

Photo by Sherry Grobstein

## Referendum on collective today

By James Moody  
(A referendum is being held today in building 10 to decide whether or not to allow collectives on next Wednesday's UA election ballot. —Editor)

The newly appointed Undergraduate Association Elections Committee met last Monday night to discuss and decide upon issues pertaining to the upcoming UA elections. The Committee discussed collectives, dates, reopening nominations, election and campaign procedures, election of the three-member UA Executive Committee, and a public meeting with the candidates. The committee's task was to find a solution to the three weeks of UA election confusion.

The committee's decisions, as distributed last Tuesday, are:

1. "The Executive Committee of the Undergraduate Association shall be elected by the UA General Assembly." This is the constitutionally-specified way of electing Execomm; the inactivity of the GA has led, however, to open elections for the committee in recent years.
2. "On Friday, April 6, there will be a referendum reading as follows:

"Should collectives be allowed to run for the offices of the UAP/UAVP. A collective is defined as any group of registered MIT undergraduates running such that either or both offices are shared." The committee felt the best way to resolve the dispute over the Spring Collective and the recently-formed Tufts-Vlad collective was to allow the student body to vote on the matter.

3. "Nominations for UAP/UAVP tickets are reopened until 5 pm, Friday, April 6." Since the status of collectives has changed several times, and since changes in the rules have been made after the close of nominations on March 14, the committee considered it necessary to reopen nominations for a short period. This would especially affect any collectives seeking nomination who were told by the previous Election Committee that they would not be considered as a valid or legitimate candidate. Changes in the currently nominated tickets will be allowed, if a new set of petitions is turned in.

(Please turn to page 3)

## The rising price of meat: who, if anyone, benefits?

By Norman D. Sandler  
FAIRFIELD, IOWA — President Nixon's policy turnabout last week, at which time he announced ceilings on meat prices, has now had a week to take effect. Thus far, the market for beef, lamb and pork is still unstable.

The order to the Cost of Living Council was offered as an attempt to satisfy farmers, retailers and consumers. However, all three groups are

criticizing the imposition of price ceilings as being improper policy at this time.

Some Republican members of Congress labeled the move as wise, but doubted its efficacy. Texas Republican John Tower said that he would go along with Nixon's move, but he doubts that it will have little more than a cosmetic effect on the price structure.

Democrats were more vehement in their criticism,

claiming Nixon's move was "too little, too late." A number of Democrats, including Rep. Wright Patman (D-Tex.), have introduced legislation freezing all wages, prices and rents along with the meat prices.

### Where the money goes

The problem surrounding the spiraling meat prices is locating the sources of the increases which have climbed steadily over the past few months, reaching all-time highs two weeks ago.

During the third week of last month, farmers were receiving the highest prices for livestock ever experienced. In the midwest, hog prices reached \$40.75 per hundredweight on March 12. The market held steady until the bottom dropped out the following week when prices dived nearly 25% due to uncertainties in the market, some of which were attributed to the impending boycott.

Hog prices rebounded the following two days, though late last week the market was still extremely unstable, as processors cut their inventories  
(Please turn to page 6)

## Youth fares may end: "unfair," claims CAB

By Drew Jaglom  
A state of uncertainty exists concerning the future of youth fare air travel in the United States after last year's Civil Aeronautics Board decision that found youth fare, as well as other discount travel plans "unjustly discriminatory" (see *The Tech*, December 12, 1972).

The CAB moves slowly, however, and before it will order the discount travel plans cancelled, it must determine how that cancellation should affect the rest of the structure, i.e., how much regular fares should be reduced. Mr. Huntington, a Transportation Industry Analyst, expressed doubt that a final decision would appear before the end of the summer, however, another CAB official said, "I would not be surprised if it happened sometime this year."

Huntington also mentioned that bills have been introduced in Congress to provide an exception allowing youth fares. He cited the example of reduced fares for clergy which were similarly found discriminatory, but were reinstated by Congress, although in a somewhat different form.

Before the CAB decision is finalized, the issue must be taken before an administrative law judge, where it will be fought by the airlines who generally favor youth fare as a means of developing a future market. Roy Tate, Director of Public Affairs for Eastern Airlines, said that youth fare was

part of a promotional program "based on the premise of market development. It is a strategy to get young people to become accustomed to air travel as a major form of transportation. Youth fare has been particularly successful in developing a market."

In addition to the issue of discrimination, the CAB also questioned the "economic soundness" for the airlines of such discount fares. With the replacement of most standby arrangements by positive space at a somewhat higher rate, the airlines former response that no full fare seats were being lost is no longer valid. They rely once more on the "market development" theme to justify the discount rates economically.

In any event, as the CAB is currently in the midst of an important, broadly based examination of domestic fare policy, and many things are still to be considered on the staff level before the issue will be heard by a judge and the full seven-member CAB board, it is unlikely that a decision will be immediately forthcoming. The situation is further complicated by the fact that there is turnover among the board members, who serve by presidential appointment (President Nixon has just recently proposed a new chairman to replace the previous chairman who resigned recently), and it is thus difficult to predict when the board will finally vote on any given issue.

## Corporation decides on proxies Advisory committee vetoes anti-Honeywell proposal

By Curtis Reeves  
The Advisory Committee to the MIT Corporation on Shareholder Responsibility has decided to side with the management of Honeywell in its bid to defeat a proposal which would force the company to end its production of antipersonnel devices.

The committee did, however, state that the matter deserves additional consideration to remove some of the uncertainty about the issues underlying the proposal.

The proposal was submitted by Clergy and Laity Concerned (CALC) of New York City, and pointed up the harm that the weapons production is causing to the public image and could potentially cause to the profit picture and the recruiting, morale and continuation of employees of Honeywell.

Corporation member Jephtha Wade opened the discussion by summarizing the committee's

position as of the end of the last meeting, saying that it seemed that asking Honeywell not to fill government orders for these devices seemed to be a backward way to approach the problem. In his eyes, the problem was one of weapons misuse — civilians being killed by devices meant for armed warfare — which could best be handled by Congressional action.

Professor William Watson then took the floor to explain why the committee should support the proposal. The real issue at stake, he said, was corporate responsibility. He noted that the intent of the motion was "to limit the extent of damage or the type of damage caused by war."

Watson described the four devices that are produced by Honeywell (there are about a dozen altogether) as "unnecessary and particularly cruel," a distinct class of weapons that includes

## Black weekend: seminar and concert

MIT today.

The afternoon session will consist of workshops on urban and community planning; conservation and exploitation of natural resources; business, industry, government; teaching and research; and health care. According to Dean Hope, "these are the topics the students asked for and that is what we tried to get." (Questionnaires had been mailed to students in the initial stages of planning. These questionnaires asked students if they were interested in having a conference this year and if so, what should be discussed.) Each workshop will be conducted by professionals from all over the country, particularly MIT Black  
(Please turn to page 2)

In the front page story, "Admission offers sent out; 900 enrollment expected," in Tuesday's issue, two paragraphs were inadvertently "spliced" together. The sentence beginning "The 206 women" should have been a paragraph by itself. All candidates, male and female, are reviewed on an equal basis with the exception of those few who are "educationally disadvantaged." *The Tech* regrets the error.

# Black weekend: seminar and concert

(Continued from page 1)  
 alumni. All of the workshops are being held in the Student Center.

Dean Hope noted that once initial student reaction was received, she and Darryl Dawson '73, who had originally approached her with the idea, began to get things moving. Hope has only been at MIT for six months, but with the added assistance of Robert Weatherall and the Placement Office, John Mims from the Admission Office, and the then untapped energies of Professor Wesley Harris, of University of Virginia, students will enjoy themselves.

Hope pointed out that alumni response had been wonderful. "We are unable to supply the participants with transportation, housing, or food, but most of them are making commitments to come and participate even if it means breaking away from their busy schedules."

In an attempt to attract science and technology students from other schools in the area, invitations were sent to most of these schools. Some responses had been received, but more are expected today.

Not only will the conference feature food for the brain, but there will be a special "soul food luncheon." This luncheon will be held in the Sala de Puerto Rico and requires registration. Hope said that all MIT administrators, faculty, and staff were invited to participate in all events.

### Mandrill

The conference will only be one of a series of events to be sponsored by the Black community this weekend. On Friday, April 6, the Ghetto of WTBS announces "Mandrill is coming." The Ghetto, WTBS' answer to soul programming in the Boston area, will present the group in Rockwell Cage at 8 pm.

Mandrill and its super-rock, super-soul sound will be preceded by local talent and the

antics of the Ghetto jocks. Tickets are now on sale and are available at the Graduate Student Council Office (50-110), or in the lobby of Building 10. Tickets may also be purchased at Skippy White's Records and any of the Nubian Notion Shops.

Also featured this weekend is the MIT Black Christian Fellowship Choir. On Sunday, April 8, the Choir is sponsoring a vesper service in the MIT Chapel with the Reverend Bobby Saucer at 6:30 pm.

Although some have reported it as a Black Weekend, this fact has not been established. Three groups planned different events that accidentally lie on the same weekend. It may not have been originally set up that way, but that's where it's headed.

# Competition planned for undergrad writing

By Curtis Reeves

The Humanities Department, for the third straight year, will present prizes for outstanding writing by MIT undergraduates.

Three different awards will be given, including one especially for freshmen. A total of \$775 will be presented to ten winners.

The Ellen King Prize is for freshmen writing in all categories. In the past, only essays were eligible for this prize, but poetry and prose entries are also being allowed this year in response to the growing interest in these fields.

All undergraduates may enter the competition for the Robert A. Boit Prizes. The first of these is a general prize for works in all categories, the second is for compositions of substantial length, either completed or in progress. The latter should give definite evidence of being of publishable quality, and will be judged by a publishing house

By Ken Davis  
 MIT provides many ways for students, both graduate and undergraduate, to get a broader educational experience than would normally be possible from the scope of Institute courses. One of these programs is cross-registration with Harvard University.

Although less publicized than the Wellesley exchange, MIT and Harvard have allowed graduate students to take courses at each other since 1917. The undergraduate aspect of the program has been in existence for somewhat less than 15 years.

Now, there are 266 MIT students registered in courses at Harvard, approximately 40 of them undergraduates. All the undergraduates are, because of limitations placed by MIT, juniors or seniors who have cums of 4.0 or better.

editor, or by an established writer, who may wish to discuss the prospects of publishing the submitted work. Entries for the Manuscript Prize should consist of approximately fifty pages of fiction or essay, or comparable examples of work in poetry or playwriting.

Complete copies of the rules are available in Room 14N-409, including which humanities professors to see if there are questions concerning the requirements for entries.

Entries must be delivered to the room noted above by 5 pm Friday, April 20. After the prizes are awarded, all writings will be returned.

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A vast majority of the MIT undergraduates involved in the program take humanities courses. Although some are enrolled in literature, history and philosophy, foreign languages are the most popular. Of the languages, Chinese predominates.

Harvard is sending 272 students to MIT this term. They number among them 28 undergraduates. The most frequented department over the last several years has been urban studies, followed by political science, architecture and management. Surprisingly, few Harvard students were enrolled in science courses.

For an MIT or Harvard student to cross-register at the other university, several conditions must be met. The student must take a course which is not offered at his school, preferably one in his course of study which is more advanced than what he could take outside of the program. Students must get permission of the course's instructor. In addition, MIT undergraduates who want to take graduate-level subjects at Harvard must get the permission of the Dean of the school involved. Traditionally permission has been obtained

from all but the schools of business, law and medicine.

According to Humanities Professor Robert Woodbury, who is in charge of the MIT end of the exchange, the program represents a great advantage for MIT: "It's a very real opportunity," he said. "Anything you can get at Wellesley, you can get at Harvard." He cited that MIT students in the past had taken advantage of the cross-registration to take courses in Gaelic, Danish and Armenian, among other things not available at the Institute.

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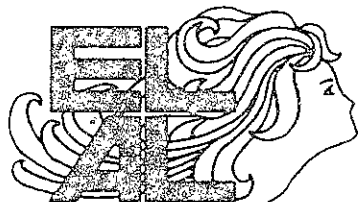
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\*Based on 1972 fare level. It is anticipated that as a result of monetary fluctuation, fares will be increased by 6% when government approvals are obtained.

# Course XVII: good for graduates

By Richard Parker and David Olive

The Political Science Department has much in common with many MIT departments. Like the others, it has a strong graduate program and a distinguished faculty. The student faculty ratio in the department is about 2:1, which is excellent. However, that is where the similarities to other courses end.

The department, though offering many courses, is very narrow. The emphasis is on the technological aspects of political science and excludes detailed study in the philosophical or psychological areas of the field. It is interesting to note that "mathematics is a prerequisite for graduate study in political science at the Institute (and probably nowhere else in the world)," wrote Christopher Rand in his book, *Cambridge, U.S.A.*. The emphasis on polling, statistics and computer analysis tells a great deal about the department.

The American politics branch is just beginning to develop.

Professor Walter Dean Burnham has been added to the faculty and his presence gives the American politics branch credibility it does not deserve. One man does not make a department. There are a few faculty members exploring political science from the psychological and philosophical view points, though these branches of XVII need to be expanded with an emphasis on undergraduates — unlike the past.

"The department began as a graduate department and has only recently attempted to involve undergraduates," stated Eugene B. Skolnikoff. The former chairman of the department, who is presently head of the Center for International Studies added, "We ask all new professors before we hire them, about their interest in undergraduates. Presently our faculty is very young, internationally distinguished and is interested in undergraduates."

"Our research indicates that much of the faculty within the department appears to be ori-

ented toward meeting personal goals and working only with graduate students. The undergraduates have not been an integral part of the department and only this year are they becoming one."

The involvement of some undergraduates, however, is not due to an overall effort by the faculty but to the effort of a visiting lecturer, Edwin Diamond. Last summer Diamond met bi-weekly with a dozen students and formed the Network News Study Group. During the past seven months the NNSG has been studying the network news coverage of the '72 presidential campaign. This group is comprised only of undergraduates and was the starting point for the other major political science undergraduate research product, The American Delegate.

The department has many visiting faculty and research fellows who are also employed elsewhere. They have added to the opportunities available for

students. However, in general, they have had limited exposure to undergraduates. The undergraduates are also conspicuously missing from the frequent seminars and luncheon get-togethers. Undergraduate attendance is very low probably because undergraduates are not encouraged by the faculty to attend.

Earlier this semester one of the undergraduates called together his colleagues in an attempt to find ways to stimulate undergraduate involvement. He met with support from the other undergraduates and some faculty cooperation.

Unfortunately the cooperating faculty were people like Michael Lipsky. That surprised no one. Everyone associated with the department knows that Lipsky is one of the few faculty members who is aware of the problem and is trying to do something about it.

The degree requirements are not taken seriously by the students. Many undergraduates take graduate courses simply because those are the good courses. The degree requirements are easily met and do not insure that the student receives a broad background in the field. Graduate courses are more interesting and, according to some undergraduates, far easier. "The grad students just don't know

enough math to be competitive," stated one undergraduate.

Most of the courses within the department have a reputation of being low B centered. Professors Burnham, Alker, Hibbs, Lipsky, and Berger, like their colleagues, have rigorous standards that they expect to be met.

Diamond, a contributing editor to *New York Magazine* and media critic for WTOP-TV news in Washington, teaches one of the few undergraduate courses that is viewed with enthusiasm by the students — Politics and Television (17.24). Part of the reason the students like it is that Diamond is a notoriously easy grader, however, the real drawing card is Diamond and his guests from the worlds of television, politics, and journalism.

The Political Science Department is potentially one of the best undergraduate departments at MIT. The faculty is both young and distinguished. It could provide the students with the research opportunities and departmental involvement that is so important, if it decides to do so. Today, this potential is being largely ignored. The faculty should meet with themselves and their students immediately to solve these problems.

## Election rules announced

(Continued from page 1)

4. "Any new ticket must fulfill the campaign rules and procedures previously in effect. Further information and petitions and statement of candidacy forms are available in the UA Office, Room W20-403, x3-2696."

5. "Should the referendum fail, all collective tickets shall not be included on the ballot, and any votes for such tickets will be disregarded."

6. "No person may be listed on more than one ticket." The intent of this rule is to prevent a candidate from running both as an individual and as part of a collective.

7. "The election for UAP/UAVP and class officers will be held on Wednesday, April 11." There will probably be three voting booths along the main corridor, and, as in the referendum today, IDs will be checked and marked to indicate who has voted.

8. "There will be a meeting of all UAP/UAVP candidates in the Mezzanine Lounge, Monday, April 9 at 8 pm. This meeting is for public discussion of the various platforms."

This new Election Committee was formed by Curtis Reeves to clear up the confusion of the past three weeks. The previous Election Committee, part of the UA Secretariat, was asked to resign by Reeves because of lack of experience and an apparent failure to give serious consideration to the Spring Collective. That committee had declared that all collectives were illegal, due to explicit statements and implications drawn from the constitution. Reeves felt that the petition signed by 1200 students

was a sufficient mandate to allow the Collective to run.

A meeting of all the candidates, Wednesday night, March 14, decided to allow the Collective to run. Unfortunately, this decision was made after the close of nominations, preventing any other interested collectives from seeking nomination. This decision was also made with serious reservations as to how the Collective should appear on the ballot. The dispute was over the fairness of allowing ten candidates to jointly run for five offices, while all other tickets consisted of two candidates running for two offices.

This question of how the Collective would appear on the ballot was never resolved to everyone's complete satisfaction or agreement. Even increasing pressure on the part of the other candidates for a better solution to the election dilemma, coupled with the decision of Tufts and Vlad to run as co-UAP, caused Reeves to postpone the March

21 election. There was also some controversy over the "graffiti sheets," and allegations of lack of respect for the election and its rules, rudeness, and minor physical shoving (never substantiated) made against the Spring Collective.

The Election Committee members now are Steve Shagoury, Drew Jaglom, Carlos Savvedra, Jim Moody, Larry Dagate, Steve Wailman, Steve Taylor, Mark Thorne-Thomson, Mike Matzka, and Jeff Schweiger.

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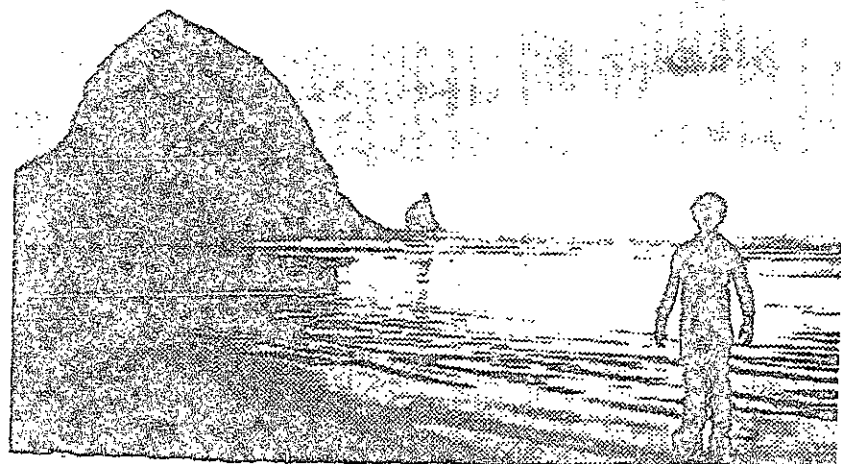
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Commentary:

# How about Baker House for UAP?

By Bill Rossen

When I read in the March 20 issue of *The Tech* about the possibility that Baker House would run for UAP, I was overjoyed. Inspired with idealistic desire to serve my constituents, I discussed my future role as partial UAP with my friend Ralph from another dorm. Mysteriously, he was not pleased with the idea.

"What's the big idea?" he asked.

"The big idea," I retorted, "is that we will emphasize by our size the students' rightful role in controlling their own lives. For one thing, nearly one student in ten at the Institute will actually be a candidate on our ticket. For a while it even looked like McCormick would run with us for UAVP, but they declined to work under us. I believe the relevant phrase is 'a broadly based movement,' if you'll, uh, pardon the, uh, expression."

"Don't give me that," he said. "I've seen enough high school elections to know that it's the man with the most friends, the most contacts in various activities, that wins. You seek merely to maximize your changes by adding to the size of the ticket, in the process assuring yourselves of manpower to run a big campaign. Why, by merely affixing the candidates' names to the petitions you'd almost have them filled out."

I blushed that he would suggest any but the most idealistic of motives. Angriely, I countered: "Well, what's so bad about a 350-man UAP?"

Ralph, it turned out, is applying symbolic logic to the UA constitution and by-laws for his senior thesis in psychology, so he was ready.

"One," he said. "The constitution declares that only an (one, mind you) undergraduate may run for UAP. It defines an undergraduate as 'a person' (a person, mind you) who is considered an undergrad by the Registrar. The Registrar's office finds no student listed under the name of Baker House."

"Don't throw that Constitution argument at me," I said triumphantly. "The by-laws state three separate times that the Excomm is to be elected by the General Assembly, yet no one objected to having that placed on the ballot."

"Two," he continued. "It would never work. How could 350 people agree on anything? Would you caucus to decide

every procedural motion at a GA meeting?"

"We would speak with one voice. The mere fact that we're running will emphasize the unity with which college youth speaks."

"Ha! I doubt you could get ten people to agree on everything, much less 350. Besides, if some fraction of the UAP is absent, how would a quorum be decided? How do you know those absent wouldn't object?"

"We could device some sort of

mechanism."

"How? The constitution says the UAP himself (themselves, if you prefer) must pass on all ambiguities in rules. What rules would you use to decide on the rules for making decisions?"

"There you go throwing that constitution at me again. I tell you we'd speak with one voice, as does all youth on campus today."

"Three," he said. "The UAP is supposed to represent the student body at all relevant functions. Would they have to

set 350 places for the UAP at banquets? Would we (bite my tongue) get 350 welcoming speeches at the freshman orientation picnic?"

"Something could be worked out."

"Four. I believe it is informal policy that the UAP get free room and board during his term. Would all Baker House rents suddenly disappear, with free meals added into the bargain?"

"Now you're getting picky. We could figure something out."

"So you say. But without anything in writing we have to elect you before we find out if you're right."

The point, friends and neighbors, is, of course, this: that when the constitution of the UA is flagrantly abused; when a committee legally responsible only to the GA is usurped by the prerogative of the UAP in running an election for offices, some of which aren't even legally up for election; when the subjective definition of a "broadly based movement" is the only criterion for legitimacy, chaos is the inevitable result.

My argument with Ralph, incidentally, ended in a draw. I convinced him that Baker House had as much right to run as any group. He in turn convinced me that Baker House should not be allowed to run.

## Letters to *The Tech*

To the Editor:

The MIT-Wellesley exchange is a vital educational undertaking. MIT students are offered Wellesley's fine humanity courses; Wellesley students can take the Institute's legendary science courses. I don't think that Wellesley students are competing with MIT students for scientific and/or educational posts. I am forced to conclude that Professor Wick's statement that the Wellesley exchange "is an obstacle to the growth of MIT women students" must refer not to matters of education, but rather to personal, social concerns.

Steve Slesinger '75

To the Editor:

In your January 23 issue, I read the news about Mr. Sorenson's decision not to continue as the Associate Dean for Student Affairs. I'd like to say a few words about him.

Many students, including myself, are indebted to him for his wisdom and awareness to the kind of problems that face young people. When he tried "helping them... resolve things... in their [own] terms..." students could feel his very honest concern. What Mr. Sorenson has done for so many people in this university is not the kind that can be exhibited as a patent or be documented in a glorious technical journal. It has been more than a calm effort to make the students aware of what the Institute had to offer to them to become what they wanted to be.

I hope Mr. Sorenson will never tire of this effort.

Hamid R. Haghayeghi '73

To the Editor:

Why don't you talk to some people who live in the dorms? Interviewing only house managers and administrators won't tell you what's really going on. In at least one West Campus dormitory, they don't even clean the bathrooms right. The heads have gone as long as a month without cleaning, and average two weeks between washings. The shower floor is never cleaned during the year, and is becoming a safety hazard as well as a health problem.

If the porters aren't going to clean anything, why doesn't the Tute fire them and give back our money? Then we can hire someone (even students) who will do something. Talking to the house manager and other administrators has done as much good as talking to a brick wall.

Name withheld by request

(A copy of this letter to H.E. Brammer, head of MIT Housing and Dining Service, was sent to *The Tech* for publication. -Editor)

Dear Mr. Brammer:

I am very disturbed at the thought of an MIT endorsed lettuce boycott. In my opinion the majority of the people here have a limited and one-sided view of the lettuce pickers' problem, and for some reason have no view of the farmers' problem. It is definitely true that the lettuce pickers get a bad deal (I'm from California and know the problem). I believe it's also true that the farmers signed with the present union without an organized demand from the workers to do so. However, there was definitely much pressure on the farmers to do so. Now another union (very possibly better in some respects) wants to take over. Rather than fight the present union, Chavez is purposely hurting people who are, in many respects, innocent bystanders. He is trying to hurt the farmer. What is the farmer to do? He is only left with the choice of that union which will do him the least harm. He is caught between two powerful groups who use him as a weapon against the other. He is caught in a lawless power struggle, and his best choice is to try and pick the winner. The idea of letting the best all-around union represent the pickers has been lost to a bitter power struggle.

Chavez is also hurting distributors who have nothing to do with the problem. These are truly innocent bystanders who can only attempt to hide behind the union which will do the least harm to them. Unfortunately, the present union, which seems to have the sense of total humanitarianism (as against Chavez's humanitarianism which only extends to the pickers) receives no public exposure.

My main point is that this very bad problem should not be settled through a power struggle which beats everybody in sight into submission. Please don't endorse that kind of fight.

Laurence P. Flora

by Brant Parker and Johnny Hart

## Photos to *The Tech*



Remember when spring was here?

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# The Tech

Since 1881

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Vol. XCIII No. 15 April 6, 1973

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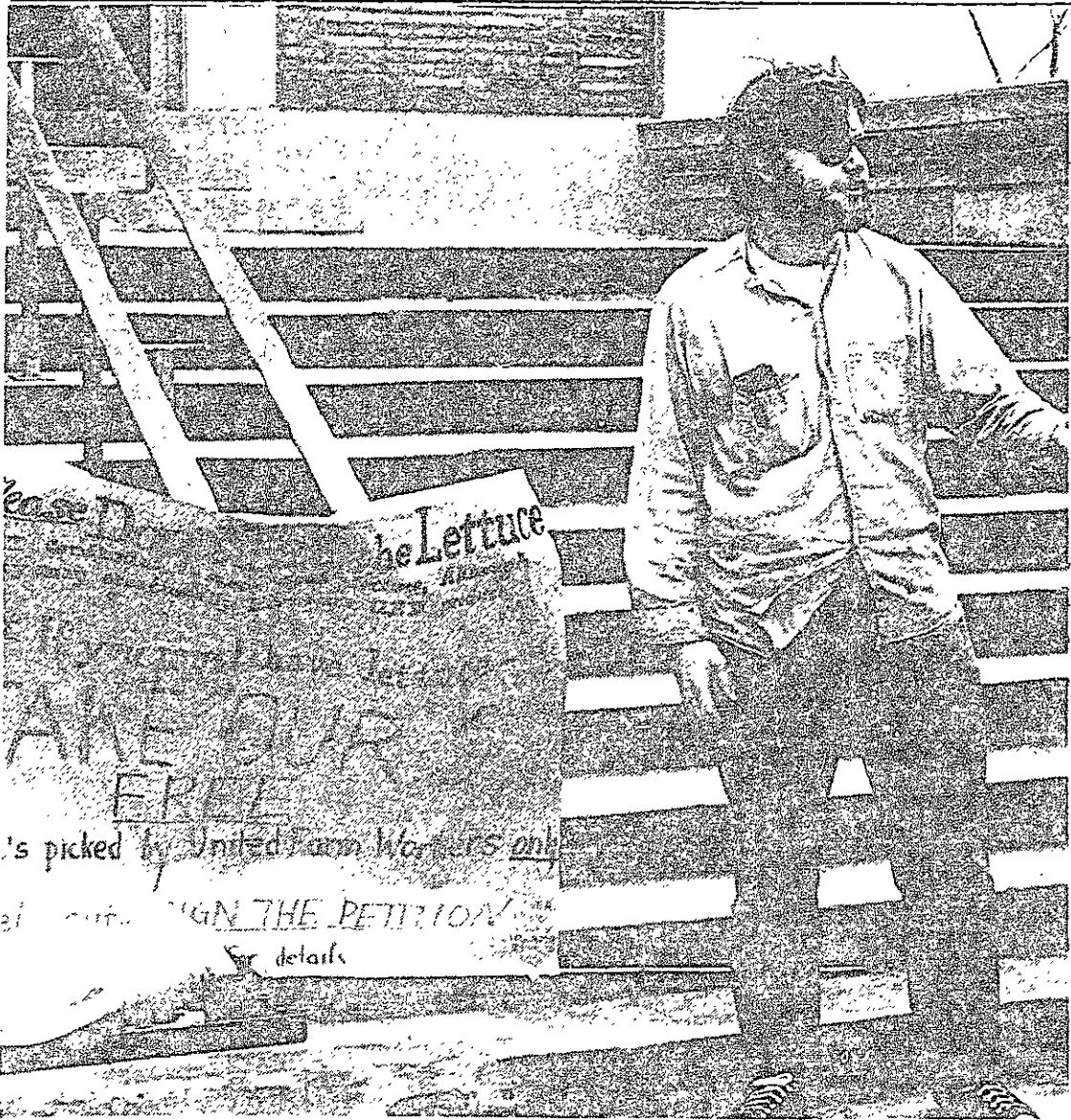


Photo by Craig W. Reynolds

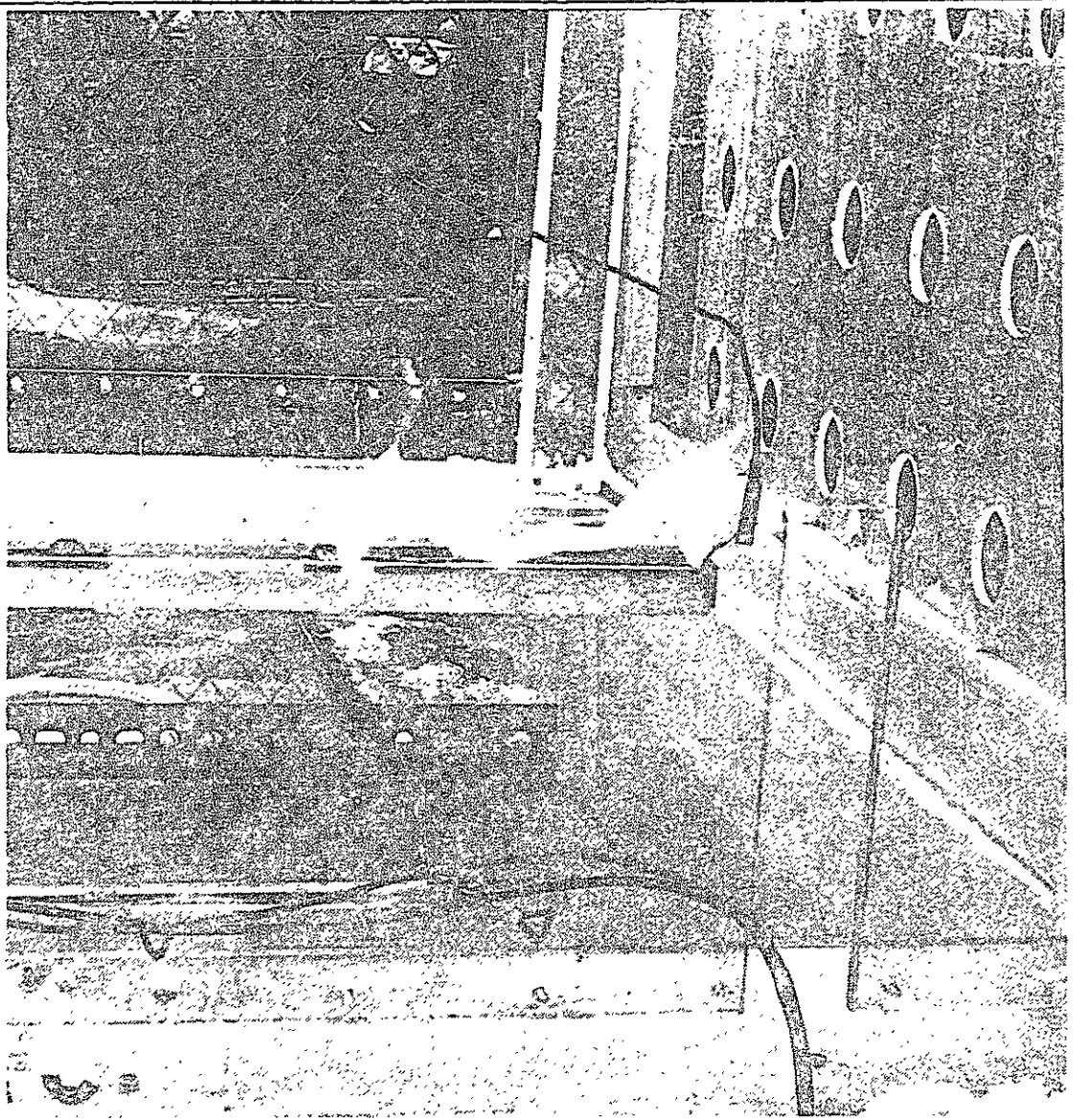


Photo by Sherry Grobstein

While the week-long boycott of meat products has been making headlines all across the country, the ongoing boycott of non-union lettuce continues. At MIT, a protester distributed free union-picked lettuce to diners at Walker Memorial in protest of the fact that the MIT dining service continues to serve non-union lettuce in its dining halls.

Tuesday's Electrical Engineering Coffee Hour featured Professor G.L. Wilson on the topic "Everything you always wanted to know about dirty plasmas, but were afraid to ask." Plasma is the fourth state of matter (ionized gas). The lecture concerned itself with the characteristics of high voltage insulators, when they are wet or dirty. One installation was described in which bird urine played a critical role in arc-over.

## NOTES

\* If the Table Tennis Club (Ping Pong Club, whatever) still exists - would they please contact Ken Isaacson at the Student Center Committee Office, x3-3916, W20-347.

\* Pot Luck Coffeeshouse - Live entertainment every Friday and Saturday night, 8:30 pm to 12 m. Mezzanine Lounge of Student Center. Free coffee, cider and doughnuts. Performing this week: Friday - Happy Trails with Dave Misch/Ruth Dunfield & Saturday - Ellen Santis & Friends. No admission charge!

\* The Student Center Committee presents The Midnight Movie Series, every Friday night at 12 in the Sala le Puerto Rico. Admission FREE! MIT or Wellesley ID required. This week: In the Heat of the Night with Sidney Poitier

The next meeting of the STUDENT CENTER COMMITTEE will be at 7:30 on Sunday, April 8 in private Dining Room 3.

KALEIDOSCOPE is being planned for Friday and Saturday, May 4 and 5. Any activity, group, or individual who would like to help plan, help man, participate in, or just give ideas for the weekend, please call the Student Center Committee Office, x3-3916 or x3-3913.

The Ward 2 Democratic Committee will hold an open meeting on Tuesday, April 10 at 7:30 pm in the Robot Lounge, East Campus. Action on national and local issues will be discussed, and all members of the MIT community are especially urged to attend. For more information, call Steve Sullivan, dl 0178 or 494-8722.

Scenes from American Life, by MIT Professor A.R. Gurney is being presented by the Concord Players, beginning Friday at 8:30 pm. The theater is at 51 Walden Street in Concord, convenient to the train station. Rush tickets are \$1.50, regular nights are \$3. The Champagne evening is \$3.50.

All Tech Sing, MIT's traditional oral competition, will be held at the beginning of May. Singing groups, humorous or serious, are invited to call x3-2696, or drop by the UA office, W20-401, if they would like to participate (or for more information). Original or parodied songs are especially welcome. In order to hold the Sing, we will need at least 20 groups to register by Friday, April 13. This is the chance for your singing group, laboratory, office or leaklatch to rise to fame and glory! So call already!

# COOP NOMINATIONS

In accordance with Article VI, Section 1, of the By-laws of the Harvard Cooperative Society, as amended, the Stockholders of the Society have nominated the following individuals for election as Student Directors and Officer-Alumni Directors of the Society at the next Annual Meeting of the Stockholders in September, 1973.

### STUDENT DIRECTORS

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Louis Loss	William Nelson Cromwell Professor of Law - Harvard
Francis J. Russo	Vice President - Technology Management, Inc. (TMI) Cambridge, Mass. - M.I.T. Alumnus
Donald P. Severance	Executive Vice President and Treasurer of the Alumni Association - M.I.T.
Fred H. Smith	Treasurer and Director Cave Atlantique, Cambridge, Mass. Harvard Alumnus
Philip A. Stoddard	Vice President for Operations - M.I.T.
Frank L. Tucker	Harvard Business School Administration - Emeritus

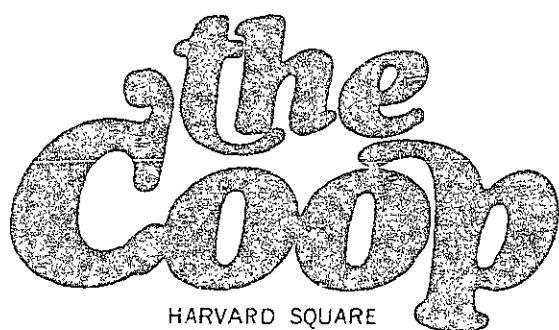
### PROCEDURE FOR MAKING ADDITIONAL NOMINATIONS FOR STUDENT DIRECTORS

Pursuant to Article VI, Section 2, of the Society's By-Laws, as amended, additional nominations for student directors may be made by petition signed by at least one hundred student members and filed with the Clerk (by leaving the petition at the General Manager's office in the Harvard Square Store) not later than 5 p.m., April 23, 1973. A signature will be invalid unless the student designates his membership number and school and he is currently enrolled in that school.

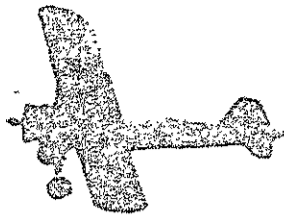
IF A STUDENT MEMBER SIGNS MORE THAN ONE PETITION, HIS SIGNATURE ON EACH PETITION WILL BE DISREGARDED.

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Pursuant to Article VI, Section 4, of the Society's By-Laws, as amended, additional nominations for officer-alumni directors may be made by petition signed by at least one hundred non-student members and filed with the Clerk (by leaving the petition at the General Manager's office in the Harvard Square Store) not later than 5 p.m., April 23, 1973. A signature will be invalid unless the non-student member designates his membership number, the school which is the basis for his membership eligibility, and his current relationship with that school (i.e., officer, alumnus, or employee). No current degree candidate of Harvard, Radcliffe, MIT or ETS may sign. IF A NON-STUDENT MEMBER SIGNS MORE THAN ONE PETITION, HIS SIGNATURE ON EACH PETITION WILL BE DISREGARDED.



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DON'T BOYCOTT MEET I

# Meat ceiling: "Too little, too late"

(Continued from page 1)  
and farmers started feeling the decline in demand. Farmers threatened to "take action" if the market situation was not curbed.

The price ceilings were met with a great deal of skepticism here by farmers as well as consumers. Howard Smith, who raises hogs on his farm just north of Birmingham, Iowa, said that the problems with the price ceilings are that they do not compensate for the fast-rising farm costs.

Smith explained that before the freeze he was receiving the highest price he had ever seen for hogs, and that farmers were receiving "good" prices for hogs and cattle. However, he emphasized that even the temporarily high prices were not keeping up with escalating costs of feed, machinery, and interest on bank loans.

Though the farmers were benefiting from the high prices in March, Smith picked out the middlemen — the meat processors — as being the ones capitalizing most on the high costs of meat. "There's too much in between what the farmer gets for meat and what it sells for," Smith remarked.

The processors did not benefit for long, as by last week they also were feeling the bad effects of an unstable market. Processing plants in Iowa were opening for half-days and laying off employees in their attempts to keep up production. Finally, by the day of the freeze announcement, many had closed in anticipation of the week-long meat boycott, and due to decline in demand from stores.

With regard to the future, Smith warned that meat prices must be good enough to keep the farmers producing. His wife, when hearing Mr. Nixon's statement on the price ceilings, added that the President "is hitting the top and bottom of the price structure, housewives and farmers, but leaving the middleman alone, trapping the farmer."

### Cheese and fish

The meat boycott did not take hold as strongly in the midwest as in the East, though consumers here have altered their buying and eating habits to combat the rising prices.

Though many families in this small Iowa community purchase meat through processors or raise their own livestock, residents are eating less steak, and have opted for hamburgers, meatloaf, chicken, fish and cheese.

Housewives have been using lower-priced cuts of meat, though very few have gone to

vegetarian diets. One woman told *The Tech* that members of her family are "big meat eaters," and that to meet that requirement, she was letting other things go. She supported Nixon's move, and said that the guidelines of the ceiling were good and would probably be effective.

Another housewife, whose family raises livestock outside of Fairfield, blamed the middleman for making prices climb, and remarked that farmers have to pay too much for feed to keep the profit margin high enough for farmers.

She conceded, however, that "nobody has the answer" to the soaring prices. Though the meat boycott could bring prices down if it lasted long enough, she warned that in the long run, the only effect it would have is to ruin farmers. There is an alternative to beef and pork, which still allows for meat in the family diet. That alternative is horsemeat. Horsemeat was a common food item during the rationing brought on by World War II, but the end of the war brought a rapid return to beef.

A horsemeat market in Portland, Oregon was recently on national TV news, when it was discovered that a high school basketball coach's family of eleven had been eating horsemeat for several years. This quadrupled crowds at the only horsemeat market in the city, increasing demand to the point that it could only open for business every other day.

Some medical reports indicated that horsemeat is unhealthy if eaten over a long period of time, to the exclusion of other meat; industry sources deny this. The taste is controversial; some say it is indistinguishable from beef, while others do not agree.

### Continued high prices

The high prices of meat have not helped the supermarkets here, as many people had previously suspected would happen. With processors buying and selling at higher prices, shoppers

have been shying away from high-priced cuts, and stores have been featuring recipes for inexpensive meals using lower-priced cuts.

However, nearly all meat products have climbed significantly, including the prices of processed meats, such as hot dogs and bologna. Homer Bozarth, store manager of the Hyvee Food Store in Fairfield, said that the amount of tonnage the store buys has declined, though Fairfield residents were not passing up meat for vegetable dishes.

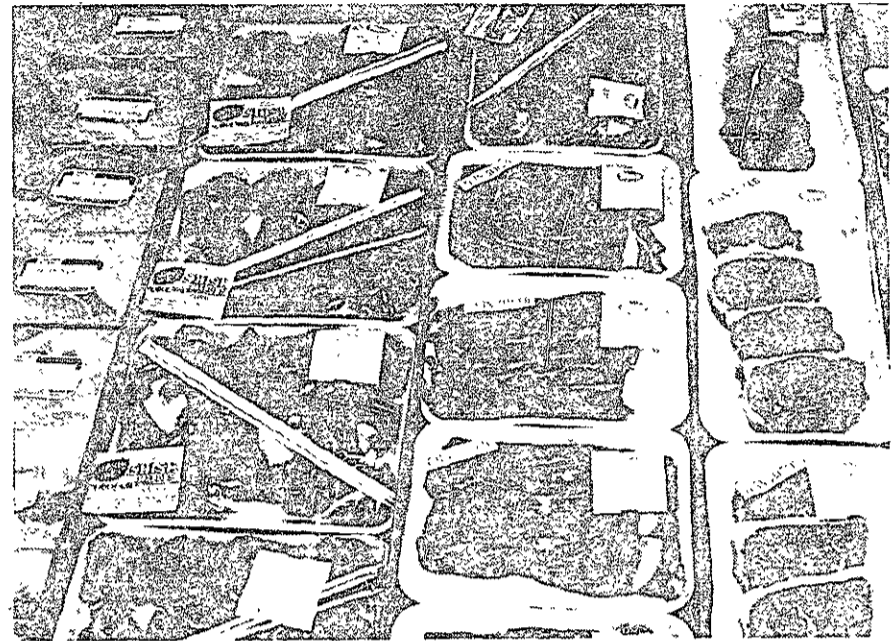
Bozarth remarked that the store was not benefiting from the high prices, as the percent mark-up for meat has been lowered. He said he wasn't certain what the effects of the ceiling would be, though Bozarth predicted that meat prices would remain high for four to six months, probably coming back down by fall.

Larry Bond, Meat Manager at the Fairfield Hyvee Store, also fees that things will "get worse before they get better." He said that everyone in the meat marketing process is responsible for the soaring prices, from the farmers to labor to the stores.

Bond said that it is the prices the farmers receive for their livestock which are setting the prices in the supermarkets, though he does not blame livestock producers, saying that they deserve higher prices.

### Will prices decline?

With the week-long meat boycott in its final days, prices



for beef, pork and lamb are still high and consumers here and in the east are still complaining. The boycott has had little effect on prices, though consumers are now more aware of the higher prices of meat, according to retailers.

In Iowa, stores stocked more lower-priced cuts in preparation for this week, while in Boston

most supermarkets cut down on their meat inventories, and one chain of stores in the Boston area replaced its meat counters with high-protein meat "substitutes" last week on "meatless Monday." The action was staged as a protest to the high prices, and to draw attention to less expensive foods which could be eaten in place of meat products.

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by Prof. Carl Sagan, Cornell

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Students who are curious about the topics above are invited to use an experimental system containing these interactive lectures, which were recorded specifically for individual listening. The lectures are unique in that they include a great many recorded answers to interesting questions. The answers extend and deepen the discussion, and can be quickly and conveniently accessed.

If you would like to try the system, please call 864-6000, ext. 2800, or write a short note to Stewart Wilson, Polaroid, 730 Main St., Cambridge (near MIT), mentioning when you might be free and how you can be reached.

# the tech arts section

## Alice's Million Dollar Maybes

by John Krout

*Billion Dollar Babies* — Alice Cooper (Warner Bros.)

I've always been fascinated by album covers. Over the years since rock 'n' roll became an economic entity, somebody has put a huge amount of time and ingenuity into the art, photography, and design which faces us as we thumb through the bins. I think the turning point must have been *Sgt. Pepper*; after that magnificent package, a lot of musicians demanded a hand in the look of the cardboard surrounding their vinyl. Some even copied that trend-setter — the Mothers and Ike & Tina Turner, for instance.

Yet I can't recall a more amazing package job than Alice Cooper's *Billion Dollar Babies*. Verily, it defies description, though I'll give it a try.

The outside is a wallet, a Jolly Green Giant-sized alligator-skin wallet. A gold medallion is glued/welded/bolted to it, portraying a presumably wealthy cherub in Cooper's famous eye-makeup, and listing, on the flip side, the cuts the Brothers Warner apparently thought would be most popular. Yet there's more. Open it up.

Inside is a billion dollar bill, hilariously Cooper-ized with little pictorial references to Aliceland/Amerika all over it. The dust jacket confirms a six-month-old rumor; the boys pulled a cool million in cash out of their bank for a photo session with a dozen white rabbits and one terrified baby. What else can you expect? Alice Cooper Bubblegum Cards, autographed and perforated, that's what. You had to ask...

Nonetheless, the central question here is whether or not this baby will top Alice's best, *Killer*. As it turns out (once I found the record amongst all the other stuff, which wasn't easy) *Babies* marks Alice's shift from the emotions of a tune to the concepts in a verse. Side One opens up with "Hello Hurray," a four-year-old sonwritten by one Rolf Kempf. It's a standard modern exploration of the relationship between audience and enter-



The Alice Cooper of *School's Out*

tainer; it might've bespoke a unique viewpoint when it was written, but not now. "Raped and Freezin'" features the turnabout Alice is known for — he's the victim of the assault. "Elected" captures the cynical appeal to the young which is so popular an image of political dealings lately. "Billion Dollar Babies" gets into a mad midnight rango with Alice, and "Unfinished Sweet" is a painful pre-teen glance at the monster molar.

Side Two starts out with an authentic slice of Cooper's social situation, "No More Mister Nice Guy," the third and latest single culled from the album. Then come "Generation Landslide," the only song with snippets of abstract lyrics similar to the teasers on *Killer*; "Sick Things" gets across the sickness if not the thingness; "Mary-Ann," a one-joke act if I ever heard one ("Mary-Ann, I thought you were my man"); and "I Love the Dead," little more than an anthem-like redoing of "Sick Things."

By far the finest song of the bunch is "Elected," which was redone from an old Cooper tune, "Reflected" off *Pretties For You*, and released as the second of their "timely" singles, after "School's Out." Perhaps it received the concentrated production job it did because it was done long before the other babies. In any case, its very style is alien to the rest of the album, as is its quality. For those of you who missed it every one of the billion times it was aired last fall: with cadences of grandeur, a brisk march tempo, and announcer voice-overs galore, Alice packs the combined appeal of Madison Avenue salesmanship, anarchy, youth, strength, and wealth into a four-minute theme song as only Alice can. It's



The Alice Cooper of *Billion Dollar Babies*

not only a whale of a rocker, but one fine study of political behavior.

"Unfinished Sweet" is also a fine production job, complete with whining dental drills and monumental affirmative chords as the offending tooth gives way. The words vividly recall the intense, childish paranoia associated with a sojourn to the dentist's office. "Nice Guy," "Generation Landslide," and the title cut are also effective, though none of these feature both the lyrical quality and fine arrangements of those first two.

Why, though, weren't "Sick Things," "Mary-Ann," and "I Love the Dead" dropped in favor of some of those fine instrumental breaks Alice Cooper used to do? Perhaps that's the talent Alice traded in for a package designer. I should hasten to add that Alice's voice is as grinding, powerful, and versatile as ever, and the group's instrumental work is fine, given what they have to work with. Simply stated, Alice has abandoned the fine balance of *Killer*, for the sound of *Babies* is neither the long, intricate, minor-mode fantasy nor the short, tight, classic rocker single, both of which characterized *Killer*. It's an indecisive in-between...forced to an uncomfortable point by the lyrics that take too long to make a point. That Alice must tell us anything directly is a letdown after the incredibly effective imagery of "Halo of Flies" or "Desperado," and in forcing the words they've let the music loosen up a bit too much. The result is very entertaining, but not very murderous.



The Alice Cooper of *Killer*

# Van Zandt — Late? Great?

by Wanda Adams

*The Late, Great Townes Van Zandt* (Poppy)

Back when he was a relative newcomer to music, I used to think highly of Townes Van Zandt. Now, four albums later, he is still producing basically the same tunes — only the lyrics and titles have changed. His constant use of the same chord progression is boring and downright grating after awhile.

For example, an otherwise decent song on *The Late Great*, "Fraulein," sounds just like a great deal of his previous work. The same is true of "If I Needed You" (recently recorded by Doc Watson), which is potentially a nice song except for the fact that it resembles about half of the songs included on his *Townes Van Zandt* (Poppy) album released about three years ago.

Townes tries to be innovative somewhat on this album with a slowed down, toned-down version of a Hank Williams' composition, "Honky Tonkin'." Townes sounds very country, very Texas, yet the number is too slow — he sounds like he could use a shot of Geritol or Vitamin B. Or something.

For the most part, *The Late, Great Townes Van Zandt* has little to recommend it. It fails to demonstrate the fact that Townes is capable of playing very

fine blues guitar, which he proved several weeks ago during a Jordan Hall concert, and as he is currently doing (through Sunday) at the Passim Coffeehouse.

The concert was interesting enough, although for whatever reason (lack of publicity?) not too many people were in the audience. Townes was initially quite mellow, enhanced by the fact that he was alone and without backing musicians. His guitar was audible and pleasant — he even threw in a few flashy chords here and there. The audience reacted somewhat favorably to "If I Needed You," "Fraulein," and "I'll Be Here in the Morning" — all similar tunes with different lyrics and themes. After awhile, it seemed even the hard-core Townes Van Zandt fans (if there is such a thing in Boston, they were all in attendance) became slightly bored.

Two possible exceptions to the boredom factor were "Lungs" and "Mr. Mud and Mr. Gold." "Lungs" asks, "Won't you lend your lungs to me? Mine are collapsing..." The other exception, "Mr. Mud and Mr. Gold," is a gambling song filled with witty comments and word constructions and analogies. Townes used both songs to demonstrate his flatpicking ability, which, for the most part, is cleverly disguised on *The Late, Great Townes Van Zandt*.

It was downhill all the way from those two numbers, though. Townes started slipping into his standard chord progression thing again. Generally, it is easy to identify upcoming songs by the introduction. Not so with Townes Van Zandt. Unfortunately, all the introductions sounded about the same after awhile.

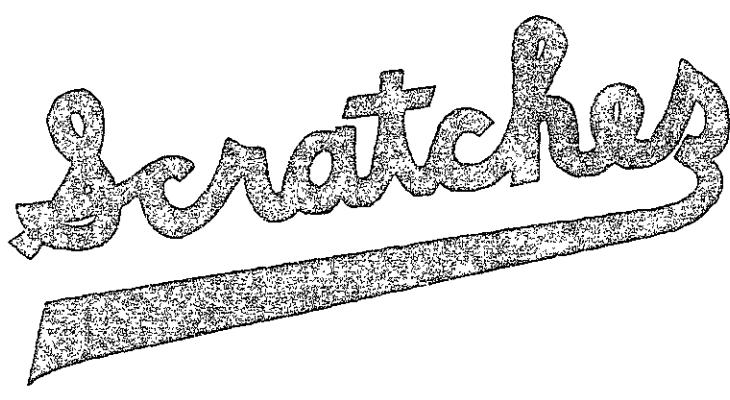
With very few exceptions, the Jordan



Townes Van Zandt

Hall concert was boring and unmoving. Perhaps my problem is that I was comparing him to the Townes Van Zandt of a couple of years ago. Perhaps the title of

the current album is indicative that he's not planning to produce anything new for awhile. Perhaps he is the late, great Townes Van Zandt.



Neal Vitale

Mark Astolff

John Krout

Wanda Adams

*The Session* — Jerry Lee Lewis (Mercury)

Jerry Lee Lewis, despite being teamed with a batch of top-notch and individually distinctive English musicians manages to retain his inherently evil and unsmilingly sinister style of rhythmic-piano-based rock throughout this double record pack. Jerry Lee is back in his element, old rock 'n' roll, having left the depths of country 'n' western behind for most of these two discs. Yet ultimately, it is the quality of people like Albert Lee, Rory Gallagher, Matthew Fisher, Alvin Lee, and Peter Frampton who make *The Session* worth owning; Jerry Lee Lewis' deadpan delivery and those incessant up-and-down piano runs have been heard more than enough times over the years. —NV

*Keeper of the Castle* — Four Tops (Dunhill)

Levi Stubbs, Jr. and company have deserted Motown. Produced by Steve Barry, Dennis Lambert and Brian Potter, this album easily cuts such currently popular Black acts as the Dramatics, Chi-lites, Stylistics, Cornelius Brothers and Sister Rose, etc. Starts out with their two great singles and possibly a third, "Keeper of the Castle," "Ain't No Woman (Like the One I've Got)," and "Put a Little Love Away." And the hits just keep on comin'. —MA

*The Best of Bread* (Elektra)

*16 Greatest Hits* — Steppenwolf (Dunhill)

Wow! It's amazing! These two records actually contain authentic hits by the respective bands. Bread's first six sound-alike smasharoots (excluding the most recent, "Guitar Man," "Sweet Surrender," and "Aubrey") comprise Side One, with the other side given over to the more rocking, electric, and therefore more obscure tunes, save the semi-hit "Let Your Love Go." The record's a winner, is not exactly a killer. But what Bread lacks in murderous metal, Steppenwolf more than makes up. This ultimate greatest hits disc, culled from two previous incomplete tries, has all of the group's knockouts, including one of my favorites, "Monster," a total mind-blast of a record. Both these "Best of..." packages belong in the collection of anyone who wants a truly representative sample of the music of the 60's and 70's. —NV

*Rock 'n Roll Gypsies* — Vinegar Joe (Atco)

Vinegar Joe doesn't sound like a British group to me, but then, neither does Slade, and I'm told both groups are after the same audience — "British working class." Based on airplay, I bet Slade wins. Anyway, these people started out playing fairly decent, if somewhat standard, blues; when they explore new chord progressions, as they do once or twice here, things start sounding interesting; one might even say unique. Maybe Vinegar Joe's next record will be really good. —JK

*Cosmic Furnace* — Roger Powell (Atlantic)

Gee whiz... I was just sitting here minding my own anger at not getting tickets for tonight's Mahavishnu concert when lo! my ears were diverted by this fine Boston product. It's not Keith Emerson, it's not Jan Hammer, it's not Rick Wakeman or Tony Kaye, but it is Roger Powell — all by himself on four ARP synthesizers at Boston's Intermedia Sound, and he holds it down to something less than a total freakout; something more entertaining. How can you miss with titles like "Tensegrity (a dymaxion triptych)" or "Fourneau Cosmique (the alchemical furnace of Cleopatra)"? —JK

*Styx II* (Wooden Nickel)

Remember the tune "The Best Thing" from this past summer? Looks like it was Styx's one in a million; on this album they try to sound like Yes and Chicago simultaneously, with next to no success. —MA

*Lee Michaels Live* (A&M)

This album terminates Lee Michaels' association with A&M Records (he has signed with Columbia), and on not that illustrious a note, at that. In concert, it is just Michaels on one organ and vocals plus a drummer, Keith Knudsen. The result the one time I saw the pair (last spring, I believe) was an irritating and sleep-inducing tedium; I left the Aquarius early that night. Now that same tedium has been immortalized in vinyl in *Lee Michaels Live* — Yawwwwwnn. —NV



David Bowie

*Images of 1966-1967* — David Bowie (London)

With the name David Bowie now revered in the domain of rock, London hopes to cash in by finally releasing these '66-67 vintage numbers, previously available only on now-out-of-print Deram releases or on imports. The songs themselves are immature, not terribly good, lyrically pretentious, Anthony Newley impersonations. One would do better to stick with the new RCA stuff, or even the Mercury-cum-RCA re-releases. —NV

*Mom's Apple Pie No. 2* — (Brown Bag)

Terry Knight is trying to get lightning to strike twice, but lightning isn't cooperating. When Grand Funk sued Terry, wishing to no longer avail themselves of his services, he tabbed this ten-man Ohio band as his new superstar sensation. This record is many orders of magnitude below their first; slick, anonymous BS&T imitations, nothing of much interest here, except perhaps wasted talent. —MA

*Foghat* (Bearsville)

This if Foghat's second album of solid, knockaround rock 'n' roll heaviness (the first was also called *Foghat*), and, likewise, it is mired in the same sort of unattractive cover art and lack of distinction that buried these three ex-Savoy Brown and one Rod Price first time around. Not to say that they aren't good; they're fine, more than just competent. But I'll never know why the group dropped Dave Edmunds as producer, nor will I understand why, based on the cover, the title *Foghat* wasn't replaced by *Boulder and Bun*, *Brescia and Biscuit*, or *Bituminous and Bulkie*. —NV

*One Man Band* — Ronnie Dyson (Columbia)

Ronnie Dyson, who, at sixteen, sang the lead in *Hair's* "Aquarius," was a moderately successful bubblegum crooner, until he met up with Thom Bell, arranger for the O'Jays, and producer of the Stylistics and the Spinners. Thom arranged this album, and it smacks of a monster smash for young Dyson. Typically good is the title cut, also the single release, one of the better things clogging our airways these days. —MA

*Taro Meyer* (RCA)

If you're inclined to buy albums because they have pictures of pretty women on the cover, then this is the album for you. Taro Meyer has written some empty songs, put her beautiful face on the cover, and sings like she's trying to win a Barbara Streisand sound-alike contest. I thought producer Milt Okun had a better ear for talent than this. —WA

*Communication* — Hookfoot (A&M)

Caleb Quaye's band, former backup group for Elton John, is fast turning into the ingrown toenail of the rock music industry with their easily-identifiable yet one-track meanderings. "Oh Joanna" is OK; the rest, exceedingly forgettable. —MA

*In the Right Place* — Dr. John (Atco)

The good doctor doesn't get very far into the vocal voodoo dreams that set the freak element of my high school a-whispering when his first album was released (unleashed?), but his music is light and tight and his voice adds just the right nasal tinge to make the blues really smile. If you're into sounds for dancin' and prancin', Dr. John fills your prescription wonderfully well; and if you're not, try frisbees (after all, it's springtime). —JK

*Watch* — Seatrain (Warner Bros.)

Seatrain, over what is now a four-album history, has definitely proven that it takes very poorly to the recording studio; the band has always been at its best in concert. But since last summer, fiddler Richard Greene has split, and, subsequently, the sound of Seatrain has changed quite drastically, for the worse. The earthiness added last year through new guitarist/vocalist Peter Walsh (which blended so well with Greene's violin) is watered down on *Watch*, and the superb, dynamic live renditions of "Northcoast" and "Scratch" have become just memories. Only "Pack of Fools" retains any of the old dryly hypnotic sound; a long overdue version of "Flute Thing" is the only good cut off an album that is more blind than a sharp-eyed watch. —NV

*Paris 1919* — John Cale (Warner Bros.)

John Cale, ex-founding father of the Velvet Underground, must figure that if they had rock and roll in Paris in 1919, it would sound like the Moody Blues, hence this album, quite a departure from his last effort, *The Academy in Peril*, which was built on obscure, avant-garde foundations. *Paris 1919* has rockers and ballads, with lyrics which abound with references to Graham Greene, the old Church of E, Champs Elysee, Macbeth and Banquo. It's a startlingly pleasant album. The Moodies seldom sound this good. —MA

# Smokin' Neal Vitale

The fact that rock and folk music are male-dominated is hardly contestable; men are predominant, whether solo or fronting a band, and the number of emerging female artists is scant. But dominance has never had any connection with quality in popular music, and a few ladies with recordings of late attest to that point. One, Judy Collins, has had great success with her twelve solo recordings, which span an equal number of years; another, Sandy Denny, has only recently pursued a career of her own, with little notice in the US. Maggie Bell, vocalist of Scotland's Stone the Crows, has long sung backup for many a superstar, but that title has undeservedly avoided her (again due, in part, to limited recognition in America); Ellen McIlwaine is a rare case, a female in the very early stages of what seems to be an unavoidable rise to stardom.

The most current efforts of Ms. Collins have put grave doubts into my mind as to just how much longer she will present anything vaguely interesting, not to mention something of the magnitude of, say, "Both Sides Now," "Who Knows Where the Time Goes," "Someday Soon," or "In My Life." The semi-live *Living* was a tedious record at best; concerts such as those last November at the Aquarius/Orpheum fared just about as badly. *True Stories and Other Dreams* (Elektra) finds Judy Collins in better form, but only occasionally.

Lyrics may well be what drag down *True Stories*, many of the record's songs get lost in interminable and overly involved wordings and writing. Seven-and-a-half minutes of convoluted politicizing and narration in "Che" are prime examples; "Secret Gardens," "Holly Ann," and "Song For Martin" all stumble due to lyrics, or are worsened by excessive arranging. The common thread that runs through all those songs is that they are written by Ms. Collins herself; with only one exception, the best numbers on *True Stories* are cover versions. The lightly whimsical "Cook With Honey," a superior-to-the-original rendition of Steve Stills' "So Begins the Task," and the one original Collins creation, "Fisherman Song," that retains a certain lilting, smooth feeling, are clear-cut successes. On each, the words flow easily with the music, without getting draggy and ponderous, and Judy Collins sounds like the singer of old. Perhaps the best advice to her would be to stop writing (if all she can produce are travesties like "Che") and concentrating on picking other writer's superb material (as she has done in the past) to record. *True Stories and Other Dreams* has its enjoyable, pleasant spots; but interspersed is perhaps the greatest

amount of mediocrity yet to mar one of Ms. Collins' records.

Sandy Denny has had a tale of success in England that would put most American ladies to shame; yet she had not expanded her sphere of recognition past a small group of cognosceti in the US. Following a stay with the Strawbs, and after helping form Fairport Convention, Sandy Denny left that band for a sadly short-lived stint with Fotheringay. She departed, to embark on solo efforts and guest stints on Led Zeppelin's fourth record, a fifties revival by The Bunch, and the most recent orchestral *Tommy*. Her first album alone was *The North Star Grassman and the Ravens*, a magnificent, overlooked disc; her latest on A&M is called simply *Sandy*, and is just as magnificent. Vocally, there is but a rare woman who can even challenge Ms. Denny; hearing her but a few times could convince most anyone why she has topped all polls as England's top female vocalists the past couple of years. Occasionally, a complaint can be lodged against her subtle touch of boredom, a lack of enthusiasm that sometimes glints through her singing. But much more often, she is tremendous; her albums are tinged with medieval influences and with rock, and they are gorgeous. Only rarely does husband Trevor Lucas's production get in the way. For the moment, *Sandy* is enough to pacify me; Fairport Convention has apparently reformed with Ralph McTell on guitars, and bodes well for the future, and Ms. Denny will be coming to Boston on April 12, at Symphony Hall with Randy Newman and Martin Mull. Both of those occurrences deserve the attention of any fan of excellent music; don't miss

either.

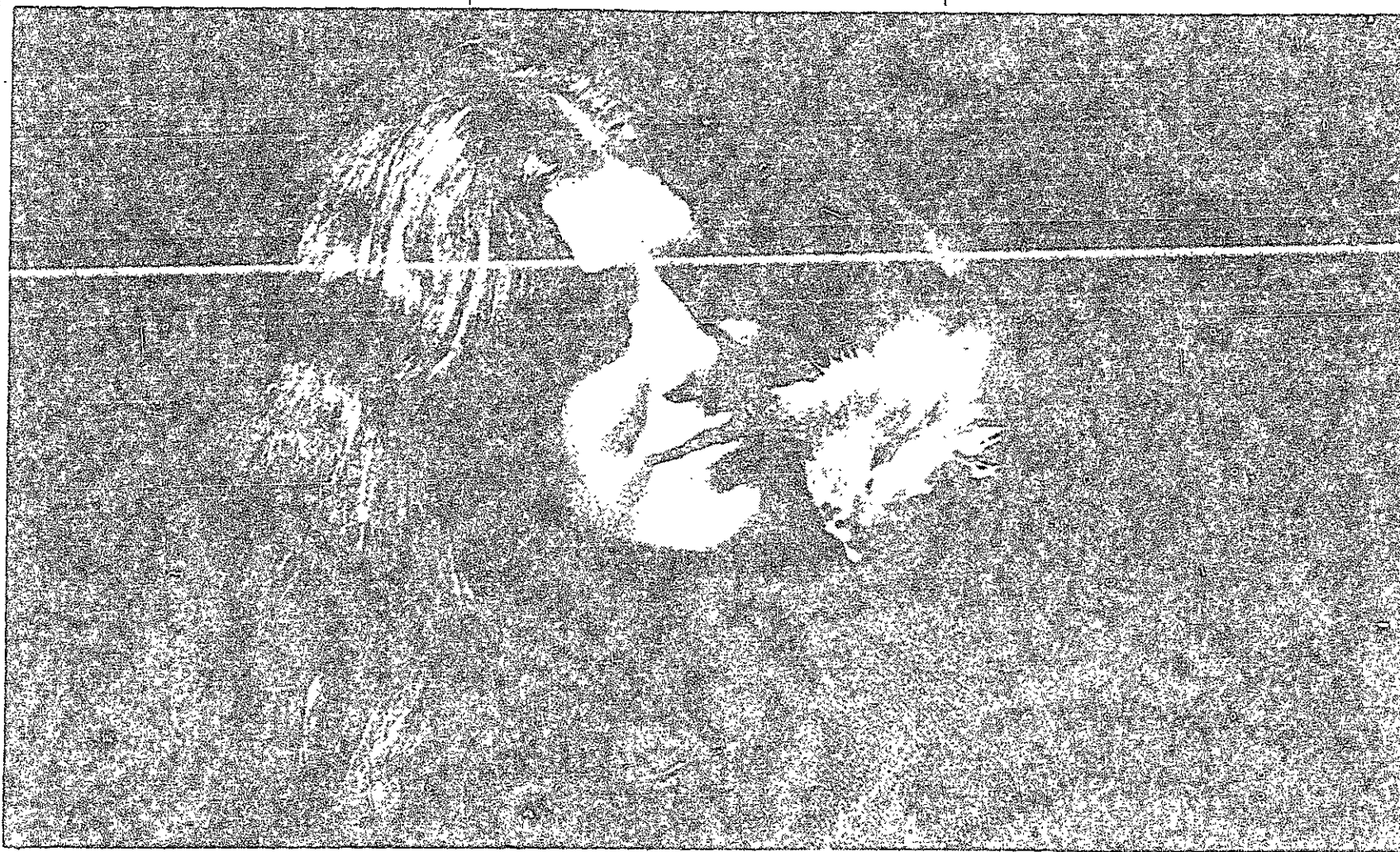
Maggie Bell's days in rock have paralleled Sandy Denny's in several ways, despite the differences in each's musical genre. Maggie had led Stone the Crows and dabbled in assorted guest spots (she was also on the most recent *Tommy*) and back-ups (such as with Rod Stewart on *Every Picture Tells A Story*) over the years, yet she has languished in American anonymity. Her rough, sandpapery vocals are rock's nearest answer to the question of who can replace Janis Joplin, but, perhaps due to her chief involvement with a single group, few outside of Great Britain know much of her existence.

Stone the Crows, as a band, have not always been the greatest of helps; in an age that almost demands something gimmicky, something flashy to insure success, the Crows have opted for quiet competence. Their latest, *Continuous Performance* (Polydor) is typical; it is an album of lucid, moderately undistinguished, laid-back, decidedly capable rock and blues. Maggie Bell is in fine shape tonorially, yet the group adds little to make one sit up and take notice. The late Les Harvey appears for the last time on five of *Continuous Performance's* seven tracks (he was electrocuted by a faulty grounded microphone on stage while the disc was being recorded); but the two cuts on which he was replaced by ex-of Thunderclap Newman, Pete Townshend protege Jimmy McCulloch show a sparkle that the Crows previously lacked. Perhaps the tragic circumstances of Harvey's death may ironically open up the band and Ms. Bell to the success that has eluded them so far. Stone the Crown is much too able a grouping to be deprived of

fame for too much longer.

Ellen McIlwaine was a member of a middle-late-60's band (whose name now escapes me) that eventually lapsed into obscurity; she is not exactly a new-comer to music. But it is only recently that she has assumed a singular stance; her first solo disc, the beautiful *Honky Tonk Angel*, has been followed by *We The People* (both on Polydor) that is even better.

Ellen McIlwaine is a strong singer with a very clear, smooth voice, and she mixes in some adequate-to-very-good piano and acoustic and bottleneck guitar work. Her style of dabbling in monosyllabic bits of scat singing gives a slightly South African tinge to tunes like "Ain't No Two Ways To It (It's Love)" and "Sliding;" the effect is captivating. "I Don't Want To Play" is perhaps the most catchy number off *We The People*, with its soaring chorus and little kids-type lyrics; the Jack Bruce-Pete Brown composition "Never Tell Your Mother She's Out Of Tune" (the lead cut off the former's *Songs For A Tailor*) receives a good handling, as does the haunting "Underground River." Only on the traditional "Farther Along" (with backing done by those a *capella* aces, the Persuasions) does Ms. McIlwaine find herself in foreign and unsuitable material. But the rest of the record is silkenly polished and honed; Ellen McIlwaine is grossly maligned if she is called just *good*, she's *great*. If quality were the determining factor, she, like Sandy Denny and Maggie Bell, would be a raving success. But that has never been the pattern in rock/folk; instead, ladies like Judy Collins are allowed to rest on their pasts and deliver decidedly weak goods to the public. It shouldn't be that way, though; the mass audience deserves better.



Ellen McIlwaine

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# ELECTIONS Wed., April 11

Candidates Meeting, Mon. April 9, 8pm, Mezz. Lounge  
(to discuss the issues)

## Biting

### Jo Jo's bullet

by Mark Astolfi

*Bite Down Hard* — Jo Jo Gunne (Asylum)

In these days of modern times, it seems the number of "rock" groups has reached the plethora level — each the identical twin of the other — and each grinding out an endless stack of recorded noise. And of all these mop-haired, wide-eyed, degenerate-looking weirdos pounding out jungle rhythms in outlandish dress, who's at the top of the heap, dung or otherwise? I have before me a record by a band called Jo Jo Gunne, and they're just about convinced me that they are the Best American Rock Band, a title which, if indeed theirs, is dropped into their laps by Alice Cooper, after they went Broadway on their latest, *Billion Dollar Babies*.

You can't deny they're qualified. Derived from the great band, Spirit, and taking their name from an obscure Chuck Berry tune, Jo Jo is: Jay Ferguson on keyboards and lead vocals, Matt Andes on guitar, Curly Smith on drums, and Jimmie Randall on bass, replacing Matt's brother Mark. *Bite Down Hard* is their second album, and good as was *Jo Jo Gunne*, this one cuts it, being less idiosyncratic, more mainstream (but *bitchin'*) rock and roll. Since the core of Jo Jo Gunne, Ferguson and Andes, are Spirit alumni, it isn't surprising that much of their material sounds like Spirit, especially their last album before the departure of Ferguson, Andes and Randy California, *The Twelve Dreams* record. While Jo Jo Gunne is less prone to the delightful electronic gimmickry of *Sardonicus*, the vocals, Andes' swooping, rasping guitar, and Ferguson's solid, unyielding keyboard (usually piano) backing have the Spirit energy.

Ferguson also does most of the writing, so Jo Jo's material is in the "Animal Zoo"/"Mr. Skin" vein. While the subject matter on *Jo Jo Gunne* was pretty random, *Bite Down Hard* is about the eternally-bemoaned perils of being a rock popstar. In the best Spirit tradition, side one is the stronger. "Roll Over Me" is unique to Jo Jo; Ferguson must have thought for a second that he was Keith Emerson, for the synthesizer really rocks. "60 Minutes To Go" reminds me of Dave Bowie's "Five Years;" it begins with the same type of stark, heartbeat drumming, and both build to angry, overpowering choruses. "Rock Around the Symbol" is my favorite on the album, almost a modified rockabilly tune like Traffic's "You Can All Join In," but with an exceedingly urgent double-time rhythm line that whisks the listener right along.

On side two, "Special Situations," a James Gangesque cut, features some of Andes' best guitar work, and "Wait a

Lifetime" has a melody and harmonies that recall very early Spirit.

But the old Spirit magic, despite the piece that went off with Randy California and this twirly-birdical neo-acid rock, and the bit that lingers with the near-defunct new Spirit, is present and blooming once again in Jo Jo Gunne. *Bite Down Hard* comes a good 18 months after their first, and a lot has happened since then to re-route and re-define the future of rock: *Slider*, *Machine Head*, *Ziggy Stardust* to name but a few. And if Jo Jo Gunne is the best we can come up with stateside, then we ain't all that far behind.

## Cyrano — worth reviving?

by Dennis Mill

What can you say about a musical that does almost everything right, and still leaves you cold? It doesn't happen often with drama, and probably less often with both music and drama, but it happens with *Cyrano*. Basing it on the play by Edmund Rostand, Anthony Burgess has attempted a rewrite plus lyrics, trying to rekindle interest in the sentimental and tragic story of the long-nosed French poet, soldier, and novelist.

According to a Rostand authority, Burgess has changed very little of the original work (which itself took wild liberties with the actual life of Cyrano), and the result is heavy going. The music by Michael Lewis is a somewhat refreshing relief from what could have been a very painful three-hour experience, but it is not enough to make this play a success for the Colonial Theater in Boston.

The character of De Bergerac is played by Christopher Plummer, a Shakespearean actor probably best known for his performance in *The Sound of Music*. It is definitely Plummer's play, as he provides us with an excellent portrayal of the witty, courageous, and individualistic De Bergerac. Plummer engages in everything from one of the most entertaining and physically demanding sword fights ever staged, to reasoning like: "A lie is almost a myth and a myth is almost a truth, therefore this lie will be almost a truth," and much more. But his greatest achievement is in his convincing the audience of Cyrano's overwhelming love for his cousin Roxanna, while at the same time being himself so convinced that no one could love someone as ugly as he, that he keeps his feelings from her for fourteen years.

*Cyrano* is nearly a technical masterpiece, with the extremely drab scenery done in pessimistic colors being the only possible exception. The whole cast, especially Plummer, deserve all the favorable comment they will get. Yet the matter is raised — Cyrano de Bergerac is living again, but was he worth reviving?



photo by Roger Goldstein

Professor David Epstein conducted the MIT Symphony Orchestra on Tuesday night in Kresge Auditorium. The concert featured *Fetes and Nuages* by Debussy and Brahms' *Symphony No. 2*, and was taped by WGBH-TV for future broadcast.

# TAPENG DANCE THEATER OF BALI

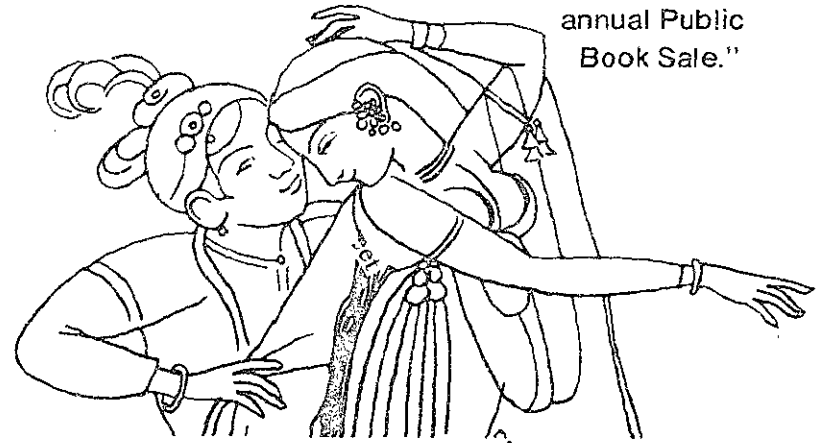
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## Police Blotter

Police Blotter is a compilation prepared by Campus Patrol to report crimes occurring in the MIT community.

3/22/73

Attempted larceny of a motor vehicle parked near MacGregor House. Anti-theft alarm sounded. Patrol responded, located owner to reset.

3/23/73

Report of a break into an office at Walker Memorial during the night. Panasonic receiver taken.

Larceny from a lab in building four, third floor. Two small lasers were taken from the lab during the night, at a value of \$83 each. Entrance was made using a key.

Patrol at Dupont locker room reported in with one arrest. Suspect disregarded several earlier warnings.

Larceny of a wallet from a jacket while complainant was playing tennis. An unknown subject was observed, sat beside jacket for 15 minutes, then departed. Description was supplied to all patrols.

Attempted larceny of a motor vehicle at Sloan Parking lot, 10:30 pm. Two known car thieves observed outside lot.

3/24/73

Larceny of a wallet from MacGregor House E entry. Room was unlocked. Two intruders were observed in the area.

Breaking and entering at Bexley Hall, 7 pm to 10 pm. Two doors forced open, camera and stereo equipment taken. Two witnesses observed intruder in the area for more than an hour - failed to call patrol.

3/25/73

Report of damage to vending machines in building 26 by irate customer.

3/26/73

Larceny of a motor vehicle, 1968 Dodge stolen from Memorial Drive in vicinity of Walker Memorial.

3/27/73

Medical emergency response required. Beacon Street to Infirmary.

Larceny of telephone equipment, phones, etc. Optimistic installer left material unguarded.

Report of wallet theft in building 54. Wallet found in a men's room. Suspect was later placed under arrest as he left the building.

3/28/73

Bicycle theft. Bicycle was stolen from rear of Bexley Hall - it was secured with a heavy chain.

3/29/73

One arrest for trespassing. Known car thief picked up at Sloan Parking lot.

Two wallets stolen from open lockers at Dupont while complainants were in shower.

Report of intruder at McCormick Hall at 11 pm. Person was moving about trying to gain entrance to rooms. Subject placed under arrest.

3/30/73

Attempted larceny of a motor vehicle at West Garage. Ignition was damaged, vent window was forced.

As a result of a call, an intruder at Random Hall was placed under arrest, and held

under a default warrant outstanding in Boston.

Stolen typewriter recovered in building 14. Returned to rightful owner.

3/31/73

Emergency response on a lab explosion at 6-325. A graduate student was injured, and had second degree burns.

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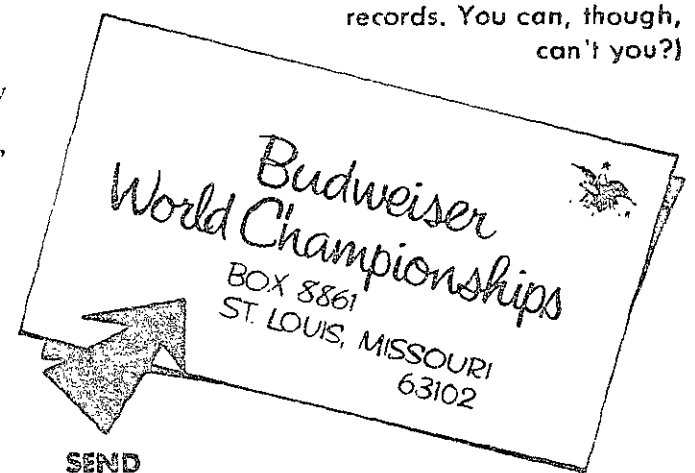
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# Sports

## Baseball squad 2-3 after Florida trip

By Dan Gantt

MIT's varsity baseball team opened its 1973 schedule in fine fashion, splitting a pair of games with both Embry Riddle and the Florida Institute of Technology.

Perhaps most impressive was the pitching of starters Dave Yauch '75 and Mike Royal '76. The two combined to allow but eight earned runs in 34 2/3 innings of work.

Yauch scattered ten hits in going the distance to pick up the win in MIT's season-opening victory over Embry Riddle, 11-3. Taking advantage of 15 walks in the contest, MIT jumped to an early 7-0 lead and coasted the rest of the way. Herb Kummer '75 and Bob Train '74 collected two hits apiece and Yauch smacked a triple and picked up three RBI's to lead the offense.

The next day Royal pitched excellent two-hit ball over ten innings but came up the hard-luck loser as an unearned Embry Riddle run in the bottom of the tenth pulled out a 2-1 win. Kummer, Dave Tirrell '74, and Steve Reber '74 each rapped a pair of singles, but six errors, the

final one disastrous, negated MIT's nine-hit attack.

Errors also led to MIT's downfall in its first meeting with FIT. Four unearned runs in the bottom of the third inning countered a three-run MIT half of the third and led to an eventual 7-5 FIT win.

The final game of the trip south went eleven innings before Kummer's RBI single plated Tirrell to put out a 5-4 verdict over FIT. Yauch pitched 3 1/3 innings of hitless ball to pick up the win in relief of Royal, whose solo homer leading off the third ignited a three run outburst. Kummer also doubled for MIT.

The Florida trip should have served to answer most questions about MIT baseball fortunes this year. The nucleus of a good pitching staff is there. Four of the five returning regulars from last year came north with batting averages above .300. Lack of experience in the infield appears to be the only major problem. Thirteen infield errors in four games is not promising. However, over the long haul of the season this should be worked out.

## MIT Rugby Football Club beats Mystic RFC in opener

The MIT Rugby Football Club dismantled perennial rival Mystic RFC Saturday afternoon to open a promising spring season. The Tech rugger countered the street-fighting tactics of their assailants with speed and endurance, emerging with several lumps and bruises and a decisive 14-4 victory.

As play began on an MIT pitch soaked by the previous night's rain, ball-handling proved difficult and play was dominated by the forwards, where Mystic held the advantages of size and experience. Mystic threatened repeatedly to score during the first fifteen minutes, but was rebuffed by the strong tackling of the scrum, led by Ed Walker at lock, and by the timely kicking of fly-half Serge Gallant.

Midway through the first half, conditions began to improve, the Tech scrum began to

get the ball to their backs, and play moved down into Mystic territory. MIT drew first blood just prior to halftime when full-back Bob Stewart G pounced upon a ball that had been deftly foot-dribbled into the in-goal by Captain Roger Simmonds G, making the score 4-0.

Mystic stormed right back after the halftime pause, knotting the score at 4-4 on a disputed try on their right wing. At this point the Tech forwards caught fire, moved the ball deep into Mystic territory, and fed it to the backs for a try that was the epitome of an afternoon of fine teamwork. Forwards Paul Dwyer and Mike Petruziello wrenched the ball from their Mystic opposites and delivered it to scrum half John Wall; the ball was subsequently handled by the entire backline before Bill Schwartz, all alone at wing, swept over for the score.

## Sailors post 2 firsts, 1 2nd

MIT's varsity sailing team opened its regular season on a very successful note last weekend, as the sailors posted two first places and one second in their three regattas.

The highlight of the weekend was the team's successful defense of their title in the Boston Dinghy Club Cup Regatta, sailing on Saturday and Sunday at the Coast Guard Academy in New London, Connecticut. Captain Alan Spoon '73 and Steve Cucchiaro '74, with Bob Longair '73 and Laune Thomas '74, respectively, as crew, sailed to a first-place finish in the sixteen-school fleet after having led almost continuously from the beginning.

The MIT squad fought closely with the teams from the University of Rhode Island and Tufts throughout the event, and URI pulled ahead by three points on Sunday. Careful, consistent sailing by the Tech sailors, however, regained the lead for MIT and stretched it to the final margin of ten points.

Spoon placed fifth in a hotly contested A-Division race, finish-

ing only seven points behind the leader, while Cucchiaro swept to a convincing victory in B-Division, seventeen points ahead of his nearest rival, at the same time winning low-point honors for the regatta. As a result of a recent ruling by the New England Intercollegiate Sailing Association, freshmen are now eligible to compete in major trophy events, and several of them, notably from Tufts and Brown, turned in impressive performances.

Final results of the regatta were: MIT 72, Rhode Island 82, Coast Guard 90, Tufts 102, Harvard 103, New York Maritime College 109, Boston University 110, Brown 128, Dartmouth 142, Yale 181, University of Virginia 204, Bowdoin 217, Webb 224, Ohio Wesleyan 233, Toronto 249, and Southern Connecticut 264.

At home on the Charles River on Saturday, the MIT sailors placed first of eight schools in a Dinghy Invitational. Randy Young '74, with Walter Frank '74 crewing, took low-point honors in A-Division, while Paul

Erb '76, with Tim Allen '76 as crew, tied for third in B-Division. Results of the regatta were: MIT 31, Franklin Pierce 34, Coast Guard 35, Tufts 47, Boston College 50, Brown 51, Holy Cross 57, and University of Connecticut 61.

Rounding out the weekend's action was a Lark Invitational on Sunday at MIT, in which the Tech sailors placed second of five schools. Maria Bozzuto '73 and Young co-skippered in A-Division, finishing second (one point behind the leader), while Kevin Sullivan '73, with Don Kollisch '73 crewing, competed in B-Division. Final results were: Brown 19, MIT 29, Northeastern 30, Coast Guard 35, and University of Connecticut 39.

Tomorrow and Sunday the men's varsity will compete for the Owen Trophy at the United States Naval Academy in Annapolis, Maryland, as well as in Raven and Dinghy Invitationals at the Coast Guard Academy. The women's varsity will sail in a regatta at Connecticut College in New London, and the freshman squad will enter Dinghy Invitationals at Harvard and Tufts.

## Tennis back from roadtrip

By Ken Davis

After a disappointing southern tour, the tennis team came back to defeat the University of Connecticut in a match at MIT Wednesday. The netmen took

four singles and two doubles matches and won, 6-2-1.

On first court, William Young '74 defeated George Ulrich in straight sets, 6-2, 6-2. Lee Simpson '75 and Kevin Struhl '74 also won their singles matches. Both gave away numerous opportunities to win by losing set points several times. Several of the match-ups were nail biters, as MIT won two sets on tie-breakers while UConn won their only match on a third set tie-breaker.

MIT did well in doubles com-

petition, winning twice and gaining a tie. Young and Simpson were victorious playing first court, as were Ted Zouros '74 and Struhl, who played quite well on second court. Wally Shjeflo '74 and Mike Lewis '74 tied on third court. Shjeflo also won his singles match.

Over spring vacation the team ventured down to North Carolina, where they won one match convincingly and lost three others equally convincingly.

### INTRAMURAL COUNCIL MEETING

Sunday - April 8, 1973  
7:30 pm

Varsity Club Lounge

AGENDA: Manager Elections (Football, Golf, Sailing, Track & Volleyball)

Harold Pettigrove Award  
Executive Committee motion concerning proxies  
Formation of committees on eligibility and representation

## Spring golf team wins two in South

MIT's varsity golf team begins its spring season next Tuesday with a triangular match against Holy Cross and Brown at the Pleasant Valley Country Club at Sutton, Mass.

The team, paced by steady play from captain Bob Keeth '73, tuned up for the spring campaign with a swing through Florida over the recent vacation.

The Florida tour began with the MIT team participating in the University of Miami Invitational Tournament at Coral Gables. The tourney was won by the University of Florida and included golfers from 60 of the nation's top golf schools. MIT had to leave the tournament early, however, to keep dates with Florida Institute of Technology and Embry Riddle College in matches later in the week held in Melbourne. The MIT squad managed to defeat FIT twice, but lost their one match to Embry Riddle by a narrow four strokes.

Making the trip to Florida besides Coach Jack Barry and Keeth were Pete Wolczanski '76, Bob Orlogg '73, Warren Sherman

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Friday, April 6, 1973

Come to the Wedding!

Sunday 1:00 pm

April 8

Stravinsky: Les Noces

(The Wedding)

Songs by Bartok and Brahms

MIT Glee Club  
Smith College Choir  
John Oliver Conducting

Kresge Auditorium  
Tickets \$1.50 at the door  
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