Lampert appointed new VP

By Storm Kauffmnn
Jim Lampert was recently appointed Vice President and Special Assistant to the President for Project Development in the area of resource development, and will spend the next several months familiarizing himself with the operation and the needs of the Institute.

In an exclusive interview last week, Lampert said that President Wiesner suggested that he take up the task of becoming fully acquainted with MIT, at that time. Wiesner and Chairman Howard Johnson went out where he can be of the most help. Presently, no one's idea was what the new vice president's duties will be as the position had not existed previously at MIT.

Until now, resource development—which includes all forms of procurement of funds for the Institute or the preparation of the jurisdiction of several capable area, including VP Science and Socrin of the Institute Vincent A. Falmer has been handling much of the organizational detail and paperwork involved in raising money. James K. Illian, who is Chairman of the Development Committee of the Institute, has been impressive in this area. At this time, he is said to be quite busy seeking help in that he has had a great deal of experience in dealing with people, especially in cases where he had to reach some mutually satisfactory agreement. I enjoy talking with people and having the opportunity to meet with diverse groups.

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

Fonda decays Vietnam War

By Richard Parker
Jane Fonda, speaking last Friday afternoon before an overflow crowd at Tufts' Cousens Gym, told the predominantly upperclassmen crowd that the American prisoner of war whom she visited last April at Hanoi's Lang Son hospital was "relatively well and could talk." He is a "retired colonel," she said. "I talked to him for 90 minutes."

According to the FBI, the maximum penalty is rarely imposed on first offenders. However, he then stressed, "I am optimistic that aid in that we have had a great deal of experience in dealing with people, especially in cases where we had to reach some mutually satisfactory agreement. I enjoy talking with people and having the opportunity to meet with diverse groups."

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

Fonda decayed the prophecies of the people who predicted that she was a Communist. "I believe in communism but all the people met, many who did not."

" usleeps the Institute."

"Much to the delight of both the faculty and the students, Lampert said. The show accompanied her speech and graphically illustrated her points. The pictures of victims of anti-personnel weapons were terrifying. Many people in the audience were physically moved. Fonda said that she had intended to "show these on television, but...network executives had not allowed her to "because the pictures would upset the American people."

In the middle of the slide show (Please turn to page 2)
Jane Fonda lists Vietnam atrocities

(Continued from page 1)

show there was a picture of Fonda and three Vietnamese women. One of the women's skins was noticeably darker than the others. Fonda explained, "the types of torture this woman had undergone had caused her bodily changes in her detailed complexity." She had been a member of a resistance, facing liberal or moderate changes in her body resulting from her detailed complexity.

In the afternoon, she called attention to the West Lounge of the Student Center. After the exhibit, the 43 prints would be available for students to view for a year. The exhibit would run Monday, October 16 through Friday, October 20 from 9:30 am until 12 noon on Thursday October 19. During the exhibition period interested students will be able to register a list of their preference and then a drawing of the names will be held on Thursday afternoon.

The Undergraduate Association is organizing Task Forces in the areas of housing, the health service and the Delta Gamma. Any student interested in these organizations should contact Evelyn in the UA Office or Ann Inman, the Student Center, or at x3369.

The intramural baseball season is over, but the Intramural Sports Program is still going strong.

Women's gymnastics - An inaugural season of intramural women's gymnastics was held October 31 at 3:30 in the second floor conference rooms in Dowdon. The second, third and fourth games were held. The third was won by: 3:30-5:30, Monday afternoons. Women's gymnastics is very popular, particularly, irregularly or irregularly, strongly attended. Women who would like to know more, please call Eleanor at 408-2388.

You will hear a lot about life insurance while you are studying here. LISTEN to the various presentations. COMPARE the cost of the benefits. CHECK the cost of Savings Bank Life Insurance. Then you'll see why it is America's lowest cost life insurance for all Ordinary Life, Endowment, and Term policies. SEE for yourself. While others talk about low cost, we have it right here!
SCF holds meeting; plans made for year

By Andrew S. Farber

A workshop on Educational Policy, held its first meeting of the year this week in Room 10-174, is first major task of the Student Center Committee (SCFC).

Among the plans developed as a position paper to be drawn up on matters of the MIT-EE/SE, the Executive Committee is also working on a non-profit organization.

The Potluck Coffeehouse, located in the Neziez Lounge of the Student Center, has been giving live entertainment in a very different way. It is known as the Potluck Coffeehouse.

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A council for what isn't science

By Paul Schindler

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

Thus, we find James R. Killian, Jr., in the forefront of MIT's development, effort, where he has long stood, and from which he is only now beginning to withdraw, after seven years, which seems a decade. Howard W. Johnson specialized in bringing logic, a long time lagged up to then, to the MIT campus, and during a critical period of his presidency, MIT achieved a reputation for being neither a good auditors nor a strong institutionally in spite of: 1.2.3.

In the Arts section of this issue is coverage of an important meeting of the MIT Council for the arts, the mechanism for implementing grand plans for boosting artistic endeavors at MIT. "Grand plans" may sound saccharine, but there is, indeed, no other way to characterize them. If the Council accomplished half as much as it has, it would have changed the course of this Institute for the better.

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

In addition, most people around Jerry Weinrider have some level of suspicion about the proposition that science and art need not be antagonistic, or at least could be less antagonistic than they are now. Weinrider himself has a good example, mixing art and science interests throughout his public life. It might be that this mixture which encouraged a cultural renaissance.

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

Finally, it should be noted that the Council sees a building project in the far future. It is not the observatory, "the arts," which should be unique in both concept and execution. Almost nothing is in place, really, that could give the strong possibility that it will have a place for theater arts. (Keege, after all, is renowned for being neither a good auditorium nor a good theater.) Such details as location and appearance, as well as funding, are far off in the future. In the meantime, a student search group is touring facilities all over the country, looking for ideas that might be adaptable to the MIT concept of a multi-purpose building.

It would be a fitting closing note for this column to add that any member of the MIT community who has ideas on how the arts could be better integrated with the daily activities of us all should write to call the MIT Council for the Arts, Room W20-483 or 484.

by Brent Peterson, a sophomore here

The President's Report: no surprises

By Lea Giugniere

Anyone who has read the annual reports should contain exciting new an- nouncements, or at least a helpful, if somewhat predictable. This is the report with the "Report of the President and the Council" for the 1971-72 academic year. The report itself is a document slated for release tomorrow, a thorough review of last year's opera- tions at MIT from the perspective of the men at the top. While the report is not exactly exciting, it is interesting, not exciting, the excitement of affirmation. It is unlikely to be the sort of report that has reappeared over the years.

The theme of this year's report, derived from the President's address at the inaugural ceremony, is "the many quarters." Weinrider and Gray point to the new administration during its first year has been to come to terms with the fact that MIT's future does not lie in the "establishment" of MIT and its students. Again, this should be no surprise to anyone who has been keeping track on this event at MIT this year. No appearance by either Weinrider or Gray, it seems, has been without a discussion of some aspect of finances: budget cutting, fund raising, internal or external aid.

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

The social milieu

Admitting the growth of an anti- science and anti-technology mood to face these problems and join in their solution.

"Our first year...

Concretely, the report acknowledges that the rate of change and growth of the new administration during its first year has been to come to terms with the fact that MIT's future does not lie in the "establishment" of MIT and its students. Again, this should be no surprise to anyone who has been keeping track on this event at MIT this year. No appearance by either Weinrider or Gray, it seems, has been without a discussion of some aspect of finances: budget cutting, fund raising, internal or external aid.

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The social milieu

Admitting the growth of an anti- science and anti-technology mood to face these problems and join in their solution.

Many quarters," Weinrider and Gray go on, just as President Weinrider did at the time of his inauguration, to express a belief in the field of "many quarters" in building a better world. Turning the blame for the growing prob- lems of the world "on to the scientists," and technology, Weinrider and Gray point to the social milieu. "We have to understand and deal with rapid technological innovation."

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

"Touching on criticism of education in society, the report seems to argue that the university has been caught in the middle — unable to satisfy either the right or the left. Considering the impact of politics, and the accompanying "pressure of crisis," they find MIT strengthened by the trial. Here, at least, they seem a bit premature in their thinking, for it is as constant a feature of MIT as any. Further, it seems almost certain that the MIT image in society, as a whole, will never acquire the "perception of crisis," for example, if one examines the data of the past decade, one finds a constant stream of criticism of MIT, from the left, and by no means the least articulate.

If this is the sort of strength that Weinrider and Gray are referring to, and it is not at all clear that this is what they mean by MIT's "many quarters," it would be stronger institutionally in spite of the appearance of growing power.

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Another sort of strength that (Please turn to page 10)
**MIT's Council for the Arts**

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

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

For example, the charge of the Art Council:

"We are committed to the idea that the creative arts can flourish in the existing environment of science and technology. For we feel that we must participate by members of the MIT community in an innovative program to support the creative arts and humanities at the Institute, the Council for the Arts at MIT is being established. Fundamental to the Council is the proposition that science, engineering, technology, and management must be in close harmony with the creative arts, if we are to provide an appropriate education for the student at the Institute. Through the Council's efforts, activities in the arts will be supported and encouraged, new resources will be developed, and the influence of the arts on the life of the Institute will increase.

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**Structure of the Council**

The Council is comprised of a nationally-based, select group of men and women who are alumni, friends of the arts, faculty, staff, and students. The Council, for the first three years, will work closely with the President and Faculty in an advisory role, and will relate to the MIT Corporation, the Faculty Committee on Arts, continued on page 9**

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**John Prine - diamond bright**

When I saw John Prine at the Passim Club a few weeks ago, I couldn't help laughing to myself. I find all the time many times I've played my first album, John Prine, I just can't believe he could be anything more than a misplaced country boy. During the time of his singing for a crowd in the Big City, he couldn't have looked more naive if he were sober. That's just the thing. The simple-minded people who buy the well-known songs as such as "Eldorado," "Spanish Needle," and "Fog City Don't Wake You Up," have not seen the humor. Allen's denying a certain truth to the allegation, cheap leer and the dirty joke. While not during any of his three previous efforts.

"Everything You Always Wanted to Know About Sex..."

"Everything You Always Wanted to Know About Sex..."

"John Prine. A real fluorescent light

Cried pennies on Sunday morning

Laughed nickels on Saturday night

And your hair is a mystery

Nor your knees wear him apart

Humiliated by him

God bless his little heart

But he can make people laugh, and he doesn't have any trouble getting people to sing along (though he would disagre with this and compare himself to Pete Seeger, "I don't sing along with him you feel like shit"). It seems if John Prine has mastered the art of writing the modern American folk song with "Tonight in mind but yesterday understood" and "Nothing but these four walls." The life of most of us harbor doubts about our ability to perform, with the fact that he has put on a good show all night. John Prine. He leaves his whole estate to his son the nation, who thinks he is "Christ, the god of love." Jack, or J.C. as he prefers to be called, helps to make a skid mark yet is its organization. (Sex, continued on page 8)

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**Woody Allen's fourth coming**

The controversy probably will rage until Allen puts out his next movie. Was "Everything You Always Wanted to Know About Sex..." a repertory of perverstion, hackneyed, quiz. Woody's bad taste, or was it really Woody's bad taste. I am going to plant myself firmly on the side of the better ever little people, for a very simple reason: Sex.

Some reviewers attribute the humor seen in the movie to a kind of safe for the cheap leer and the dirty joke. While not denying a certain truth to the allegation, I say that the purpose of the joke could be to put off by the movie's content or to overwhelm the humor. Allen's substantial body humor, and his plastic face lead to the statement that "he looks like a buff who is too polite to mention the fact that you are standing on his tail." The world started standing on top of Woody's long tail one year ago, when he was still a night club comic, and it has not stopped since. This seems to escape those who claim to have new time of the perennial Allen self put-downing. Claiming, his disastrous, personal life no longer funny is like stating that the press and the pin-in-the-face have lost their popularity. The supposedly good reviews were nothing more than the usual lexicos of horror because they have been inundated with his soundly amusing. That is Woody Allen. He is for the same reason that comedians are commonly understood. As long as there are voices in the air, as there are voices of us harbor doubts about our ability to perform, with the fact that he has put on a good show all night. John Prine. He leaves his whole estate to his son the nation, who thinks he is "Christ, the god of love." Jack, or J.C. as he prefers to be called, helps to make a skid mark yet is its organization. (Sex, continued on page 8)

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**David Bowie - rock vs. sex**

David Bowie, the world's first Gay Superstar, David Bowie, the Rock-And-Hardcore. David Bowie, the Magnificent Glistening Outrage, David Bowie, the Rockin' Rollin' Ballerina beyond Sport, Bowie, the world's first Gay Superstar, David Bowie, the Rock-And-Hardcore. David Bowie, the Magnificent Glistening Outrage, David Bowie, the Rockin' Rollin' Ballerina beyond Sport.

Or, David Bowie, person. David Bowie, songwriter, performer, manipulator, a mon clown flashcat seer, amplified philosopher. In other words, on what terms should we consider David Bowie? On what terms should we consider the performer, the musician, the actor, the role. David Bowie, the world's first Gay Superstar, David Bowie, the Rock-And-Hardcore. David Bowie, the Magnificent Glistening Outrage, David Bowie, the Rockin' Rollin' Ballerina beyond Sport. To journalists, hip and straight alike, he is just like wearing what I like to wear. He's got this friend, who's just beautiful, an exquisite sense of taste desirable, and when you meet him, you don't question whether he's a boy or girl. He's just a person called Freddie, who's very, very nice to look at. That's important. To be a person, an individual.

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**Ruling Class - good vs. evil**

Peter Medak has created a powerful film out of a British play that promises to shock audiences in this country. It should scandalize them in Britain, if it is made at all.

"The Ruling Class" is an extravagance in some of the usual senses of the world. It is a play. It runs 150 minutes. It has a periodic slow-motion effect, and a plot of importance. In addition, it presents an almost insane mixture of fact and fantasy for the first 100 or so minutes of the film, then does a stunningly abrupt about-face into world's worst tragedy, and murder most foul.

Indeed, the horror is so awful that this reviewer strongly recommends only the first part of the film. It honestly suggests leaving at the end of the "cure" segment, before the film takes on its darker, more sinister vege. You have been seen a normal length of the film, and will be spared the drug-taking, frightening mood that otherwise bothers viewers of the film.

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

That typifies the light hearted mood of the beginning. Basically, the 13th, a pervert old man with a proper manservant named Tuck, occasionally hangs himself while dressed in a ballet dress in his own bedroom. Tuck leaves his whole estate to his son the nation, who thinks he is "Christ, the god of love." Jack, or J.C. as he prefers to be called, helps to make a shambles of the lordly estate, assisted by the amatonque package of Tuck, who inherited 30,000 pounds of the old man's money, and is now no one's lucky. This section of the film is marked by a profound to an unmitigated death by 100's of minutes, pancaked freakshow high school bands both her and I were proud of. It's so easy to do, to reduce Dave to that. Hey, man, this is our country, man, far out. His big gimmick, man, the gay lib popstar. The record company sees it as a natural way to pick up some fast coin. "ARE TWO SEXES ENOUGH?" and all that. To journalists, hip and straight alike, Dave represents an escape to crack out some airy funk copy concerning the coming sexual mainstream, after which those of us who survive will belong to the mysterious Gender X. The problem is, it's the twofold tendency 1) to oversimplify David, for the purpose of selling some records, or writing a quick article long on praise but short on understanding; and 2) to consider Dave's sex life and the way he likes to dress in a vacuum, independent of the thing that is his life: his music.

Yes, David Bowie is gay. He is also an accomplished mind. He went through a Buddhist phase, as did many of us. He was originally named David Jones, and his first hand, The Lower Third, later renamed the Buzz, was one of the first in England to play loud. He once made a record with Mary Bolan sitting in on guitar. And while he is openly and happily gay, he is also married to a lady named Angie. There's a one, Zowie Bowie. While many of his songs do reflect the subject matter, his music does not come about how hetero as well. Says David, "I'm not a queen. I'm not into the scene, not the thing as it is now. But I just like the way I look, I've got this friend, who's just beautiful, an exquisite sense of taste desirable, and when you meet him, you don't question whether he's a boy or girl. He's just a person called Freddie, who's very, very nice to look at. That's important. To be a person, an individual.

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Alice Cooper's killer new single, "Electro," is one of the most unusual releases in a gazillion ways. First and foremost is its theme matter: the only one that I can think of that concerned itself with the electoral process was "I" U.S. which stomped on, as you undoubtedly recall, Let Us Vote, Boyce and Hart's plea to enfranchise the 18- to 20-year-olds. It was a minor flop back in 1968. Then there is the way in which "Electro" came into existence: it is a remake of a song off Alice Cooper's first album, called "Relected." I can think of no other example of a band doing that, digging up an old cut from a long-forgotten album, giving it a new title, new lyrics, and a completely new arrangement. The result is barely recognizable. Nor is it audible: Alice does a good bit of hollering from the podium during the song, very little of which can be made out through the substandard mix. But "Electro" rocks. Y'know, it's about the most chaotic, high energy thing they've done since "Under My Wedding Veil," specifically the way in which they've set it down on wax. The cover features an almost gold-and-silver plate-like banana on the cover, has recently been declared Notification of an elected Cooper '72, with the tune in the Hot 100?7

"Electro" rocks, y'know. About the only thing that you can do, and George says that you can do, is to dial into the substandard mix. But George has made it. The flip is "Electro Fun," another visit to Johnny Carson's Tonight Show, and it's about to give it. Naturally, "Warner Bros. has pulled out all the advertising stops with "Electro." red-white and blue - the band filename, with Herman's Hermits reading "Electro Cooper '72," with a "1968" bumper sticker, a group of medieval lads, Abu Cooper and Company may not be fairing too well in the polls, but... when was the last time the GOP had a chance off getting its case dismissed, the Chicago boy could pick up such a fine sense of emotion and such a drawl to express it with, but wherever they come from, they set him right in the middle of America. But it's not exactly what you would expect middle America to be singing. Finally you find him singing the title cut, a 1972 reviva lyr of all in its original version, with John Prine "shining, no longer in the rough." Diamonds are Forever - A Fine Second Album.

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Readers may want to travel through a carbon copy of the MIT Campus of the past, or at least visit a virtual version of it, by looking through the historic photos and documents of the MIT Campus Improvement Committee. The committee, formed in 1934, was charged with the responsibility of designing and implementing a master plan for the campus. The resulting plan, which included the construction of several new buildings, was completed in 1940. Today, the campus is home to over 10,000 students and 8,000 faculty and staff members.

The campus of MIT is a vibrant and dynamic place, with a rich history that continues to shape the institution today. The committee's efforts were just one of many that have contributed to the development of this world-renowned institution. As the campus continues to evolve, it is important to remember the contributions of those who came before us and to strive to honor their legacy in all that we do.
Admittedly it is a series of vignettes, and not a full-length film with a single plot line. Still, it shows greater signs of organization than his others, and better use of co-star. Organization and sense seem to have been small flaws in the previous work of this man, but he seems to have overcome them. His evolution is comparable to that of the French theater, in reverse. They started out tightly organized and very funny, and have steadily marched backwards into disorganized chaos. Woody has left his chaotic stage behind him.

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

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The funniest scene in the film has Allen playing a sperm, as the functions of sex as in the Bible are explained. As an Italian dinner are examined. The stomach is shown in a big receiving area with boulders and workers bemoaning the type of food coming in. The tool itself is shown as an engine room full of sweating workers, and the monkey wrench holding things up eventually proves to be a man in a clinic's collar fiddling around in the co-sensory center. Allen is shown in the ready room with thousands of other sperm, concerned about such monomaniacal question as "What if he is masturbating?"

The second funniest scene should be an everlasting credit to the comedic team of Gene Wilder, who used to explain sodomy as he falls in love with, and then has an affair with, a sheep from Greece. The entire thing is a silent pantomime of the standard motion-picture style affair, including the scene where Gene and the sheep are caught in bed by the wife and photographers. (The sheep is wearing lace panties and garters.) Aphrodisiacs and sex researcher's and monsters, and giant eating books) as well as transvestites are permuted in the film. It is a most enjoyable pulpainment.

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Arts, continued from page 3

The Arts at MIT

The Arts at MIT have grown impressively in the past 20 years, in parallel with the growth of the Institute. The number of students studying the arts has increased from a few dozen in the early 1960s to several hundred today. This growth has been driven by a variety of factors, including increased student interest, improved facilities, and greater support from the Institute.

In 1961, the first Art Council was established to provide a forum for discussion of arts-related issues. The Council has been active ever since, and has played a crucial role in shaping the arts at MIT.

The current Art Council is actively engaged in several key initiatives:

1. **Financial Support**

   - The Council is currently working to secure increased financial support for the arts and gifts of money to enhance the environment at MIT. We believe that supporting the arts is essential for the intellectual and cultural development of the Institute.

2. **Artistic Programs**

   - The Council is also working to develop and support new artistic programs, such as the MIT Film Festival and the MIT Poetry Society. These programs have been well-received by students and faculty alike.

3. **Facilities**

   - The Council is involved in improving and expanding the facilities available for the arts at MIT. This includes the renovation of existing spaces and the construction of new buildings.

4. **Partnerships**

   - The Council is collaborating with other departments and institutions to foster partnerships and collaborations that benefit both the arts and the broader MIT community.

The Arts Council is committed to ensuring that the arts continue to play a vital role in the MIT community, providing a space for creativity, expression, and intellectual exploration.
have set aside to the Institute for the strife of the last few years might be moral strength growing out of the development of a consciousness of interest here that would be broader than it was before. But here again, the prediction of health and strength seems premature — this observer doubts whether there has as yet been any consolidation and assurance of the lessons learned, whether the years of argument have not yet resulted in a new social consensus. At this point, MIT still seems torn within itself, although certainly not without hope. The Institute may indeed be one day healthier for having to fight for its survival as a vision, but that day does not yet seem to be here.

A new University

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

First, Wiesner and Gray note, MIT "must rethink and recast the structure of its educational arrangements" to accommodate the "torn within itself, although certainly not without hope. The Institute may indeed be one day healthier for having to fight for its survival as a vision, but that day does not yet seem to be here.

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By Fred H. Hutchinson

Despite outstanding offensive and defensive play, the Tech soccer eleven lost three to two to Middlebury College in overtime on Saturday. Although in clear victory of the first half, the Tech booters didn't score first, as the first goal came when Middlebury's halfback Lewis punched one past Ritchie Stall 74 with 43:01 left in the first half. After Middlebury's score the Tech boys caught fire and came back to scores with 53:20 left, as Slim Yoshida '76 took a long pass from Paul Fendler '76 and fired a quick shot from the penalty area past the Middlebury goalies. Yoshida, playing very well and running high, scored an unassisted goal with 41:20 left. The half ended with the Tech up on top 2-1.

The second half started very slowly, and despite several saves by Straw, Middlebury's Jackson scored 11:46 remaining. The rest of the half was almost entirely a defensive battle, and since the score was tied, the game was forced into overtime. (Soccer overtime consists of five three minute overtime periods to allow both teams the advantage of play.)

The only score of the overtime came in the first period as Lane of Middlebury punched one past the Tech goalies with 4:02 remaining. MIT played a good offensive attack in the second overtime period, but was unable to score a goal.

The game was marked by balanced play from both teams and MIT's defensive unit showed its strength of singles and doubles. The MIT booters were once again very impressive. Kerin Rowland '76, MIT's leading hitter, drove in two runs with a first inning triple. Then Herb Hammer '75, the incomparable slapper hitter, sent a base hit to the left field fence for a double. In the fifth, Rick Charlie '73, unlinked a solo home run off the center fielder to the next inning. Freshman Vinny Mantilli's extra base hit was pushed across MIT's final run. Despite a fine defensive effort, MIT was not able to overcome their earlier disadvantage.

The intent here is to overdramatize the significance of the fall season; a time in which college baseball experience is not very common. The MIT baseball eleven is made up of seniors and freshmen, some of whom rowed against the Varsity Club last summer. The batting average of the team has improved greatly over last season. The team is composed of several very serious players who have had a lot of varsity experience. Their enthusiasm is tremendous.

The Tech eleven was their defensive unit was their defensive play, which resulted in six runs. By the fifth inning, Holy Cross had scored five runs. The Tech nine, despite only a short par-5 to the course were very poor, with 11:32 left in the period. The half ended with MIT on top 2-1.

The intramural football season has only one week left to go. So far this year, the season has been marked by unusually good weather (except for one day which was rained out, and will be played October 28) and by a relatively low number of injuries. By the strong Lowell varsity players, they played very seriously at the fall invitational regatta, held last summer. The race was good practice, as MIT and Middlebury's defensive units put in an excellent showing here is not to oversimplify the significance of this season, a time in which college baseball experience is not very common. The MIT baseball eleven is made up of seniors and freshmen, some of whom rowed against the Varsity Club last summer. The batting average of the team has improved greatly over last season. The team is composed of several very serious players who have had a lot of varsity experience. Their enthusiasm is tremendous.

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