The MIT Urban Legal Services Program has activities planned for placing students in fieldwork positions for the coming summer. Students having secured a grant from the National Institute of Mental Health, the grant, totalling some $17,000, was awarded to the pre-law group as a "special, originated study," in the belief that this type of training would be beneficial to qualified, law school students. Money from the grant will go to support stipends for pre-law students working with various local, state, and federal governmental and legal agencies throughout the summer. Students will be placed in tasks, each of which is a different area of law, including environmental, criminal, housing, etc.

The ULSP was formed one year ago jointly by MIT and Wellesley students, and has been successful in placing pre-law students in fieldwork positions throughout the "71-72 academic year, following a small, initial pilot project last summer involving sixty six participants. Thus far, for the second term of the current academic year, 21 MIT under graduates have been placed in positions at community legal aid societies, the Massachusetts Legislative Council, and several other local governmental agencies.

The researchers participating in the program represent numerous disciplines including various medical specialties, engineering, physics, biology, and biophysics. Their interests range from basic research through the application of findings to actual health services and cover many areas of biomaterial science as organized into four major categories.

The first area deals with the investigation of synthetic materials that can remain in long-term contact with flowing blood without incurring the hazard of altering blood composition or causing coagulation. The development of sensitive analysis for the detection of vital blood components is under the direction of Dr. Edgar Herbst while the study of a technique to promote the production of natural biological interfaces with blood is being headed by Dr. William F. Bernhard in collaboration with specialists in nuclear medicine from the MIT Department of Nuclear Engineering. Participants concerned with the creation of the non-thrombogenic materials include Professor of Chemical Engineering Edward Merrill and Professor of Biophysics David Waugh and Dr. Edwin Saltzman.

The second sector of the program concentrates on large molecules, natural and artificial, which interact with blood cells, particularly those of blood. Biophysiologist Dr. Roy Caplan is working closely with MIT physicians Dr. M. Howard and Professor H. Eugene Stanley in the study of the transport mechanisms of human blood in the circulatory system. Thermal rheological, and mechanical properties of blood as well as the micro and macroscopic levels by MIT's Professor of Mechanical Engineering Eugene Haber while Professor D. Pedley, a professor in the Institute of Technology in the Department of Mechanical Engineering and Dr. H. H. F. Bury, Chief Engineer, are working on the Biomaterial Proggram. The freezing and thawing of human blood will be investigated in detail by Dr. Charles S. Davis and by C. S. Davis.

The researchers have developed a substitute for skin during wound healing. Phobias may be expected to join the program and execution of coherent and integrated research efforts. Our experience with the biomaterials research program indicates that they are quite ready to join programs in which they have collective responsibility.

Mann chaired the Steering Committee which organized and proposed the program to the National Institutes of Health, of which the NIH is a division. He expects that the effort will become the leader locally and nationally in the research on medical materials and synthetic substitutes.

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Trotsky's 1938 program), and the Revolutionary Communist Youth. Apparently, area newsmen were denied access to the convention - WNAC's Saturday night news reported that its cameras were barred from the meeting place and instead showed young radicals standing outside the meeting hall engaged in discussion.

MIT SDS had requested space for the convention at MIT. Provost Walter Rosenblith, however, denied the request, saying that MIT SDS, by their past actions, had forfeited their right to use rooms at MIT. This came in spite of a favorable recommendation from the Student Center Committee. On Friday, March 10, SDS had confronted Cornell Psychologist Urie Bronfenbrenner, alleging that his work was of a racist nature. Bronfenbrenner, lecturing at MIT at the invitation of the Psychology Department, replied that his ideas had changed since the article under attack had been written. SDS has also launched heavy attacks against Harvard psychologist Richard Herrnstein. Two weeks ago, during a World Peace Lecture, MIT SDS members questioned Professor of Economics and Political Science Events Hagen about alleged connections between the CIA and the G.I. BMC. SDS had tried to MIT for rooms for their national convention when Harvard had refused to allow them to use any classrooms on Thursday and Friday while the university was still in session.

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The UA: Can it be revived?

By Les Giganne

A little less than a month after the overwhelming approval of a referendum calling for the dissolution of the Undergraduate Association, the question is being asked: is it the state of the Undergraduate Association? Generally, the members are gripped by the dilemma of the UA's own constituency, the UA seems to be drifting in a state of limbo.

A series of shocks, beginning with the expulsion of then-UA Mike Albert and ending with the total rejection of the General Assembly's repealed approval of a proposed Student Homophile League, have spelled the death of the UA as a viable organization. While the General Assembly, as a body originally voted to make the UA more responsive to its constituents (the undergraduates), its final shocks after the shocks of these repeated defeats, a few student leaders produced the following worthless and empty offer of a quiet death. Since that time, the Undergraduate Association has continued to operate in spite of its almost total alienation from the general student population.

Why is the UA now in such a brief state? There seems to be two reasons. First, it has become separated from its constituency — students in general seem to have little interest in the UA, and the UA has been unable to maintain a contact with the undergraduate student body. Second, members of the Association, along with those who "represent" it on campus, have no incentive to defend this separation.

In the opinion of the so-called "government" has been plagued by its lack of authority. First, the GA and the representatives of the Student Center's Executive have had their decisions questioned on the use of the Mit Student Center. Even where the administration has given the Association control over the use of ballrooms (rivers and booths in the main corridor), the UA has been unwilling (and to some extent incapable) to take effect of this independence.

Alienated from its constituency, the Undergraduate Association has determined that its main mission is to be "non-political" in the traditional sense. It currently consists almost entirely of a few committees which, because they are run by the students and administration, have been able to continue their work. Although the UA is not a political organization, some of these groups have strong political implications.

A New Structure

The Undergraduate Association would be divided into a number of groups. It would focus on the needs of these groups and on "student" needs as a whole. This would be accomplished by a "student" voice in decisions which will have a major impact on the Association. Vision, the Student Center's Educational Policy, the Student Center's Compliance Committee, and the Education, the Student Center's Compliance Committee, would be responsible to the undergraduates at large. These should still rely on the judicial and administrative system at MIT to try to be the mouthpieces of "student opinion," although they would have to be the representatives of the Association as a whole. (Some of these committees and the UA would be divided and distributed to all living groups. In all likelihood, the secretariat would be given some way open to review by the underclassmen.) Finally, their approval of any proposal would be required to gain a place for the Association in the Federation of General Associations.

Will it work?

Admittedly, there is no guarantee that this new organization would be viable. However, there are some advantages for the Undergraduate Association. In fact, if it is not viable, it may be the best thing for the UA. If it is viable, it may be possible to fix the present system — the real problem may be with the students and not in the administration, if the students have a role in shaping their Undergraduate Association, the current system is viable. In this case, the students would not have to worry about the number of people involved in the Association, which would be minimal. This is the crux of the matter: either we organize the system to cater to the voice in decisions which will have a major effect on us.
In the first of a series of Boston-area promotional concerts, Bobby Whitlock played at MIT, in a packed Sala de Puerto Rico. Bobby should be familiar to those who have followed Danny & Donnie or Derek and the Dominos, their organist, guitarist, and occasional writer and vocalist. He has a distinctive, rough, sometimes plaintive voice, well suited to the type of music he has been, and is, playing—rock & roll with strong country and blues influences. In fact, several of the songs from his album and concert are old D&B cuts; he opened with “Where There’s a Will, There’s a Way.”

In his premier concert as a “solo” artist, he was backed by a lead guitarist, drums, and bass, with tape alternated on organ and rhythm guitar. They had indistinguishable mics, to match their undistinguished accompaniment, with the possible exception of the lead guitarist. Bobby really got into his act, grimacing, screaming, sometimes almost crying; he got the band and the audience warmed up after only a couple of songs. Probably the best performance was on “Layla,” you’ll probably like Bobby Whitlock.

Bobby Whitlock is continuing in the tradition of the Brantleys and Derek and the Dominos and, with some practice, will bear further listening. If you liked Layla, you’ll probably like Bobby Whitlock.

Don’t It Drag On—Chris Smither (Poppy)

Chris Smither is one of the more established Boston-Cambridge musicians. His ranks of Bonnie Raitt, Revere Little, Jaime Brockett, Paul Geremia, and assorted more and lesser known types. His major claim to a wider fame is his help in writing “The Titanic,” which Brockett has since made a classic. Don’t It Drag On—the short cut up the reputation he has, but it does little to further it, and bring him out of the group of talented, but not all that successful musicians, those mentioned above, and Townes Van Zandt, David Bromberg, David Blue, and even countless more.

Chris Smither’s voice is not that great (kind of fluctuating, wavering), but it goes well with a lot of what he sings. His playing on acoustic guitar also fits well, as does most of his musicianship on Don’t It Drag On, but it’s nothing fantastic.

The Dead’s “Friend of the Devil” and the Stone’s “No Expectations” are done well by him, as are most of his original works. Yet the album is, and this is probably why Chris Smither and immeasurable of his peers will remain relatively unknown, not terribly memorable. It’s all right but it just falls short of being really great.

The Spirit of Feedback

Feedback—Spirit (Epics)

With Jay Ferguson and the Andes Brothers having departed the old group for Jo Jo Gunne, and Randy California splitting for places unknown, Spirit has been forced to undergo the personal changes that are becoming a way of life for rock bands. The new Jimi Hendrix that Capitol is promoting; Pena’s work carries none of the frenzy that set Hendrix’s style apart from all others. There are a few recurring lead themes that bring Hendrix blues to mind, but on the whole, his style is individual and needs no abstract connections to establish the fact that he is very, very good in his own right.

Few first albums are as good or as professional as Pena’s receding. He shows songwriting abilities that, sadly, are often lacking in rock releases. His music will appeal to those of you who enjoy good guitar, or happy, rocking blues, or even catchy melody lines; this album is a fine composite of all three.

Paul Pena—Paul Pena (Capitol)

Paul Pena is a blind guitarist who sees things in a nice way, nice enough to believe his disability and make the rest of us feel a little better after listening to his music. His first album is an extremely tasteful collection of bluesy rock with a soulful accent. It is expressive and sensitive, but more importantly, it is one of the most listenable of recent rock releases.

Pena’s songs are an interesting combination of lyric and rhythm, done in a voice that would resemble Kris Kristofferson if Kristofferson could sing on key. Unlike most rock singers, he chooses to sing in a low-key, controlled manner, although on several tracks he proves that he is quite capable of cutting loose. He works his voice around a four-piece backup group who rely on tightness and good sound mixing to set off a clear style that is clean but not flashy. lest you should be deceived by advertisements, however, he is not the new Jimi Hendrix that Capitol is promoting.

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In addition, the research has been concerned with the study of perception, attention, learning, memory, early language acquisition, and problem solving in children during the first two years of life.

Free tickets for the lectures will be distributed on Wednesday in the Building 10 lobby. Tickets will be good for admission on both nights until 7:50 at which time the doors will be open to the general public.

The Compton Lectures were established in honor of Karl Taylor Compton, for many years President of the Institute, with the purpose of bringing distinguished lecturers to the MIT campus.

"Immaturity" topic of lectures

On this Thursday and Friday, Dr. Jerome Bruner will deliver a series of two lectures, under the auspices of the Compton Lecture Series Committee on "The Nature and Uses of Immaturity."

The first lecture, on Thursday, is entitled "The Primate Evolution of Edibility," and deals with the scientific and anthropological aspects of immaturity. The Friday lecture is on "Models, Taiots, and Human Postage," and will deal with applications in education. Both lectures will be in Kresge Auditorium at 8 p.m.

Dr. Bruner is a professor of psychology at Harvard. He came to Harvard after his work during World War II on the analysis of propaganda and public opinion. At Harvard his work centered upon the nature of the processes underlying opinion formation and other social phenomena - perception, thought, learning, language.

From 1956 to 1960 he directed an informal federation of researchers working on the nature of cognitive functioning, and then helped found, in 1960, the Organization for Cognitive Studies at Harvard of which he has been director. He was appointed Visiting Member of the Institute for Advanced Study, Princeton in 1955-1956, a Guggenheim Fellow in 1955-56 at Cambridge University, and as Harvard's Bascom Professor at the University of Aix-en-Provence in the spring of 1955.

From 1956 towards his interest in the cognitive processes extended increasingly to the study of development in children and with that has grown a parallel interest in the nature of the educational process. Professor Bruner was engaged for most of 1961-62 in the construction of an elementary school curriculum in social studies. In the last few years, his research has been concerned with the study of perception, attention, learning, memory, early language acquisition, and problem solving in children during the first two years of life.

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CSC plans tributes to Chinese life, culture

By Peter L. Chen

China Week, a Chinese Student Club activity, officially started yesterday here at the Institute. During China Week, the CSC will present MIT and the community with information concerning various aspects of Chinese life and culture.

This year’s China Week will be run on some of the same lines as last year’s China Week, according to Roy Eng, who is organizing the program. Throughout the week, slides of Chinese scenes will be shown on the ceiling of the main corridor in Building 3, from 9 a.m. to 6 p.m.

From 10 a.m. to 4 p.m., still pictures of Chinese paintings, lanterns, vases (porcelain), chop sticks, and other such items. In addition, small Chinese paintings and tickets to all events of China Week will be sold at the booth.

Films and some slides of Taiwan, Mainland China, and Hong Kong will be shown from 7:30 to 11 p.m. Tuesday, Wednesday, and Thursday evenings in room 407 of the Student Center. Films will come from the New York University Film Library, Time-Life Magazines, and the Taiwanese Consulate here in the United States. Admission to these films will be free.

Upcoming this Friday will be a dance in Lobdell starting at 8 p.m. Tickets will be $2.00 in advance and $2.50 at the door.

The final crowning event of China Week will be the China Night Variety Show to be held in Kresge Saturday at 8 p.m. The main feature of this show will be the live performance of excerpts from three classical Peking operas — the Monkey, Jade Bracelet, and The Rose and Fall of the King. The opera excerpts will be performed by the Institute of Chinese Opera Performers, a group of about twenty semi-professional opera players from the New York area.

Chinese Opera is quite different from Western Opera in many respects. First of all, the music is most certainly of its own style and must be heard to be described. It is played by a variety of instruments — as many as 24 different types. Examples might include a violin with two silk strings, a horse’s tail bow, a four-stringed guitar, a bamboo flute, and a large assortment of drums, cymbals, gongs, and symbols.

Another difference between Western and Chinese Opera is that there is little if any scenery in Chinese Opera. However, the costumes and face paint provide enough glitter and dazzle in themselves. Very symbolic pan-tone substitutes for any material stage props. For instance, an actor might bring his hands together to indicate that he is closing a door. Face paint shows the character’s personality. Black symbolizes integrity while red shows loyalty and bravery.

At the China Opera performance in Kresge, detailed programs in English will be handed out to the audience, so that the action in the opera may be followed without a knowledge of Chinese.

In addition to the opera, there will be a potpourri of other acts in the show. The Chinese Inter-collegiate Choral Society will present additional songs of China. There will also be a fashion show, some magic, and a number of small acts by individuals.
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