Professor Mildred Dresselhaus, now Associate Department Head for Electrical Science and Engineering, is an excellent scientist, a fine teacher, and a wonderful mother.

The point is, of course, that Professor Dresselhaus is a woman (in fact, the only woman on the faculty), and has her research and teaching assignments, and has taught, at Yale and MIT before joining the faculty of the Kennedy School at Harvard. Her books include "The Nerves of Government, The Integration of Power," "Nationalism and Its Alternatives.

A Paradigm

Dresselhaus introduced his subject by pointing out a paradox that exists today. The two major alignments of the century of nationalism, with modernization, international cooperation and nationalistic movements, and more nationalistic victories than ever before, means that in the observation that there are also millions of people in the world who would like to wonder "whether patriotism or nationalism is more important for the arts and tasks of mankind." He illustrated these opposing viewpoints in an article by Robert Scott, British South Pole explorer, written during his ill-fated 1913 expedition, and in a contrast, a British nurse in 1943 about to be shot for helping the Germans, "Patriotism is not enough." He then outlined three viewpoints with two stories:

Robert Scott, British South Pole explorer, wrote in a view of his ill-fated 1913 expedition, "There is no question of patriotism or nationalism in this country. We can all be proud of what our Englishmen can do in the situation where a man is in a situation of resources and manpower, but must be probed for in a bit-by-bit manner."

McKetta then turned his attention to the resource problem in the US. He said: "We are in a position to know the latest on this subject: A Professor of Chemical Engineering at the University of Texas, he has been president of the Society of Chemical Engineers and chaired President Nixon's National Environmental Policy Commission.

This group has just completed a study of present consumption and production of energy resources and made projections based on the analysis. The outlook, was not optimistic, and McKetta stated that we cannot afford not to do the work within one lifetime without greatly increasing our imports.

Briefly attacking past policies, McKetta noted that we could easily have a surplus of energy if sufficient research had been undertaken in the past. To arrive at the problem, we must start research into the development of new energy sources and the efficient utilization of present energy. McKetta then turned his attention to the resource problem in the US. He said:

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Gas reserves stand at about 260 trillion cubic feet, yet being consumed at about 25 trillion cubic feet a year. There are believed to be major unexplored reserves but there rarely exist at 1.5 million feet or less for $2.5 cents per 1000 cubic feet so, due to inflation the cost of gas has had been decreasing. Since these controls were released two years ago, the price has been a four-fold rise in the price but the gas is still cheap and consumption is increasing.

The country has a great dependence on foreign oil and is actually being export-contingent quantities of it to Germany and Japan, which are using 40-50 percent of the polluting, high-sulfur content type, which is what the US is using. Coal production has been decreasing since the time of the much-needed coal mine safety bill. Although the bill is valid it is not protecting the human life, its inflexibility has been a major problem.
Nationalism may bring world peace

(Continued from page 11)

The leader of peoples, and of national movements, have historically come from the fringe areas, where they were made aware of their differences with other peoples, and where they had to learn the unity with their own national or linguistic group. For example, Gandhi, the Indian leader, was born in South Africa. "The experience of strangers of having to learn what language you belong to, and to which ethnic group you belong is the way of making people more nationalistic rather than less." He then pointed out that simple mass integration would not be enough to solve the problem of achieving greater harmony between ethnic groups.

conflicts among the poorer 2/3 of mankind," but "we can see that the world is not as slow as it is developed nations, those who have high technologies and the power of destruction, can be kept at peace among each other." Thus, the world will continue to be beset by little wars, civil wars, wars of social change, in the smaller nations, but hopefully we will avoid dangerous collisions between the big destructive powers. We should never stop trying to maintain peace, but "it seems to me that it is not practical to get rid of war in all the poorer countries and all the social changes in these countries where there is no machinery, no tradition, no political system, for bringing about changes in old social systems and old class rules."

In the long run, things will go in the other direction. "Mankind and his nations will have to work together," as Deutsch's analogy, not like a train whose cars are rigidly fastened to some track, and where decisions are made in the cab of the engineer, but like a convoy of jeeps moving slowly, very slowly, country, which will stay together. "As mankind becomes more one, he will be nothing to people in other countries as he is in my own."

Deutsch then predicted that, as nations become richer, their desire for material possessions will go down, and the population will look receptive to, for example, graduated international income tax, which "would radically change the whole scale of economic development.

It concluded his presentation by saying that, "We need the full technological, the full economic, the full intellectual and moral potential of mankind in order to get us through the narrow and rapids of threatening international conflicts, and social conflicts." He stated that with the help of the concept, community, and the concept that are now growing throughout the world, he "think that the task can be mastered."
Dresselhaus - 'never discriminated against'

(Continued from page 1)

In the New CAMBRIDGE GATEWAY
Cambridge Savings Bank
KENDALL SQUARE OFFICE

The Association of Student Activities (ASA) is in the process of considering constitutional changes which are intended to make the organization more effective in handling communications to and between MIT student activities.

In the past the ASA has had trouble keeping track of matters of special interest to the smaller activities. This made it difficult for anyone interested in the activities to contact an officer or member. A major purpose of the new constitutional changes is to have activities report their mailing address, telephone number, and lists of officers regularly. This list of activities would also be used for the Institute telephone directory.

An accurate listing of student activities is also needed so that FinBoard can make sure the groups are in connection with their financial operations. FinBoard is technically responsible for the financial overseeing of all recognized student activities. Because of this, the constitutional changes would make many activities responsible to file yearly financial statements.

The final major change in the constitution would limit the decision making body to representatives of those activities which have permanent space and certain other large activities. This body, which is called VI, "was nice enough to ask." She said that people in VI were very active, and the Constitutional Engineering Department has treated her extremely well, and could work together there. It was while there that she had the last of her four children, and she had been pregnant the entire day of work per child. Her original appointment to the faculty at MIT came in 1967, when she was the Abby Rockefeller Mauzel Visiting Professor. The Mauzel Fellowship was established to bring to MIT distinguished women scholars to inspire winter students as well as to contribute to their education. While she was Mauzel Professor, Dresselhaus held a seminar on women in science and engineering. She is still very active in women's affairs, both in the Corps, and in the Fusur, "everything in the department concerns women is automatically routed through me.

When the EE department asked her to stay as a regular professor, she decided to accept, as she thought it "was fun" and she had always enjoyed teaching and working with students. When asked why she is not in VII, and not in VIII, she said that she does could be in either department, but that the people in VIII were "nice enough to ask." She said that people in VIII were very active, and the Constitutional Engineering Department has treated her extremely well, and could work together there.

The year that she was a senior she returned to Cambridge University, so she put that down. She said that she had forgotten all about "it at that time was the Cavendish Lab at Cambridge, so she "got an application and went through my desk." She said that she had always enjoyed discriminating against and unsure as far as a career in science goes is "the younset, and have confidence" -- it seems to have worked for her.

Prof. Dresselhaus' advice for women who feel discriminated against and unsure as far as a career in science goes is "the younset, and have confidence" -- it seems to have worked for her.

M.I.T.'s closest Savings Bank

In the New Cambridge Gateway
Cambridge Savings Bank
KENDALL—HARVARD—PORTER SQUARES

**Shortage of resources cause of energy crisis**

(Continued from page 1)

In considering the conclusions of his committee, McKetta noted that the internally pessimistic predictions were already inaccurate because of the delays that construction of nuclear power plants has encountered. We have seen some $6,000,000 for energy and this is increasing at 4% a year, based on increased standard of living and a 2.1% population growth rate. McKetta's predictions were based on nuclear and hydroelectric generating facilities handling a quarter of our power needs by 2000. This now seems unrealistic as the first practical breeder reactor has not been authorized and commercial installations will probably not be on line until 1987. Additionally, gas and oil will have to be derived from coal within a decade but sufficient funding has not been obtained to permit the study of the necessary plants.

McKetta finished by lightly knocking various groups' lack of foresight. More and more Americans are flocking overseas for summer vacations, and an increasing proportion is young Americans. With the prices war raging over gasoline, record-breaking numbers of young people are going abroad for summer vacations. More than 120 countries or territories, Telle who is eligible, fields of study, financial assistance, HOW, WHEN AND WHERE TO APPLY. Reflects the latest scholarship approach prepared by financial need!

$15.00 VACATION STUDY ABDRO
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By Peter Parnavelas

Strange things are happening in Washington these days. Up on Capitol Hill, the Senate Armed Services Committee has, for the first time in recent memory, perhaps for the first time ever, rejected the Defense Department's request for an emergency supplemental appropriation to pay the entire cost of a new fleet of antisubmarine warfare (ASW) submarines. The Pentagon has requested informal approval by the Armed Services Committee of a $35 million appropriation to the defense budget for the new Undersea Long-range Missile System (ULMS) for the past, approval such requests had been almost pro forma in nature. At the height of the Vietnam War, supplemental appropriations amounting to billions of dollars were regularly approved by the Congress. The use of the supplemental appropriation device allowed the Johnson Administration to submit a defense budget lower than it knew would be needed to fight the war in order to put the main thrust of approval through Congress. Then, later in the year it could come back to the Senate on Capitol Hill, wrap itself in the flag, and claim that a vote against the supplemental appropriation was a vote against the brave American fighting men in the rice paddies of Southeast Asia holding back the hordes of Communists from invading California. Remember the words of Richard Nixon about the 1968 election in Florida and the geography. It's perfectly clear looking at a map that the next thing after the coast of Florida is California. The Committee Chairman John Stennis (D. Miss.), a Senate veteran and long-time friend of the Department of Defense, was one of the few senators present. He has recently shown signs of accommodating himself to the extent of things at hand in the committee, which seems to be in favor of a re-ordering of the nation's priorities away from human beings to an attack on the Russians toward more attention to domestic problems. Last summer, Stennis' committee of investigation on the Department of Defense that the committee members were quite willing to approve the entire cost of the ASW submarines, which was estimated at more than the cost of the entire fleet of new Westernized and new ASW submarines. The trend would lead to a conflagration of a one-plane Air Force, and a one ship Navy. The committee noted that the cost of the entire fleet of the aircraft under development was much more than that of the new fleet. This led one wag to propose solving the nation's great crisis by shifting from the gold standard to the "astorion standard." Last winter's action by Stennis' committee served notice that the group would no longer abide the "wedge" tactics used in the past to commit the country to paying for an armament program on a new wave by asking initially for a small investment in research and development, pre-production engineering, and the procurement of large of lead time items. It seems clear that Stennis and his colleagues need a weatherman to tell him which way the wind is blowing.

ULMS

The Defense Department has used various arguments to get the ULMS Defense Laird at one point testified that the weapons system could be used as a barrier to keep the Russians from striking at the continent. This, of course, is unparalleled in the history of America's military. The words of the artist in Florida are beautifully redolent of the geography. It's perfectly clear looking at a map that the next thing after the coast of Florida is California. The Committee Chairman John Stennis (D. Miss.), a Senate veteran and long-time friend of the Department of Defense, was one of the few senators present. He has recently shown signs of accommodating himself to the extent of things at hand in the committee, which seems to be in favor of a re-ordering of the nation's priorities away from human beings to an attack on the Russians toward more attention to domestic problems. Last summer, Stennis' committee of investigation on the Department of Defense that the committee members were quite willing to approve the entire cost of the ASW submarines, which was estimated at more than the cost of the entire fleet of new Westernized and new ASW submarines. The trend would lead to a conflagration of a one-plane Air Force, and a one ship Navy. The committee noted that the cost of the entire fleet of the aircraft under development was much more than that of the new fleet. This led one wag to propose solving the nation's great crisis by shifting from the gold standard to the "astorion standard." Last winter's action by Stennis' committee served notice that the group would no longer abide the "wedge" tactics used in the past to commit the country to paying for an armament program on a new wave by asking initially for a small investment in research and development, pre-production engineering, and the procurement of large of lead time items. It seems clear that Stennis and his colleagues need a weatherman to tell him which way the wind is blowing.

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Neil Young: a harvest of gold

No, the ink on the cover doesn’t run and smear when you break the plastic wrap, and the album jacket is not going to eventually disintegrate. No, it’s not a double album of all the things heard when Neil Young was touring in early 1971, or that on Young Man’s Fancy or Live at Woodstock. There is no Tail Come Down or any of the other out-takes bootlegs from that tour. (And no, “Sugar Mountain” is not on the record — checkout the flip side of “Heart of Gold”.) It’s just that at least 10 songs since After The Gold Rush almost a year and a half, and it’s called Harvest. It shows what has become Neil Young’s singularly most important, and best, musician/lyricist. Harvest covers a lot of ground, with Neil Young having found himself a fine backing band in the Stray Gators, to replace the long-size departed Crazy Horse, and who felt comfortable in his role of a kind of a band that pours you the contents of their souls in the kitchen in a mixture of sometimes irrational, and sometimes rational men, such as... 

One of the more curious rituals of priate). There is no reconc...
music

Harvest, from page 5

Ready for the Country," a rollicking piece of honky-tonk and with words that offer a hope of a lifetime-

Dream up, dream up. Let me fill your cup.

With the promise of a man.

The tone is more of a soliloquy on

with the words continually referring to

being alone,

offer a piece of

Ready for the country," --pl--

I've dream up, dream up. Let me fill you

Come with it~

Or in "The race's Home to you."

But I'm all alone at last - the lyme goes past.

The tone-

We will leave you all alone.

We are. leaving. We are gone.

With the promise of a man.

SUNDAY MARCH 5, 1972, 3:00 P.M. KR

AUL indications are,

AUL music is the

AUL as in

Firsting

SPRING WORKS of HOLST, REED, EARLS, HINDEMITH, JENKINS

SUNDAY, MARCH 5, 1972, 3:00 P.M. KRESGE AUDITORIUM

FREE ADMISSION

Work for ARTS

The Tech's ARTS section needs people to work in areas such as reviewing, layout and design, artistry, editing, and many other areas. If you're interested, call and leave your name at MIT x1541. No experience necessary.

Incredible String Band

Liquid Acrobat as Regards the Air — The Incredible String Band (Elektra)

Incredible String Band is seduc. Jack Boyd, their producer, is gone (they are reproducing themselves now). Rose is gone, being replaced by Malcolm (who is a better instrumentalist and who adds bass voice). But they sound just as incredible as they always have. On their new album, they perform in their usual mythical of instruments and styles, and Medieval-eastern-hobbling music is a song done in a Who-like manner with resonating choruses on an electric guitar and powerful rhythms (with the assistance of an added drummer).

As far as the composing goes, Rob

Mark Asstofi is

insult on America

America — America (Warner Brothers)

All indications are, as they say in the record biz, that America is about to take

America storm.

By the latter, I mean,

of course, the place where we all are now,

home of Kentucky Fried Chicken, the

Barbie Doll, and the San Diego Padres. By

the former, I am referring to Dowey

Rambler, Gerry Beckley, and Dan Peek,

three British lads who collectively call

themselves America. You can't turn on

the car radio these days without hearing

their red hot single "A Horse With No

Name," an interesting, hypnotic tune

about a dude trucking across the desert,

with a lead vocal that sounds more like

Neil Young than Neil Young sounds like

Neil Young. The record zoomed to the

top of the pops in England, but for some

reason was not included on America's

initial American album release. My

sources now tell me that the latest pro-

sings contain the song on the first side,

added in the midst of the other cuts. I'm
telling you all this so that you might

check the back of the album before

buying to see if your fare-aye 45 is

included, if it makes any difference.

Which it shouldn't, because even without

the anonymous horse song, its still a fine

album. You could nickname it "Acoustic

Guitar Heaven," since that is the basis

of America's music, the twangling of both 6-

and 12-strings; most of the time there

are two or three going at once. The album

is a masterpiece of the melody, the

soft-sell, the understatement that can be

couched from the simple chordings of an

acoustic, and the 13 year old kid who

wants to learn to play one might do well

to give a listen to America instead of

wearing his older brother's old Yard-

birds and Cream fave, as might also the

cats who think the way to learn to play

is with a SuperTreasury of 118,590

Guitar Chords.

The songs, all originals, are uncompli-
cated, tuneful ballads reminiscent of

Poco's quiet moments. Surprisingly,

the best song on the album is the one with

the least acoustic backing "I Need You."

a Reegee — like rondo which would

make one heck of a springtime single release;

when and if "Home With No Name" puts

up time. Other standout includes "Bustsy Day," (replete with discrete pedal

steel licks) "Donkey Jaw," (a rambling
tune with some enjoyable pseudo-bottleneck)

and the short but potent

"Pigeon Song." In case you were wonder-

ing, nothing on the album crops Neil

Young's vocal chords to the blatant

extent that "Home With No Name" does,

America's harmonies have a distinct

Crosby, Stills, and Nash flavor at times.

Summary: a nice friendly album to

crawl into when the blues got a hold on

you, and a promising new group that, so

far at least, is living up to its hype. And

admirably. Off the record, I really can't

believe that I got through this who review

without once succumbing to the temptation to write, "America, love it

leave it," in somewhere, incredible.

Mark Asstofi

MIT Concert Band

John Conley, Conductor

SPRING CONCERT

with the Jen Veen Theater of the Dance

Works of HOLST, REED, EARLS,

HINDEMITH, JENKINS

SUNDAY, MARCH 5, 1972, 3:00 P.M. KRESGE AUDITORIUM

FREE ADMISSION
The phantasmagorical H.P. Lovecraft

Among the host of writers who have created horror and terror as their art form, there was none who rose so high above the rest.

Edgar Allan Poe took important steps in creating the modern horror tale. He was a master of terror, a writer who could strike fear into the hearts of his readers. He created the atmosphere of terror that has become synonymous with the horror genre. His stories are still read and enjoyed by people all over the world.

Lovecraft's greatest ability was creating subtle terror out of eerie descriptions. Lovecraft's style was unique and his influence has been felt for generations. He was able to conjure up a sense of mystery and foreboding that few others could match.

The backdrop also includes books about Lovecraft. These books are essential for anyone who wants to understand his impact on the horror genre.

The Necronomicon

The backdrop also includes books about Lovecraft. These books are essential for anyone who wants to understand his impact on the horror genre.

The Necronomicon is a fictional book that Lovecraft created as part of his Cthulhu cycle. The book supposedly contained signs and symbols that were used by the ancient Cthulhu cult to communicate with the gods. Lovecraft's readers were fascinated by the book and it became one of the most famous horror books ever written.

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Cabaret-Contini, from page 5

and canes become Nazi style helmets and guns.

The paradox of the night-club routine is, of course, the black market, and cans become Nazi style helmets and guns.

The film opens in to a world of the wealthy show no fear because they are ready to resist. To leave, to go to England, is a coward's escape. To stay, to fight, to take the black market, is to continue the struggle.

The Italian Jew of 1938 is the topic of The Garden of the Finzi-Continis, and the film mirrors the same word no image in devoting its plot home. Very little else in the film is of much consequence, as it expresses the tragedy of an entire people led away merely and slaughtered.

The richest family in the small Italian town of Ferrara is the Finzi-Continis family. They are, of course, Jews; they are, of course, good to the other Jews in the area. They are convinced that the best way to weaken the Fascist storm is to withdraw into their patrilineal estates and avoid contact with the trouble outside.

The film starts with the declaration by the Mussolini government of the anti-Semitic laws: no more intermarriage, no more public schooling, no more Jewish money to leave the country, and no more servants for Jewish families. The effects are immediate and dramatic: the younger children can no longer go to school, the family is threatened, and the mother is convinced he is too "hairy."

This is not surprising in the serious kind of film that De Sica makes. It is nothing like Cabaret; the hasty innkeeper plays Alberto with regard to his actual past, getting only non-committal answers. He asks Alberto at one point whether he would rather have a woman or see a film. The scene cuts to the inside of a theater.

In the end, the police cars invade the Finzi-Continis estate, as all Jews are checked off on a master list, even those who have been dead for months. Giorgio's family is brought in, as are all his friends (he manages to escape at the last minute himself). Here, as in Cabaret, we see the uselessness of either running or hiding.

Both of these films are pneumatic. This is not surprising in the serious kind of films that De Sica makes. It is nothing short of incredible for an American musical film like Cabaret. It is probably unprecedented in the history of Hollywood, and it certainly must be getting Busby Berkeley a turn, even if he isn't in it. What it is even more astounding is that the film appears well on its way to great commercial success, which is the only thing that can clear a path for future generations of serious musical film makers.

There are basic stylistic differences between the two films in their approach to the stories they have to tell. De Sica has returned to his roots, using non-professional actors in authentic locations to evoke a general realism, which keeps the acting from overwhelming the plot. He uses subtle lighting, and an occasional soft focus, to take the edge off otherwise figuratively harsh scenes. Bob Fosse, director of Cabaret, used elaborate sets, intricate photography, and absolutely stellar performances by Minnelli and Joe Gray to make his point. I have rarely seen a better parody performance that the one Gray turned in for this film. One is swept away by his macabre presence every time he appears on the screen, a counterpart to the dull, colorless world around him.

Cabaret and Finzi-Continis are two films that really stand alone as different approaches to the cinematic art. Yet they have remarkable similarities and points of comparison; they both have wistful heroines, for instance, and men whose persons are shown in isolation. Both films represent the agony of the crumbling of imaginary oases in the rise of fascism in the Thirties. And, far from showing different sides of the same thing, they evoke the common themes of decadence, in one form or another, that pervades such dying societies — from Fascism to Nazism. The Finzi-Continis
music

Jimi Hendrix was that good.

Hendrix in the West — Jimi Hendrix Repertory Band

This album, produced by a [mistake?], early release to radio stations over a month ago, is a collection of live recordings of the not all the previously done by Hendrix taken from concerts at the San Diego Sports Arena, the Isle of Wight, and the Berkeley Community Center over the past few years. Some of the numbers are done by the old Experience group, those at San Diego, with Mitch Mitchell on drums and bass player Noel Redding. The rest of the record has little, if any, who re- placed Redding after the latter went on to form Fat Matthew.

The quality of Hendrix in the West varies almost directly with the band and location, spanning some of Hendrix's worst and best. It becomes very clear that his best work was with the Experience, an... effort on Band of Gypsys, Cry of Love, and Rainshow Bridge don't exist.

The two songs from the Isle of Wight are worthy of note: "Summertime Blues" (the British national anthem) and "Serveup's Lonely Hearts Club Band." The Berkeley sets are a bit better with an adequate background: "Johnny Go, Go," along with a pretty weak "Killer Whoopee." The San Diego section more than offsets the previous lapses. "Little Wing" is nothing short of perfect; "Voodoo Child," while not as good as "Blue Suede Shoes." But the San Diego section more than offsets the previous lapses. "Little Wing" is nothing short of perfect; "Voodoo Child," while not as good as "Blue Suede Shoes."  

This is where we get to see what the players involved (Haggar, Cooker, Hopkins, Wyman, Watts) are really like. There aren't too many of such cuts, of which the best one is chosen everybody gets only one chance. And the result is pretty much what you would expect — the real creative forces on the record are Nicky Hopkins and Bill Wyman. Jagger is inconsistent on vocals and harps. Bill Wyman is adequate and Charlie Watts just about keeps up with everybody else.

Almost all of the drive in this music comes from Haggar, who has already demonstrated that he can do the studio version, is fine; and the blues lead sound, very extended. "Red House" is perhaps the best Few ever heard Hendrix play. The band is excellent; only occasional moments on Are You Experienced? Aside, and Electric Ladyland comes close to their work on these few cuts. It is times like these that approach the quality of the Isle of Wight shows that show Hendrix to be a good guitarist at everyone.

Gonne is a son of a Spirit

Jo Jo Gonne — Jo Jo Gonne

If Jo Jo Gonne reminds you of Spindel, especially around the time of The Family at the old Aquarius. Tracy Nelson is an accomplished guitarist, and this will start a trend. We

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Minnie and Moskowitz

Emotional and very real

Perhaps the most amazing thing about Minnie and Moskowitz is that it isn't as beautiful as it should be. The two leads live up to the title. Tracy Nelson has done consistently well on her first album for the Stones, the Beatles, the Airplane, Quick n' Silly, and the other, many others, that he is the best session pianist in the current crop of rock musicians. His

The supporting cast is made up mostly of relatives. Besides Cassavetes himself as the married lover, his mother, Katherine, his father, Moskowitz; his brother, Lady Rowlands, plays mother to Minnie; and the Cassavetes kids are there as well. Yet the album is closer to Minnie and Moskowitz is one of the funnest film concepts to have hit lately, and certainly the best movie of its type ever made. It truly is the "ultimate house movie.

More than that, "M&M" is undeniable an acting film, and the two leads live up to this responsibility admirably. Gene Rowlands, Cassavetes wife, is characteristi- cally fetching as Minnie, an insecure, scowling actress taught in a hopelessly and inevi-

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**music**

The MIT music faculty present a Schubert Festival

Under the auspices of the Goethe Institute of Boston, the MIT Music Faculty presented what was billed as a "Schubert Festival." The performances consisted of two of his song cycles on February 16 and 23 in Kresge Auditorium.

On the first evening, baritone Leslie Guinn and pianist John Buttrick presented Die Schone Mullerin. The work comes from the poems of Wilhelm Muller, and consists of 20 poems set to music. Mr. Guinn's interpretation of the work was excellent; his voice is quite what it might have been, although the balance between the two was not quite what it might have been, although some of this fault might be attributed to the auditorium, which is not the proper place for this type of material.

The following Wednesday evening found tenor Ernst Haefliger and pianist Franz Rupp performing Die Winterreise. The two concerts were well attended and received by their respective audiences; it appeared that the auditorium was somewhat better than half filled on both evenings. However, the Little Theater might be better for a program of this nature; Kresge is too monstrous to be a proper recital hall.

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**film**

The Boyfriend: all potential, no kinetic

Ken Russell had the chance. What he was afforded with The BoyFriend was the opportunity to make the non-musical musical. Instead, he has made a maundering, mindless mistake. It is not so disconcerting that this is a musical (although this writer, for one, regards them as anathema to reasonable cinema), but that it could have been, but failed to be a plausible, intriguing look behind the pebbly facade of the musical theater.

Instead, Russell opposes us with his "starting" camera technique, and, as in the same idea was not enough, subjects us to two hours of this meaningless drivel. God knows that musicals are bad enough, what with young maidens and a hundred-fifty-piece orchestra aimlessly bawling into song on mezzotops and other similarly unlikely locations. But Russell tries to distramp us. Sandy Wilson must be rolling over in his grave. When he wrote it in the 30's, it was a parody of the musicals of the 10's and 20's. Whatever enjoyment we could have had from that, Russell has stolen from under the podium.

The fantasy scenes, which were obviously great fun to make, are truly fantastico — in the saudi, overblown musical theater sense. Here, if anywhere, is the first film in the sequence — justifiable upheaval.

By placing his fantasy within the absurd light of Hollywood musical doo, Russell permits us to accept it without the traditional musical hang-up.

"But where is the orchestra coming from? Etc." Also, however, Russell can't resist the temptation to dress up everything, and soon we hear the orchestra creeping in all over the place. The cheap run-down musical becomes instead a great musical in a cheap run-down theater, which it is, and which it was not intended to be portrayed as. Russell successfully not only destroys both fantasy and non-fantasy, but the film as well.

With all this against him, Russell derma it hopefully and adds the crushing blow: he makes it all about musical right there, so fantasy, no play. Just Twigg there in the dressing room, singing a pitiful accompaniment to the orchestra. Twigg may be able to act, but she can't sing, which is probably the most refreshing thing about the film. It truly is a joy to be blasted with a musical without having to tolerate a Julie Andrews as well. Twigg can't sing, can't dance, can't really act, is flat-chested, and talks with a cockney accent, and, if anything in this overstuffed musical toy can be called magnificient, it is she and she alone.

But, good grief, asking the poor frail kid to carry a whole movie, which is too long, too big, too cutesy, too everything, is pure meanness. Watching characters traying to upstage each other for two hours is tedious and hardly basis for the one line joke which ties it all up, nonstes for a whole movie.

Someone said The Boyfriend marks the beginning of a new surge of musicals. Let's hope not. The moviegoing set has done nothing to deserve being pelted with such obtruse deluge again. Better for all if The Boyfriend marks the end of an era, rather than a beginning.

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**Kids nowadays ain't got no shame.**

In Jim Price's own words:

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**The Tech**
**Gym splits CGA, Queens**

The MIT gymnastics team closed their dual meet season Saturday with a win against Queens College and a loss to the Coast Guard Academy in a double dual meet at Coast Guard.

They brought the final team score to 8-2, the most wins in a season ever by the team. Queens is a team that has yet to be well-developed, so MIT won by 40.5 to 25.5. Coast Guard was the best team the Techmen have met this year, and Coast Guard ended their season with a 4-0 record.

BSU wins IM basketball

By Walter Middlebrook

The Black Students' Union 'A' basketball team finished its season with a 50-49 victory over Ashdown to capture the IM Basketball Championship. The game which took place Saturday night required one overtime and allowed the BSU to take its first trophy for the year.

As the crowd of more than 50 rose to their feet in excitement, they were treated to a most exciting and entertaining basketball game. The Ashdown and BSU teams played to a tie at the end of the third quarter, at which time the game was suddenly halted by a two-minute time out to rearrange their defense. This new maneuver somewhat stymied the BSU offense and at the same time Ashdown's offense on most of the BSU mistakes ended halftime with a 19-19 tie score.

In the first overtime period, Ashdown and BSU both with the same aggressiveness that they showed in the first half, found it difficult to contain each other. The BSU took control in the second overtime period and won the title.

The overtime period started with a 3-0 run by the BSU, bringing their lead to 53-50 against Ashdown. The BSU then turned to a more aggressive defense, but with less effort with both teams having their ups and downs.

From the start of the game, the BSU looked as if the game would go into overtime. Regular time was scored 71-70, with 0.1 seconds left to play in the game. The ball was in the hands of BSU, but the clock, the shot, the good, was rebuffed by BSU. The ball was rebounded by BSU and with two seconds left to go, the shot was rebuffed and easy to get a good 41-41 tie.

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Grapplers end season taking 3 straight wins

MIT’s grapplers worked to an 11-6 final record this last week, defeating Bowdoin, 33-9, and Tufts, 36-18 on Saturday and defeating Bowdoin, 33-9, and with no small portion of coaching career, quite creditable grappler, with interscholastic inspiration to all manner of coach, whose instructions on and champion and present assistant. The score was 17-2, MIT, and 1-6 final record this last week, MIT’s grapplers worked to an 11-6 history as he wrote Off Page for the second time this year. Durable Dave Kentz ’73 led the Engineers to their third straight victory, 95-75, and a 13-10 season record.

Porter Haug ’74 and Gary Furlar ’71 were tied at 95, and Bill Gal ’72 pulled the rout was on, but Coast out an lbs tied and Bill Gal ‘72 pulled 1-6 final record this last week, MIT’s grapplers worked to an 11-6 final record this last week, MIT’s grapplers worked to an 11-6 history as he wrote Off Page for the second time this year. Durable Dave Kentz ’73 led the Engineers to their third straight victory, 95-75, and a 13-10 season record.

Brown cops no 1 scoring

By Mike Bilner

The 1971-72 edition of the varsity basketball team passed into history last weekend in many ways. On Thursday night, Boston College ’72 gave MIT an 81-80 victory over Bates with a long jumper at the buzzer. Saturday afternoon, Suffolk University visited MIT to provide a makeup-up game for the snowout last weekend. At 10:45 of the second half, Harold Brown ’72 took a pass near the free throw line and cut the cords with a turnaround jumper that made him the highest scoring basketball player in Tech history. Brown’s 20 point game led the Engineers to their third straight victory, 95-75, and a 13-10 season record.

Bates

The Bates game was close throughout as both teams played well, Bates put on an impressive display of outside shooting coordinated with good inside movement by their big men. MIT countered by feeding Brown in the low post area where he repeatedly burned his man with his turnaround jumpers, Bill Godfrey ’72 and Jerry Houston ’72 worked the insides for rebounds and some good shots. Godfrey was especially impressive on the offensive boards as he tipped in several errant shots.

Tech moved from a 42-all tie in the first half to a 77-72 lead with 3:29 remaining. Bates responded with an aggressive full-court press which turned Engineers errors into a 77-77 advantage with 1:30 left.

With only 50 seconds remaining, MIT fouled Bates at the line in the bonus. The first shot was good but the second missed and Godfrey grabbed the rebound. Hudson got loose and scored with 20 seconds remaining to bring MIT within one at 87-79. To get the ball, Hudson fouled a Bates player, who missed the first shot in the on-and-one. Again the Engineers controlled the rebound and quickly called time.

With but five seconds to go, White ’76 inbounds the ball to a speeding Cleveland who stopped and popped at the second minute mark. The Tech bench rose in unison and the vocal Bates crowd fell silent at the ball swished thru the net.

Before Bates could call time, the Engineers sounded and the Engineers mobbed the hero of the day.

Suffolk

Suffolk University came on in two days to play MIT last Saturday. Coach Barry arranged the game after the title game of the Middlebury tourney had to be re-scheduled. It was the last game for seniors Brown, Godfrey, Cleveland and three other Engineers. After three years and 56 games Brown had a total of 1440 points while Cleveland had 958, good for fifth on the all-time scoring list. Brown hit six of MIT’s first ten points to give the Engineers a lead they never would relinquish. Hudson got off to a fine start as he rose over the middle of the Suffolk defense with his soft jumpers. Brown began to show the pressure as he neared the all-time scoring record held by Dave Jameson, who was the leader at 958 points. Brown missed a jumper and the follow-up layup, but he showed great desire on the boards. Once he broke the record, he began to flow as easily as he can, and he made the rest of his 26 points look easy. With the game well in hand, Coach Barry removed his starters one at a time and let the bench finish the game.