

Peter Jackson '76 (No. 13), who will probably be one of next year's leaders for MIT, jumps to pull down a rebound in a game earlier this year.

Jackson ended the season with 218 points and 171 rebounds, which put him third and second respectively. Photo by Krishna Gupta

## Basketball: a time to build

By Fred Hutchison

The 1972-73 season was a year of building for the MIT varsity basketball squad. The Tech five were constantly plagued by inconsistency and uneven play. Their free-throw percentage declined steadily after the midpoint of the season, and their season record was a dismal five wins and 17 losses.

As I said, however, this was a building year. There were only four seniors on the squad and three juniors. Two of the starting five were freshmen. This was Fran O'Brien's first season as head coach.

The future should definitely look brighter for MIT basketball. The player who led the squad in

total points and was third in rebound was Campbell Lange, a freshman. If this year's showing of 218 points and 171 rebounds are any indication, Peter Jackson, another member of the class of '76, will be the backbone of MIT basketball for the next three years. Fourth spot in both total points and number of rebounds goes to John Cavolowsky '76, while fifth and sixth spots go to next year's co-captains Bob Roth '74 and Al Epstein '75.

The man who will be missed the most next year is Jerry Hudson '73, this year's team captain and the fifth highest scorer in MIT basketball history. Hudson had a good season, except for a few bad games which were marred by rather uninspired play. Hudson ended the season with 328 points, and he ended his career with 1002. (The 1000th point coming in the last game of the season against WPI.) The other seniors soon to be lost to graduation are John Lange, Thad Stanley, and Roger Teal.

## Wrestling with 12-6, has winning season

When the MIT wrestling team finished its 18 match season with twelve wins and six losses, two of them by the narrow margin of two points, a few individuals had compiled outstanding records.

Co-captain Dave Kuentz '73 was 16-2 at 158, the best on the team this year, and finished the season with 13 consecutive victories. Co-captain Jon Backlund '73 also turned in an excellent performance, with a record of 15-3 in the 126 lb. class.

After starting the season with a 3-0 record at 188, Ed Hanley '74 moved up two weight classes to plus the hole in the lineup at 134, and finished the season with a string of eleven victories for an overall record of 15-3. Sophomore Jack Mosinger filled in admirably for him at 118, also with an unbeaten streak of eleven matches, to give him a 13-2 season.

Rich Hartman '74 wrestled at 150 for most of the year before dropping to 142 for the New England and ended up 8-9-1 for the season. At 142, freshman Joe Arthur compiled a 7-7-1 record, and we should be hearing more of him in the coming years.

Loren Dessonville '75 came up with a 10-4-1 season at 167, while Dave Sebolt '73 won six matches by pins to give him a 9-6 record and the most falls awarded. Also wrestling in the upper-middle classes were Fred Linderman '74 and Bob Gahl

'74, whose season ended early with an injury in January. Both are juniors, and will give next year's team a solid front in this part of the lineup.

Dave Grasso '75, freshman Joe Tavormina, Mike Murphy '72 and Peter Haag '74 all competed in the 190 lb. class and Erland van Lidth de Jeude '76 was 9-6 in the heavyweight division.

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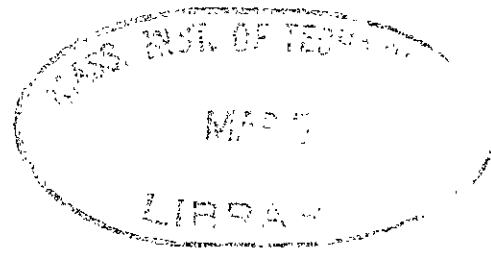
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# The Tech



VOLUME 93, NUMBER 13

MIT, CAMBRIDGE, MASSACHUSETTS

FRIDAY, MARCH 23, 1973

FIVE CENTS

## Faculty discuss pass/fail

The March meeting of the MIT faculty conducted little substantive business, but several important issues were discussed, including freshman pass/fail, the MIT-Wellesley exchange, and "end of term arrangements."

Two exceptional statements were made at the meeting, one by Professor Emily Wick of Nutrition, who said that MIT should make a "resounding commitment" to "education of females," and that the MIT-Wellesley exchange is now an "obstacle to the growth of MIT women students."

The other statement was made by Professor Arthur Mattuck, chairman of the Pass/Fail Committee, who told the 50 or so faculty at the meeting that one of the committee proposals essentially meant "continuation of hidden grades."

Professor of Mathematics Hartley Rogers, chairman of the faculty, introduced the Pass/Fail report by noting that this was the third committee to study the problem. He reread the committee's charge, which had to do primarily with the study of hidden grades and medical school admissions, and their effect on pass/fail.

Mattuck admitted at the start that hidden grades had not proven to be much of a problem, and that his committee was essentially content with the status quo in that area. He quickly outlined the four recommendations of his group: continuing use of one passing grade, continuing identification of outstanding work, a credit limit in the freshman year, and an "internal fail" which would prevent reporting to outsiders of failing grades during the freshman year.

Paul Schindler, editor of *The Tech*, spoke on pass/fail, having obtained prior permission from Mattuck to do so. He told the

faculty that *The Tech* is a substantially better paper now than it was five years ago, at least partially due to freshman pass/fail. "Freshmen form the backbone of the paper, and most other student activities," he said, noting that this seemed to be in the spirit of pass-fail. He commended the committee for applying a "consistent" view to the questionnaire data, instead of merely following it blindly.

Finally, Schindler commented in support of the credit limit for freshmen, quoting a section of the report which contended that this would channel freshman energy into non-academic activity.

Assistant Professor of Foreign Languages Gordon Nelson quickly disagreed with the credit limit, claiming it would make language an impossible schedule burden for freshmen, since the labs are twelve hour courses. "Nine hours is not enough," he stated, calling the difference between four terms of nine hours and four of twelve "crucial."

Chancellor Paul Gray questioned Mattuck on two points: "What's different from five years ago, when a credit limit failed," he asked, and "Isn't internal fail a deceptive practice?"

Mattuck pointed to the last five years as "five years of experience in student overloads," which were beginning to worry core course instructors [Mattuck teaches calculus]. As for internal fail, he said the concept was introduced "for its practical effect," not a principle. The effect: to "let faculty fail more students than they do now," something they are loathe to do.

Professor Arthur Smith noted that failures were down and A's and B's were up in upperclass records, to such an extent that freshman year failures were "not a significant data point." Professor Margaret MacVicar, direc-

tor of UROP, said that the credit limit would have an "unfortunate effect" on the program.

Gray then rose again, to point out that the original data on which the pass/fail decision was based had changed. "This year's freshman class is totally unrelated to that of 1960 or 1965," the years which Benson Snyder studied in one survey and George Valley and Wayne Stewart looked at in another. Gray said all that data should be discounted.

Rogers told the faculty that the CEP had not yet formulated its recommendations on pass/fail, but that the whole context of grades at MIT might be reviewed.

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Photo by Krishna Gupta

## Efron attacks "liberal press"

By Richard Foster

Media critic and *TV Guide* contributing editor Edith Efron spoke Monday to a crowd of 90 in 26-100 on "Politics Once Removed - Reality Viewed Through the Filter of the Media." In the first major lecture sponsored by LSC this year, Efron discussed interaction between government and media, and blamed today's problems on the actions of liberals and Democrats.

Efron claimed that the networks have shown a liberal bias, while ignoring the public and the First Amendment. She compared their attitude towards news and entertainment broadcasting, arguing that they are inconsistent, and proposed that the only solution is to end all government intervention and sell all frequencies to the highest bidder.

Efron claimed that none of the current problems have originated in the last five years, and blamed this view on a "grossly partisan interpretation of the media from the media itself." Among her examples were Spiro Agnew, who in 1968 represented a "gigantic popular outrage" against network bias,

and a Roosevelt court, which failed to issue a clear decision on the rights of newsmen.

Network opposition to government intervention in news programming was contrasted against the liberal attitude toward entertainment, or "network fiction." This once featured an "individualistic hero with a simple, confident sort of courage and integrity fighting against very villainous villains morally responsible for their deeds," until it was attacked by "TV critics, academics of some sort, and politicians of a liberal persuasion."

She correlated these attacks with the platform of the Democratic party, and cited action taken against violence in television during the Kennedy administration. However, according to Efron, "Not one major voice was raised to protest this intrusion into the networks."

She called relevant programming a billion-dollar failure and observed that the public has refused to watch public TV, which furthers the values of the liberal elite.

Efron discussed the results of her book, *The News-Twisters*,

which found liberal bias in network coverage of the 1968 election, and seven other studies which have also found bias. "When seven studies emerge all discovering some degree of bias and falsification, much of it favorable to Democratic and liberal causes and none favoring Republicans and Republican causes, the time has come for the media to stop ranting and raving in a paranoid fashion over that issue."

Efron viewed the battle between the government and the media as but one aspect of a wider cultural battle between the intellectuals and the common man, which will only end when the "dominant intellectuals and media become reacquainted with the meaning of the First Amendment."

Efron's solution to the problems was to end government intervention completely, selling all channels to the highest bidder. Thus, there would be no network monopoly and they would be "swamped" by the competition, with survival determined by public demand rather than the opinions of any form of elite.

## Outsiders take jobs; MIT reviews hiring

By Barb Moore

MIT officials are now examining hiring practices of the MIT Dining Service, after it was found that many people filling student positions with the Dining Service are not MIT students.

The outside employees have been accepted and sometimes recruited by the Dining Service to fill positions not filled by MIT students. Lately, however, campus term-time jobs have been hard to find, with the result that many MIT students feel an employment crunch. Thus, MIT is reviewing the hiring practices.

During the summer, the Student Center Dining Service was employing many outside students, or former MIT students who had not given up their positions after graduation. Associate Dean for Student Affairs Richard Sorenson and Harmon E. Brammer, Director of Housing and Food Services, met with the managers of the Dining Service and student representatives to consider the situation.

The group decided to work

toward an all student staff, but did not feel it appropriate to fire employees already on the payroll. In the past, members of the Student Center management have recruited employees from such places as Boston University and Simmons College, but this practice has been discontinued. Instead, Dining Service has begun advertising openings first to the MIT student body.

When more dormitory dining halls were in service, the problem was less obvious. A house dining hall can employ residents of the house, and has no need to hire outside workers. But with decreasing use of dormitory dining facilities, the problem has become greater. The Student Center must serve a greater percentage of the students, without having a resident population from which to draw.

The problem is compounded by the nature of the available work. Permanent shifts at either Twenty Chimneys or Lobdell are consistently filled, and there is a waiting list for jobs. The Student Center dining staff is also responsible for supplying workers to cater banquets, which, due

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## CATV: innovation for MIT

By Norman Sandler

The issue of MIT's experimentation with Cable TV (CATV) systems within the Institute and beyond to the community has been met in recent weeks with considerable controversy. The principals involved at MIT were featured Wednesday in a seminar during which they described what they see as the proper course for MIT to pursue in the future with regard to CATV systems.

The five-member cable group includes three members of the faculty of the Department of Political Science, (Edwin Diamond, Lovell Dyett, and Professor Ithiel Pool), John Ward of the Electronic Systems Laboratory, and Carroll Bowen from the Center for Advanced Engineering Study (CAES).

The cable group discussed a recent report which was released on "Telecommunications at MIT," which outlines applications of cable television technology to curricular and extra-curricular functions at MIT.

Pool, who moderated the seminar, which was sponsored by the Educational Division, explained that the group began meeting last summer to discuss possibilities and impacts of "new telecommunications technologies." At that time, sessions were held to determine uses in conjunction with MIT courses and activities, as well as ways in which the cable technology developed at MIT could be shared with the surrounding community.

The study began with an examination of the existing physical facilities for CATV, a subject with which Ward has been concerned. He stated that the primary objective at this time should be to establish a "backbone" for a future cable system at MIT. To do this, Ward proposed a cable link-up, running from Westgate, through Building 10, to the eastern edges of the campus, buildings E52 and E53.

In addition to this "spine," Ward explained that "spurs" could be added to link the dor-

mitories, Kresge Auditorium, and buildings such as E19 to the system. With just one cable installed, up to 18 two-way channels could be in operation at MIT, should the cable network be installed, along with a control center, which Ward suggested might be located in Building 9.

The reasoning behind the placement of a control center in that particular building is twofold. First, it just happens to be, according to Ward, approximately half-way between the two ends of the campus. Second is a consideration given due to the fact that CAES, with its own advanced cable facilities, is already located in the building.

The initial installation, the "backbone," would involve approximately 11,000 feet of cable, with an estimated cost of \$30-35,000.

Cambridge and P.A.N.I.C.

Ward said that in addition to linking the dormitories on campus to the cable, another spur could link the system to

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# Cable: innovation for MIT

(Continued from page 1)

areas of the surrounding community. This, according to Dyett, would give the project a desired "outreach," enabling people in the community to "benefit from things at MIT."

Dyett, a research associate in Political Science, conceded that "this is one contemplated spur which has turned out to be a thorn." He, along with others in the group, have been charged with planning a system which would "spy" on citizens in certain areas of the city.

The Cable Group has considered the Model Cities area of Cambridge (consisting of some 13,000 homes) for link-up to a proposed cable system at MIT, particularly due to the fact that there has been Model Cities money available in Washington for community projects involving telecommunications.

However, negotiations with individuals and citizens' groups in the city have been slowed due to the surveillance charges made by a group called PANIC (People Against National Identity Cards). Hearings are now going on in Cambridge (as well as at the state level) to investigate the invasion of privacy allegation against CATV, though it appears that talks with the Cambridge City Council will cool down in the near future, and Dyett announced he was going to address the Model Cities board on Wednesday night.

Diamond and Pool addressed themselves to the applications of cable to extra-curricular and classroom functions respectively.

Students would benefit from such a system, according to Diamond, by being able to operate at least part of the hardware themselves, and suggested that at least one channel be turned over to student programming.

Pool said that during the sum-

mer the group had received rather cool receptions by faculty members when examining innovative applications to classes. He added, however, that faculty members had been enthusiastic about using video materials to supplement regular classroom sessions.

## Outsiders hold jobs; MIT reviews hiring

(Continued from page 1)

to the irregularity of the working hours, is undesirable for most MIT students. There are also substitute hours open, which again, would be irregular and temporary.

Consequently, non-students have been hired, reportedly to complete the banquet staff. When asked about an alleged case in which a non-student was given permanent hours in Twenty Chimneys while there was a waiting list of MIT students, Brammer denied knowledge of the incident. He said that this situation would violate present dining service policies, and he did not substantiate or deny the incident had occurred.

Several proposals for removing non-student employees have been considered. If Dining Service were to limit all of its jobs to MIT students, the management fears that there would be a shortage of workers for such special tasks as banquets. If the staffs of Twenty Chimneys and Lobdell were made a separate entity from the banquet and substitute staffs, there would be a perpetual influx of inexperienced workers into the banquet staff. Any experienced MIT student on the banquet staff would move into openings on the permanent staff, leaving

the banquet staff to hire new, inexperienced workers. Dining Service management considers the best alternative to be removal of non-student employees from the regular payroll, and paying them through a voucher system. This leaves the workers on a temporary basis, and eliminates the difficulty in firing him, when an MIT student applies for the position. This year, the voucher system was implemented, but it is too early to tell what its effects will be.

By the 1973-74 academic year, there will be no non-MIT students in captain's positions, and, if the voucher system is successful, there will be a totally MIT student staff in two years. This depends on the number of student applicants for the openings. The new advertising campaign on the availability of dining service jobs will hopefully increase the number of applicants.

At the present, students with a term-time job included in their financial aid package are not given any priority in securing a position with campus dining service. This is a possibility for the future of dining service, in order to assure an adequate number of employees, as well as to relieve the pressure on students seeking a campus job.

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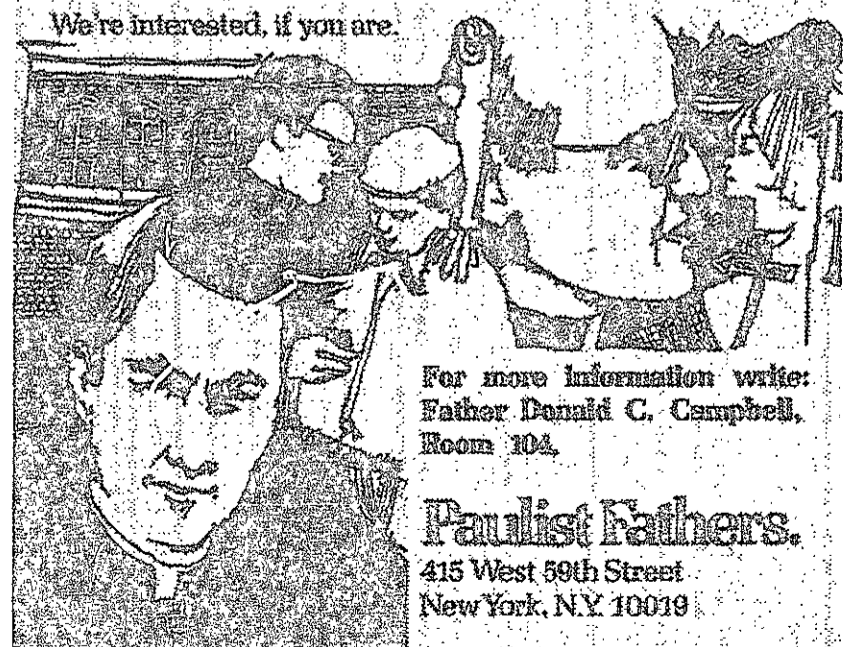
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# Faculty discuss exchange

(Continued from page 1)

President Jerome Wiesner summarized the discussion, noting that people did not seem to oppose pass/fail, only its format. One faculty member, who identified himself as an upper-class advisor in the Electrical Engineering department, disagreed. There was some further discussion, but final action was put off until the April meeting, as planned.

Next, Dean of the School of Science Robert Alberty, co-chairman of the MIT-Wellesley Exchange Committee made his report. He summarized seven points in the report and its three recommendations to the CEP. His seven major points were:

1) A significant number of persons at both schools have taken advantage of the exchange. Over 5000 people have been involved over the last five years.

2) The student's choice of subjects to cross-register in indicates the complementary nature of the two school's programs.

3) The residence exchange provided, during its one year of existence, a rewarding change of environment.

4) As a result of the exchange, some undergraduate women at MIT feel they are taken less seriously as capable students with career goals. The committee deplored the patronizing attitudes of many

male students and faculty at MIT.

5) The committee strongly recommended the recruitment of women at all academic levels.

6) There should be further cooperation between MIT and Wellesley faculty, in spite of their differing interests.

7) The two school's academic years were found to differ, but not significantly, especially after the recent Wellesley faculty action putting finals before Christmas.

The group's three recommendations to CEP were: continue the exchange, re-introduce the residence exchange on a limited basis, and develop new joint activities.

Wick made a major statement to the faculty after Alberty's presentation. She told the mostly male crowd that the "nitty gritty," not the theory of the exchange was the source of the problem. "The costs of the exchange have been borne by

MIT women," she said at one point. "We sell our women students down the river by ignoring their problems," according to Wick, who called the exchange "detrimental" to MIT women.

Alberty stated his belief that the exchange could help solve some of the problems of women at the Institute; Wick later said there is good in the exchange, but only if it is not done at the expense of a part of the MIT community.



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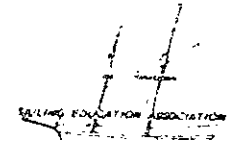
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# Summersplit

A national guide to apartments and rooms available for the summer.

# The trial of Gary Woods

By Neal Vitale

After the warm springlike weekend, Monday, March 19, 1973 seemed unreasonably cold. The sun was shining brightly on the Federal Building in Concord, New Hampshire, but the wind was gusting around it. Inside, Gary Woods went on trial for three counts of selective service violation, shortly before 11 am.

Gary Woods has long been opposed to killing of any sort, and has said that he would rather be killed than kill someone in self-defense. He is dedicated to the ideal of non-violence, and has maintained that dedication throughout his life. Clearly, his is not a case of pacifism-come-lately; Gary's mother could show you letters written to the draft board, saying how his family had to wait until he left before they could kill flies around the house. Many of the roots of Gary's unflagging commitments stem from his childhood, a childhood of living on Air Force bases with his parents; his father, now a colonel in the Air Force, was involved in the Vietnam War, was the most highly decorated soldier in the Korean conflict, and fought and was wounded in both that "police action" and World War II.

The matter of Gary Woods' non-cooperation with the selective service has been neither covert or terribly recent, as well. He has never made any attempt to deny or hide his resistance, having written letters and more letters informing the draft board that he had no intention of complying with their regulations, and has been in contact with members of the FBI concerning his status. Only in the last year was he called from a class and arrested.

In the court on Monday, Gary challenged none of the twelve jury selections; the prosecution objected to three, two younger people and one who had his younger brother go AWOL. Thus, the jury was eight men and four women, all of whom, save one, were white-haired and who looked at least forty. It was to be a jury of twenty-odd-year old Gary Woods' peers.

Compromise is something that has been almost non-existent in Gary Woods' life. He denied any thoughts of a deferment or conscientious objector status because the government would just replace his body with someone else's, and use the new person for shooting and killing in Gary's place. He felt it would be cowardly to apply for a CO status. He defended himself in Concord rather than taking a lawyer; he did not want deals being made with the judge in return for modifications of his ideals.

And so, Gary Woods now faces a possible ten year jail sentence for his beliefs and for his conscience.

The government's case was virtually airtight; they called only three witnesses. The first was Captain Ografiotis, custodian of the records of the local draft board in New Hampshire. He asserted that Gary did not carry his draft card, nor did he report for induction. The second witness, a female former executive secretary for the board, Mrs. McCann corroborated the basically technical matters in question. An FBI man, by the name of Riley, who looked like someone you might play basketball with at the Y, said that Gary clearly never intended to cooperate with the statutes. There was never any real question of guilt regarding the facts and the existing laws.

Gary entered only two pieces of evidence, while the prosecution submitted many of the draft board's records — a letter from the draft board to the prosecuting attorney and the Channeling Memo, a document once used in the processing of draftees, but withdrawn from the public in 1968 as anti-democratic. Gary asked the Captain, in his cross-examination, to read parts of the documents; they said, for instance, that the club of induction has been used to drive men to service and made the selective service sound like butchers handling sides of beef.

The one witness for the defense was Gary's father, Harold Woods, and he stressed the point that it is the draft board's prerogative to classify someone as a CO if they feel that that is the most suitable status for him. He said he wouldn't want Gary fighting for him

majority of the men in Vietnam are similarly unsuited for combat because of their lack of concern and sympathy with what they're being made to do. Therefore, Colonel Woods felt it was the draft board's responsibility not to induct such persons, as they were, in fact, a liability. But that was not necessarily Gary's opinion.

Gary was not looking for an easy out; instead, he wanted to confront the jury with the essential issue of exerting their right to try him on moral grounds which supercede the facts and the law. He wanted to question the statutes themselves and the system that has made them almost unshakable; he wanted them to determine who was in the morally right area. In his final comments to the jury, Gary read from Mark Twain's *The War Prayer* —

Then came the long prayer  
None could remember the like of it  
for passionate pleading  
and moving and beautiful language.  
The burden of its supplication was  
that an ever-merciful and benignant  
Father of us all would watch over  
our noble young soldiers  
and aid, comfort, and encourage them  
in their patriotic work;  
bless them, shield them in the day  
of battle and the hour of peril,  
bear them in His mighty hand,  
make them strong and confident,  
invincible in the bloody onset;  
help them to crush the foe,  
grant to them  
and to their flag and country  
imperishable honor and glory —

An aged stranger entered and moved  
with slow and noiseless step  
up the main aisle,  
his eyes fixed upon the minister,  
his long body clothed in a robe  
that reached to his feet, his head bare,  
his white hair descending  
in a frothy cataract to his shoulders,  
his seamy face unnaturally pale,  
pale even to ghastliness.  
With all eyes following him  
and wondering,  
he made his silent way;  
without pausing, he ascended  
to the preacher's side  
and stood there, waiting.  
With shut lids the preacher,  
unconscious of his presence,  
continued his moving prayer,  
and at last finished it with the words,  
uttered in fervent appeal,  
"Bless our arms,  
grant us victory,  
O Lord our God,  
Father and Protector  
of our land and flag!"

The stranger touched his arm,  
motioned him to step aside —  
which the startled minister did —  
and took his place.  
During some moments  
he surveyed the spellbound audience  
with solemn eyes in which burned  
an uncanny light;  
then in a deep voice he said:

"I come from the Throne —  
bearing a message from Almighty God!"  
The words smote the house with a shock;  
if the stranger perceived it  
he gave no attention.  
"He has heard the prayer  
of His servant your shepherd  
and will grant it  
if such be your desire  
after I, His messenger,  
shall have explained to you its import —  
that is to say, its full import.  
For it is like unto  
many of the prayers of men,  
in that it asks for more  
that he who utters it is aware of —  
except he pause and think.

"God's servant and yours  
has prayed his prayer.  
Has he paused and taken thought?  
Is it one prayer?  
No, it is two —  
one uttered, the other not.  
Both have reached the ear  
of Him Who heareth all supplications,  
the spoken and the unspoken.  
Ponder this — keep it in mind.

If you would beseech  
a blessing upon yourself, beware!  
lest without intent  
you invoke a curse upon a neighbor  
at the same time.  
If you pray for the blessing of rain  
upon your crop which needs it,  
by that act you are possibly praying  
for a curse upon some neighbors' crop

which may not need rain  
and can be injured by it.

"You have heard your servant's prayer —  
the uttered part of it.  
I am commissioned of God  
to put into words the other part of it —  
the part which the pastor,  
and also you in your hearts,  
fervently prayed silently.  
And ignorantly and unthinkingly?  
God grant that it was so!  
You heard these words:  
"Grant us victory,  
O Lord our God!"  
That is sufficient.  
The whole of the uttered prayer  
is compact into those pregnant words.  
Elaborations were not necessary.  
When you have prayed for victory  
you have prayed for  
many unmentioned results  
which follow victory — must follow it,  
cannot help but follow it.  
Upon the listening spirit  
of God the Father fell also  
the unspoken part of the prayer.  
He commandeth me  
to put it into words.

LISTEN!

"O Lord our Father,  
our young patriots,  
idols of our hearts,  
go forth to battle —  
be Thou near them!  
With them, in spirit,  
we also go forth  
from the sweet peace  
of our beloved firesides  
to smite the foe.  
O Lord our God,  
help us to tear their soldiers  
to bloody shreds with our shells;  
help us to cover their smiling fields  
with the pale forms of their patriot dead;  
help us to drown the thunder  
of the guns  
with the shrieks of their wounded,  
writching in pain;  
help us to lay waste  
their humble homes  
with a hurricane of fire;  
help us to wring the hearts  
of their unoffending widows  
with unavailing grief;  
help us to turn them out roofless  
with their little children  
to wander unfriended the wastes  
of their desolated land  
in rags and hunger and thirst,  
sports of the sun flames of summer  
and the icy winds of winter,  
broken in spirit,  
worn with travail,  
imploping thee for the refuge of the grave  
and denied it —  
for our sakes we adore Thee, Lord,  
blast their hopes,  
blight their lives,  
protract their bitter pilgrimage,  
make heavy their steps,  
water their way with tears,  
stain the white snow  
with the blood  
of their wounded feet!  
We ask it,  
in the spirit of love,  
of Him Who is the Source of Love,  
and Who is the ever-faithful  
refuge and friend  
of all that are sore beset  
and seek His aid  
with humble and contrite hearts.  
Amen.

"Ye have prayed it;  
if ye still desire it,  
speak!  
The messenger of the  
Most High waits."

It was believed afterward  
that the man was a lunatic,  
because there was no sense  
in what he said.

A few members of the jury shuffled  
uneasily in their seats, there were tears in  
Gary's eyes.

But the prosecution, in their summary,  
and the judge, in his charge to the jury,  
reversed the matter. They typified the  
situation as "the height of civilization"  
and that the only prerogative that the jury  
had was to judge the facts, and only the  
facts, in accordance with the law.

Ten minutes after they departed, the  
jurors returned a verdict. One count,  
regarding not keeping the draft board  
informed of changes in address, had been  
dropped earlier because the judge had  
found no willfulness in Gary's actions.  
On the other two counts, of not carrying  
his draft card and not showing up for  
induction, Gary Woods was found guilty.

On Wednesday, the 21st, Gary returned  
to New Hampshire to meet with the  
probation officer, who, in turn, will  
advise the judge. The final sentencing will  
be done at 1:30 on April 9. Ideally, Gary  
would be permitted to pursue his plan of  
attending Harvard Medical School, with  
the years spent there being considered  
part of his probation. It would enable  
him to become a doctor, and return, as he  
has hoped, to rural Arkansas, where he  
would practice. At the other extreme, he  
could be given up to ten years in prison.  
But even worse, Gary would be put on  
probation wherein he would be made to  
lead a strictly outlined life, in an effort to  
break his will, and reform an unreform-  
able humanist. A person of Gary's ilk  
would be hard-pressed to restrict his life  
so severely, and could wind up with a jail  
term on top of a period of probation.

The questions Gary Woods raises, and  
which were not resolved in that court-  
room in Concord, New Hampshire, are of  
utmost import — is a person trapped in  
the system that he either wants to have  
no part of, or strives to change with no  
real hope of change? Is the existing  
moral, political and social system inescapable?  
Was Gary Woods, like the speaker  
in the *War Prayer* really a lunatic? The  
judge and jury in Concord's Federal  
Building only closed the mouth of one  
man, who was pressing these issues, by  
stating "yes" to them through their ver-  
dict. But there is something drastically  
wrong in that answer, and in a system, in  
general, that can make murder the sanity  
of the day and resistance to that killing  
the insanity.

Continuous News Service	
<b>The Tech</b>	
Since 1881	
Volume XCIII, No. 13	March 23, 1973
David Tenenbaum '74; Chairman Paul Schindler '74; Editor-in-Chief Jack Van Woerkom '75; Business Manager Storm Kauffman '75; Managing Editor	
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Second class postage paid at Boston, Massachu- setts. <i>The Tech</i> is published twice a week during the college year, except during vaca- tions, and once during the first week of August by <i>The Tech</i> , Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 02139. Telephone: (617) 253-1541.	

# the tech arts section



photo—Roger Goldstein

John McLaughlin

## Celestial orchestration

by Ken Davis

From the moment he steps on the stage, you know he's going to be good. Anyone who has the nerve to play that double-necked monster had better be good. You can tell by the respect he commands — when he asks for a few moments of silence, you could hear a pin drop in the Aquarius, except for a baby crying somewhere in the back. The drummer begins striking a gong rhythmically, hypnotically. Then John McLaughlin plays.

McLaughlin and the Mahavishnu Orchestra have reached the point of being the best in their field. Future attempts at merging jazz and rock will be measured against their accomplishments, as all future blues-oriented rock must be measured against the brilliance of Eric Clapton and Duane Allman on the *Layla* album.

Mahavishnu consists of a rhythm section which provides the framework for three soloists to improvise and play off against each other. Bassist Rick Laird is more than adequate, but it is drummer Billy Cobham who shines.

Cobham is the glue that holds Mahavishnu together. It may be an exaggeration to say that he plays better with his feet than most drummers do with their hands, but only slightly so. It is rare to see anyone give 100% for an entire hour and a half set. Cobham almost never resorts to the normal repetitive rhythms of the average drummer — his improvisations are as far reaching as those of anyone else in the band.

Jerry Goodman, Jan Hammer and McLaughlin have developed an incredible rapport among themselves, and with Cobham and Laird. This is partially due to McLaughlin's willingness to share and yield center stage. No one is permitted to dominate. At one point during their recent Boston concert, McLaughlin waved the spotlight off himself over to Hammer. The Czechoslovakian keyboard player took the lead more often than the previous two times I have seen Mahavishnu perform.

Violinist Goodman proves that the electric violin can be more than Papa John Creach's headache producer. Goodman's classical training shows in his solos as well as in his restraint and taste while he is providing a background for McLaughlin and Hammer. He plucks and strums his instrument to produce a wide variety of interesting tones.

Then there's John McLaughlin, one of the finest guitarists of the last ten years. Besides his usual electric work, McLaughlin did one piece on acoustic, "A Lotus On Irish Streams" from *Inner Mounting Flame*. He was at his best soloing in "Birds of Fire," the opening

[Continued on page 6]

## Rundgren — true wizardry

by Mark Astolfi

*A Wizard/A True Star* — Todd Rundgren (Bearsville)

*A Wizard/A True Star* is Todd Rundgren's masterpiece. His *Sgt. Pepper*. His 62 home runs in one season. Ever since Nazz, Todd's mid-Sixties Anglophilic cruisin' rock band with the underserved bubblegum reputation, disbanded after three excellent rock-pop albums, the cosmic sylph has been flitting around a record of this stunning quality and unbounded imagination like a moth before a flame. He got mildly scorched when he recorded *Something/Anything?* about a year ago, but it was a double album set, and couldn't keep going for four sides. With *A Wizard/A True Star*, Todd plunges antennae-first into the brimstone of his own mad genius, only to arise, phoenix-like, a wizard, a true star.

Not only is this record ambitious, but it is also long: six minutes shy of an hour, or an average of 27 minutes per side. Happily, there is very little filler material: virtually every track is deviously entertaining, although the two sides evince radically diverse sides of the musician.

Side one is the magical side. I mentioned *Sgt. Pepper*; *A Wizard* more resembles Frank Zappa's parody of *Sgt. Pepper*, *We're Only In It For the Money*, in that whole songs, bits and snatches of songs, and stray comments and noises are concatenated together into an everchanging kaleidoscope of insane musical tangents. Although much of the material is about rock or rock stars, and rock is at times an integral ingredient, none of this stuff could hold a candle to Deep Purple or the Stones or Alice Cooper six months ago, as *rock*. The musical base is more wide-ranging: much of the music is derived from Broadway show-tunes and T.V. soundtrack music.

There are approximately twelve differentiable tracks on side one, opening and closing with the psychedelic, anthem-like "International Feel," based on a riff from Todd's great single "Couldn't I Just Tell You," and sounding a little like Spirit's "Mr. Skin" near the end, the song is submerged in an electronic whirlpool of phasing, distorting, and fuzzing, finally to blend into a schmaltzy rendition of "Never Never Land" from *Peter Pan*, a beautiful but relatively obscure song these days, fortunately not played to death as was "When You Wish Upon a Star," which served as theme music (and still does) for Walt Disney's television show. Todd's version of "Never, Never Land" deserves to be a single. Next comes a busy little instrumental called "Tic Tic Tic," which resembles the interlude music on Nilsson's *The Point* pseudo-soundtrack record, except that here most of the work is done with synthesizer.

Some chaotic, very ill-tempoed, fitfull machinations follow, titled "You Need Your Head" and "Rock and Roll Pussy" respectively, and appear to be all Todd wants to say concerning John Lennon's primal rushes and/or the near extinct acid rock genre. This fades into "Dogfight Giggle," a couple minutes of vaguely erotic electronic blips and bleeps.

Todd Rundgren, since his earliest days, has patterned his dress after the British fop rockers, where "fop" was a nice way of saying "fag," and I don't mean cigarettes. Now that everyone else has caught up, on both sides of the Atlantic, and its even fashionable to openly admit to a reasonable amount of switch-hitting, Todd counters with "You Don't Have To Camp Around," the message being "stow the mincey lithping," sweet boy, I love you just the way you are.

Still there's more. "Flamingo," another instrumental, while punctuated by synthesized chirping noises, sounds basically like the score of some 1935 sci-fi movie, portraying the downtown bustle

of Atomic City, with gravi-cars purring past the space-o-mart, etc. Next is a lush, involved piece which resembles David Bowie circa *Hunky Dory*, called "Zen Archer:" "Mountains of pain/valleys of love/ death without life/ and life without meaning." When you hear the next sequence, "Just Another Onion Head/Da Da Dali," you know Todd stole the whole format from Zappa. Finally, rock is here to stay with "When the Shit Hits the Fan/Sunset Blvd.," then into the reprieve of "International Feel."

Side one, like both the inside and outside covers, and the inner sleeve, carries a dizzyingly high information density, a magical, masterful tour-de-force, with but two features consistent through the clutter (besides the generally ingenious composition and execution): Mark Klingman's superb use of the Moog; and, by contrast, the absence of Todd's blazing guitar work, save a momentary flash at the end of "You Need Your Head." Said Todd in a *Rolling Stone* interview a year ago: "I got so facile on the guitar that there was nowhere left for me to go and it began to bore me... Making a reputation as a heavy guitarist is too much of a hassle, like being a gun-fighter in the Old West,

everybody always trying to cut you down."

Side two, *A True Star*, is more down to earth, but, in spots, hardly less precocious. Most of the tracks are of the Motown variety, leaning heavily on horns, piano, and sax work. Todd's true musical allegiances show through when he spins ten-minute medley comprised of the Impressions' "I'm So Proud," Smokey Robinson's "Ooh Baby Baby," the Delfonics' "La La Means I Love You," and the Capitols' "Cool Jerk." Elsewhere, "Hungry For Love" sound like Johnny Rivers meets Sparks, and "I Don't Want To Tie You Down" is a lovely ballad with a trick ending; "Is It My Name?" is a crackling Who circa 1967 imitation, and "Just One Victory" finds Todd crooning away with more mellow, merry Motown melodies.

*A Wizard/A True Star* is as crisp as a Janson Eding Clapper Salad, as commercial as NBC's *Mystery Movie*, as wondrous as a handful of pixie dust, as fey as silver-and-pink, battery-operated novelty shoes. Warm summer night cruisin' down Bayview Terrace in the lime-green Challenger, flying saucers over McDonald's Golden Arches, this album is the nazz, with god-given ass.



Todd Rundgren



Hurry Up or I'll Be Thirty

## Slow down or I'll be ninety

by P.E. Schindler, Jr.

Every once in a while, you see one of those films that makes you wonder where it is taking you. *Hurry Up or I'll Be Thirty* was one of those films. At first,

It looked like another *Fat City* or that stupid rodeo film you have all forgotten (I hope), *Junior Bonner*. But somehow *Hurry Up* transcends its humble beginnings and goes on to become a watchable, if not exciting, film.

For those whose pocketbooks denied them an opportunity to see the films referred to: the genre of the "real" movie was very big last year. Films that showed semi-seedy people in authentic and seedy locations won critical kudos as "meaningful real-life drama." What they lacked in dramatic plot they did not make up for in uninspired acting by amateur bit players.

*Hurry Up* starts out that way; the story of a printer out in Brooklyn who is sleeping with a floozy bar-maid type, buck lacks any excitement or meaning in life. He tried a single bar in Manhattan (here, as usual, the center of the city plays the role of villain) where a gyp-artist porno show producer befriends him in an effort to get support for a play. While he is there, George Tripani (our printer) meets the beautiful young actress who won't take her clothes off for the audition. Somehow, you know she will take them off for him.

She does, but it is here that the artifice of the movie is really built. At first, one assumes that she will tire of slumming with the simple Italian boy. You eventually accept their relationship and start to wonder about the resolution. POW!!! She's gone, the floozy is sleeping with his best friend, his father has taken over the family business again, and George is left as a thirty year old failure.

Still no plot. Still, some funny acting. But now, interest, excitement, suspense. A real film about real people that isn't boring or disgusting. The credit, they say, goes to: John Lefkowitz as George, Maureen Byrns as the floozy, Linda DeCoff as the nice actress, and the director-producer-co-writer Joseph Jacoby (whose name flashes on the screen a lot at the beginning of the film).

## Being put on by the Dog

by Ark Mastolfi

*Around the World With Three Dog Night* (Dunhill)

This is Three Dog Night's second live album, their eighth in all, not counting a Greatest Hits set. When the first live LP, *Captured Live at the Forum*, came out three years ago, the Dog had only two real albums under their collars, and they were still a rock band to be proud of. Sure, they were a singles band, sure they did other people's material, but they were also a very tight, very aggressive band out to conquer the world, a conscientiously tasteful band, making the compositions of such previously untested talents as Laura Nyro, Harry Nilsson, and Randy Newman come alive. And while the Grateful Dead set could quite easily ignore their albums, claiming that stuff was for their little sisters, not a few found it a bit harder to turn their backs on *Captured Live*. As catchy and tuneful as were the Dog tunes on your car radio, they were perhaps too finely-honed, slick-

ly-produced final products. *Captured Live* was another bowl of puppy chow, however, for the raw, blitzing energy and sheer excitement of the record was as astounding as it was unexpected. It was a bitch, it really was, in fact, for a while it was a favorite record, in some circles, to get stoned to. The versions of "Nobody," "Try a Little Tenderness," "One," "Eli's Coming," "Chest Fever," and "Heaven Is In Your Mind" were for the most part better than their studio counterparts, looser, yet more head on, and, above all, more convincing.

But that was a while ago. The Dog has indeed conquered the world, but has grown fat and lazy in the meantime, now hopelessly emulsified in the AM cream cheese consciousness that sells records but isn't worth a dogcrap in the eyes of those who have been walking the dog since before the beginning. This two-album live package, a dubious souvenir from some recent world tour or other, is a real bite on the leg. The material speaks for itself; of their 16 singles, the last ten are included, i.e., from "Mama Told Me Not To Come" on, plus "Eli's Coming," omitting "Celebrate," "Easy To Be Hard," "Try a Little Tenderness," and "One." And those singles which are included are all pretty wimpy to begin with, with the exception of "Out in the Country," "One Man Band," and perhaps "Family of Man." To make matters worse, the versions on this set are exceedingly sloppy. The vocals: Danny Chuck and Cory used to sing from their balls; now they can barely stay together or on key. Instrumental backing: the other four Dogs seem about ready to be put to sleep, especially guitarist Mike Allsup, who plays all the important Three Dog Night single hooks with the flash of a 12-year-old with a Woolworth's Music-Maker GT. So this Greatest Hits cavalcade falls pretty much on its face. Only "One Man Band" even hints at the Three Dog Night of old; "Eli's Coming" is ruined at the outset by a lot of interruptions during the delicate opening teaser vocals (interruptions by the Dogs themselves, making extraneous little comments); "Out in the Country" is buried there.

To flesh out the rest of the album, the dudes at Dunhill picked some truly random stuff: "Good Feeling 1957" a Fifties tune off *It Ain't Easy*, is massacred; "Midnight Runaway" and a throwaway called "Jam" are sheer padding; and there are two cuts called "Drum Solo" and "Organ Solo." On the former, shirtless Floyd Sneed gets a chance to show off with his transparent drum kit, and doesn't know what to do for five minutes. The latter is also maddening, as Jim Greenspoon farts around, always on the verge of getting into "Chest Fever." He never does.

The only cut on the whole damn album that caused me to smile was a tune the Dog did for a forgotten movie, *X, Y, and Zee*, called "Going In Circles," mellow yet powerful.

To sum up, these four sides represent the better part of a night with Three Dog Night. And it would seem that not only can't you teach an old dog new tricks, some Dogs can't even remember their old ones.

## Heart Food — overly rich

by John Krout

*Heart Food* — Judee Sill (Asylum)  
Another chapter of the Incredible West Coast Music Combine Saga...

The very first concert I saw in Boston

was the Crosby-Nash show at the Music Hall some 18 months ago. That was a night of very pleasant surprises, for C and N were joined by S and, belatedly, Y. The warm-up act was Judee Sill, doing the classic vocal-and-acoustic-guitar bit, and she was delightful. A pleasant surprise also because, as we all know by now, warm-up acts quality is a very variable thing.

Speaking a classics, Judee wore the all-but-traditional shackles of drug addiction and prostitution out in California for quite a while, prior to her recording career; many of her songs reflect that life and her escape from it. In fact, she seems to have a knack for conceiving an infinite variety of metaphors on salvation. The only real problem with her new album, *Heart Food* is her failure to develop those metaphors in unique, entertaining ways.

In compensation, Judee offers us well-textured, rich vocals, a good variety of instrumental styles, and fine soaring melodies. Occasionally, when she holds back the words a bit, everything works perfectly — as in "The Kiss," which is my favorite heart food. Most of the time, though, I get the feeling that she tried to put a syllable on each and every beat — quantity instead of quality — and the result is a crowded feeling, as in "The Pearl," which isn't quite, and "There's a Rugged Road," which is.

Judee records on the Asylum label, which is owned by one David Geffen. Geffen has done some amazing things in his life: he got together three out-of-work musicians named Nash, Stills, and Crosby, who, of course, turned the music industry on its ear. Dave currently manages America, and has worked closely with the "new" (original) Byrds, the Eagles, all groups exploring the value of the folk-rock fusion that exploded under CSN (+Y). If you're interested in any of these bands, this style, or rock history in general, David Geffen is a man to watch.

I'm still curious about a remark Judee made when I first ran into her at that concert. She complained about being forced to use fairly extensive orchestration on her just-completed first album; I seem to remember that she thought the French horns were especially unnecessary. On the new album, we find the credits make it clear that she did the arrangements. And there are two photos of Judee conducting the orchestra. What I can't figure out is why. After her comments and her fine performance, my hope is that she'll use just her own guitar on the next album, which would possibly inspire words more subtle and simple than those offered as *Heart Food*. Get back to your beginnings, Judee, and it could be a knockout.

## Believing in Snakes?

by Wanda Adams

*Believing* — Alice Stuart and Snake (Fantasy)

Is this the same sweet, innocent Alice Stuart who first appeared in straight hair and bangs on an Arhoolie record back in 1964? 'Fraid so. Alice has done more than acquired a frizzy-haired look — she's grown up in a very real way musically, and it seems to be to her credit.

To begin with, Alice has evolved into a fine electric guitarist. She has always been able to play acoustic guitar, but her electric work is by far the high point of

*Believing*. Another strength to this album is that the arrangements are done with taste — no burial of Alice's pleasant voice beneath electrified instruments. A prime example of this fact is a cut called "Dor Cry" in which Alice makes good use of her vocal range and electric guitar ability besides featuring some fine fiddle work by Andy Stein.

Alice demonstrates her acoustic, blues style guitar playing on a rendition of Blind Willie McTell's "Statesboro Blues." This version is by far the most innovative arrangement of the song to come along in a good long while, mostly because of the instrumental mix and Alice's fine vocal work. Karl Sevareid of Snake contributes constant and dependable bass work to the song.

Another highlight is an Alice Stuart composition "He's Leaving Me Again" which is a slow, mellow electric piece (which Alice asks (in the true spirit of rejected woman): "Now I'm left alone wonder will I always be alone/and is possible to stay with one man/living everyday with one man, loving only him? Again, Alice uses her high but gentle voice to its full advantage.

"Golden Rocket," a Hank Snow song demonstrates what I consider to be Alice Stuart's forte — countrified rock. Her guitar shine again; she is not frightened by an electric instrument as many women seem to be.

One last song worth mentioning "Believe in Someone," featuring Alice on guitar backed by just enough steel guitar by Bobby Black. Alice tells her listener that "I believe in someone who believes in me...I think it's the first time I've gave real love a try."

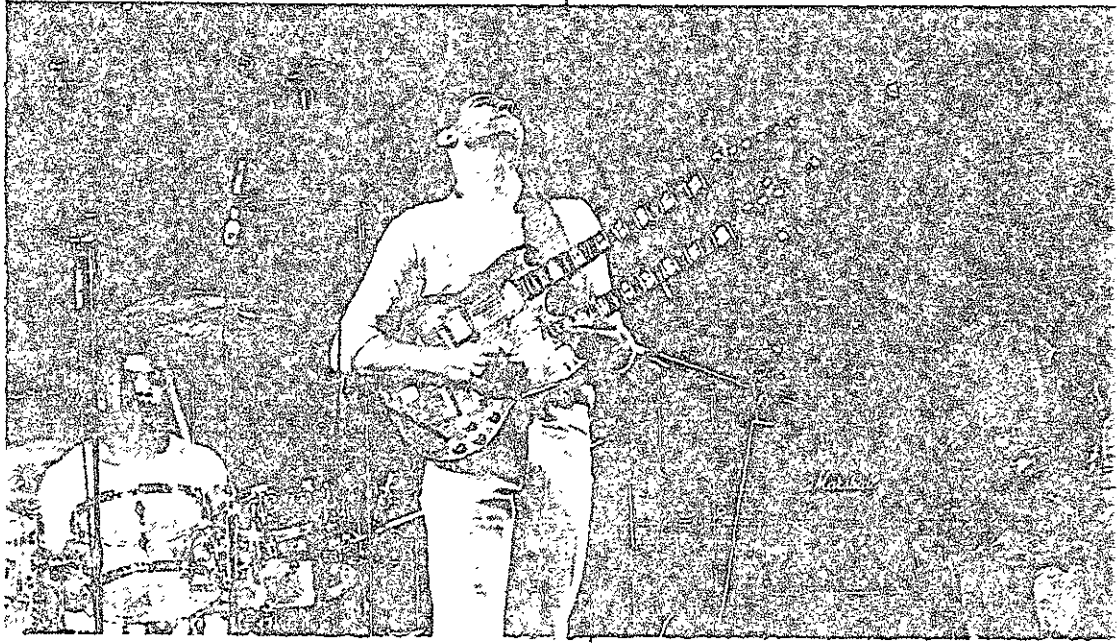
In general, *Believing* is a strong album but has two exceptions, two somewhat trite numbers, "Give Me Some Sunshine" and "Karma Stands In My Way." Other than that, Alice Stuart and Snake have put together a fine conglomeration of electric, blues, and country music. Alice has come a long way since 1964, and *Believing* is a fine offering of her new found vocal, guitar, and arranging maturity.

[Continued from page 5]

number, and during the encore of "Dance of Maya" and "Awakening," brilliant use of dynamics and intermingling bits and pieces of various numbers, McLaughlin slowly lowered the volume of his guitar drawing the audience's attention deeper and deeper before building back up to the by now familiar closing riff.

Rounding out the bill at the Aquarius was country singer-guitarist Rick Roberts formerly of the Flying Burrito Brothers. Roberts appeared unannounced, which was definitely an error on the part of the promoters. Roberts was treated rather rudely by the audience, who neither expected nor particularly wanted to hear him. The crowd degenerated to the point where cries of "Get the fuck off" were greeted with cheers. After being applauded when he announced that he would play one more song and leave, Roberts said "That's why I love playing in Boston, the audiences are so polite."

Actually, Roberts is a pleasant singer although his guitar arrangements are striking in their lack of originality. He played the Burritos' "Colorado" and "Four Days of Rain," Dylan's "Yo Gotta Go," "It Doesn't Matter," (which he and Chris Hillman wrote for Manassas) and several of his own more recent compositions. He certainly deserved a better fate than he received at the hands of the early show audience.



photo—Roger Goldstein

The Mahavishnu Orchestra

# Oarswomen; strong team

The MIT women's crew is looking forward to a full and challenging spring season.

The first race will be against Williams and WPI in Worcester on April 14. From there the crew goes on to race Wesleyan and Connecticut College on April 21. On April 28 MIT is hosting a regatta with Wellesley, Radcliffe, George Washington University and Middleton High

School participating. Princeton and Yale may well prove to be the women's crew rivals when they meet at Yale on May 6.

The finale of the season is the Eastern Sprints Regatta for Women, which will be held on May 13, the day after the men's sprints. The crew is looking forward to possibly rowing in the Women's National Regatta which will be held in Phila-

delphia. The winners at the Nationals go to Europe and Moscow for the European Championships.

Everything appears ship-shape for the MIT women's crew this racing season. The crew has been practicing daily since September. Eight girls as well as Coach Dave Burns and veteran coxswain Debbie Hater went to Florida during IAP to train for two weeks. Most crew members plan to stay at MIT during spring break to row.

With 16 oarswomen, the crew will be able to race two full eights as well as various combinations of eights and fours. Six of the oarswomen return from last year's spring season, six more have been rowing since September and four women discovered the many benefits of rowing in time for spring.

Women's crew will become an Olympic event in 1976 and crews are needed to row for the USA. Now is the time to join MIT women's crew and all interested women should come to the 7 am practice sessions every morning, or contact Coach Burns.

# MIT outdoor track to begin season

The MIT varsity track team, which recently completed its winter (indoor) season, now goes outdoors in preparation for the '73 spring season.

Some of the team hopefuls include: David Wilson '73, the team captain who recently ended a highly successful season indoors by placing third in the IC4A's with a 15'4" pole vault; and Brian Moore '73, who is also a team captain, throws the discus, shot put and the hammer Moore garnered fifth place in the Greater Boston Indoor Track championships shot put event with a toss of 49'5". Another hurler to keep your eye on is John Pearson '74 who consistently finished second only behind Moore in the hammer throw last season.

The long distance runners are lead by John Kaufmann '73 whose personal best time of 9:06.2 placed him fifth in the two mile event at the Indoor GBAAA's.

The one mile relay team of Gary Wiles '74, Keith Killough '74, Bill Leimkuhler '73, and Elliot "Flash" Borden '73 set the MIT indoor record with a time of 3:22.4, which bettered the old record set in 1949 by two tenths of a second.

The varsity track team opens its season on Saturday April 7

with a dual meet at the University of New Hampshire, followed the next weekend by the Boston College Relays on Friday and Saturday April 13 and 14. Bowdoin comes to MIT on April 21, and Tufts comes here on April 25.

The weekend of April 28 sees MIT the host of a triangular meet between Bates, WPI and MIT. The last dual meet of the outdoor season comes when Coast Guard meets MIT on May 5. The GBAAA's are at BC the next day, followed by the Easterns, the New England and the IC4A's at Rutgers.

# SPORTS

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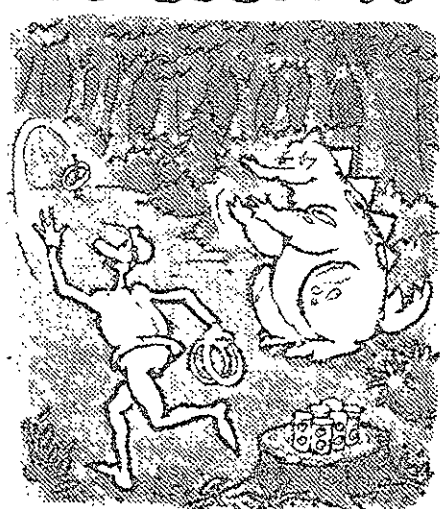
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# MIT SPRING SPORTS PREVIEW

## Baseball optimistic

By Dan Gantt

It's that time of year again! Spring training is in full swing in Florida not only for the pros, but soon also for MIT's varsity baseball team. The Engineers leave tomorrow for the warm weather and a five-game road trip that includes a pair of games each with Embry Riddle and the Florida Institute of Technology and a single contest with Bowdoin, another New England team searching for some sun.

MIT's chances this season rest on a number of question marks. The biggest of these certainly must be the pitching staff. The only varsity hurler returning from the 1972 squad is Dave Yauch '75, and he has been plagued with arm troubles. Freshman Mike Royal, who looked impressive during the fall, is being counted on to carry

a great deal of the pitching chores. Bill Billings '73 and John Cavolowsky '76 round out the staff which regrettably has a shortage of varsity experience.

Hopefully, this can be countered by a strong offense and sound fielding. Hard-hitting Herb Kummer '75 at first and Dave Tirrell '74, last year's Greater Boston League All-Star third baseman who has been moved back to his natural position at second, anchor the infield. Vince Maconi '76 appears to have the inside track at third with Ray Henriksson '76 and Mike Dziekan '76 fighting for the shortstop job.

The outfield appears solid with returning starters Kevin Rowland '74 in left and Steve Reber '74 in center. Either Tom Leise '74 or Bill Sayers '74 could get the nod in right.

"The Baron," Rick Charpie '73, is set to handle the catching duties, but has been hampered by early spring injuries. Back-up catcher Bob Train '74 is ready, however, to step into the starting role.

The Florida trip should serve to clear up a lot of the questions and to prepare the squad for its always rough 19 game New England schedule. The Engineers open at home in a 3 pm contest April 3 against Boston College in their quest for a GBL crown.

### ON DECK

**Saturday**  
Sailing (MV) NEISA Frostbite

**Sunday**  
Baseball (V) Embry Riddle - away  
Gold (V) Western Illinois

**Monday**  
Baseball (V) Embry Riddle - away  
Tennis (V) U. No. Carolina - away

**Tuesday**  
Golf (V) Florida Southern - away  
Tennis (V) Pfeiffer College - away



The freshman heavyweight crew is one of the strongest of MIT's five strong crews. The season looks to be exciting all around as the varsity heavies, varsity lights, freshman heavies and lights and MIT's woman's crew all expect to be in the thick of the competition. Photo by Dave Greer

## Crew's chances look good

By David I. Katz

This seems to be the season that Tech crew fans have been waiting for. Never in the past few years has the potential of all squads been so high.

The varsity heavies come into the spring after taking the Elite Fours event in last fall's Head of the Charles Regatta. Having these four men in the boat leaves only four spots to fill. Competition has been quite fierce for those four seats. At this time, there are five or six qualified people for these positions, which means that Coach Peter Holland will be able to put together one of his best crews ever.

The varsity lightweights show excellent promise, too, with

many returning lettermen. Stroked by National Lightweight oarsman Peter Billings '73, the varsity lights should place in the top four finishers in this year's Eastern Sprints held at Worcester on May 12.

The freshman crews, heavyweight and lightweight, are almost always hard to judge before they get into actual competition. So far this year, the frosh heavies have beaten everyone they have raced against. This includes both the varsity heavies and the varsity lights. If they can get past Harvard in the Sprints, an invitation from Henley would be almost guaranteed.

The competition seems to be the same quality as last year.

Harvard will be strong, as usual. Wisconsin, who won the Eli Eight in the Head, will also be tough. Easier competition than last year should be Northeastern who lost most of their Henle runner-up crew through graduation. Doormats again this year will probably be Yale, Columbia Marist, and Cornell. The on team stronger this year could be Dartmouth. With the war weather we've had, the ice on the Connecticut River melts earlier than usual. This has given them a chance to get out on the water earlier in the year.

This year's MIT crews should finish well in the Sprints and the IRA's. The heavies should be the top three of each regatta and the lights should be in the top four. Good luck to all crew



Bill Young '74, varsity tennis captain. Photo by Roger Goldstein

## Tennis lead by Young

By Ken Davis

The varsity tennis team, coached by Ed Crocker, is looking forward to a winning season. Although the netmen just missed with a 7-8 mark last spring, they were 2-0 in fall competition.

This year's squad is an experienced one. Its members are mostly juniors, led by William Young '74 on first court and Ted Zouros '74 on second court. David Lee '73, Mike Lewis '74, Gerald Lum '74, Wally Sjeffo '74, Lee Simpson '75, and Kevin Struhl '74 round out

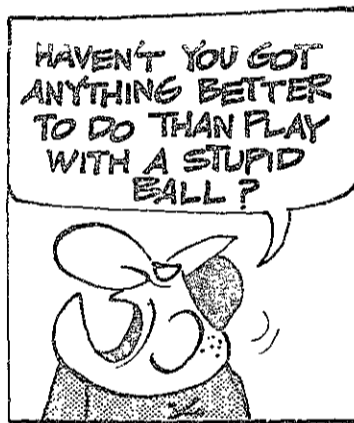
the team.

Coach Crocker's squad start off the spring season with a southern trip over spring vacation. They will play five matches on the trip, the first against the University of North Carolina. MIT has not defeated North Carolina in 35 years, a streak the team is hoping to snap. Other opponents over the vacation include Pfeiffer College, Davidson College, North Carolina State and Georgetown University.

The team should be better prepared for North Carolina this

year than they have been in the past. "The access to the bubble has been extremely valuable," said Young. In the past, the netmen have had no way to prepare for their early season matches.

Two of MIT's tougher opponents this year will be Harvard and Dartmouth. The netmen must also face squads from Yale, Brandeis, the Little Three, Boston College, Trinity College, University of Connecticut, Bowdoin, and Colby. Brandeis' tennis team has never defeated MIT.



## MIT Lacrosse '73

Spring has once again arrived and soon that hearty group will take the field in the noble, if not often brutal, cause of lacrosse. The turnout this year, as usual, was poor in three respects: size, numbers, and experience. With this in mind, it is not unlikely that this spring's team will have a slow start.

It could have been better. Steve Cochi, last year's leading scorer, all New England, etc., graduated in January, depriving the squad of its best threat on attack. On the other half of the field, twice-lettering defenseman Rich Galik '73 is unable to play due to knee surgery. To complicate matters, several of last year's starters have simply not shown up for the 1973 season.

This of course has made it tough on Coach Ben Martin and assistant Bob Schulte '71, who must get the guys ready for the tough road trip. The weather has certainly been a help (unlike past years) with the warm temperatures allowing outdoor practices, which are infinitely more helpful and instructive than those held in Rockwell Cage. The coaching staff and players have taken full advantage of the prevailing conditions, even practicing on Sundays.

As usual, this year's road trip portends to be brutal. Fairleigh Dickenson (Madison) is no slouch and Hofstra and C.W. Post are perennially among the best Long Island teams - and that's saying quite a mouthful. The fourth opponent, New York Institute of Technology, has never faced an MIT squad before; but the outcome, at best, is in doubt. Although the road trip average is rarely better than one for four, the contests give the Tech squad a better sense of the game and let them "see how it's played"; the trip proves to be

very beneficial toward the late "real" season.

People to look for this year are George Braun '75 on attack, Dave Kuentz '73 and Stu Goodman '73 at the all-important midfield, and Mark Webster '73 and Johnny Lane (captain) '73 on defense. The large fraction of the remainder of the squad lacking in true experience, and no rational comments as to ability can be made so early in the year.

Lacrosse is a wide-open hard-fought game and is rightly named "the fastest sport on two feet." The continuous action makes the games fun to be spectator to as well as to be participant in. Onlookers are always welcome, and games are announced in *The Tech*. Come see one - you won't be disappointed.

## Sailors to begin season

After finishing their fall season with a strong second-place showing in the Atlantic Coast Championships in November, MIT's men's varsity sailors are now ranked number two among the nation's college teams and are looking forward to another successful spring season.

Led by captain Alan Spoon '73 and Steve Cucchiari '74, the team will open its regular season on March 31, with three regattas scheduled for that weekend, including the important Boston Dinghy Club Cup, to be sailed at

Coast Guard. Other highlights of the season include the Geiger, Oberg, and Friss Trophies, the New England Singlehanded Championships, and the New England Dinghy Championships, from which the top two teams will qualify for the North American finals, to be sailed at Forth Worth, Texas, in June.

Other returning members of the team, which is coached by Harold "Hatch" Brown, are Frank Keil '73, Dean Kross '73, Bob Longair '73, John Avalon '73, Todd Matson '74, Walter

Frank '74, Randy Young '74, Rich Zippel '74, Chuck Tucker '75, and freshmen Paul Erb and George Todd.

The women's varsity, coached by Stu Nelson and led by captain Maria Bozzuto '73 and Shelley Bernstein '74, had an extremely successful fall season, and will open their spring schedule at Connecticut College on April 8.

New this season is a rule allowing freshmen and women to compete in all New England events.

Second class postage paid at Boston, Massachusetts. The Tech is published twice a week during the college year, except during college vacations, and once during the first week in August, by The Tech, Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 02139. Telephone: Area Code 617 253-1541 or 253-2731. United States Mail subscription rates: \$5.00 for one year, \$9.00 for two years.

Friday, March 23, 1973