

George lives again. See letter, page 4

Photo by Dave Green

VP vetoes Coop copying

By Mike McNamee

An article in last Thursday's *Harvard Crimson* accused MIT Vice-president of Operations Philip Stoddard of a conflict of interest in his actions with regard to the installation of a copying service in the Tech Coop.

The article claimed that Stoddard, who is also Clerk and Vice-president of the Coop, had blocked the installation of a branch of Copyquick, Inc., in the MIT store in order to protect the Institute's Graphic Arts Service.

Last winter, Copyquick offered to install a copying service in the Tech Coop. The company would install and operate the copying equipment, and would use the Coop's computers and billing facilities. In return, the Coop was to receive free duplicating and a monthly fee for the computer use. Stoddard requested at that time that installation in the MIT store be delayed until his department com-

pleted a study it was conducting of the Graphic Arts Service. He hoped that the results of the study, due this month, would allow the Service to be revised and its prices lowered. Copyquick then agreed to set up its facilities in the Harvard Square Coop.

"The article in the *Crimson* is not at all a proper portrayal of the situation," said Howard Davis, general manager of the Coop. "Until very recently, Copyquick was not in a financial position to operate in both stores, and of the two, the Harvard store has a much larger volume of business. It was clearly the better location for the facilities." Davis said that the Coop does not profit by the deal with Copyquick: "The fees we receive just cover the use of our billing services, and we lose on the loss of selling space. We made these arrangements with Copyquick in order to provide a service for our customers."

Recently, the Coop has been a center of controversy: the contested election and labor problems. "Some people are apparently trying very hard to embarrass the Coop," said Stoddard. "In this case, it seems to be Mr. Fox, the former controller of the Coop, who handled our dealings with Copyquick; he has since left the management of the store, and is very disgruntled with the present managers."

Stoddard said that the study of the Graphic Arts service had been underway before the Copyquick offer; he thought it "quite possible" that the findings would allow the MIT service to lower its rates significantly. "Actually, MIT students have a commercial service within two blocks of campus now," Stoddard added. "One of our problems is that most students don't even know about our

Graphic Arts service."

Robert Chilton, co-owner of Copyquick, confirmed Davis' statement that the company couldn't have afforded to operate facilities in both stores earlier. "We were quite happy to go to the Harvard Coop; we've done good business there," Chilton told *The Tech*. "Even if we were offered space in the Tech Coop now, it would take a couple of weeks to study the feasibility of the plan, and about thirty days to install the equipment. Right off the top of my head, I'd say we could offer a service at MIT at the rate of 3-2-1-cents (the Graphic Arts rate is 5-3-2-cents) and do pretty well with it." Chilton refused to comment on the question of conflict of interest.

The other side of the question was raised by Donald Steele, former manager of the Law School Coop and member of the board, who is currently involved in litigation against the store due to invalidation of his petition of candidacy in last year's election of the board (*The Tech*, October 31). "I feel there was a definite conflict of interest in Stoddard's case; he wanted to protect his own service, even if it meant denying the students of MIT access to a cheaper service," Steele told *The Tech*. "This is a matter that should have been considered by the entire board, not taken as a management decision. Howard Davis should be held responsible for it." When Steele was asked if he and the *Crimson* were waging a vendetta with the Coop, he replied, "It's not a vendetta, it's just me disgusted with a management that hasn't benefitted the students it's supposed to serve. Since their lawyers blocked my reelection to the board, I have no place to go but the *Crimson*."

Analysis: Reformers lead county slate

By Cliff Ragsdale

Today, November 7, Election Day, people throughout the country will go to the polls to elect the President for the next four years and, depending on the district, various congressmen, legislators and local officials.

In Middlesex County, the voters will choose two commissioners and one treasurer. The two candidates for commissioner are Paul Tsongas, Lowell city councilor, and S. Lester Ralph, mayor of Somerville, are reform candidates who promised to clean up Middlesex County government. "The first part of the fight, the September 19 primary, is over - Tsongas and Ralph won the nominations for two of the three county commissioner seats (beating John Dever and Frederick Connors - John Daney was not challenged), whereas Paul Councilor lost his bid for the Treasurer's seat to the incumbent Thomas B. Brennan by a margin of 800 votes, or less than 1% of the 108,000 votes cast. The second part of the fight begins when they take office and start their reforms. For the best way to approach this problem, they've turned to MIT and a task force of experts in government and urban planning. This task force, called the Middlesex County Government Review, is headed by Associate Professor Robert I. Rotberg of the Humanities and Political Science Department.

The task force is to "make recommendations to improve the functioning of the county government and suggestions for county reform." They plan to have their first report ready by the time the new commissioners take office.

The task force plans to meet every week to compare notes and work towards the January deadline.

Aside from Rotberg, the task force includes Associate Professor Richard De Neufville of Civil Engineering, Associate Professor Harvey Sapolsky of Political Science, Leonard and Suzanne Buckle, F. Christopher Arterton,

along with at least two undergraduates in UROP, one other graduate student (aside from Arterton), and two "concerned, knowledgeable citizens."

Sapolsky, another member of the Political Science Department, is an expert on bureaucracy and organization methods. He will work on 1) the implementation of the new program and 2) health services. De Neufville is a civil engineer whose expertise is in systems analysis of transportation. The Buckles are instructors in Urban Planning. Their background includes extensive work in courts and corrections, and they are working on a book concerning the Massachusetts District Court system. They will concentrate mainly on the county court system. Arterton is a graduate student in the Political Science Department and will lead the research staff of the group. He was on the Democratic Platform Committee and chaired the Democratic Youth Caucus.

Rotberg, a consultant to developing nations, has written nine books in his field - the latest is *Haiti: The Politics of Squalor*, and has worked for the US Bureau of the Budget.

According to Tsongas, "this study will give us the opportunity to review the entire county structure, and will indicate the

direction we must take to change Middlesex County from the most wasteful to the most effective government in Massachusetts."

What in Middlesex county prompted this reform? Prior to when the Middlesex County Court House came to the attention of the public, Middlesex County was referred to as the "invisible government." For, although it is the oldest county in the US and the largest (1.4 million) in Massachusetts, it does very little. It stretches from Newton to New Hampshire, Ashby to Everett, containing over 54 cities and towns. It operates a dozen district courts, a Superior Court, a Probate Court, two Registries of Deeds, four Houses of Correction, a hospital in Waltham, a Highway Department, an agricultural extension service, a "Training School" for truants, a jail, a beach at Walden Pond, and has three dog catchers. The dog catchers catch no dogs. The Training School costs about \$16,000 per year per student - and \$3100 is too damn much? The state controls the county budget, but, since it comes not from state funds but from property assessments, the legislature is not too concerned about it. (Please turn to page 7)

Benedict wins prize: 1972 Fermi Award

The Atomic Energy Commission has chosen Mason Benedict, Institute Professor in Nuclear Engineering, to receive its Fermi Award in 1972.

According to a story in the *Boston Globe*, AEC Chairman James R. Schlesinger announced Friday that President Nixon had approved the recommendation of the AEC and its General Advisory Committee. Benedict said the award came as a surprise to him and that it made him feel

very "humble." He stated that he would use part of the \$25,000 prize which accompanies the award to continue a scholarship which his father initiated at Benedict's high school.

He told the *Globe* that he intended to retire from his full-time position at MIT this year to give himself some leisure time. He will also serve as an engineering consultant.

Benedict praised the record of the Nixon administration in the area of nuclear power, although he did feel that "there are only a few things I think need more commitment."

Reportedly, the President informed Benedict that "this honor is given in recognition of your pioneering leadership in the development of the nation's first gaseous diffusion plant, while paying tribute to your imaginative contribution in the development of the nuclear reactor and its safe use for the generation of electrical power."

That diffusion plant, which is located at Oak Ridge, Tennessee, is still operating and producing fissionable uranium for power plant fuel and weapons. A diffusion plant takes natural uranium, of which only 0.7% is an isotope capable of sustaining a nuclear reaction, and increases this per-

(Please turn to page 7)



Photo by Krishna Gupta

The Ashdown dining hall is once again threatened with extinction. See story on page 2, column on page 4.

Deficits force closing of Ashdown dining hall

By Tom Birney

Ashdown dining hall will be closed on December 20, according to H. Eugene Brammer, Director of Housing and Food Services. The move comes as an effort to reduce the deficit suffered by the *a la carte* dining system as a whole during the past years.

Several other factors influenced the administration's decision. Much of the equipment in the Ashdown kitchen, while still fully functional, is 25 years old and would soon require replacement. Although estimates vary considerably, all estimates indicate that this modernization would cost in excess of \$10,000.

In addition, the renovation of Ashdown House has considerably decreased the number of resident customers, and reduced the revenues accordingly.

However, according to Brammer, the primary cause is

the deficit of the *a la carte* system. Brammer added that the number of *a la carte* facilities must be reduced to reflect the actual number of customers using the facilities.

Ashdown was chosen for shutdown because, as the smallest of the facilities, its customers can be most readily accommodated at Walker Memorial and Lobdell. Closing either Walker or Lobdell would create inconvenience and crowding at the remaining dining halls.

Brammer expressed regret at having to close Ashdown, generally regarded as the most comfortable and least institutional of the halls. A group of Ashdown residents is taking action to keep the dining hall open. Carolyn Ann Ross, a member of the Ashdown House Committee reports that a petition asking the administration to reverse its decision has been signed by over 900 people.

Reeves presents plan for GA reformation

Undergraduate Association President (UAP) Curtis Reeves has announced plans to reorganize the General Assembly as the legislative arm of the UA. The GA last met over a year ago.

In a letter to the presidents of dormitories and fraternities Reeves said, "As you know, we are currently operating under a constitution that provides for a General Assembly. I feel that it is no longer wise for us to so blatantly overlook this fact, and I would, therefore, like to call a meeting of the GA."

The GA was formed in 1969 under the provisions of the HAC Constitution, which was ratified in the spring of that year. It replaced the Institute Committee (InsComm), which had been attacked because of its composition of chairpeople of the UA committees and other "student leaders."

It was felt that InsComm was not capable of faithfully depicting student opinion, and the GA was, therefore, meant to be a representative forum for the expression of student thoughts to the administration.

From its outset, the GA was beset with problems of leadership, direction, communication, and authority, until, slightly two years after its first meeting, the GA was quickly phased out by

then-UAP Bob Schulte, who simply failed to call a meeting.

Reeves said that despite its history, the GA stands a good chance of becoming a viable organization. "The problem with the old GA," he said, "was that it consistently got into matters that it couldn't resolve, and when it might have been able to solve problems, it handled matters poorly."

He went on to say, "The GA is no place for national politics. There are enough issues and questions right here on campus to keep lots of people busy for a long time."

Areas that need to be studied are: the MIT-Wellesley exchange, the judicial system at MIT, undergraduate housing, and the department of Humanities, he stated. Reeves also noted that the UA Executive Committee has already started investigation of these questions but needs researchers to help continue the projects.

Reeves laid out the following purposes for the new GA: to make proposals and advise the administration in areas of student concern; to initiate social programs for the benefit of the student body; to sponsor on-going projects such as Parent's Weekend and Open House; and to provide an open atmosphere where students can talk to fellow students about everyday problems, big and small.

"I definitely think that the GA should be a social, rather than a political organization," said Reeves, suggesting that meetings would be held in an informal manner. "We want no more of a businesslike tone than it will take to get things done."

Although timing is not arranged, Reeves expressed hope that the first meeting would be held before the end of the term.

Baker runs an experiment

By Mike McNamee

A large crowd gathered near the entrance of Baker House a week ago Tuesday afternoon to see a "piano drop." Due to the efforts of the Campus Patrol, it almost didn't happen, but, eventually, the crowd got its wish, and got to see a piano broken into about 1000 pieces.

The idea of throwing a piano off the roof of the six-story dorm was the brain-child of Baker resident Charlie Bruno '74, but became so popular that it was almost a house-wide project. Bruno thought so much of the great "hacks" of the past that he couldn't pass up the opportunity presented when Jon Kass '74, another Bakerite, decided to get rid of his old piano.

"Jon came to me and said that he had an old piano that had to be gotten rid of," said Bruno. "So I thought it's be great to throw it off the roof, take movies and tape recordings of it, and turn it into a big hack."

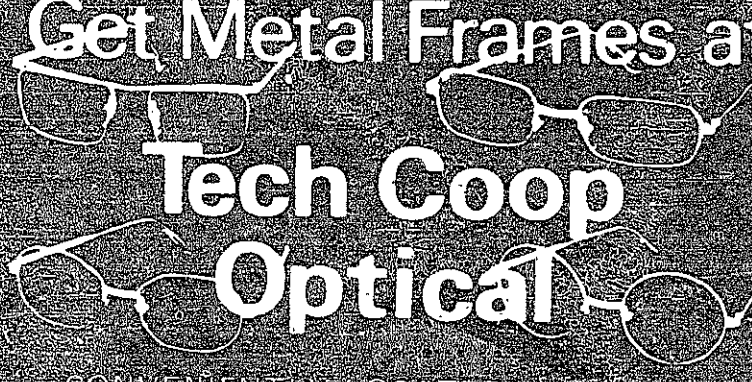

The event, which had at least four weeks of planning behind it, almost didn't happen. "We wanted to drop it right at four o'clock," explained Bruno. "When four o'clock came, we had everything ready except the high-speed camera to film the descent. We waited too long — a Campus Patrolman showed up and stopped us." The Campus Patrol apparently felt that, although crowd control was good

and no one was in a position to get hurt, piano-dropping didn't fall in the category of "Normal Student Activities." Bruno went to call headquarters for approval, but when the camera finally came, several Bakerites took it upon themselves to go ahead. The piano, covered with cryptic slogans such as "IHTEFP," "TDM," and "s=1/2at²" went to a crashing finale.

Publicity for the event has been excellent; a story and picture went out over the Asso-

ciated Press wires, and WNA TV ran a film of the drop at the end of their news program last Saturday, calling it "a significant scientific experiment." Bruno is currently putting together a film depicting the drop, complete with soundtrack, which he hopes to show at an LSC movie.

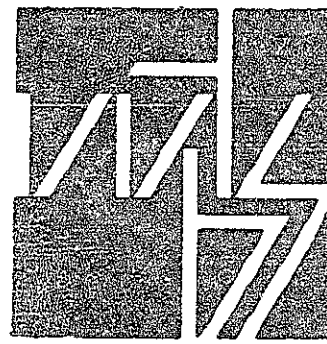
A new unit of volume was named in honor of the event; this is the "bruno," defined as the volume of the hole made in Amherst Alley by the piano when it hit.

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NOTES

* Spring Term Financial Registration Forms have been mailed to all currently registered students. Those students who have not as yet received their Spring form in the mail should report to the Student Accounts Office, Room E19-215, to receive one. These forms must be completed and returned to the Student Accounts Office by Friday, November 10.

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Calculator theft stalls work on ERC projects

By Lee Giguere

The theft of a \$4700 Hewlett-Packard calculator in early October is proving to be a serious barrier to the continued development of several new programs at Education Research Center. The Center is now offering a \$100 reward.

Bill Walton, a Senior Research Scientist in Physics explained that the calculator, along with a plotter (which was not stolen) was being used to develop a computer and laboratory oriented calculus course. An introductory psychology course is being put together by Mitchell Lazarus of the ERC staff has been stalled by the loss of calculator. Overall, about 20 people at ERC are involved in work with the calculator.

Captain James Olivieri of the Campus Patrol explained that the calculator, a model 9810A, was taken on the weekend of October 6-8; the Patrol, he said, has been unable to uncover any leads in the case. According to Olivieri, the unit, which he described as being slightly larger than a typewriter but with about

the same shape, was locked in a wooden box in 20C-136. The thief broke open the box to take the calculator; Olivieri noted that although several items were found that had been handled by the burglar, no clear prints were taken. There were no signs of breaking into the office, and Olivieri said he believed the thief had a key. The Campus Patrol has checked out the holders of the fifteen legal keys to the room, he noted.

Because of the specialized nature of the unit Olivieri speculated that it probably wasn't taken off campus. He added that officers have been sent to local law enforcement agencies describing the calculator.

The Hewlett-Packard calculator is the most expensive single piece of Institute property lost this year. Through the end of July, according to Olivieri, Institute losses totalled \$11,000; for 1971 the total was \$24,000. Items on Olivieri's list range from tables and chairs to a gas

compressor; electronics, tools, furniture and photographic equipment are the most common categories.

The principle use for the unit at ERC has been in plotting functions and fitting curves with data. Walton explained that the calculator-plotter was used in the calculus course to give students "graphical experience." Currently, a group of twelve students from Keene State College in New Hampshire are taking the course; for next term, Walton spoke of plans to have MIT students teach the course at Rindge Tech in Cambridge.

The calculator, Walton continued, was also being used to prepare illustration and graphs for a text that is now being written. (It was hoped that this summer the course could be taught to some 20 teachers from different colleges for use the following fall.) The loss of the unit has put the ERC staff behind schedule on the book. Although there will be an exten-

sion of the book's deadlines (the first half was to be at the printer's by December 31), Walton explained that "within a couple of weeks we've got to get on to something else."

Should the calculator not be recovered soon, he said, they will have to get on with the expensive and time consuming task of writing a new program for another system; ERC does not have the money to replace the calculator. Even though it would be possible to get the illustrations done in time, he continued, it will no longer be possible to get more experience with students using the system.

The calculator-plotter was also being used in the development of an introductory psychology course. Lazarus explained that students taking the course collect data on themselves and then use it to make inferences about their own psychological processes. Lazarus was using the machine to draw stimuli for the experiments, taking advantage of its ability to draw very precisely, and also to plot the data the students collect, allowing their reduction in a minute or two. Lazarus said he would have to scratch a series of experiments because he won't be able to get the drawings he needs.

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Ashdown dining hall should not close

By Paul Schindler

A story that began on February 5, 1971 in *The Tech* may have died an untimely death as the lead story of last week's *Tech Talk*, to the eternal detriment of all food consumers on the MIT campus.

Under the headline "Ashdown Dining Hall to Close December 20" the Institute, in typically bloodless press office prose pronounced the death of the only worthwhile *a la carte* dining facility on campus. Every person quoted spoke in crisp phrases.

There was, apparently, no room for the comments of any regular user of the dining hall who would now be deprived of a civil place in which to eat lunch or dinner. The massive cafeterias of Morss Hall (in Walker) or Lobdell (in the student center) are nice places in which to have a meal in the same sense that a tour of duty with the Marines in Vietnam is a "nice" tour of a small Asian country.

Instead, we are treated to the same things we heard in 1971; consideration of cost deficits remodeling, efficient use of facilities, and so forth.

Balderdash!

Here, once more, it is time for the members of the MIT community to strike a blow for human scale against the unyielding Institute. If all decisions were made here strictly on the basis of losses, then undergraduate education could well have been done away with in 1965. To borrow words used in the joint Student Affairs-Housing and Dining statement: "It is with great reluctance that we make this decision; but with all factors considered, including the present and projected

economic situation we face, we see no other responsible alternative other than" closing down undergraduate education and sticking to sponsored research. We make a profit on that.

I added the emphasis in the statement to highlight my contention that all factors were not considered, and that the word "including" might more properly be "excluding all factors, save . . ."

For that matter, the School of Humanities and Social Science is an inordinate drain on the central funding mechanism of MIT. Yet it is only occasionally that people talk of getting rid of it. There are other examples, small parts of MIT which are not, in and of themselves self-sufficient.

I bring them up, not to propose that they too be eliminated, but simply to point out that, when the Institute as a whole decides that some facet of its activities is worth continuing, it does so, usually without regard to its status as a "profit center." Why should the dining halls be any exception?

Housing and dining have, in recent years, been given the order to "pay for themselves," and efforts have been made to refine bookkeeping sufficiently to make this possible. It would be unfair not to mention the fact that the administration holds such accountability as an eventual goal for all facets of this academic operation. It would be ridiculous to expect that any small segment which loses money would then be eliminated.

It is however, exceedingly difficult to quantify such things as peace, quiet, seemingly higher quality food, a pleasant view, a low ceiling and soft lighting. Such

things do not easily form co-efficients in complex demand-profit curves, so they are most often left out when "all factors" are considered.

But it is not as if there wasn't a similar facility left: about 1 mile away, faculty members can still go to the Faculty Club, to which some administration members are driven from their offices in building three. If you don't mind much higher prices, a much stuffier atmosphere, and a much longer walk from any area of consequence save Sloan, you can eat there. If you do mind, you'll do what you've been told to do, eat in Walker or Lobdell.

Ashdown dining hall would have been closed this December anyway, while that part of Ashdown was remodelled. Some at least hoped that it would be re-opened afterwards, until the recent announcement. A group lead by Carolyn Ann Ross of the Ashdown House Committee is trying to reverse the decision by applying public pressure. The tactic was successful once before, but that may be more bad news than good for the crusaders; they are likely to meet a "we tried it before and it didn't work" attitude on the part of the people who have to decide these things.

But it is worth noting that, as of February 5 of last year, the decision to close the hall appeared final. The news story of that date in *The Tech* even mentioned a possible future location for some Ashdown employees; the soon to be re-opened Burton dining hall (which was never re-opened). By March 9, 1100 names had been gathered on petitions

(Ashdown has 400 people in it) and a campus-wide campaign was carried on to increase business at the dining hall (the article of that date mentions a second floor dining hall in Ashdown which has yet to have been mentioned in this year's discussions).

The fight was apparently successful, as were such innovations as specialty nights, reported in *The Tech* of May 11. The decision was made to continue operating Ashdown. People promptly forgot about specialty nights, or efforts to introduce new people to the pleasures of dining there. Half of the undergraduates who were here then are now gone, and the effort, which should have been continual and low key, must now become sudden and hysterical, if it is to have any chance of success.

As is true of so many other issues which catch fire in the public mind, the Ashdown dining hall is threatened with extinction due to apathy. It is probably unrealistic to ask any group with a 25% annual turnover to maintain consistent, long term approaches to any issue. But the issue of human surroundings at a time of day (mealtime) in which they have been proven to be critical by medical science should not be so cavalierly treated. If each incoming class, and all new faculty and graduate students, were told, or better yet shown, what it is like to eat there, then such threats would not continue to be made.

Letters to *The Tech*

To the Editor:

In the wee hours of Halloween morn over one hundred manhours of work were put together in order to come up with a hack. This was no ordinary hack, as anyone who might have been up early enough to see it would attest to. Can you imagine the small dome totally black except for two large eyes overlooking west campus? Well, this is what existed.

What harm was there in this adventure? 6000 square feet of polyethylene was taped to the dome and two eyes painted onto the polyethylene . . . No permanent damage whatsoever.

Now, the powers that be in the Institute asked Physical Plant to remove this monster (?). I wish Physical Plant would move so fast when my room leaks or when my heat is out. The point is that in less than two man hours this creature (we called him George, he was a Kilroy) that used to be the small dome was DESTROYED!

I ask you again, what harm would there have been to let poor George exist for one full day? The spirit of the Institute dies again as the bureaucracy acted efficiently only in destroying some-

THE WIZARD OF ID

thing that only could've brought a smile and chuckle to the people who normally trudge in and out of the 77 Massachusetts Ave. entrance.

I condemn those responsible for the destruction of George and ask them to reveal themselves and take responsibility for their actions.

In any event, for no matter how short a time it was, the "Kilroy was here."

E. Martin Davidoff
An Interested Resident

To the Editor:

I am responding to your inquiry of mid-summer about classified research on campus. Since becoming Provost no request for the undertaking of classified research has come to my attention. The delay in replying to your inquiry was caused by my looking into the history of this issue.

As you may know, questions about classified research were especially raised by groups of students and faculty back in 1969 and 1970. There was no classified research on the campus at that time either. This fact was reported to the faculty meeting of March 19, 1969, and it was re-affirmed by Dr. Wiesner, then

speaking as Provost, at the faculty meeting of May 26, 1970. Nothing has changed in the intervening period. No classified research has been approved nor even proposed since I have been Provost.

Policy governing classified research is stated in Section 4-11 of *Policies and Procedures*. A new version of this document will be published soon, but I would not expect changes in this section to substantially change the contents of the present system.

Walter A. Rosenblith
Provost

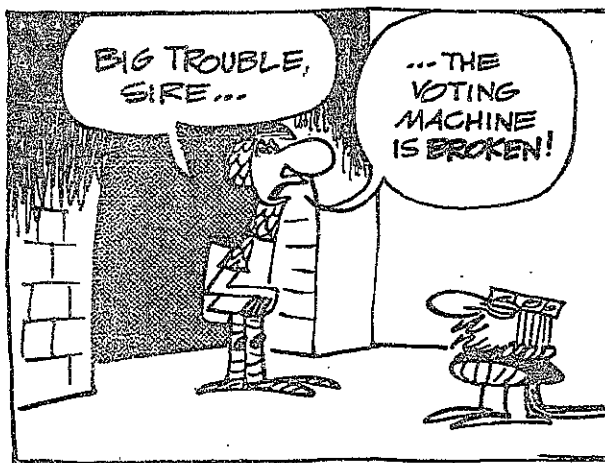
(The issue of classified research has been, to some, a continuing issue. On October 17, *The Tech* received this response to an inquiry made by one of our staff members. -Editor)

To the editor:

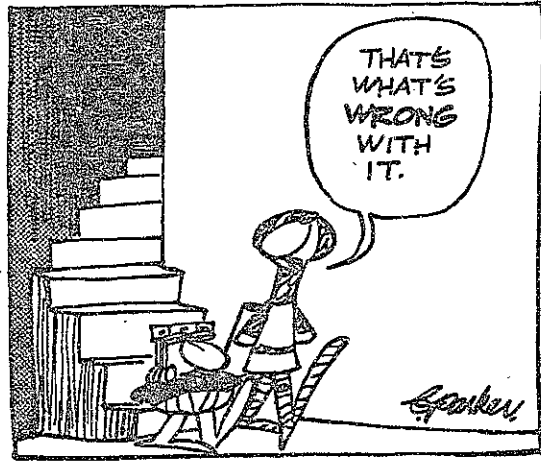
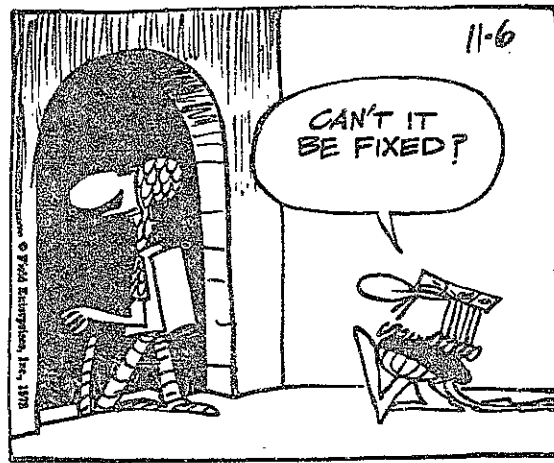
I was shocked and disappointed to read on page two of last Friday's issue the headline, "Nixon dinner marred by mass demonstration." Having been present, I can assure you that it would more appropriately have read, "Mass demonstration marred by Nixon dinner."

Phyllis Tyne-Bayne
Curator of Curios

by Brant parker and Johnny hart



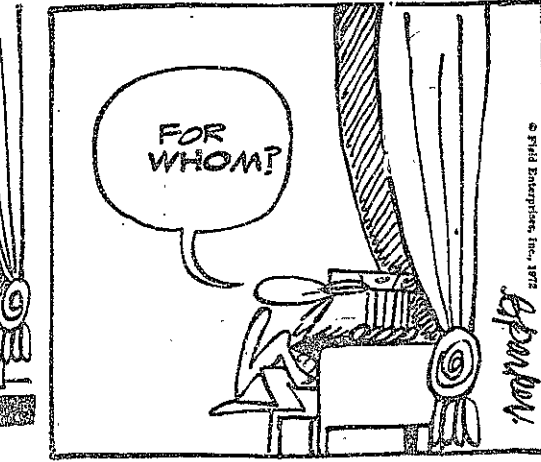
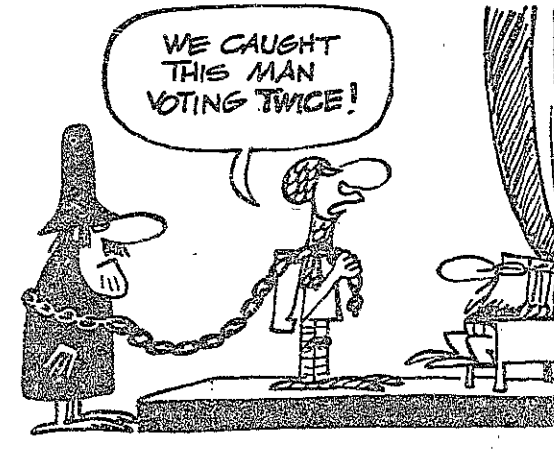
THE WIZARD OF ID



by Brant parker and Johnny hart



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



Continuous News Service

The Tech

Since 1881

Vol. XCII, No. 45 November 7, 1972

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Second class postage paid at Boston, Massachusetts. *The Tech* is published twice a week during the college year, except during college vacations, and once during the first week of August by *The Tech*, Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 02139. Telephone (617) 253-1541.

the tech arts section



King Arthur (Steven Nuding), Sir Launcelot (Roberto Gaston), Lady Guinevere (Linda Milani), Mordred (John Shelton) and King Pellinore

Camelot: enthusiastic

The MIT Musical Theatre Guild's fall production, *Camelot*, opened last weekend to two full-house, standing ovation performances in Kresge Auditorium. MTG's first successful full scale production drew enthusiastic support from the 2000 people who saw Friday and Saturday night's shows. Innovative staging and choreography more than made up for the restrictions caused by budgetary and auditorium limitations, and this success lends a hopeful note for the future of major campus productions.

The plot of *Camelot* is familiar to most of us who grew up with exposure to the tales of King Arthur and his round table; the tales of Arthur belong in a class with the Robin Hood and Davy Crockett stories that are an integral part of every American's educational fantasy. The common bond for these legends, however, is not the heroics and bravery of the central characters, but the cause for which they fight: the belief that, people *do* have redeeming virtues. All too often, however, historians conclude that "might really does make right," which, of course, has nothing to do with fairness in politics (the preceding, of course, has nothing to do with MTG's *Camelot*, but this is election day. . .) In any case, Alan J. Lerner's script excises material from T.H. White's book, "The Once and Future King," to present this thought in a neat package that is often funny, generally entertaining, but ultimately totally serious.

The importance of this message lies in the fact that it defines King Arthur's role in the musical. Arthur is definitely not a comic character; his role is extremely demanding, requiring a careful combination of levity and anguish. During the course of the play we see Arthur grow from being a witless young boy to a man with several major emotional conflicts. Stephen Nuding, in the lead role, carries the latter half of the play on the strength of a convincing performance as the mature Arthur, but a shaky performance in the first act mars an otherwise commendable job. Nuding seemed to gain strength in the course of the first act, and by the second act had taken charge of the production.

The cast, in general, was enthusiastic and convincing in their supporting roles. John Shelton's performance as Mordred was particularly outstanding. In a role which invited over-acting, he played the "heavy" with a welcome light touch that portrayed just the right amount of evil to be believable. Shelton would have been a great cast in the role of Prince John in the Robin Hood stories, and his manner in this role lent a nice counterpoint to the equal-but-opposite role of Launcelot. Roberto Gaston, who played the 'white knight,' stole the first act with a beautiful entrance followed by a role-defining rendition of "C'est moi," the egomaniac's theme song. Gaston's theatrics and stage presence made this the best solo performance of the evening.

The plot, of course, finds Launcelot (Gaston) falling in love with Guinevere,

portrayed by Linda Milani. This is historically and theatrically an obvious conclusion, if only because it provides an opportunity to include at least three more songs (in actuality, Lerner and Loewe generated eight). Ms. Milani has the most demanding vocal role in the musical, and proves consistently that she is a fine vocalist. Her role combines singing with liberal portions of acting. (Continued on page 6)

Young Winston is spectacular

If it has not already been made obvious to you by the advertising and "Coming Attractions" let me assure you, *Young Winston* is a spectacular. It is, as a matter of fact, a spectacular spectacular.

What does it take to make a spectacular? Extra length, large crowd scenes, a big all-star cast, frequent and breath taking location shots from around the world, lavish sets, attention to detail, and very high technical standards. Except for the last, this film qualifies in every respect (it might have been the particular print, but the variation in the quality of the color from scene to scene was simply far too great to be overlooked). *Young Winston* just happens to be the best of its genre in a number of years.

The film, considering its subject (the early life of Winston Churchill) could probably not have been made in any other form but the spectacular. The universal opinion of Churchill held by his compatriots, and seemingly by himself, made him a character who strove to be larger than life itself. Such characters suffer if they are portrayed on any smaller scale.

Using what one assumes are Churchill's own words (the film is based on the book *My Early Life* by Winston Churchill) we discover two things; that he was a poor scholar, and a master of self deprecations. In one scene, we hear a classic description of the totally flunked test, "I put my name at the top. I wrote down number one. After much consideration, I put a bracket around it... several smudges appeared on the paper from I know not where. That is the extent of what I wrote." Churchill contended that instructors spent more time asking him what he did not know than what he did,

which he contended was the source of his low academic standing. Later, we find out that he was just barely admitted to Sandhurst, a military academy; his score was so low he entered as a cavalry man rather than infantry.

The film's forte is its revelation of facts about Winston's life that few people would know about. Most people know he was a correspondent during the Boer War; few know that he lost his first attempt to enter the house of Commons. Even fewer know that he escaped from a POW camp in South Africa, as he put it, "I sprang from a latrine into the world spotlight." Everyone knows he was prime minister during the war, but very few people know that both he and his father opposed excessive military spending or overseas military adventures. Indeed, one of the film's most dramatic moments is Winston's major speech in Parliament, much to the chargin of his own prime minister and leaders of his party, calling for a vindication of his father's ideas about economy.

(Continued on page 6)

Mott: album with a difference

All the Young Dudes — Mott the Hoople (Columbia)

After an uneven four albums on Atlantic, Mott the Hoople have switched to Columbia for their fifth. An album with a difference. The difference being their recent alliance with rising popstar David Bowie, who produced, helped arrange, and plays occasional sax on *All the Young Dudes*, named for the hit single it includes. Touched by the genius of the cosmic catamite Bowie, Mott the Hoople's music has changed significantly — no longer are they the unpretentiously mainstream British rock band, cut from the same cloth as the Faces, the Move, and countless others. Gone is the whizzing wall-of-sound, Verden Allen's snarling, careening organ, the systematic chaos which comprised their last, the great *Brain Capers*. Their sound is now tighter, leaner, more controlled, an economy of rock energy. Under Bowie's tutelage, Mott the Hoople (named after a 1966 novel by American author Willard Manus) has become the latest entry in the rock 'n' roll king bitch derby, and, like the DeSoto Airflow of the 1930's,

they've streamlined and updated their music. On *Brain Capers* it swarmed. Now it prowls.

The Bowie influence is strongest at the beginning of side one. It opens with, of all things, the Velvet Underground's "Sweet Jane." At first it seems like a pretty lackluster rendition when you compare it to the VU's version; but when you stop to consider how uncharacteristically VU the whole *Loaded* album was, Mott the Hoople's version seems closer in spirit (although not sound quality) to the early Velvet Underground feel. This is no doubt a result of Bowie's great admiration for the Underground, and his keen understanding of their ground-level approach to rock.

Next is "Momma's Little Jewel," a comely li'l rocker, which starts out with a piano intro reminiscent of "Changes," includes some Bowie sax playing, and then switches abruptly to the title cut. "All the Young Dudes" is the only song on the album which David Bowie wrote, and the Hoople boys do such a splendid job at sounding like him that he might as well be singing on it too. A comment on the currently fashionable androgyny he helped to spawn, it is one of the nicest songs in a long while, and it is here that the Bowie-Mott the Hoople teaming is the strongest and most successful.

Then comes "Sucker," and the Bowie influence begins to wane. It is a sultry tune out of the "Honkey Tonk Women" school: stark cowbell and snare drum, punctuated by rasping bursts of razor-sharp guitar. More Bowie sax seeps in during the chorus, but what is here seen emerging from the fusion is beginning to resemble neither of its progenitors. Side one ends with "Jerkin' Crocus," a "Brown Sugar"-derived song which marks (Continued on page 6)

Hartford falls short

Morning Bugle — John Hartford (Warner Brothers)

John Hartford's second album on Warner Bros., *Morning Bugle*, is a solid, enjoyable effort, but falls far short of his last, *Areo Plain*, which must be regarded as his all time masterpiece. Nothing on the new album comes close to the gentle humor and good-timey feel of such songs as "Steamboat Whistle Blues," "Back In the Goodle Days," "With a Vamp In the Middle," or "Holding." The material on *Morning Bugle* is much more basic, repetitive and rhythmic, and instrumentally less impressive. On *Areo Plain*, John employed the services of excellent C&W sidemen: Tut Taylor on Dobro and Vassar Clemens on fiddle, as well as Norman Blake on guitar. Only Norman is left on *Morning Bugle*, but is no ace on the dobro. And John is a superlative banjo picker, but falls sadly short of Vassar's fiddle. The two best songs, "Old Joe Clark" and "My Rag," are of *Areo Plain* quality, but the rest, primordial bluegrass with hints of C&W, and boogie woogie rags, fall by the wayside, making *Morning Bugle* as close as John Hartford as ever come to a boring album. In short, Hartford is dangerously close to the point where "mellow" turns into "bland."

Mark Astolfi



kiss this

mark astolfi *

neal vitale

A phenomenon which is becoming increasingly popular among record companies of late is the re-packaging and re-releasing of old albums by currently popular rock artists. What is often done is: the band's current label will purchase rights to albums recorded on labels the band was formerly associated with. A case in point occurred this past week, with RCA's re-release of two old David Bowie albums, which were originally on Mercury. Recorded and released in 1968 and 1969, respectively, they've been given spanking new covers, and one a new name. Bowie's first Mercury LP (his second overall, the first being on Deram and unavailable in this country) was originally entitled *Man Of Words, Man Of Music*; its been retitled *Space Oddity*, after the title cut, which was a minor hit single back in 1968. It alone is worth the price of the album, as will testify anyone who has been fortunate enough to hear it. The other Bowie re-release is *The Man Who Sold the World*, probably Dave's most lyrically unaccessible album, and one on which he submerges his muse into a volcanic eruption of "heavy" rock trappings: lunging, razor-sharp guitar, pounding bass, machine-gun drums. Some of its isn't that bad, and Dave often does some of this material one stage, like "Width Of a Circle" and "The Supermen." But for my part, I'm glad he abandoned it for his current style. Which brings up an important point: although these two albums aren't bad, in fact are quite valuable in tracing Bowie's musical development, they are quite different from what he's into now, and anyone who thought he was getting more *Ziggy Stardust* or *Hunky Dory* would be sorely disappointed.

The same warning hold true for some of the other current re-releases, like the "double-or-nothing" jobs: double album sets at special less-than-normal-double-album prices. Warner Brothers has put out a double-or-nothing called *Purple Passages*, culled from three 1968-69 Deep Purple records, originally out on Tetragrammaton: *Deep Purple*, *Shades Of Deep Purple*, and *Book Of Taliesyn*. In this case, its a nothing, for good as *Deep Purple* is now, the old stuff is not only outdated, but just plain poor. Remember "Hush?" Not bad, but who needs stuff like "Kentucky Woman," "Hey Joe," etc.?

On the other hand, A&M's *Lost and Found*, a re-release of two old Humble Pie albums, is well worth the bread. Although advertised as "Never-Before-Released in This Country," I bought one of the albums, *As Safe As Yesterday Is* two years ago when it was out on Immediate. Apparently its now a collector's item. Anyhow, the other was previously only to be found in import bins, *Town and Country*, and both are quite good, although, again, far-removed from today's Humble Pie. The albums were recorded soon after Steve Marriott split from the Small Faces, and they consequently retain much of the early Small Faces flavor, especially reminiscent of *Ogden's Nut-gone Flake*.

Another trend is the type of thing Warner Brothers did with the last Beach Boys album, *Carl and the Passions/So Tough* which included with it an older album, *Pet Sounds*. It may even come to pass that the next new Beach Boys effort will be packaged with *Smiley Smile*, or perhaps even a remake of the never-completed *Smile* LP, which included a very strange cut entitled "Fire Music." The story goes that this song electronically duplicated the sound of a burning fire surprisingly accurately, and that Brian Wilson decided to scrap the whole thing when, the day after "Fire Music" was recorded, a warehouse next to the recording studio burned down. Weird vibrations, no? *

music

(Mott continued from page 5)

the sole reoccurrence of Allen's gliding organ scales, so prevalent on *Brain Capers*.

Side two, excepting the final cut, a short, silly dalliance entitled "Sea Diver," is hot-blooded, black-leather-and-silver-eye-shadow rock and roll, from the weird telephone hacking and great Ian Hunter lead vocals of "One Of The Boys" to the juggernautery of the Deep Purple-ish "Ready For Love." My favorite, however, is an implicitly sci-fi number called "Soft Ground." Allen's thumping organ and Mick Ralph's learing lead guitar remind me of nothing so much as that hulking metallic monster, the indestructible invader from outer space, Kronos; you might remember how, back in the mid-50's, it fought the Earth and the Earth won, albeit on the silver screen and later on Friday nite TV Creature Features. It's lovely.

And the lyrics reflect the new imagery - schoolgirls and sadism, popstar drag queens and glittering young countersex superdudes. Lines like "You can smoke my cigar all night/through the link in your chain" abound. First time through, I didn't like *All The Young Dudes* that much. But once I got used to Mott the Hoople's fairly dramatic transmogrification, I had to admit that David Bowie's done it again. Turned water into wine. Mott the Hoople has come out.

Mark Astolfi

You can shred here in the Wacking room, or wack here in the Shredding room

Shredder - Wackers (Elektra)

With the possible exception of G. Whiz, drummer with Christopher Milk, Randy Bishop is one of the prettiest rock-and-rollers ever to cut his hair in a square-sided shag and paint his fingernails yellow. I think I'm in love. Ernie Earnshaw is a ringer for rotund madman Marshall Efron. Kootch Trochim is an evil-looking mother, a scarred and pock-marked Injun Joe straight out of *Tom Sawyer*. Bob Segarini looks like a Cowbill who grew up. And J.P. Lauzon is the new face, formerly lead guitarist with Mylon. Yeah, the Wackers are not a visually anonymous band, as they stare out from the opened-up cover, coolly sizing up the proud owner of a spanking new 1973 *Shredder*. They glare out from behind invisible wack-masks, and if they seem smug, its only because they're a damn good rock act and they know it.

The Wackers are probably the most exciting exponents of a relatively new school of rock music, the Neo-Beatle school. Founded by Badfinger, and exemplified by bands like Stories, Raspberries, Tranquility, Judas Jump, and many others, the trend draws heavily upon the Beatle sound from, say, *Rubber Soul* on. Their last album, *Hot Wacks*, was an unabashed joy, certainly one of the top ten releases of 1972. Now comes *Shredder*, and, overall, its a better album. The addition of guitarist J.P. Lauzon gives the band a more electric, rockin' feel, and stronger lead guitar breaks. The vocals have improved considerably, the playing is generally tighter and better produced, and the best songs cut the best on *Hot Wacks*. In fact, side one opens with as strong a 1-2-3 punch as you're ever likely to hear: "Day and Night" is a jolly Caribbean romp, tenuously held together by slippery guitar chording and featuring a short but sweet sax solo towards the end; "Hey Lawdy Lawdy" is about as heavy the Wackers ever get, and is based on a time-honored old rock progression (see Standells' "Rari," Monkees' "Step-pin' Stone," or Kinks' "Brainwashed"), but the lyrics are what makes the song, the singer's love for his girl is compared to a killer whale, a Chevy 6, Loretta Young, a saxophone, etc., not making too much sense, but then why should it? The band then does 180 degrees, to come up with the delicate "I'll Believe in You," with a chorus direct outa Badfinger's "No Matter What You Want" of 2 years ago. The next three songs are not spectacular or mind-blowing, but at least pleasant and melodious, a level of competence that pop music seldom, if ever, reaches.

The second side is distinguished by, among other things, a beautiful Beegees cop called "Last Dance," and a mediocre but never-the-less welcomed version of the Kinks' "You really Got Me," placed

at the end of a 10-minute pseudojam called "Buck Duckdog Memorial Jam." No doubt there's a story behind that title, right? But despite weak spots, *Shredder* is all I had hoped for. The Wackers are getting better and better, slowing evolving away from Neo-Beatle rippoffs, to develop their own shit-kicking style. J.P. has added just the right electric punch, and the band in general is picking up momentum, both in playing and writing. An AM hit or two would transform this band into a parcel of full-fledged superstars. With *Shredder*, they've shown they deserve it. Shouldn't there be a Wacker in your future?

Mark Astolfi

film

(Winston continued from page 5)

In covering his early childhood, the film uses two actors who look very much like Simon Ward, who plays the central Churchill role from age 17 on. Through the, we are shown how his parents were too busy to spend much time raising their children, and the effect this had on the family relationship. American born Lady Jennie Churchill spends time on the social circuit in support of Lord Randolph, her husband and a tory Chancellor of the Exchequer. Neither of them put too much priority on raising children.

We are then led slowly into the cruellest tragedy of the film; Sir Randolph's death from syphilis at the age of 43.

Lord Randolph's forceful, vibrant character is so well established by this point in the film that the observation of his mental and physical deterioration is almost painful to observe.

Painful too is the behavior of a journalist who is introduced into the film as a device to allow the central characters to read off some of the written philosophy of their real-life counterparts. As with some journalists today, he dwells on rumor and innuendo, and shows the hurt which went with political position even then.

Of more visual interest, and serving as almost a relief from the more serious side of the film, we are shown Winston's war adventures (and adventures they were, plain and simple) in splendid wide screen detail. The gore is not excessive, but the "choreography" is outstanding, as swords, guns and cannons are skillfully mixed with large masses of bodies, in India, Africa or South Africa. This is the great strength of the spectacular: you have enough people in battle scenes to make possible realistic looking wide shots, which make it all seem so much more like documentary rather than fiction. A documentary touch is added at the beginning and at the end, with the use of historic film and photographs. It is an interesting effect.

Kudos go out to all personell involved; to Simon Ward as Winston, to Robert Shaw and Anne Bancroft as Lord and Lady Churchill, and to Carl Foreman (selected before his death by Churchill to do the film) and Richard Attenborough for putting the whole thing together.

The film is two hours and twenty minutes long (the normal film runs about 100-120 minutes) and worth every minute of it. *At the Cheri Complex*.

P.E. Schindler, Jr.

Play it as it lays; a director's film

One of the preview showings of *Play It As It Lays* was held at the Orson Welles Film School. No one asked why, but one can usually presume that an artistic film would be more likely to start here than a piece of commercial pap. One would be right.

But this is an artistic film with a difference; it is good, it is watchable, and it should by all rights be a great success (that is not meant as an insult; success is or should be the mark of a good film). If the film has any fault at all, it is that the narrative is in no sense continuous, making it difficult at times to tell what events happen before which other events. This fault is compensated, indeed over-compensated.

At one level, *Play It As It Lays* is a film by a director about a director; Frank Perry has created Carter Lang to represent all rising brilliant young directors

and their marital and professional problems, fears and concerns. Then he has taken the most malleable of materials, a former empty-headed beauty named Tuesday Weld, and made a good actress out of her. It is a wonderful thing to behold.

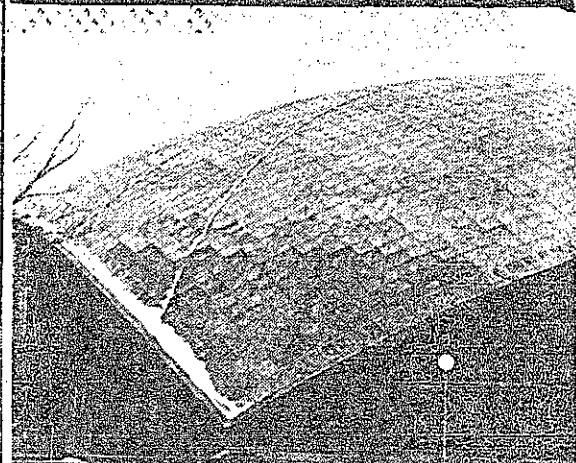
As a matter of fact, the Venice Film Festival voted a Best Actress Award to Weld for her performance in the film, which centers about her as she is gradually driven mad by her environment. Not mad with a bang, as it often happens in picture, but mad with a whimper, as it often happens. If there were to be one word which characterized what is best about this film, it would be "real." The film is so damned real that it is hard to imagine it on the screen. Petty embittered people are petty and embittered, kitchens are dirty, not all cars are shiny, not all doctors are Dr. Welby, and not all their assistants are saints in white. The photography manages to completely avoid any stagey look, and there are seldom banks of lights reflected off cars or people's eyes; the kind of attention to detail which helps one to maintain the illusion that this is real.

The film shows the hard-working artist growing alienated from his wife; it shows her abortion, her attempts and failure to pull herself together, and what the evil world of gossip-columning can do to people (the answer is not at all pleasant). In showing more concern for appearances than for people, everyone in this film gradually gets caught up in a web of ill-feeling from which none of them escape. The Langs' mentally disturbed daughter, a source of family disharmony, starts to seem more normal than the others by film's end.

The entire film is evocative, emotional, moving, beautiful, well-acted, and well-executed. As the press releases say, it is unlike any other study of Hollywood ever filmed. It is the only film which lacked a coherent narrative that this reviewer has ever enjoyed. See it, any time after its New England Premiere this Friday. *At the Pi Alley*.

Gene S. Paul, Jr.

theatre



Kresge wasn't made for musicals

(Camelot, continued from page 5)

and she manages to carry both with equal flair.

It should be noted here that, in spite of these credits, this is an amateur production. That by no means implies a second rate performance; it does mean that the production scale is limited by the size of the MTG budget and the available facilities (Kresge Auditorium). While MTG's production staff have done an excellent job on a budget of only \$6500, the sets are simplistic and leave a significant portion of reality to the imagination of the audience. Kresge's limitations are more important; the absence of a curtain of any kind denies the possibility of major set changes, so the same basic construction is employed throughout. One is reminded of Greek and early Elizabethan theatre, especially in the use of the chorus to set the scenes. There are times when one must question the sobriety of the architect responsible for the acoustic design of Kresge; certain parts of the stage seem designed (or condemned) to be sound sinks, capable of losing an entire chorus, let alone a single vocalist.

In spite of these problems, director Nancy-Ellen Rainier and cast have managed to produce an entertaining and enjoyable version of *Camelot*. It deserves the support of the MIT community, if only because it is a positive indication of the potential for esthetic creation which exists on this campus, a potential which is infrequently, and unfortunately, rarely realized.

By Gayle Johnson

Middlesex faces reform

(Continued from page 1)

Facts such as these could fill a volume and then some. The Middlesex County Government Center was to cost \$16 million and be completed by 1966. The court house tower will probably be the only part of the complex that will be completed and it will run about \$44.5 million, plus \$21 million interest on the bonds plus \$11 million in

potential damage and delay claims. This gives a grand total of \$76 million. Though there is talk of kickbacks and pay-offs, investigations have led to neither proof nor indictments. It has been called "the biggest construction fiasco in state history" — and this is no exaggeration. Due to tremendous overcrowding in the court system, a new building had to be built.

The architect was finally chosen in 1962. Edward Tedesco was chosen without a search by the Commissioners, who, by the way, had no knowledge of the field. Tedesco had never designed a high rise before — his league was small school buildings. The construction was done by the Geryn Construction Company — a small firm working out of Mamaroneck, NY. This firm is run by George Ungar. The problems started with the Donoghue Construction Company. They not only demolished the old court house, but they also laid the foundation pile work. They did a very inadequate job. Litigation on this was started almost immediately.

Finally, in the spring of 1971, Representative Charles Flagerty of Cambridge hired a New York firm that estimated an additional \$17 million and two years would be needed to complete the project. The legislation authorizing the money did not pass until January 1972. It calls for the Dimeo Construction Company of Providence, Rhode Island to complete the job by July, 1973. This is nearly ten years after the first authorized funding. The future of the court house is fairly good, although it has since been plagued by such things as a two month elevator strike this summer.

Benedict wins prize: 1972 Fermi award

(Continued from page 1)

percentage of fissionable substance to a useful concentration. This is accomplished by gasifying the uranium, in the form of uranium hexafluoride, and utilizing the fact that the different isotopes diffuse through the plant's complex system of filters at different rates. The process is repeated until a suitable concentration is achieved. Usual enrichments are 3% for power plants and 98% and greater for bombs.

Nixon further praised Benedict: "Your devoted service to the AEC, and your tireless efforts in educating nuclear engineers have properly won for you the highest esteem of your colleagues both here and abroad.

As a scientist, teacher, and engineer, you have a significant influence in the field of atomic energy and its applications to society, and I hope you will accept this honor as a token of your country's admiration for all these distinguished accomplishments."

Benedict will be the seventeenth recipient of the award, which consists of a citation and a gold medal in addition to the \$25,000 prize. It is named in honor of the late Enrico Fermi, a pioneer in nuclear physics and the leader of the group of scientists who achieved the first controlled nuclear chain reaction on December 2, 1942, at the University of Chicago.

Section grants student role

By Lee Giguere

Students have been "invited to attend general meetings of the literature faculty."

Although they will not be allowed to vote, Professor of Literature Wayne O'Neil, head of the section, explained that students will "participate fully in the discussions of the section." In addition, students will "form up to 50% of the membership of the committees in the section."

One of the important areas which the section as a whole deals with is hiring. O'Neil stated that students will be able to join the faculty in interviewing applicants; they will not only interview the applicants in person but read their written work, backgrounds and letters of recommendation. Finally, he noted that they will be able to attend the section meeting and have an input to the decision.

Gary Woods, one of the students involved in pressing for increased participation, said the arrangement was "about as good as we expected." The future of student involvement in the section, he noted, "depends on how we work." He emphasized that if "it turns into a democratic process it will work." In particular, Woods was leery that the development of "leadership" roles among the students would undermine the program's future.

Significantly, participation is not limited solely to students with a declared major in litera-

ture — any MIT student can participate. O'Neil explained that there is a feeling among the faculty that "the section doesn't serve simply literature majors."

The "invitation" grew out of efforts made last spring on the part of literature section students for a voice in faculty hiring. At that time, a number of students joined the literature section in interviewing applicants. Afterwards, they were allowed to participate in the section's discussion of the applicants.

Woods stated that "it did appear that we affected the decision. The people we wanted most wouldn't have been hired if we hadn't been there." He added that he thought most of the applicants thought it was a good idea — none of the applicants had said he or she didn't want to be interviewed by students. In fact, he said that most of the applicants seemed to think it was pretty natural to be interviewed by students; "it's done at a lot of other schools."

Last spring's experience was "pretty good," according to Woods; he felt "students got to the heart of teaching a lot more than faculty." O'Neil, in a separate interview, stated that it "worked fine."

Faculty reaction to the proposal, O'Neil noted, was "generally positive." The final measure, he pointed out, was actually a compromise between those who wanted full student

participation and those faculty who wanted none; on the compromise itself, the faculty is "nearly unanimous." O'Neil explained that there was no student vote in the section because a "significant minority" of the faculty didn't want it. The final decision, he stated, represents a "common ground."

Woods said he felt that more remains to be done. "Actually we're only asking for the same rights as the junior faculty." He emphasized that the power still rests with the section's senior faculty.

The committee representatives will be chosen at a student meeting on Thursday, November 9 from 4-6 pm in 14E-304.

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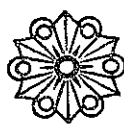
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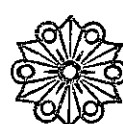
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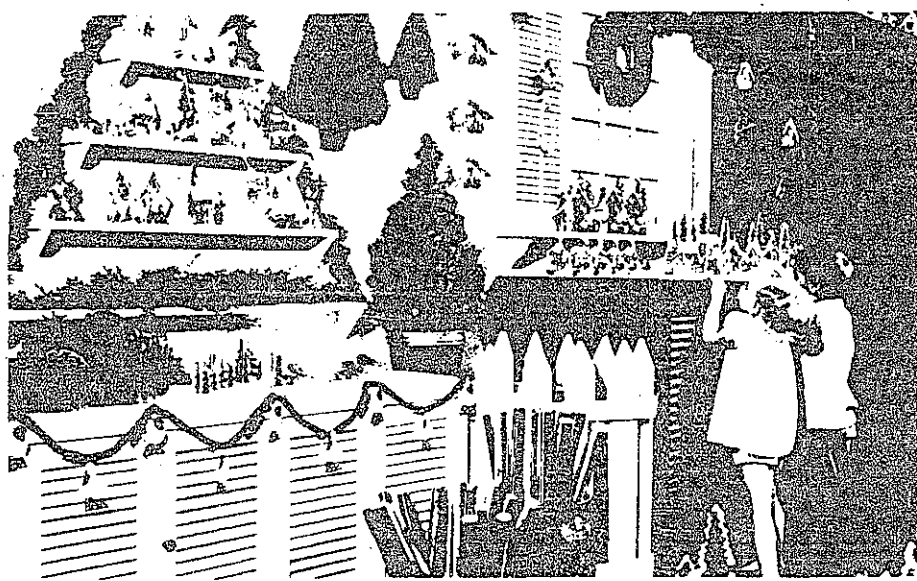


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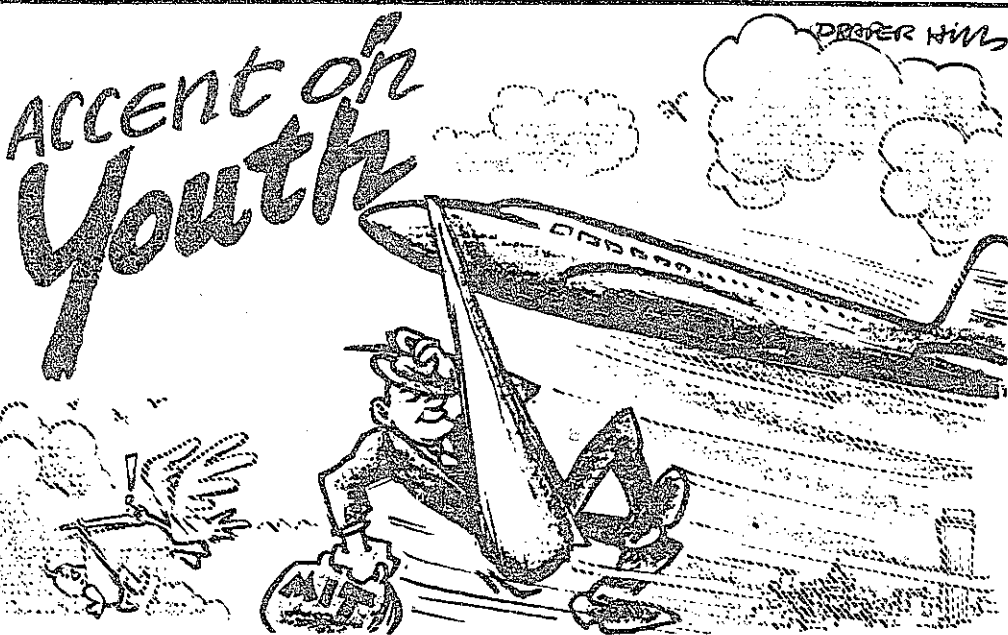
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Ocean Eng.	0-4	0-6	Burton 2 'B'	1-4
			Conner 3	0-5
				C2
Ashdown 'A'	A2 3-1	5-1*	Mac'A'	5-0
TDC 'A'	3-1	5-1*	Mac'F'	4-1†
Club Latino	3-1	4-2*	PSK	2-1*
PBE 'A'	1-3	2-4*	AEPI 'B'	2-3
Grad ME	0-4	1-5	EC 2W	0-5
				C3
Chem E	B1 4-1*		EC 4W	4-1
PCP	4-1*		Mac J	4-1
Burton 2A	3-2		PKT	2-2
ZBT	3-2		BSU	2-2
Econ 'A'	1-4		Mac AA	1-4
TDC 'B'	0-5		PMD	0-3
				C4
DU	B2 5-0*		MacB	5-0
Econ 'C'	4-1*		MacH	4-1
DTD	3-2		SAM	2-3
Burton 5	1-4		PKS	2-3
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TC	1-4		Baker 'C'	0-5
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Bexley	4-1*		CP	3-2
Burton 3A	4-1*		SN	3-2
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SAE	1-4		Mac 'C'	2-3
AEPI 'A'	0-5		TEP	0-5
				C6
SenHouse	B4 4-1*		Mac 'D'	5-0
BTP	2-3		EC	4-1
StudHouse	2-3		ATO	3-2
Baker 'B'	2-3		DP 'B'	2-3
PBE 'B'	2-3		PDT	1-4
			Burton 3 'B'	0-5

† Replaced TDC 'C' 0-2 in mid-season
* In playoffs

By David I. Katz
Last Saturday, under cloudy and sometimes rainy skies, the Annual MIT Class Day was held. The day's series of races included Junior and Senior Eights, Senior and Mixed Fours, Lightweight Varsity Class race (Sophomores vs. Juniors) and the Frosh Heavyweight vs. Lightweight races.

The morning started off at 9 am with heats in the Junior Eights and the Mixed Fours. This was necessary because of the large number of entries in each event. Since the course is only six lanes wide, and there were 15 boats, three heats with five boats each were held. The first two finishers in each event qualified for the finals which were held later in the afternoon.

In the Mixed Fours, the fact that there were only four boats available for use made it necessary to cut down the entries. There were two four boat heats with the two top finishers again going to the afternoon finals.

In between the heats and the finals came the Frosh Heavy vs. Light races. This event, an official "brush" between the two Frosh squads, was the only event of the day to go the Olympic distance of 2,000 meters. (The other races were held on 1,000 and 1,500 meter courses.)

The first of these races was a fours race. As the boats reached the 1500 meter mark (right near the MIT Sailing Pavilion) they encountered a fleet of Tech dinghies sailing in an intercollegiate regatta taking place at the same time. In spite of this, the lightweights were seen this, the lightweights were seen turning around in the distance while the heavies were still pulling for the line. This was the

only event that lightweights were to win.

In the second boat race, the lightweights jumped off to a 3/4 length lead at the start but were caught by the 1300 meter mark. With 500 meters to go, the heavies were a length up and finished ahead with a length and a half of open water between their stern and the lightweight's bow.

In the first boat race, the results were almost identical. The lightweights, rowing at 41, pulled out to a half length lead in the first forty strokes. After lowering the stroke for the body of the race, the heavies pulled even with the lights by the 1500 meter mark. By the finish, they were even with the lightweights. The winning time of 6:34 is a fair indication that this freshman crew could be the boat to beat this year.

At two o'clock the finals for Class Day started. The first race was the final of the Junior Eights. Sigma Chi pulled out from the beginning and could not be caught. After the race, it was found out that they had too many experienced oarsmen in the boat. (They had five men in the boat with more than one year of experience. Only three are allowed in a Junior event.) This threw the Junior Eight victory to the Deltas in a time of 3:43 for 1000 meters. Burton House was also disqualified for moving into SAE's lane and running into them.

In the Senior Fours (no experience restrictions) the winners of the Head of The Charles went into the event with a new coxswain, Head Coach Peter Holland. This was done in an attempt to even out the chances for the other boats. As the race started, the Head boat got off to a very slow start. The superior

power in the boat was shown as it pulled even at the 500 meter mark and kept pulling ahead to a victory of two lengths. Back at the dock the four oarsmen, Andy Kernohan '74, Greg Chisholm '73, Dusty Ordway '73, and Jere Leffler '73 picked up the 225 lb. Holland and threw him into the Charles.

The Lightweight varsity Class race was next. The Sophomore boat pulled out to a half length lead at the start and held it up to the 500 meter mark where the Juniors caught them. Right there, the Juniors sprinted and began to pull away. They finished the 1500 meter race with a length lead. The Senior and Grad boats finished a number of lengths behind.

The mixed fours race was next. There was very little contest in this race as a combination boat from Fiji and Wellesley pulled away from the start and could not be caught. The Biodegradable boat crossed the line five seconds later. The McCormick and Anonymous boats came in third and fourth respectively.

The Senior Eights were the last race of the day. It was held in almost total darkness due to the many delays in starting all the events.

MacGregor won the race in a time of 4:53. The SAE 'A' boat came in second with a time of 5:02 for the 1500 meter course.

RESULTS Junior Eights

1. DTD 3:43
 2. Conner
 3. SAE 'B'
 4. PDT 'B'
- Disq. SC
Disq. Burton

Senior Fours

1. Varsity Elite Four 3:24.5
2. MacG 3:28
3. PGD
4. PDT

Varsity Lightweights

1. Juniors 4:47.1
2. Sophomores
3. Seniors
4. Grads

Mixed Fours

1. Wellesley & PGD 3:30.2
2. Biodegradable
3. McCormick
4. Anonymous

Senior Eights

1. MacG 4:53
 2. SAE 'A' 5:02
- Other finishers were:

PKS
DU
LCA
EC 'A'
PDT

FRESHMAN RACES

Fours

1. Lightweights
2. Heavyweights

Second Eights

1. Heavyweights
2. Lightweights

FIRST BOATS

1. Heavyweights 6:34
2. Lightweights 6:37

Winning Bridge

By Charles Martel

The most interesting bridge hands are those in which the outcome of the hand is in doubt, and both the defenders and declarer play a major role in determining the outcome. In today's hand, both of the defenders and declarer have a chance to shine. West dealer neither side vulnerable

North: S J 10 8 4 3; H 9 6; DK 9 5 4 2; C 10 8 6
West: S K; H K 10 8 4; DK 9 5 4 2; C 10 8 6
East: S 7; H A Q J 7 3; D 8 3; C Q J 9 4 3
South: S A Q 9 6 5 2; H 5 2; D A J; C K 7 2

West	North	East	South
pass	pass	1H	1S
2H	2S	pass	3S
pass	4S	pass	pass
pass			

Opening lead: four of hearts

After the opening lead, South saw that he could not afford to

lose both a diamond and a spade. It appears, at first glance that if South takes the spade finesse, he will go down.

East won the opening lead with the ace, and continued with the queen of hearts. West now had the opportunity to make a nice defensive play. He should play the ten of hearts on this trick. It should be obvious to East that continuing hearts can't do the defense any good; so, the only message West can be trying to convey is which suit he wants led.

The ten of hearts asks East to lead a diamond since the ten is the highest heart West can play that won't win the trick. A high heart asks for a diamond lead since, excluding hearts and

trumps, diamonds is the higher ranking suit.

If the defense slips, and East leads a club, South can virtually assure his contract by proper play. South wins the club lead in dummy, leads a club to his king, and ruffs a club in dummy. South now leads a spade from dummy and covers whatever East plays if he follows. If East shows out, South wins the ace and leads another spade.

South will now make his contract whether the finesse wins or not. If the finesse wins, South loses at most two hearts and a diamond, and if the finesse loses, West must lead a diamond into South's ace and jack or give up a ruff and slough.

A diamond return at trick

three by East assures the defense of their diamond trick. South must then guess the spades correctly to avoid the loss of a trump trick. Of course, if South could see West's hand he would play the ace and drop the king, but South can't. Or can he?

If South counts West's points, he knows that West has the diamond king. South is also pretty sure that West has the heart king since East probably would not have played the ace and then the queen of hearts if he had the heart king also. If West had a spade void in addition to both red kings, he would almost certainly have bid more. So, South has essentially seen West's king of spades, and he drops it to make his contract.

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Tuesday, November 7, 1972