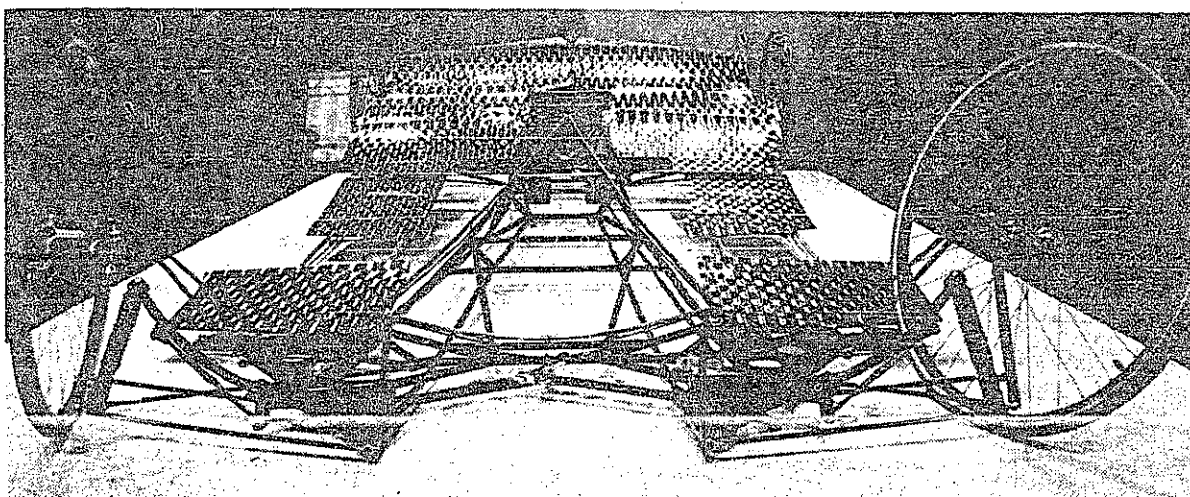
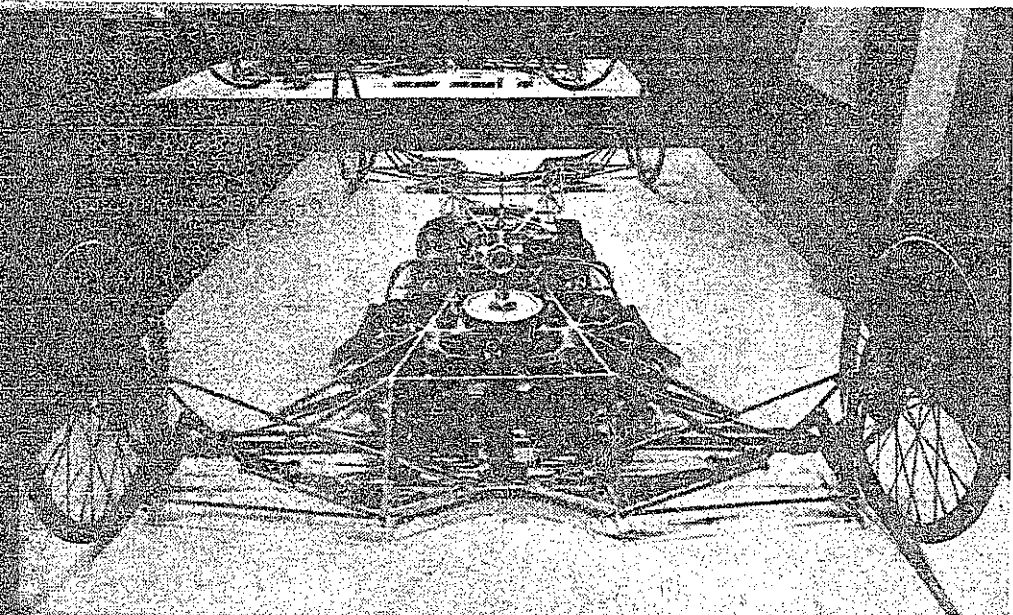
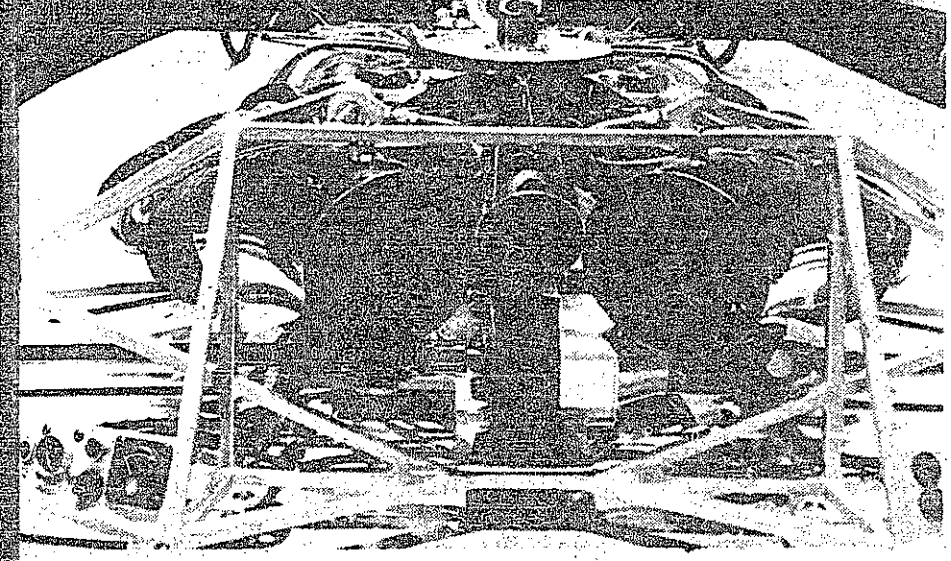
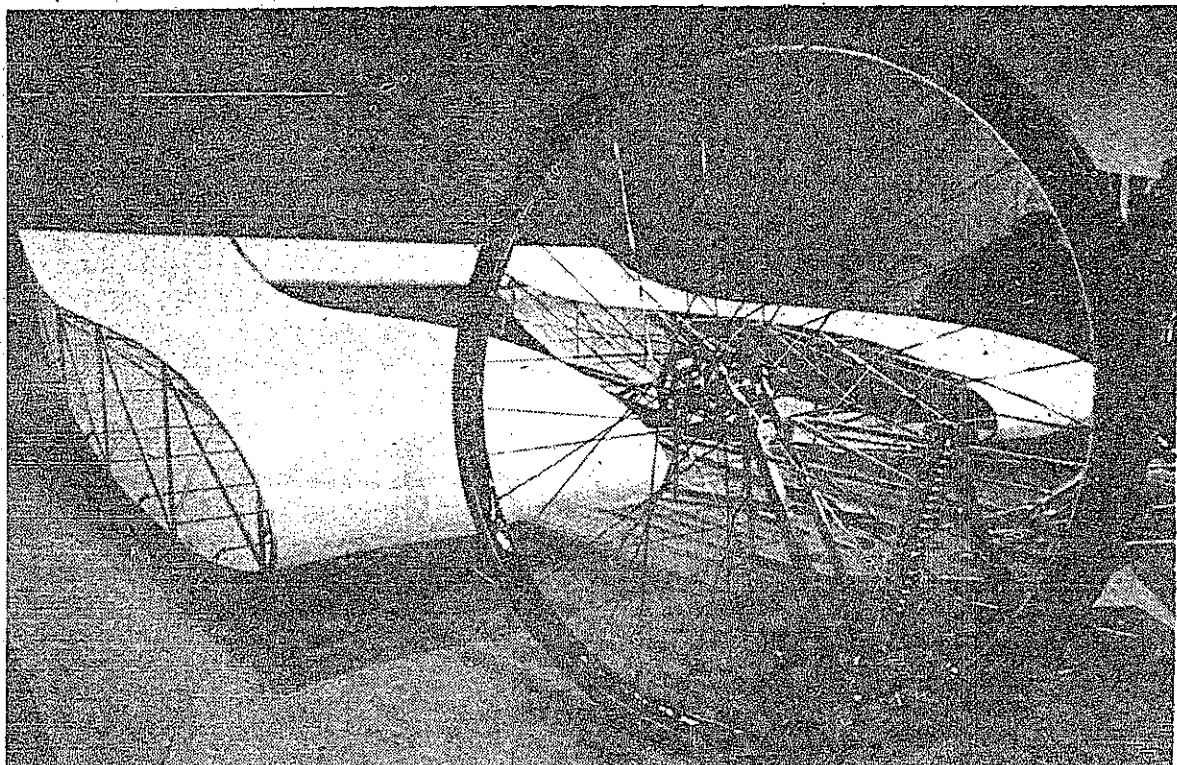
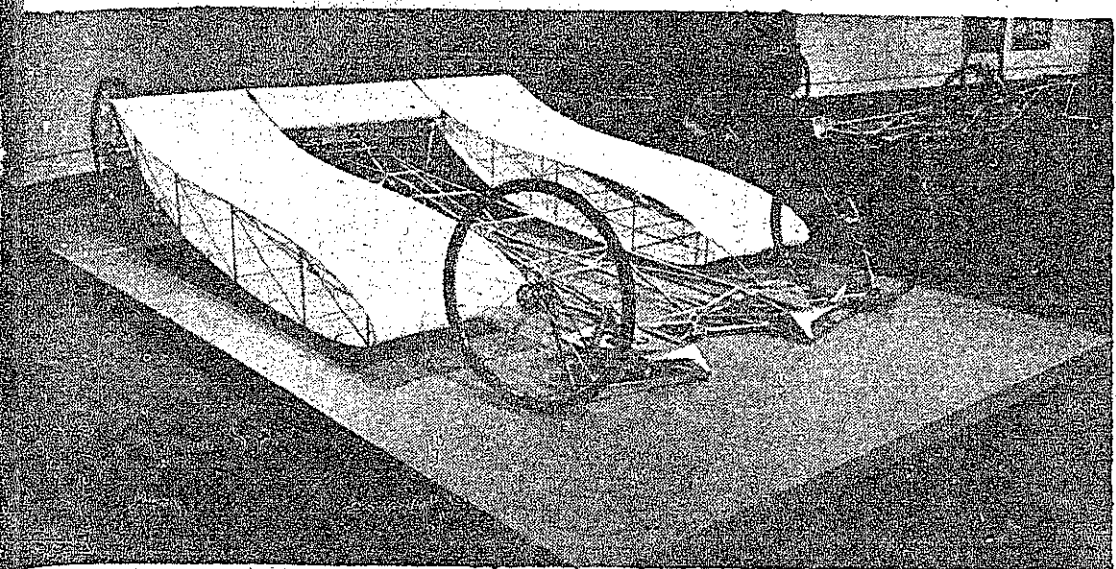
And lest there is any doubt that David Bowie can rock, he and his Spiders are currently touring the USA, appearing at the Mucis Hall a few weeeeks back. From the moment Dave stepped on stage, a vampire Elvis in a harlequin jumpsuit until his one encore, a sweat-soaked 90 minutes later, all that could go right with a rock concert, did. They were loud but not deafening, Mick Ronson's scorching guitar and Dave's vocals mixed well to the front. They did several incredible acoustic numbers, including a starkly beautiful rendition of "Space Oddity", and old Bowie single from 1968. But Dave and Ronson and drummer Mick Woodmansey and bassist Trevor Bolder showed they could be more than just pretty: they rocked off like sons-of-bitches, strobe-light screaming, through numbers like "Queen Bitch," "Moonage Daydream," Dave's new British single "John I'm Only Dancing," "Width of a Circle" with a torrid Ronson solo, "Suffragette City," and Dave's T. Rex spoof, "Hang On to Yourself." Then as if his own material wasn't enough, Dave lead the Spiders through two tunes by one of his favorite bands, the now defunct Velvet Underground: "Waiting For the Man" and "White Heat, White Light" much to the delight of the less-than-capacity crowd. I doubt that anyone save the Stones in

their prime could have put on as dazzlingly superlative a rock show.

And I doubt I'll ever be able to blow my critic's trumpet loud enough to do the dude justice. As for the future, there's no way to anticipate what David Bowie will turn his genius to next. He's started dabbling in producing, taking Mott the Hoople and his idol Lou Reed under his wing. We can only wait. For the time being, as Starman Ziggy sing it:

*Let the children lose it,
Let the children use it,
Let all the children boogie.*

Mark Astolfi



'My First Car'

Sculpture / Don Potts

Photography / Dave Green

film

Hickey and Boggs — I Spy revisited

Well, it may be *I Spy* on the big screen, but it is good action-adventure, so Bill Cosby and Robert Culp rate *kudos* for *Hickey and Boggs*.

It really doesn't make all that much difference which one is which; they are both burdened with personal problems that take away time they would otherwise use worrying about their great financial problems. The personal problems are the kind of deteriorating home life which is typical of investigators in both fact and fiction, and the financial problems are the simplest problem of all: scarcity.

Unlike the free-spending world travellers they played for so long on TV, Cosby and Culp operate on a slim shoestring in this picture. As licensed private investigators working for \$200 per day (plus expenses) in sunny Los Angeles, the pair stumble from adventure to adventure, cheating parking meters and working out of pay phone booths.

They seem to spend most of their time destroying both public and private property. When they are not so engaged, they are busy watching various gruesome murders, or walking in just after the

murders have been committed. It is a toss-up as to who is their greatest antagonist: the bad guys or the police. But almost no one likes them.

The publicity for this film makes a big deal out of the fact that they hold their handguns with both hands and keep shooting until they hit something. This recurrent theme is descriptive of good guys and bad guys alike. Seldom has a recent motion picture showed so much firepower doing so much damage while killing so few people. It is all very inefficient.

And all very entertaining. The pair of stars have not lost their knack for making the absurd seem believable. They are handed a heavy script full of violent fantasy, but they make it work as entertainment. Bully for them. Bully for *Hickey and Boggs*. At the Savoy Complex.

Paul St. John

local

Adrienne Rich, author of *Leaflets* and *The Will to Change* will read her poetry at MIT on Tuesday, Oct. 17, 8:00 in the Mezzanine Lounge of the Student Center. The reading is sponsored by the Humanities Department and will be followed by discussion and refreshments.

Many of Ms. Rich's poems are political and chronicle her involvement and con-

cern with the major political movements of our times — civil rights, the woman's movement, and Vietnam — "Last night you wrote on the wall, 'Revolution is poetry'/Today you needn't write, the wall has tumbled down." — although all her poems start from her experience as a human being living in these times. She is also part of the SEEK and Open Admissions programs at City College in New York, and has been active in looking for new ways of teaching the students there.

Ms. Rich won the Yale Series of Younger Poets award in 1953, her senior year at Radcliffe. Since then she has published five other books. This year she is teaching at Brandeis.

The MIT Committee on the Visual Arts will sponsor an exhibition and lottery of prints from the Catherine N. Stratton Collection of original graphics this week, October 16 through October 20, in the West Lounge of the Student Center.

The 65 works in the collection are available free of charge to registered, full-time MIT students for use in their living quarters for a period of one year.

The exhibition will be open from 9:30 am until 4:30 pm Monday through Wednesday and from 9:30 am until 12 noon on Thursday. During the exhibition period, interested students can register a list of their preferences; student IDs will

be required for registration. Names will be selected at random on Thursday afternoon, and students will be contacted and should be prepared to pick up the prints on Friday, October 20, from 10 am until 4 pm.

The collection includes prints by prominent artists including Jean Arp, Alexander Calder, Josef Albers, Roy Lichtenstein, Frank Stella and Robert Motherwell.

Since it was formed nearly 2 years ago, the MIT Classical Guitar Society has been sponsoring guitar recitals regularly. Second in a series of 4 planned for this term will feature Alfred Eric Street, eminent French guitarist, student of Ida Presti and Alexandre Lagoya, and Oscar Ghiglia in Paris. Before coming to the US, Mr. Street has performed extensively in Europe. Since his first visit to America in 1969, he has given more than a hundred concerts covering 35 states and Canada including one in Kresge Little Theatre last year. By popular demand, Mr. Street returns this year. He will be playing works by Bach, Sor, Villa-Lobos, Tansman, to name a few. The recital will be held on Sunday October 22 at 3:15 pm in Kresge Auditorium. Tickets are priced at 75 cents for members, \$1.25 for students, and \$2.00 for non-students; they are available at the door.

film

(Sex, continued from page 5)

Admittedly it is a series of vignettes, and not a full length film with a single plot line. Still, it shows greater signs of organization than his others, and better use of co-stars. Organization and screen-hogging have been small flaws in the previous work of this funny-man, and he seems to have overcome them. His evolution is comparable to that of the Firesign Theater in reverse. They started out tightly organized and very funny, and have steadily marched backwards into disorganized chaos. Woody has left his chaos stage behind him.

No one will ever accuse Allen of having stuck very close to the original from which this film was adapted, except perhaps in spirit. *Everything You Always Wanted To Know About Sex...But Were Afraid To Ask* is the most blatant case of a "title-only" purchase of book rights since the days of *Sex and the Single Girl*. There will be, no doubt, a certain number of ignorant people who will ignore the advertising, and go see the film expecting it to be some kind of screen adaptation of the greatest question and answer study guide of all time. Boy, are they in for a surprise.

The only thing used from the real book is the question and answer style, and some of the terminology. From there on out, it is vintage Allen. Each of the seven vignettes is begun with a title card which outlines its content, such as "What is sodomy?" or "Do aphrodisiacs really work?" The cinematic answer has as little to do with a serious answer as is imaginable.

The funniest scene in the film has Allen playing a sperm, as the functions of sex in the front seat of a car after an Italian dinner are examined. The stomach is shown as a big receiving area with bulldozers and workers bemoaning the type of food coming in. The tool itself is shown as an engine room full of sweating

workers, and the monkey wrench holding things up eventually proves to be a man in a cleric's collar fiddling around in the conscience center. Allen is shown in the ready room with thousands of other sperms, concerned about such monumental question as "What if he is masturbating?"

The second funniest scene should be an everlasting credit to the comedic talents of Gene Wilder, who is used to explain sodomy as he falls in love with, and hen has an affair with, a sheep from Greece. The entire thing is a silent pantomime of the standard motion-picture style affair, including the scene when Gene and the sheep are caught in bed by the wife and photographers. (The sheep is wearing lace panties and garters.)

Aphrodisiacs and sex researchers (and monsters, and giant man eating boobs) as well as transvestites are pummeled in the film. It is a most enjoyable pummeling. *At the Cheri complex.*

Gene Paul

(*Ruling Class*, continued from page 5)

tendency on the part of the characters to break into old-time songs which send people dancing across the room at the drop of a hat.

In order to keep the estate out of the hands of the bad guys, some people find it necessary to have Jack cured of his insanity. This is done in the harshest possible way, through the use of the "high-voltage messiah." The scene which follows shows a cured, sedate Jack, who only relapses occasionally into random monologues about filth and evil.

It is at this point that the film turns. Be wary of it, for from here on out, Peter O'Toole does a very nice job of portraying a God of Evil, embodying all that is horrible about a hereditary ruling class. He becomes a murderous, unloving, unfeeling bastard, turning in his old friend Tuck for a murder which he committed, killing first his own aunt, and by the end of the film, his own wife. We see him rallying people in favor of the death penalty, and then delivering a first speech to the House of Lords that smacks of the Neanderthal in its condescension

towards the working class.

The murder scenes are terrifying for a reason I cannot put my finger on; Jack's fantasy in the House of Lords must be seen to be believed. (It becomes clear eventually that he thinks of himself as Jack the Ripper.) This film is so much worse than most of the horror pot-boilers, mainly because it seems so real.

The Ruling Class seems real, and most of it is good, but take a care to examine your horror tolerance before staying all the way through to the end. It got the best of mine. *At the Paris Cinema.*

P.E. Schindler, Jr.

music

Kinks - Food poisoning?

Everybody's In Showbiz - Kinks (RCA)

This album continues Ray Davies' examination of what its like and what it costs to be a rock and roll popstar, which began two albums ago with *Lola Versus Powerman and the Money-Go-Round*, and continued on the Kinks' first RCA record, *Muswell Hillbillies*. As one might expect at this point, the subject has gotten a pretty thorough milking, and it seems there's little left to sing about except perhaps what a popstar eats. Hence, enter "food-rock." I'm not kidding. Three of the ten songs on the studio record (*Everybody's In Showbiz* is a two-record set, the second disc being live stuff) concern nutrition: "Maximum Consumption" has lines like "The pace is continual, sure keeps running me down/don't you know that you gotta eat food/I'm a Maximum Consumption, super-grade performer;" "Hot Potatoes" finds out hero without a gig, and his baby tells him that if he doesn't secure her a "weekly workin' wage," he'll have nuthin' to chew on except Idaho spuds; and "Motorway" bemoans the gastronomical horrors of "Motorway food...worst in the world." It would seem that the Turtles were far ahead of

their time when, back in 1968 included on their *Battle of the Album*, a song entitled "Food," a barbershop quartet thing that, listened closely, turned out to be a for marihuana brownies.

But food-rock aside, this latest Davies' offering is incredibly med another chapter in the Kinks' decline after *Arthur* back in *Everybody* starts out with "Here Yet Another Day," which seems some sort of parody of "Victoria opening cut off *Arthur*. It rocks, decidedly third-rate. Then, sandwich (forgive me) between "Maximum sumption" and "Hot Potatoes," one of the worst Kinks blunder memory, something with the unfortunate title "Unreal Reality (The Real Thing)." The last cut on the first side is increasingly a painfully melancholy lament "Sitting In My Hotel," clearly the thing the lads have done since switched labels.

Side two is equally lame. "Motorway" is forgettable pseudo-C&W pap. "Don't Know My Name," the one Ray Davies tune on the album, is an unimpressive Rod Stewart cop. "Super Rocket Ship" is clunky calypso. "Apeman" - even Ray Davies can't lightening to strike twice. "Look a Little the Sunny Side" is Ray's dance faggy, fey crooner persona carried to a logically insane extreme. Another away cut. The side finishes off with "Celluloid Heroes," the song that's to end up your favorite on the album, a potent, stinging song, in the same as "Get Back In Line" or "Yes Sir, Sir" concerning that vale of tears, Hollywood, USA.

Nor is the live LP much better. material includes "Top Of the Pops," "Brainwashed," some things *Muswell Hillbillies*, and a lot of fooling around - "Banana Boat Song," "Mr. Wonderful," etc. I suppose *Everybody's In Showbiz* is an excuse to buy a new record, but its hardly Kinks at their best.

Mark Astor

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HAIL!

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HAIL! SHITHEAD!

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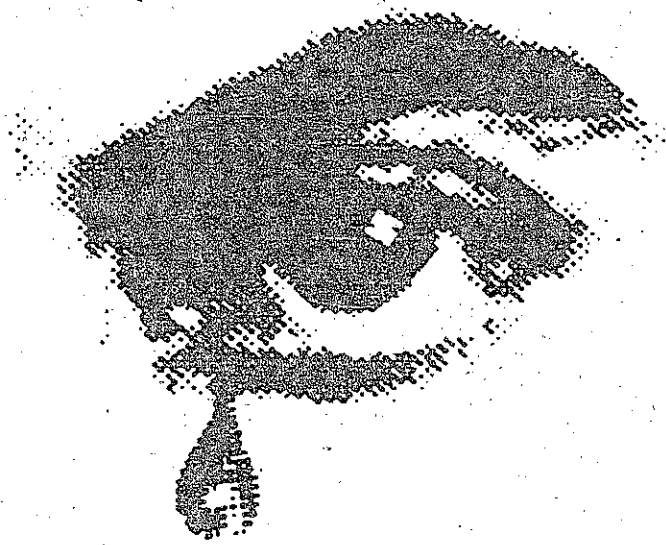
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-Pauline Kael, *The New Yorker*



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local

(Arts, continued from page 5)

Visual Arts, and of other Institute groups concerned with the role of the arts in education. The Council will complement and support the activities of the Corporation Visiting Committee for the Arts and will be supported in all of its activities by the MIT staff.

Members are expected to convene at MIT at least once a year and will be asked to participate in regional meetings in their communities. Subcommittees dealing with specialized activities in the arts will be appointed by the Council.

Objectives of the Council

The Council for the Arts at MIT has three principle objectives:

1. to advocate the importance of the arts in education;
2. to assist MIT in identifying and obtaining financial support for activities in the arts;
3. to act as spokesmen for the arts at MIT.

Financial Support

The Council's assistance is urgently needed to help the Institute obtain financial support for the arts and gifts of art to enhance the environment. MIT will seek the guidance and advice of Council members in identifying potential donors and hopes that Members might occasionally be willing to accompany Institute officers in visiting potential donors regarding the arts program. (A responsibility similar to the Council's special function for the arts is effectively carried by members of the Institute's large committee on resources, the Corporation Development Committee.)

A Time for New Action

The time has come for MIT to take a further step to build a shared culture in science and the arts. MIT has long been aware of a need to bring art and science closer together and has historically been concerned with various activities which have sought to provide this integration. There are several reasons which make such an orientation imperative now and which call for an expanded program, reasons which have been given new importance because of modern society's complex issues and problems.

The first relates to the MIT student, who is concerned about the adult he will become. Although young people have always reflected their future careers, this generation of students seems to be more aware and ready and hungry for a greater artistic component in their education and in their lives.

The second reason is the opportunity to advance the arts in an environment thoroughly established and respected. At MIT, artists and students can find new inspiration and greater insight from their close association with scientists and engineers.

The third reason, stemming from the other two, concerns the leadership of MIT in education. MIT has always been an innovator in research and in the education of the scientist and engineer, and has often been emulated by other scientific and technological schools. This special role gives MIT both a responsibility and a challenge to explore and refine the role of the arts in a scientific education.

The new challenge today is to create a whole society, one that is nurtured by humanistic studies, the arts, and the sciences. MIT is presented with a rare opportunity to meet this challenge. It is hoped and believed that with the dedicated participation of the members of the Council for the Arts, the Institute can set new standards of education through the interplay of the arts and sciences.

The nationally based, select group of men and women got together Thursday and found they had much in common. Luncheon discussion at the Faculty Club was convivial, and attendance, from all over the country was so great that the afternoon working sessions had to be moved from the President's House to the Student Center.

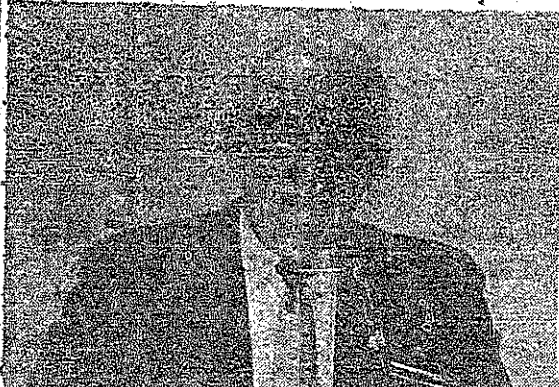
In the President's annual report (which appears in full in tomorrow's Tech Talk) there is a lengthy section on MIT's commitment to the Arts. Part of it went like this:

The Arts at MIT

Although creative arts have flourished at MIT from its beginning as part of the academic program and of the extracurricular life, 1971 was a year in which

two great forward steps were taken through the establishment of a Corporation Visiting Committee on the Arts and the creation of a council for the Arts.

MIT has nurtured an extraordinary range of artistic activities which are housed in several departments and schools. In the Department of Humanities, music assumes many dimensions, both in the formal work in the classroom and in the extensive participation by students and other members of the community in performance. There is also creative writing - both in poetry and prose - and theater and film. In the Department of Architecture one finds art history and criticism, design, photography, and cinema. The Departments of Humanities and Metallurgy and Materials Science share a program in archaeology and ancient technology. The Center for Advance Visual Studies, interested in affecting the shape and vision of the environment, sponsors a broad range of sculptural and design activities. There is also a Faculty Committee on the Visual Arts responsible for art exhibitions and



Paul Tishman

for recommendations regarding the physical environment of the Institute.

Each of these activities is an important element in its sponsoring department, yet each has certain needs which can be best served by interaction between them and simultaneous consideration of their roles and requirements. The new Visiting Committee was created to fill part of this need and to allow the administration and the Corporation to consider these efforts coherently without removing them from the academic environments within which they have grown and now flourish. The Visiting Committee, chaired by Dr. James R. Killian, Jr., has a membership of 11 people who represent the broad spectrum of the arts at MIT

Dr. Wiesner quoted a lengthy section of this to the Council during his comments, a portion of which are reproduced below:

Some of you participated in an earlier meeting from which the plans for this council slowly emerged. Many of you have agreed to serve on this Committee as an act of faith believing that to support the creative arts at MIT is undoubtedly a good purpose but are nonetheless puzzled about the specific form and objectives. Some of the MIT alumni among you have expressed fear that this initiative might be the beginning of a movement to make MIT into a general University which, I can assure you, is not the case, and others among you, close friends, have cynically suggested that the primary purpose of the council is fund raising which is not the case either, though we certainly will welcome help in this area.

The MIT faculty has, from its inception, recognized the need to counterpoint the extremely heavy emphasis on formalism and analytical methods in its engineering and scientific subjects with learning emphasizing human values and cognitive styles in which deductive skills were not the dominant factor, stressing instead the expressive, appreciative and creative skills. As the scale of technology has grown and the complexity of the social structure has increased, the average citizen has come to feel more helpless and obscure. Students with an interest in science and technology have responded to these developments by searching for career patterns which couple a sensitivity to man's environmental and psychic needs to development of new technology.

The MIT alumni among you know that when MIT was founded by William Barton Rogers more than 100 years ago his stated goal was to create an institution in which the "useful arts" could be learned through the laboratory experiences involving applied arts and the sciences. Though the laboratory experience has been somewhat attenuated, in recent years it remains a

basic ingredient of the MIT environment, consequently it is not surprising that the MIT environment turns out to be an especially hospitable one for persons interested in the creative arts. Nonetheless, as students and faculty demands on the art's activities have increased and the programs expanded in response, many serious questions have emerged which could drain the vitality of of the program if not overcome. Our objective is to help sustain the momentum the individual academic entrepreneurs have achieved.

It is interesting to note that Wiesner made a clear break between Council activities and "fund-raising" action. When he actually read his remarks, he noted that "there are more efficient ways of raising money than the council format."

At the same time, the Council's stated objectives, at one point, compare its role to that of the Corporation Development Committee, and at least two development officers, Vincent Fulmer and General Lampert, were present Thursday. The fund-raising aspect was continually downplayed however, and except for a catalogue of the sources of the \$445,000 received so far, the offices are sticking to their guns. The Council has many more important matters than money to consider.

Several of these matters were touched on by Paul Tishman, the Council chairman, who addressed the group at the Student Center meeting. His comments were mainly made up of thanks to the people who have worked hard to make the committee a success, and quotes from four presidents who have strongly supported the growth of the Arts at MIT: Killian, Stratton, Johnson, and Wiesner.

While Tishman spoke of Killian's wish for a "balance to our knowledge," and Johnson's hope for a strengthening of the confluence of Arts and Technology, Wiesner spoke of Arts and Technology together as one way to a better world.

Professor Roy Lamson, who is handling liaison between the Council and the MIT faculty then introduced three faculty representatives who proceeded to present their views of current and prospective future possibilities for the Arts at the Institute.



Prof. Wayne Anderson

Prof. Wayne Anderson was the first to speak. He explained the current state of visual arts.

All of us who came here to pursue our teaching, research, and creative goals, feel indebted to MIT for the magnitude and quality of the support we have received for our respective subdivision of the visual arts. A succession of four presidents, whom we have all come to know as grant supporters: Drs. Killian, Stratton, Johnson, and Wiesner have justified Williams Barton Rogers' hope that art would be among the excellences that graduates of MIT shall aspire to. Dr. Stratton, in 1966 told me, as I'm sure he has told many, so secure in this belief was he, that on retiring from the presidency he wanted to look back and see that the primary achievement of his tenure was the initiation of a strong and viable program in the visual arts. Well, Jay Stratton can look back, right to the present, and see with unqualified pride that MIT has achieved unequivocal status as a center for studies in the visual arts, and that his aspirations has passed on to his successors.

Statistics are important here. In the academic year 1962-63, there were two subject fields in the department of architecture concerned with the visual arts: Visual Design, which was established by Professor Kepes in the 1940's and Architectural History, which has been with us almost since MIT opened its doors in 1861. By the academic 1963-64 year, enrollment in these fields had fairly well leveled off at a total of 240. In 1963,

the history of art was added and the shift of emphasis was directed away from the department of architecture toward the MIT student population as a whole. In 1966, the eminent Prof. Minor White joined, and the Creative Photography Lab was born. In 1968, Professor Richard Leacock, of extraordinary fame in the documentary film, joined our effort and created the Film Lab. From the academic year 1963-64 to 1971-72 enrollment in art history subjects climbed from 41 to 230. Over its six year period to date enrollment in photography went from 115 to 305, halted there only by lack of facilities; Cinema, in just four years climbed from 16 to 205 exhausting possibility for incremental growth. The total enrollment for all art subjects in 1963-64 was 284; in 1971-72 it reached 1055, the number of subjects went from 24 to sixty-five, offered by a visual arts faculty of numbering 16.

These statistics are impressive, but also misleading. If we had the space, equipment, and staff, for example, we could enroll half the students at MIT in our subjects, for that matter, we probably could enroll half the population of Northern New England in photography and cinematography alone. The waiting list in both is generally longer than the enrollment. In fact, it is harder for a student just to get into these subjects than it is to get a passing grade in calculus.

These statistics tell us something about the great thirst that MIT students have for creative involvement in the visual arts, but they also point out problems. Each area of the program has reached optimal and maximum enrollment potential. Should our efforts go toward increasing our facilities, staff, space, to accommodate more students, or do we accept an optimal state and focus full attention on the quality of what we are doing. Thus far it has been both - perhaps it should continue that way.

Another faculty presentation was that of Barry Spacks, a humanities instructor, who recited several poems to the Council, to demonstrate the "state of the art" in poetic work at MIT.

The Laser

is as it were a corridor
of some length. At each end a mirror.
If I stand at the mouth of a box-
canyon and shout, yodel,
Halloo!, Echo stands up at the far end,
hailing me back.
This is now the mechanism of the
laser,
however. The laser has two ends
and lies between them. The two ends
are ground perfectly parallel. One kind
of footrace
is run like a swimming meet where
swimmers
swim from end to end of the pool
again
and again, it is rather like a relay
where the runner must pass the baton
to himself. From under water
the unruled surface reflects light,
mostly; fish in aquaria
see mostly themselves. But this is not
how the laser works. Down
the corridor and back, down and back,
light runs and it gains NOT speed
(light being what it is) but energy,
coherence, strength. In the Fogg
Museum,
in the Chinese section, there is a glass
case enclosing
"Black Pottery Replica of a Bronze
Mirror" - flash
of Imperial goldfish. Ruby red,
out of the ruby laser light lases.
Alone in the bright salon
the tiger is furiously pacing, his pace is
even
but his eyes are brighter and brighter.

-Lee Randolph

The Council was then allowed to view in-progress demonstrations of some of MIT's current activity, and treated to dinner.

One project set at this time is a national tour for the MIT symphony orchestra late next March, under the auspices of the Council for the Arts. It is promised to be the first step in a long road which Tishman says will lead to "millions and millions" of new dollars in the Arts here. Also in the long-range planning is an Arts facility to be built for the Institute, something more than just a theatre or auditorium; current visionaries see it as a "laboratory for Art" which would be equipped for a wide range of cultural activities. A search and planning committee is already considering ideas.

P. E. Schindler, Jr.

Continuity and synthesis for MIT

(Continued from page 4)

have accrued to the Institute through the strife of the last few years might be moral strength growing out of the development of a community of interest here that would be broader than it was before. But here again, the prediction of health and strength seems premature — this observer doubts whether there has as yet been any consolidation and assimilation of the lessons learned, whether the years of argument have as yet resulted in a new social consensus. At this point, MIT still seems torn within itself, although certainly not without hope. The Institute may indeed be one day healthier for having to fight for its survival as a unique institution, but that day does not yet seem to be here.

A new university

On the face of it, the report's outline of three major challenges before the Institute are neither new nor surprising — they represent elements present in the Institute for a number of years now — but their appearance together bespeaks of the possibility of a new conception of the university.

First, Wiesner and Gray note, MIT "must rethink and recast the structure of opportunity which we afford those who spend time with us..." They see the opportunity MIT offers in terms of basic human needs — individual satisfaction and self-fulfillment, and the opportunity for people to participate in affairs which affect them. In addition, they extend their thinking to "all those who study and work here." Though these words may seem rather trite, their thorough-going

application to everyone at MIT would mean a really significant restructuring of the Institute. Although the track record of the administration has shown a fair willingness to talk, so far, at least, there seems to have been little eagerness on their part to let the Institute know that major decisions are in the offing. The appointments of deans in Architecture and Urban Planning, Engineering, and Humanities and Social Science as well as in the office of Dean for Student Affairs have all been carried out without efforts to bring the general Institute population into the considerations, even at a very general level. Should they open up these types of decisions, traditionally carried out behind closed doors, to any sort of public participation — even, say, by announcing that an appointment was forthcoming and inviting comment and suggestion — they would be moving the Institute in a new direction of governance.

A second major challenge, Wiesner and Gray write, "is the need to relate the university to the local and national community..." In making this statement, they abandon a traditional concept, the separation of the university from society, in favor of acknowledging the reality of the social situation — that the university is a critical participant in many aspects of society. In fact, this statement represents nothing new; there has been an increasing pattern of participation by the university and MIT in particular, in the affairs of society. Both formally, as an institution, and informally, through its faculty and students, MIT has played a role in the civic life of Cambridge.

The report recognizes, too, that MIT is primarily an educational institution, and that any effort to link it with the surrounding community must be compatible with this primary goal.

Finally, they see a third major challenge, to extend an MIT education to people outside the Institute's formal borders. Recognizing MIT's growing interest in "continuing education," Wiesner and Gray appear on the verge of institutionalizing it.

Separately, these three strands represent elements long present in the institution we know as MIT; however, taken together, the improvement of internal opportunity, increased community participation, and new programs that reach outside the campus for cooperative educational arrangements could represent a new conception of the university. They offer a chance for a break with the past, a break with the old tradition of the relatively cloistered university. Instead, the challenge that the report of the

President and Chancellor seems to hold out is for the university to break out of the ivory tower and to enthusiastically join itself to the society from which it springs — a sort of university without walls.

Continuity and synthesis

The Report of the President and Chancellor, then, offers both continuity and synthesis to its readers. Continuity with the goals and aspirations of the newly inaugurated president as expressed just a year ago as well as continuity with what MIT, as an institution and as an association of individuals has been doing during recent years form the basis for the report. But the document represents an important synthesis as well. It brings together in a single intellectual space ideas and activities that have carried MIT through the preceding year. Using this proximity, the report allows these ideas to play off against each other and suggest exciting new possibilities for the university.

GSC Notes:

Institute Committees

By Paul Chin

There are still many vacancies for graduate students on 14 of the Institute Committees. It is through these committees that graduate students work with the administration in dealing with and evaluating the pertinent issues and policies which affect the entire student body. The committee members' functions range from an advisory capacity to the formulation of institutional policies and direct involvement in the important decision making procedure. This is one of the principal means by which the graduate student body affects and influences the workings of the Institute.

Presently, openings exist for graduate students on the following Institute Committees:

Academic Performance — this committee which deals solely with undergraduates, evaluates many aspects of their academic pursuits, such as recommending students for graduation, readmitting students, and changing grades.

Activities Development Board — they allocate funds for new activities and for new capital expenditures of existing activities at MIT.

Compton Awards — they make awards for excellence and service to the community.

Compton Lecture Series — they arrange and organize the Compton Lecture Program which tries to bring distinguished speakers to the campus on topics of interest to the community.

Discipline Committee — they consider disciplinary matters at MIT, such as, for example, the improvement of the institutional environment.

Health Science Center — Harvard and MIT have opened a school in the health sciences and technology, and they are exploring in depth the practical organization and fiscal problems of creating this joint enterprise between the two universities.

Human Use Committee — this committee evaluates all research proposals at MIT which involve people.

Interdisciplinary Environmental Council — they take an overview of educational programs and opportunities across the Institute that relate to environmental programs.

Equal Opportunity — they look into hiring practices, admission, etc. of blacks and other minority groups, and women in the MIT community.

Advisory Committee on Placement — the committee advises the Institute on job placement for a student or alumni.

Student Environment — they are concerned with the housing situation at MIT as well as the psychological considerations of living at MIT.

Hotogamit — three graduate students write and edit.

Community Services Fund — the fund encourages and finances activities that will promote equality of opportunity in the community and strengthen mutual understanding and cooperation between the Institute and the community.

Task Force on Educational Opportunity — blacks, and minority groups initiate programs and make recommendations to other committees.

Further details and interview schedule for interested graduate students is available in the Graduate Student Council Office, Room 50-110, Monday-Friday 9-5 (x3-2195).

In addition, there still remain vacancies on the Graduate Student Council representatives from the following groups: Department of Architecture (IV), Department of Political Science (XVI), Department of Earth and Planetary Science (XII), Department of Metallurgy and Material Sciences (III), Westgate, Eastgate, and Foreign Students. Nominations petitions for these positions are available in the GSC Office, Room 50-110.

Letters to The Tech

To members of the Instructing Staff:

In late October of the fall term of 1971, a three-day midterm relaxation in academic program was provided for freshmen. This arrangement followed guidelines established by the Committee on Educational Policy in the light of certain faculty discussions and votes. Observance of the guidelines by members of the instructing staff was voluntary.

In late October of the fall term of 1970, a period was provided for all students. This period served both as an academic "breathing space" and as an opportunity for students who wished to participate more actively in the electoral process.

For the current term, the CEP has received requests for an academic relaxation to apply to all students. After considering these requests, as well as previous faculty discussions and votes, the CEP recommends to all teaching staff

that, on November 6, 7, and 8, there be no examinations or major assignments due. Observance of this recommendation by members of the instructing staff is voluntary.

Hartley Rogers, Jr.
Chairman of the Faculty

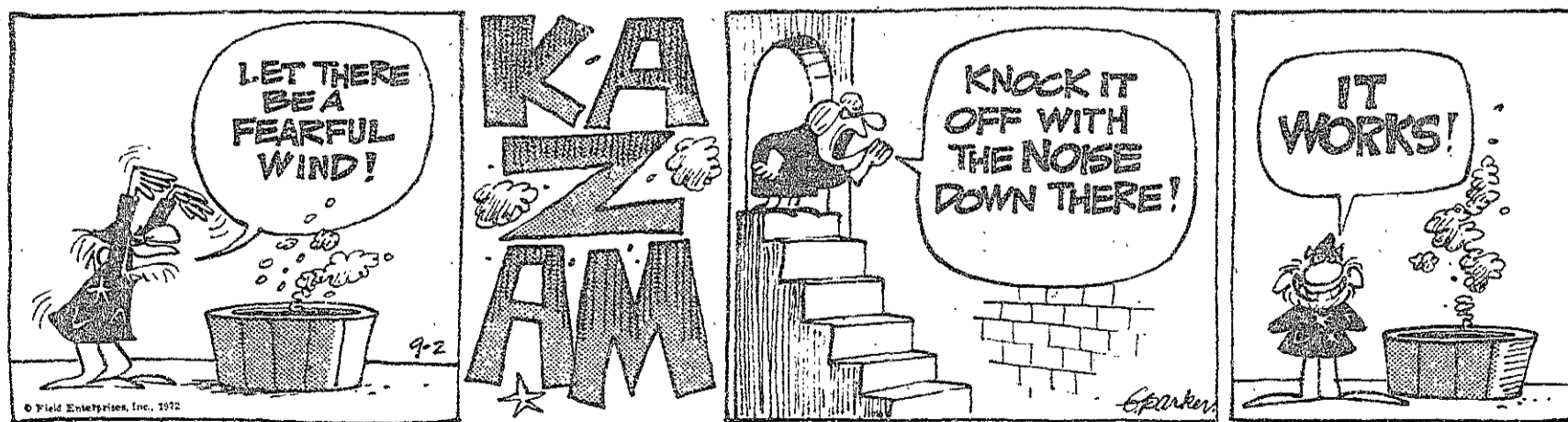
(The preceding letter, to members of the instructing staff, was given to The Tech by Professor Rogers. — Editor)

To the Editor:

On page five of the October 10, 1972 issue, in a letter from W. Eddleman, it was stated twice that Professor Charles A. Myers served on the ROTC Study Committee. This is not correct. Professor Myers had absolutely no connection with the ROTC Study Committee, or with its successor. I make this statement as chairman of both.

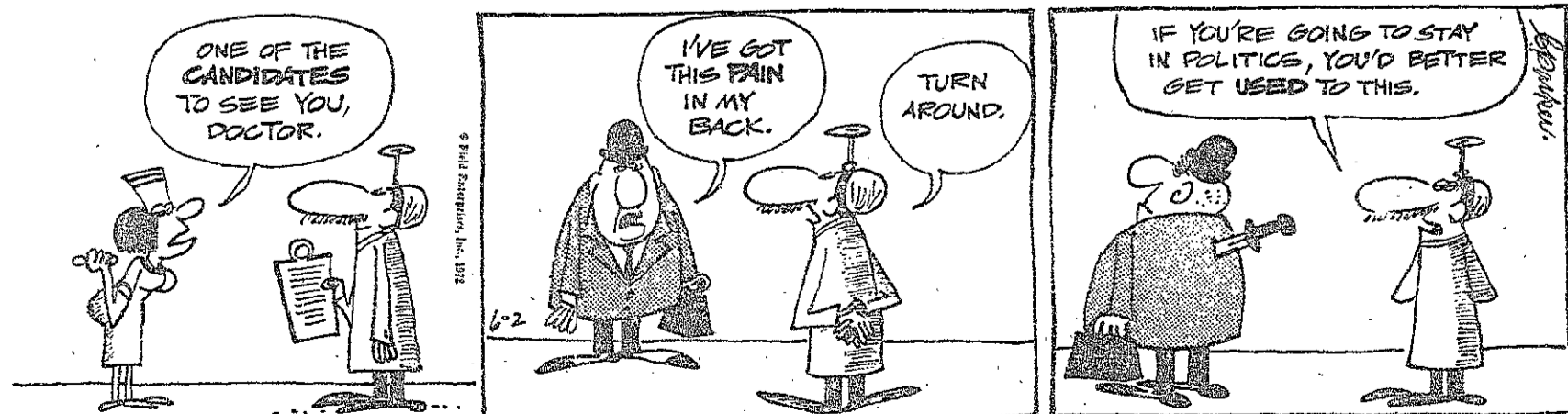
Frederick J. McGarry
Professor of Civil Engineering

THE WIZARD OF ID



by Brant Parker and Johnny Hart

THE WIZARD OF ID



by Brant Parker and Johnny Hart

THE WIZARD OF ID appears daily and Sunday in The Boston Globe.

Alumni conference held at Institute

By Jim Moody

President Jerome B. Wiesner, presiding at a meeting of the National MIT Leadership Conference Friday, October 6, in Cambridge, gave a report to the alumni that was a part of one given at the annual meeting of the Corporation a week ago Friday.

Wiesner's statement was followed by the report of Vice President Joe Snyder on the financial state of the Institute. He also reported on the reports of two Visiting Committee Chairmen on Earth Sciences and Chemical Engineering at MIT.

Alumni role grows

Howard Johnson, Chairman of the Corporation, opened the afternoon's proceedings of the conference by welcoming the group, consisting of alumni officers, Corporation members, former members of MIT governing bodies, deans, department heads, and lab directors. The subject of the Conference was the governance of MIT, and the growing importance of alumni in Corporation affairs.

All but 18 of the 87-member Corporation are alumni, and of the 600 on Corporation Visiting Committees, only 100 are non-alumni. This total comes from two nominating committees of the Alumni Association.

A distinctive characteristic of American universities is that they are controlled by governing boards composed almost entirely of lay people, not those primarily concerned with education. Johnson felt this method of control encouraged diversity in American universities. In other parts of the world, control is exercised chiefly by the faculty or government.

A second characteristic of the Corporation, according to Johnson, is that even though it has unlimited power over all MIT affairs, it has delegated most of this power to the President, Chancellor, and faculty. This is also the usual case in the rest of the country.

A third characteristic of American governing boards, and that of MIT, is their size and composition. In addition to having mostly alumni, MIT also has many younger people serving on the Corporation. Last year, five positions were added for representatives from recent classes.

The responsibilities of the Corporation are: to fill vacancies in the offices of the President and Chancellor, hold title to and conserve the property of MIT, handle finances for the Institute, serve as a "court of last resort," hold the charter and make necessary revisions in it, support the President once he has been ap-

pointed, and oversee and approve the quality of education.

The first alumnus on the Corporation was Howard Carson, class of 1868, who served from 1878 to 1931. In 1905, the year in which the Harvard-MIT merger plan was voted down, the term membership category was added for alumni. By 1906, half of the Corporation were alumni. Fifteen alumni term memberships have been added since then. The first woman became a member in 1970.

Johnson concluded his remarks by noting that the governance system works so well at MIT because of the alumni participation in decisions concerning long-range policy. He also stressed that the involvement of many dedicated alumni in educational governance has been of great importance in strengthening the quality and impact of American education.

Wiesner speaks

President Wiesner opened his remarks by citing the major challenge facing American universities today, and in particular MIT, as finding ways to apply the knowledge and skills of science and technology to the problems faced by society. He then proceeded through his report on the "state of the Institute" after the first year of the Wiesner-Gray administration.

When Howard Johnson left to become Chairman, it was suggested that a Chancellor be added to the administration, as deputy to the President, to share his responsibilities. Wiesner said that he and Chancellor Paul Gray have worked together quite well in the past year. There has been some duplication of effort as they got used to their jobs, but they have gained by working together. From now on, the President's responsibilities will be to "get the facilities" needed by MIT, which are chiefly financial. The Chancellor's job will be to oversee the actual workings of the Institute. The Provost will be the senior academic officer.

Concerning finances, Wiesner pointed out that it is a vexing problem trying to coordinate short-term needs with long-term fiscal responsibility. With the decrease in federal funds, he finds it more challenging to manage the long-range outlook.

Wiesner cited the best facet of the first year of his administration as "an improvement on the intellectual front," along

with the many new programs at MIT.

Returning to a more universal frame, he stated that, "continued progress toward an acceptable world will require science." The present problems have not been caused by science, but by how it was used. "Man was not prepared for the sudden success of technology," he said, so something must now be done to enable society to catch up. "The goal now is not a mere survival task, and not only to find a solution, but to do so without creating more problems."

These factors, and changing social needs, make the task of the university particularly difficult. Colleges are not expected to absorb the vast numbers of diverse students that seek admission, but keep the quality of their education high. Besides this task of preservation, the schools must also undergo rejuvenation, creating new problems. Universities must also face criticism from young people saying that they are the preservers of the status quo, and from old people who claim that they are the seats of radical ideas.

In the midst of this educational crisis, MIT departments are struggling to find relevant knowledge and programs, generate interest in interdisciplinary and interscientific programs, and open new channels of communication.

Two movements are currently underway at MIT: the urge to find a more flexible learning environment as well as more mature intellectual material. Wiesner noted the recent changes in educational policy that have reflected these goals.

Many new curriculum alternatives have been instituted, including the Unified Science Studies Program, Experimental Study Group, Concourse, and the options now available in the "core" subjects. Career flexibility has been gained through the establishment of a strong pre-professional counseling program, Course XXV leading to an unspecified science degree, the Harvard-MIT Cooperative Program in Health Sciences and Technology, and many interdis-

ciplinary and cooperative programs in the various departments.

The Undergraduate Research Opportunities Program, and the Independent Activities Period have provided closer student-faculty interaction, and more flexibility to those interested in probing many different fields. The recommendations resulting from the Task Force on the MIT Education have been approved by the Committee on Educational Policy and the faculty, and are being implemented by the administration. The task force recommended the creation of a Dean for the Academic Program, an Educational Division, and a Seminar-Research Program that would take up as much as 25% of a student's time.

Concerning research trends, Wiesner pointed out that society's problems "demand new types of solutions." MIT will put its research emphasis on those projects which have a benign effect on society. For MIT to continue to have a good graduate and undergraduate education, it must have a solid base in research.

An Institute-wide research policy will be to find mechanisms to relate new developments in the laboratory quickly to the real world. The School of Engineering has many programs which apply its research to society. The Sea Grant Project is currently funded at over \$1 million, and MIT has full Sea Grant Institution status. The Center for Policy Alternatives is working on providing new solutions to current problems. The MIT Development Corporation, started last April 3, will provide further connections between the test tube and the public.

In concluding his remarks, Wiesner emphasized that at universities, "the goal should be to help prepare young people to contribute to society. There has hardly been a time at MIT when the challenges have been greater, and the opportunities for success so great." Both he and Chancellor Gray are "looking forward to the future with hope and enthusiasm."

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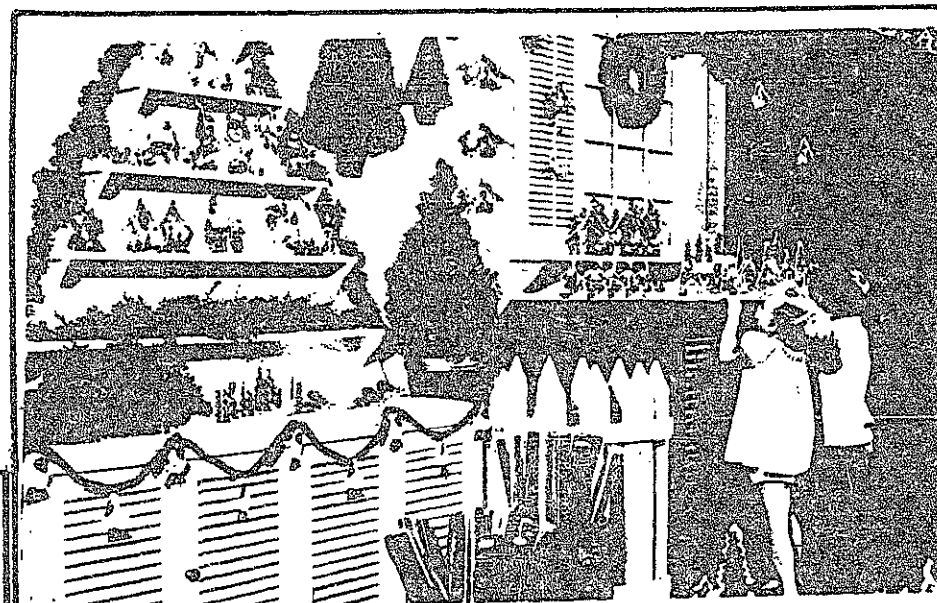
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the Coop

SPORTS

Golfers split, for 2-3 1 meet left in season

MIT varsity golfers defeated Bentley College 5½-1½ Wednesday but lost 6-1 to Boston College in two sides of a triangular match at Saddle Hill Country Club in Hopkinton.

Despite the loss to BC, MIT men — Pete Wolczanski '76 with a 35-39-74 and captain Bob Keeth '73 with a 38-37-75 were first and second low scorers among all players for the day. Wolczanski had three birdies and Keeth had two over the par-72 course.

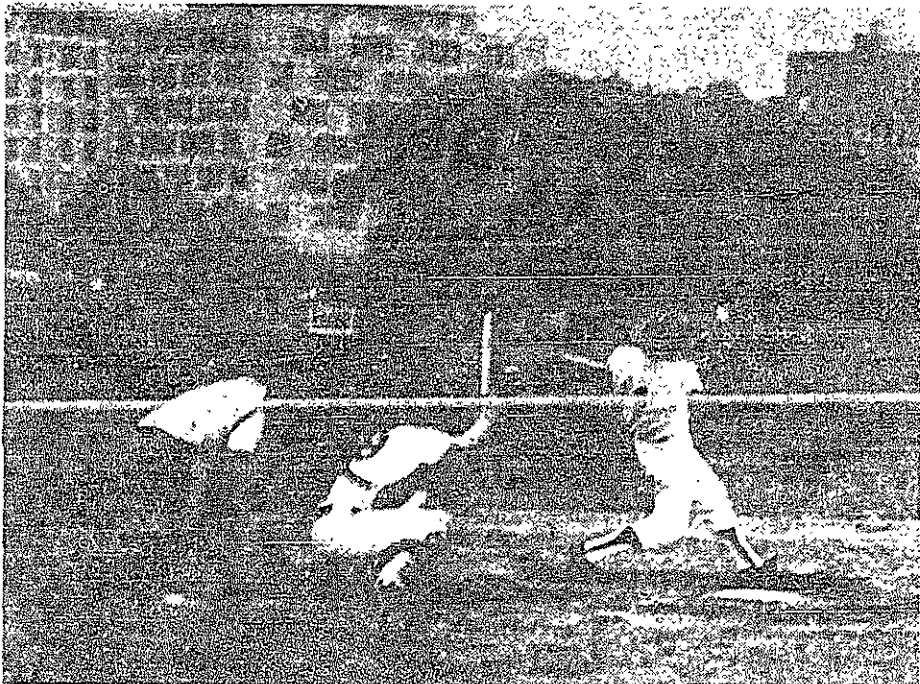
BC took the third side of the match 5½-1½ over Bentley. MIT now has two wins and three losses for the fall golf campaign. The fall season will end for MIT next Wednesday in a dual match with Assumption College at Crystal Springs Golf Club in Haverhill, MIT's home course.

Wolczanski swept both his BC and Bentley matches with his 74. Keeth took his Bentley opponent 2-up, but lost 1-up despite his 75 when his BC opponent came through the back nine with a 36 to go with an earlier

42 for 78 for the day.

Bob Harrison '76 with an 81, Dave Becher '74 with an 81, and Bob Orloff '73 with an 83 gathered a point each for MIT in their Bentley matches but fell to BC men. Jeff Vining '76 struggled with a 92, but in a hole-by-hole match play managed to tie his Bentley opponent who had an 88 for a half a point, and Warren Sherman '73 with an 83 lost 1-up to his BC opponent's 82 and 2-up to his Bentley opponent's 80.

Last Saturday at Hanover, NH, in the Eastern Collegiate Athletic Conference tourney, Sherman was 71 through 17 holes with only a short par-5 to go when his match was washed out by rain. When the tourney was played the next day, Keeth was low with 79, followed by Sherman at 81, Wolczanski with 88 and Orloff with 92 for a team total of 340. Central Connecticut College won individual honors with a 69 and team honors with 296. Salem State and Harvard tied for second at 300.



Steve Reber '74, one of the veterans of the MIT baseball team, at bat against Graham Junior College. The varsity baseball team finished their fall season last week, having compiled a 6-2-1 record. They started off slowly, but picked up momentum and won five of their last seven games.

Photo by Chris Cullen

IM football:

A League
LCA 'A' 24 — BTP 0
SAE 'A' 16 — BSU 8
DTD (bye)
B1 League
Ashdown 8 — SAE 'B' 7
System DG — PDT (forfeit)
PLP 36 — PGD 'B' 6

B2 League
MacGregor 'B' 25 — LCA 'B' 2
DU 13 — TC 2
ZBT 19 — SPE 9

B3 League
ASPS 14 — PBE 0
Hydrodynamics 25 — Chem E 0
East Campus 'B' (bye)

C1 League
Burton Three 20 — Bexley 6
SAE 'C' 26 — PGD 'C' 6
SC 32 — TX 0

C2 League
DP 20 — Senior House 12
Burton Two 24 — MacGregor 'C' 6
SAM — TC 'C' (forfeit)

C3 League
Baker 24 — Conner Three 2
AEP 6 — DKE 2
PMD — PKT (forfeit)

C4 League
Student House 19 —
East Campus 'C' 6
PSK — PKS (forfeit)
TDC 12 — KS 6

C5 League
Economics 13 —
East Campus 'D' 7
Burton Five 19 —
MacGregor 'DH' 6
PDT 'D' (bye)

C6 League
Math Dept. — ATO (forfeit)
MacGregor 'DA' — SN (forfeit)
CP 18 — PKA 0



The intramural football season has only one week left to go. So far this year, the season has been marked by unusually good weather (except for one day which was rained out, and will be played October 28) and by a relatively low number of injuries.

Photo by Craig Hammes

MIT booters beaten 3-2

By Fred H. Hutchison

Despite outstanding offensive and defensive play, the Tech soccer eleven lost three to two to Middlebury College in overtime on Saturday.

Although in clear domination of the first half, the MIT booters didn't score first, as the first goal came when Middlebury's half-back Lewis punched one past Ritchie Straff '74 with 43:01 left in the first half. After Middlebury's score MIT caught fire and came back to score with 33:20 left, as Shin Yoshida '76 took a long pass from Paul Fernandez '76 and fired a quick shot from the penalty area past the Middlebury goalie. Yoshida, playing very well and running hard, scored an unassisted goal with 11:32 left in the period. The half ended with MIT on top 2-1.

The second half started very slowly, and despite several saves by Straff, Middlebury's Jackson scored with 11:46 remaining. The rest of the half was almost entirely a defensive battle, and since the score was tied, the game was forced into overtime.

(Soccer overtime consists of two five minute overtime per-

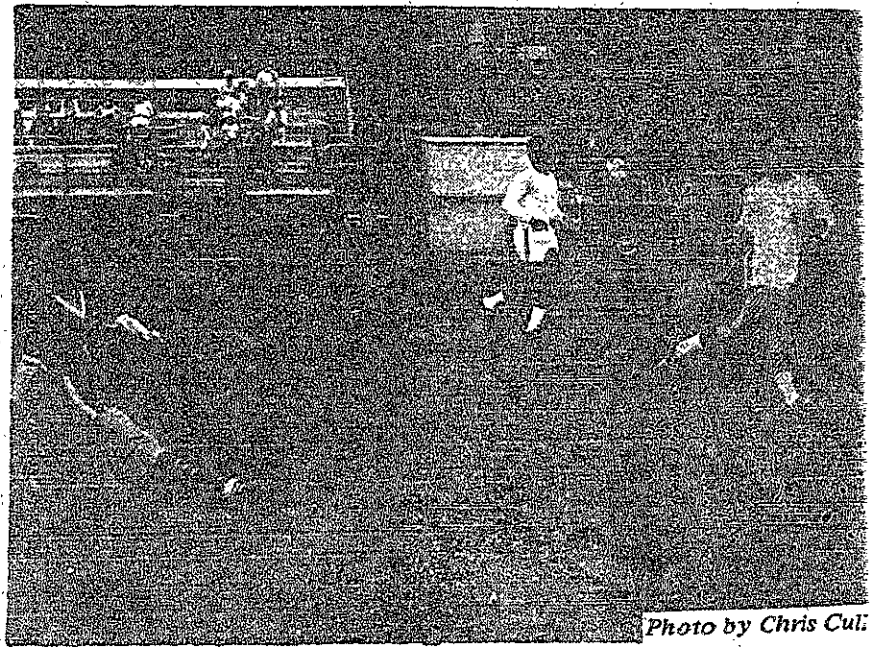


Photo by Chris Cullen

iods to allow both teams the advantage of weather conditions. The only score of the overtime came in the first period as Lenir of Middlebury punched one past the Tech goalie with 4:02 remaining. MIT put together a good offensive attack in the second overtime period, but was unable to score a goal.

The game was marked by balanced play from both teams as MIT and Middlebury's defensive units put in an excellent

day. MIT standouts were Straff, Yoshida and Erik Barklis, who put in his usual good play on the soccer field.

The MIT soccer eleven has a full season left with eight contests to be played.

GOALS: First half: Lenir (Middlebury) 43:01, Yoshida (MIT) 33:20, Yoshida (MIT) 11:32. second half: Jackson (Middlebury) 11:46. First overtime: Lenir (Middlebury) 4:02. Second overtime: no scores.

Baseball has winning season

By Michael Garry

The MIT baseball squad ended their fall campaign last Monday 6-3-1 as they gave way to Holy Cross by an eight-five score. The Tech nine, despite their extensive fall schedule, again fell victim to the inconsistency that has plagued their play.

Particularly frustrating for the Techmen was their defensive play, which resulted in six errors. By the fifth inning, Holy Cross had scored five runs. HC then picked up another run in the sixth and put across two more in the seventh on a combi-

nation of singles and doubles.

The MIT hitting was once again very impressive. Kevin Rowland '74, MIT's leading hitter, drove in two runs with a first inning triple. Then Herb Kummer '75, the incomparable clutch hitter, sent in a run on a double in the fifth. Rick Charpie '73 unloaded a solo home run off the tennis bubble in the next inning. Freshman Vince Macconi's extra base hit in the ninth pushed across MIT's final run. Despite a fine offensive attack MIT was not able to overcome their earlier disadvantage.

Comment:

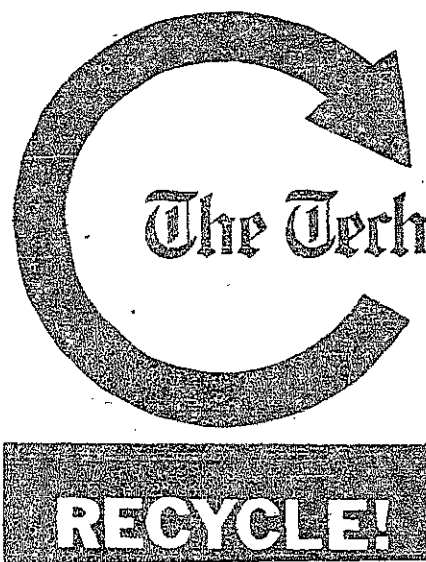
The intent here is not to overdramatize the significance of the fall season; a time when the

There will be a meeting of the Intramural Council this Wednesday, October 18 at 7:30 pm in the Varsity Club Lounge.

players are given time to firm themselves and the freshmen are given the opportunity to acquire college baseball experience. It is like spring training in a sense; more than a prelude to the regular seasons play. Although is, in fact a practice season, the players play very seriously and 'put out' in an effort to win.

The fact that the team has played extremely well on some occasions and rather poorly on others may be an indication that the inconsistency could be a problem in the spring.

On the other hand, MIT has some truly outstanding players in Kevin Rowland '74, Herb Kummer '75, Dave Yauch '75, Rick Charpie '73 and others. If the freshmen players come forth with some of their enormous potential in the spring, the problem of inconsistency may well be conquered, and the baseball nine should come up with another winning season.



Fall crew schedule: Head of the Charles

With the head of the Charles, the only real varsity crew event in the fall, coming up on October 22, the MIT lightweight crew, which has been practicing since August, travelled to Lowell, Massachusetts a week ago Sunday, October 8 for the Lowell Invitational Regatta, held on the Merrimack River.

The crew competed as two fours in two different events. The "Lightweight" four, composed of Pete Billings '73, stroke; Andy Elliott '73, 3; Mike Perlmutter '73, 2; and Henry Heck '75 at bow, easily beat Williams College, the only other boat in the race. Billings will most likely be this year's varsity stroke.

The other MIT boat: Bill De Campli '73, stroke; Mike Scott '73, 3; Mike Filosa '74, 2; and Bob Lambe '74 at bow, came in second in the "Heavyweight" event. There were three other boats in the race, which was won by the strong Lowell varsity boat, who were familiar with the course.

In general, the conditions on the course were very poor, with heavy winds and choppy water. The race was good practice, however, before the important Head of the Charles.

The varsity lightweight should do better this year in the "Head" than they did last year, when they took fourth as they have two strong boats which are manned by experienced oarsmen, some of whom rowed all last summer.

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