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The Tech

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VOLUME 93 NUMBER 7

FRIDAY, MARCH 2, 1973

MIT, CAMBRIDGE, MASSACHUSETTS

FIVE CENTS



A lecture being taped in the CAES TV studio, one of the facilities that will come under the MIT Cable TV plan.
Photo by Craig W. Reynolds

Cable TV planned; MITV a possibility

By Charlotte Cooper

In the near future, the MIT campus may be wired for cable television.

A report and proposal, "Telecommunications and Education at MIT" has been distributed to interested faculty and staff. A budgetary proposal now being prepared will be submitted to the Sloan Foundation in New York which sponsored the original report and will hopefully fund cabling efforts.

From 1971 to 1972, Professor W.B. Davenport, Chairman of the Center for Advanced Engineering Studies, conducted a seminar on cable television. Participants in this and other communications-related seminars formed last summer's Sloan Summer Study Group which, with a \$15,000 Sloan Grant, determined to "produce a detailed proposal for a major project at MIT to move... summer ideas into a developmental effort."

The "detailed proposal" — the Telecommunications report — was written by Professor Ithiel Pool. Visiting Professor Edwin Diamond, Research Associate Lovell Dyett and Professor John Ward. It suggests a five-point plan to cable-connect all of MIT.

Some 200 yards of coaxial cable presently link various locations at the Institute. On the west campus, Rockwell Cage, the fieldhouse, Kresge Auditorium and the Student Center are interconnected. Across Massachusetts Avenue, one system links Buildings 9, 4, 10, the Bush Room and the Hayden Library.

The telecommunications report proposes that cable be run across Massachusetts Avenue to link east and west campuses. Cable would also be run to major classrooms in the main building and through Building 20 to East Campus and Professor Richard Leacock's Film Center in Building E21. With the city's consent, Technology Square could be connected to the Washington Elms housing project or the Model Cities area for MITV use by community residents. A fifth step would link the Sloan/Hermann complex with the central campus.

The academic needs which cable TV could fill at a university such as MIT are endless. The telecommunications report suggests that lectures by outstanding professors be videotaped and catalogued in a film library for future courses. Lectures could be cabled to the rooms of sick students, or replayed in section groups for the confused. A cable laid between Harvard and MIT would permit more sharing of courses between the two universities, and link MIT to WGBH (an educational TV station), which is connected to Harvard by a microwave link. Film clips could be shown during classes to demonstrate portions of lectures; clips could also be perused by students as supplementary or optional material, or used in the instruction of teaching assistants. Dangerous or minute experiments could be filmed in the laboratory and replayed in the lecture hall.

Outside of the classroom,
(Please turn to page 2)

UMW head attacks Boyle

By Norman D. Sandler

The recently-elected president of the United Mine Workers Union (UMW) charged earlier this week that his predecessor, Tony Boyle, "mistreated" union membership and was directly responsible for the deaths of former union official Joseph Yablonski and his family.

Arnold Miller made the remarks at an address at MIT, promising that his leadership would be more responsive to rank-and-file membership than Boyle's was.

When asked about the still unsolved Yablonski murder case, the UMW leader suggested that Boyle would not only be linked to the crime, but would also be charged, noting that one member of Boyle's International Executive Board is now in jail, charged with three counts of murder.

He added that there was positive evidence that the money for the murder came from the international treasury of the union, and said that "the murder will finally be resolved and there is a

strong possibility that my predecessor will be indicted."

"The leadership of the union," Miller stated, "lapsed into a fifteen to twenty year period of non-responsiveness, during which time it lost touch with the rank-and-file members." To end this situation, which he said plagues all labor organizations, Miller asserted that he would make the UMW "the most responsive union in this country by letting members have a voice in what the union does."

He said that the most serious problem now facing the miners' union is safety conditions of the mines and occupational hazards. Miller rebutted speculation that the union would go soft on

safety in their negotiations with management in order to keep profits at a maximum.

He complained that there is a need for adequate supervision and enforcement of safety precautions, and promised that if management does not insure that the mine safety programs are enforced, "we'll [the union] enforce them for them."

Miller has been referred to as somewhat of a maverick in organized labor since his election over Boyle last year. He conceded that he does not get along very well with many other labor leaders, particularly those along the lines of AFL-CIO President George Meany.

Miller dismissed as untrue the contention that union members were following Meany's example of being more sympathetic to President Nixon. He sharply criticized Meany, saying that no labor leader should support Nixon, who is "anti-labor."

In reference to the AFL-CIO president's "plague on both your houses" attitude of not openly supporting a candidate in last year's election, Miller said he had no respect for a recognized labor leader who does not pick sides in an election.

"When he refuses to take a stand in a presidential election," the UMW president charged, "I wouldn't refer to him as a labor leader — he has a responsibility to take a stand one way or the other."

Legislature considers pot decriminalization

By Mike McNamee

Public hearings will be held soon in the Massachusetts Legislature on two bills which would, in varying degrees, decrease the penalties for marijuana use and possession in the state.

The bills, which will come before the Joint Legislative Committee on Social Welfare in an open session on March 7, were presented by Rep. Barney Frank and Senator Jack Backman, and have been endorsed by the Committee for a Sane Drug Policy. The Frank bill (H. 3364), also sponsored by the National Organization for the Reform of Marijuana Laws, is the most far-reaching; it would repeal all state laws relating to criminalization of marijuana. Although possession and sale would still be federal crimes, the bill would effectively legalize marijuana in Massachusetts; as Ms. Marsha Semuels of Boston CSDP explained: "The federal government could still bust people and prosecute them, but they would probably only go for large scale selling operations. To the average user, the Frank bill would be almost the same as complete legalization."

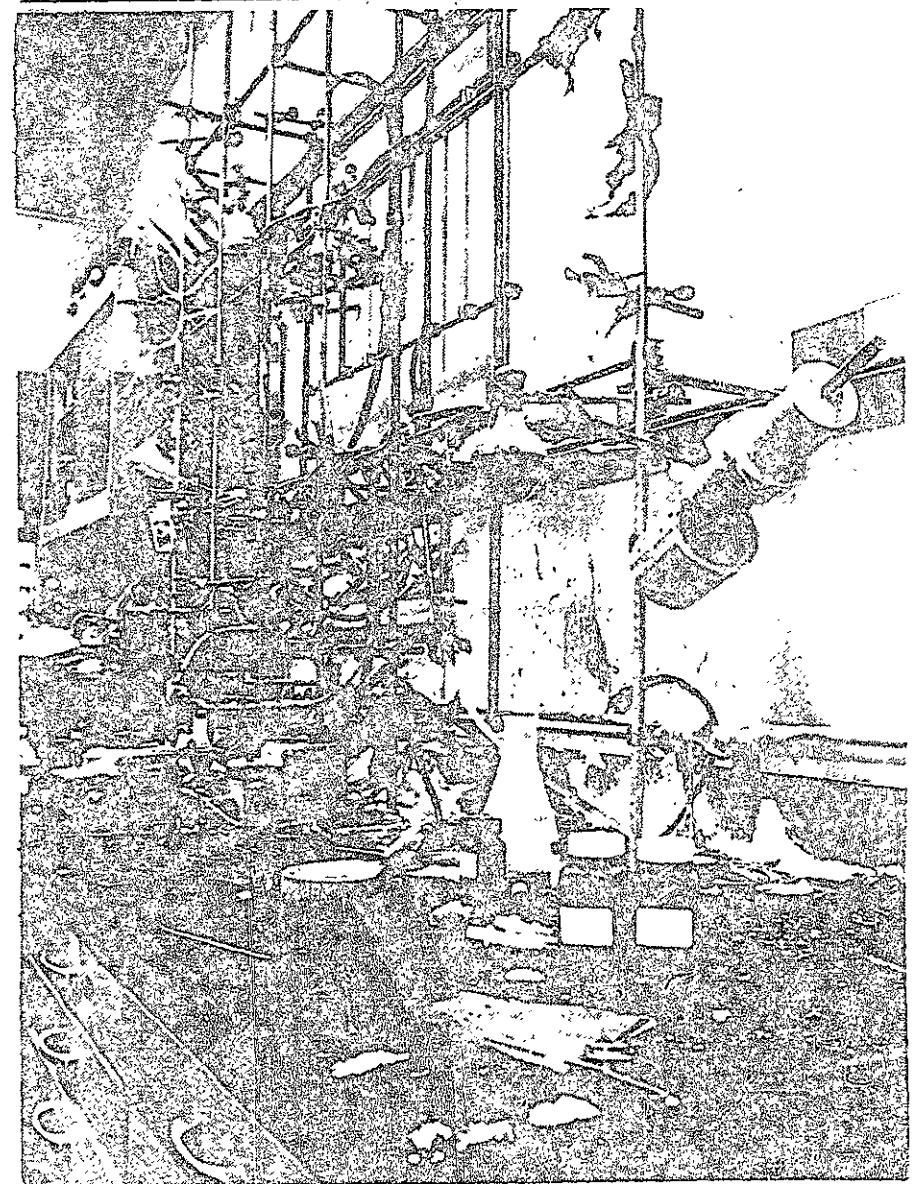
The Backman bill (S. 1088) is the result of the decision of the Massachusetts Democratic Party to endorse the decriminalization of marijuana during the 1972 campaigns. The bill, which fol-

lows the recommendations made by President Nixon's National Commission on Marijuana and Drug Abuse, would remove penalties for possession and profitless transactions involving one ounce or less of marijuana. This would leave full penalties (up to two years for a first offense, five years for a second) for selling or growing marijuana.

Contradiction?

When *The Tech* asked Semuels if a contradiction existed between decriminalization of possession but not of sale, she replied, "Not really. Although most people don't realize it, that was exactly the situation with alcohol during Prohibition. Many people feel that keeping and enforcing penalties for sale would discourage big sales operations, while allowing personal use of marijuana." She added, however, that CSDP would rather see the Frank bill passed to avoid such questions.

Another bill to be considered by the committee would not change existing laws but would order a study to determine the best method for legal distribution of marijuana after state and federal prohibition is lifted. The Black Caucus Bill, as it is called, is sponsored by Reps. Royal Bolling, Royal Bolling, Jr., Mel King, and William Owens; it, too, is endorsed by the CSDP.



An explosion in Room 18-125 last Sunday resulted in the damage pictured above, and sent Flora Chow '73, Course V, to Massachusetts General Hospital for treatment of burns and lacerations. Chow was working in the lab alone when the explosion occurred, setting fire to her hair and clothing. Joseph MacDermott G heard the explosion, came and extinguished the flames, and called the Campus Patrol. The Patrol took Chow to Massachusetts General, where she is reported to be in excellent condition.
Photo by Roger Goldstein

MIT fraternities: Are they dying?

By Lee Giguere

Nearly one-third of MIT's undergraduates live in fraternities, and the twenty-nine house system appears to have a long future ahead of it. This fall, for example, about 400 new members were sought by the twenty-nine houses in the ninety year old system; 387 students, most of them freshmen, pledged during the pre-first semester rush.

"I think fraternities are here [at MIT] for a long time," says Associate Dean for Student Affairs Richard Sorenson. "To an increasing extent," Sorenson added, "the fraternity has been copied as a model of living in the last five years." Collectives and communes, he noted, are all formed on the same model of cooperative living as the fraternity.

Inter-fraternity Conference (IFC) Chairman Stu Traver repeated Sorenson's conviction: "I'm not convinced that the fraternity system here is seeing anything of a downhill slide." Traver cited a resurgence of interest in open-bid parties, once a keystone of college social life, and an upsurge of "pledge pranks" — the "stealing" of trophies and mementos from rival houses — as evidence for his assertion. "I think the fraternities are fairly strong and self-supporting." (MIT's fraternities meet their expenses, which include city property taxes, entirely on the basis of

the "housebills" they charge their members; legally independent from MIT, they receive no financial support from the Institute except for low-cost, long-term capital improvement loans.)

Sorenson emphasized the "sense of independence" from their nationals, from MIT and from each other that the houses have as one of their strong points. "You couldn't get the twenty-nine fraternities to agree on anything," he said. "They are individually pretty hard to stereotype," he added. "If you get one [a stereotype], it'll change in three or four years."

MIT's rush — "fast, quick, early-on, and full of mistakes" — is "a strong point of the system," according to Sorenson. Freshmen "pledge something different than it really is, even if the fraternity is completely honest (and most of them are)." In addition, he claimed, "the fraternities don't know as much as they think they do" about the people they bid. The net result is that interests get mixed, and this, Sorenson said, "keeps diversity in the system."

Rush week at MIT has traditionally taken place before the beginning of the fall term. Since nearly all of the rushees are freshmen, this means that decisions about bidding (the fraternities invitation to join it) and pledging (joining a fraternity) are made over a period of only a few days. For

most people, it is an exciting, although hectic time, although for some freshmen, rush has been known to be traumatic, leaving a sometimes justified bitter attitude towards fraternities.

Because MIT requires freshmen to live in "approved Institute housing" but is unable to provide enough dormitory space for all of the entering class, it is vital that a large part of the class join fraternities. "Freshmen could put us in a hell of a bind" Sorenson said, if enough of them don't pledge fraternities. (In fact, MIT's dormitories are presently overcrowded; the actual extent of overcrowding is largely determined by the success of fraternities in attracting freshmen.) While admitting that a realization of the housing situation at MIT plays a role in the success of the twenty-nine fraternities in filling their quotas, Sorenson denied that it was a major factor. "It's too big a decision to make on the basis that dormitories will be overcrowded."

Sorenson asserted that "the option of an Institute House [dormitory] is a good option." There is "housing of good quality," and the "programs are diverse." In recent years, MIT has shifted the emphasis of "Rush Week," and now calls it "Residence/Orientation Week." Attendance is required of all incoming freshmen, and the program includes an orientation to MIT's academic program as well as a chance to view residence options. The decision to live in a dorm can be "a positive statement," Sorenson said. "People who are desired by fraternities are lost to the dormitories," he noted.

If MIT fraternities face a major challenge to their existence in the next few years, it will likely come from the deteriorating condition of their physical plants — most of them are located in old Back Bay townhouses. In one effort to deal with this problem, ground was broken on November 20 for

a new complex that will house two fraternities — Alpha Tau Omega and Kappa Sigma.

Originally in 1967, five fraternities had expressed interest in re-locating on MIT property, but the number fell to two as planning progressed. The \$1.4 million complex is set for completion in December of 1973, according to Jim Eacher, an ATO alumnus and former MIT staff member who has been involved in planning the move. Each house will have a forty-eight man capacity in single and double rooms. Eacher explained that ATO's present house is "worn out." In addition, he noted that about half of the fraternity's membership is now living in apartments; the new building will allow ATO to house all its members in one place. The fraternity's undergraduates, who've been involved in the planning of the new site, have "great enthusiasm" for the project, Eacher said.

(MIT is aiding the project with a \$1 million loan at 3% for forty years. In addition, it is providing the land for the project on a "no-cost" basis; the only charge to the fraternities will be \$12,500 each — the taxes that will be assessed on the land when it is in their use.)

Sorenson commented that he thought "other houses will see that this [moving on campus] is a good solution" for their physical plant problems, although he noted that several have undertaken major renovations of their buildings in recent years.

Not all of the "brothers" in MIT's fraternities are men these days. Two houses, Sigma Nu and Delta Psi, now admit women members. Coed living is "no legal problem in this state," Sorenson noted. "I think they've been successful," he said of the two coed houses, "although not without their problems." He added that having women in the houses "has not changed their basic characteristics."

John Breen, Post Commander (president) of Sigma Nu, stated that the fraternity's decision to go coed has "worked out real well." The decision to admit women to the house in the fall of 1970, he said, required a major switch in ideas, "but the general atmosphere hasn't changed at all." Sigma Nu, he said, has had no difficulty in attracting women members. During rush, he said, the house has no quota system and admits men and women on an equal basis. "We look primarily for diversity, and people willing to do work to keep up the house." When asked how many women lived in the house, the best he could do was to say that eight or nine of the House's 30 members were women — "the exact number doesn't make any difference."

Sigma Nu is a chapter of a national fraternity, and Breen explained the chapter "discussed each step along the way" with the national organization. At first, the chapter received "tacit approval" of the move, but in the last year the national leadership "changed very drastically," and now backs the house. Most of Sigma Nu's chapters are in the South — "that's where the problem arises," Breen says. At a national meeting in Dallas this summer, he noted, the chapter won the support of only 25% of the national, but "gained a lot of respect." At present, he said, the women are not members of the national, and on paper the house and the chapter are separate entities.

IFC Chairman Traver, commenting on fraternity efforts to go coed, said: "To do that a fraternity does have to estrange itself from the national." Although Sorenson predicted that MIT chapters would soon be dropping their national affiliations, primarily because the cost involved is not worth the benefits of national affiliation, Traver said he didn't see "any significant move to go local." "The people pay the money" for national dues, he said. "Most people think it's alright."

According to Sorenson, the only houses that have trouble are the ones "that have gone down the individual freedom route so far that they've lost the notion of collective responsibility." MIT's chapter of Tau Epsilon Phi fell into this trap three and a half years ago when it became "The Commonwealth" and rejected most of the trappings of fraternity life, and in particular the concept of pledge duties. According to Bob Evans, the Chancellor (president) of the re-organized chapter, the effort to turn TEP into a commune "fell apart" after about "two years."

Evans attributed part of the commune's problems to "lack of support from the national and the trustees," but placed most of the blame for The Commonwealth's failure on its members' refusal to accept responsibilities for caring for the house. "People became discouraged with living there because it wasn't kept up," he said. At the end, he explained, the commune "had less than ten or fifteen people," although it takes about 20 residents for the house to break even without paying the trustees for the taxes or hiring a cook.

Presently, he said, the house is "in as good shape as it's been in the last few years." Financially, the fraternity is doing "pretty well," although he added "a couple more people would make things more comfortable."

NOTES

* Pot Luck Coffeehouse: Live entertainment every Friday and Saturday night, 8:30 pm to 12 m. Mezzanine Lounge of Student Center. Free coffee, cider and doughnuts. No Admission Charge!

* The Student Center Committee presents The Midnight Movie Series, every Friday night at 12 in the Sala de Puerto Rico. Admission FREE! MIT or Wellesley ID required. This week: Midsummer Night's Dream — with Diana Rigg.

* Anyone wishing to play in the Collegiate One-Wall Paddleball Tournament in New York City over Spring vacation, contact Michael Fuerst, dorm line 8476, or leave message at x3-3161.

* There will be a meeting of the EE Department for students and faculty to discuss this summer's move into the new building. Student facilities, labs, and location of things will be discussed. Monday, March 5 at 4 pm in the Bush Room, 10-105. Donuts will be served.

* Tuesday, March 6 at 7:30 pm in the Mezzanine Lounge — A program on Development Towns in Israel. The speaker, Israel Armitai, is a noted Israeli journalist and playwright. The film, "A Dream Demands Struggle" will be shown before the talk.

* The Committee on Preprofessional Advising and Education has prepared a new booklet, Medical School Curricula. This booklet contains the kind of information increasingly requested by students interested in medical education. It discusses accelerated programs for obtaining the MD degree, combined MD-PhD programs, innovative instructional methods, early specialization opportunities, and grading systems available at medical schools in the US. Because of a limited supply we can only make this booklet available to those students planning to apply to medical school for admission in the class beginning September 1974, however, several copies are available for reference in the Office of Preprofessional Advising and Education. Copies of Medical School Curricula may be obtained from the Office of Preprofessional Advising and Education, 10-186.

* Work has started on the organizing of R/O week for next year. If you have any modifications, new ideas, or are interested in helping out, please leave your name at the F.A.C. office, room 7-103.

* The Education Division Colloquium is presenting "A Personal Computer for Kids," by Dr. Alan C. Kay. Head, Learning Research Group of Xerox Research Center in Palo Alto, California on Wednesday, March 7 at 12 noon, Room 9-150. Open to the public.

Campus to be wired for cable TV system

(Continued from page 1)

MITV could be employed to broadcast videotaped television shows, sports events and news coverage for the enjoyment of the MIT community. Professors Jerold Zacharias, Edwin Taylor, and Judah Schwartz, along with M.M. Hubbard of the Educational Research Council, have developed a preliminary plan for a 20-channel student-run MITV system which would provide a showcase for campus activities, including a late-night talk show, "Rated X."

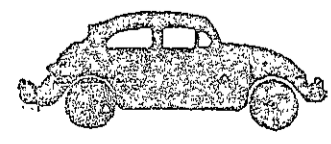
Over IAP, Louisa Kasdon, a political science graduate student,

led a study group which discussed with WKBG the possibilities of production assistance and equipment loans for future MITV projects. In the planning stage is a Telecommunications and Education Workshop where students, assisted by faculty, will conduct experiments and develop hardware and software to be implemented when cable television comes to MIT. Workshop projects will include the creation of systems for browsing and scanning videotaped material and the development of inexpensive equipment for classroom videotaping.

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Dorm life once much softer

By Robert Nilsson

It was not too long ago at MIT when porters in the dorms cleaned students' rooms, made students' beds, and in some cases even helped in personal problems. Since the 1950's, with the cutback in money, services like in-room cleaning have been gradually phased out.

In the early 1950's, according to Joseph Lynch, House Manager of Burton, who was a porter in East Campus during part of this time, there were porters in East Campus, Baker, Senior House, and Burton after it was bought by MIT and converted from an apartment hotel to a dormitory. In East Campus the porters would get clean linen from the basement and change the beds and towels weekly. The floors would be washed and waxed. Everyday the beds were made. It was not unusual for a student to tell his porter he had a date that night and ask him if he might really shine his room up for him.

According to Leonard Whaley, who worked in Burton during its early years as a dorm and is now the manager of East Campus, there was quite a relationship between the porters and the students. Both he and Lynch agree that the students knew the porters as people and the porters knew the students well. The porters could see the effect the clean room had on the student. The porters would find out a good time for polishing the room from the student, who gave the porter information on his class times and meal schedule.

When Burton first became a dormitory the porters were students headed by a student captain. Some older men who had worked in Burton when it was a hotel stayed on to do heavier work like cleaning rugs, which had also been left over from hotel days, and do repair work.

Around this time the tunnel was built connecting Burton and Conner and a snack bar was put

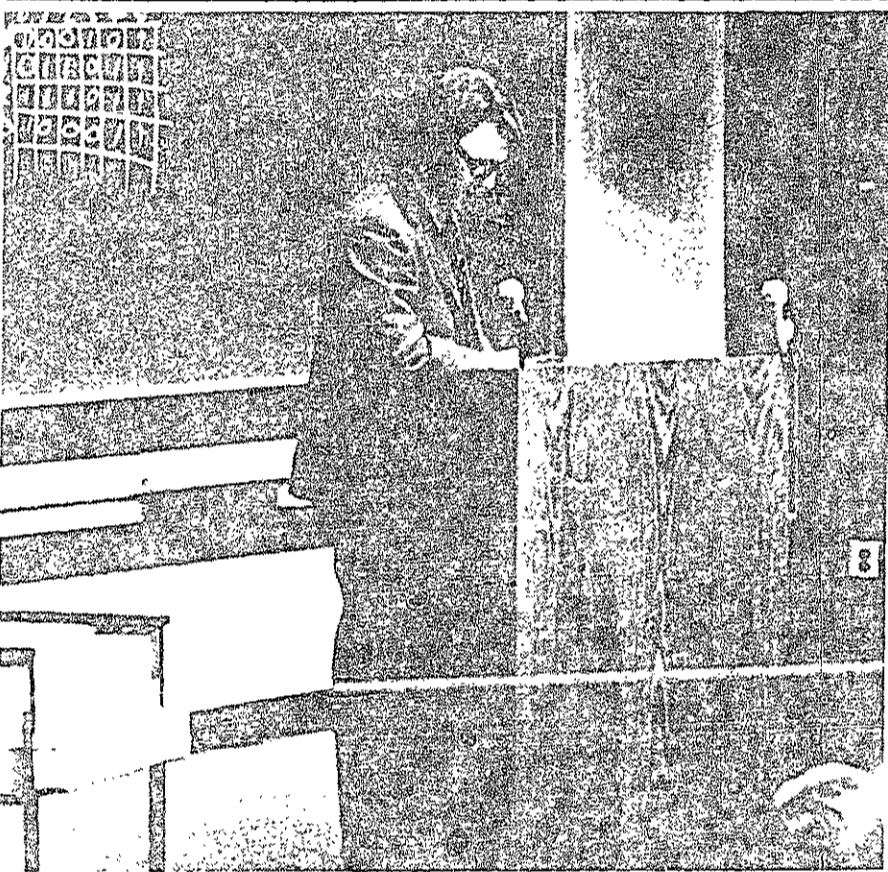
in the center. Up until 1960 student teams also worked during lunches. Regular porters replaced the student workers and according to Whaley, "It was a good thing, too. The students would tend to mess up the rooms when they changed the linen."

In Baker House, recalls Fred Fassett, former student and Dean of Students at MIT, the porters only cleaned the corridors and swabbed the floors and dusted once a week. They would clean the public areas and washrooms. Apparently Baker residents did not enjoy all the benefits of East Campus and Burton: "I guess some lazy guys payed the porters to make their beds for them," said Fassett.

At McCormick the regular linen service was eliminated last year, and now a limited linen service is only available at extra cost. The one charge which covered both room and board became extinct several years ago.

Conditions have not always been as good with the fraternities as they were with the dorms. Fassett recalls how students formerly slept up in the attic in what was called the "ram pasture." As far as paid help goes, the fraternities usually had a full time cook, a butler, a dishwasher, and a houseboy. Often the cook was married and his wife cleaned.

The turning point for most of the dorms was during the 1950's. During this time the costs changed, the rents increased, and whatever could be cut out had to be cut out. The in-room cleaning gradually disappeared at all the dorms and as of two or three years ago has gone for ever. No longer is there a porter for each floor in each parallel of East Campus and each house of Senior House who compete with each other for the cleanest looking area. What the "amenities" of dorm living consist of now are the cleaning of the suite bathrooms and hallways, for those who live in suites in Burton, McCormick, and McGregor, and the cleaning of public areas and corridors of Baker, East Campus, and Senior House.



Dr. John O'Neil, professor of sociology at York University in Toronto, addressed an audience of 100 people in 9-150 Wednesday on the sociological aspects of the Woodstock Nation. The address came as part of the Technology and Culture Seminars.

Photo by Sherry Grobstein

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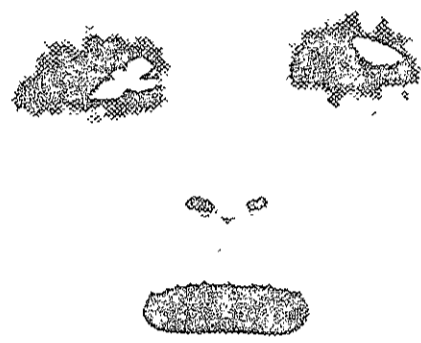
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Tuition's rising

By Paul Schindler

Tuition will unquestionably rise for the 1974-75 school year. The only question is by how much.

Chancellor Paul E. Gray, who will do most of the legwork and the heavy thinking for the 74-75 tuition decision told *The Tech* last Tuesday that "I have not yet begun to think about 74-75 tuition. But I can definitely say it will go up."

Warning

Gray has issued the warning several times, and it was most recently noted in "Deficit VII" (January 16). He stated that tuition will rise about 5% per year, in tandem with salaries, as long as inflation continues. This year's \$2900 tuition is already scheduled to rise to \$3100 for 73-74; the popularity of \$200 steps leads to a prediction of \$3300, certainly no less than \$3250 and possibly as much as \$3400 (the latter might be obtained if inflation heats up rather than cooling down).

Recent history would indicate nothing unusual about annual tuition rises; they have been going on as long as any current undergraduate has been here. In the late 50's and early 60's, things were a little different, with tuition going up every two years. Prior to that, tuition increases were so rare and unusual that they rated five column banner headlines (see illustrations from 1952 and 1937).

Now, tuition increases are announced in the summer a full year prior to the effective date of the increase. (This announcement date, according to Institute officials, is unusually early; most schools announce a tuition increase the preceding spring). They have become so common that they barely rate reporting, not to mention comment, in *The Tech*. (This year was an exception, with a news item appearing on October 3, 1972, showing that tuition as a percentage of parental income has dropped in recent years.)

Tuition at the Institute has long been competitive with tuition at similar private universities. At some points, MIT even charged more tuition than Harvard, but that has not been the case in some time.

What could the Institute do to hold tuition down? There are some possibilities, but none of them are very pleasant.

Financial aid

Financial need is not a factor in the admissions process at MIT: The students' entire record, scholastic and personal, is compared to Institute standards by the Admissions Office. Within the limits set by the housing system, every qualified applicant is offered admission (the qualified for whom there is no room are on the waiting list). It is only after the admissions process is completed that the Financial Aid office has a chance to assess the total need of a class.

Need, according to Gray, does not seem to have any great or unusual annual fluctuations. It has been growing exponentially at an annual rate of about 5-6% over the last decade. Interestingly enough, the graph was displaced horizontally by about \$1 million when the requirement of a certified copy of the federal income tax form was instituted. Over the last two years, the total need has been about \$2 million less than anticipated.

Fluctuations in total undergraduate need do not significantly effect the tuition in any case. According to Gray, MIT treats tuition and financial aid as two entirely separate budgetary entities; there is no overlap or transfer of funds between the two, so a rise in need would not cause a rise in tuition.

It could, however, cause an effective rise for the 2000 needy students, by pushing the equity level up. The equity level is the "self-help" of "job-loan" (Please turn to page 10)

Commentary: More on Greece

The Hellenic Students Association of the Massachusetts Institute of Technology voted the following statement in a general Assembly held on February 25, 1973: The Hellenic Students Association of MIT follows with grave concern the latest developments in the student movement in Greece. Being an integral part of the Community of all Greek students, we express our indignation over the measures taken against the University students in Greece, and state our solidarity with our protesting colleagues.

Specifically, we ask that their just demands be satisfied:

- 1) Participation of University students and faculty in the drafting of the new *Charter of Institutions of Higher Education*, and in decisions regarding the broader planning of education.
- 2) Guarantees for the inviolability of University Sanctuary, and respect for academic freedoms.
- 3) The reexamination of plans for the establishment of foreign-

language institutions of high education.

4) The repeal of L.D. 93/1969 (of disciplinary measures against students) and 1806/1969 (of university supervision by a government overseer).

5) The repeal of L.D. 1347/73 (of interruption of army deferment of striking students) and the concomitant repeal of the induction of students into the army and of the expulsion of Cypriot students from Greece.

COMMENTARY

Commentary, a feature of this editorial page, seeks articles of opinion from all members of the MIT community on topics of immediate or long-range concern.

Submissions should be no more than two thousand words long (one word being considered to be five typewriter characters; two thousand words is approximately nine pages, triple spaced, fifty-characters per line) and should be typed, triple spaced. They should be accompanied by the author's name, address, and phone number.

The Tech will continue to publish Letters to *The Tech* as they are received.

Continuous News Service

The Tech

Since 1881

Vol. XCIII, No. 7

March 2, 1973

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Second class postage paid at Boston, Massachusetts. *The Tech* is published twice a week during the college year, except during vacations, and once during the first week of August by *The Tech*, Room W20-483, MIT Student Center, 84 Massachusetts Avenue, Cambridge, Massachusetts 02139. Telephone: (617) 253-1541.

EXTRA The Tech EXTRA

Volume LXVI, No. 11

CAMBRIDGE, MASS., FRIDAY, MARCH 19, 1972

Price Three Cents

TUITION RAISED TO \$600

Benny Goodman Signed For I.F.C.

"King of Swing" To Play at Statler

Price Set At \$4.00; Options On Sale March 24

Distributed To Fraternities, Dorms, Next Wednesday Night

Options Sold to Commuters After March 25; Sales To Be Restricted

Benny Goodman, popularly known as "King of Swing," and his orchestra, will play at the Statler Hotel on April 20. The Imperial Ballroom of the Hotel Statler has been chosen for the affair. The Dance Committee announced last night.

Options will be on sale in the fraternity houses on the evening of Wednesday, March 24, and will run from 2:00 P.M. to 10:00 P.M. The options will be sold for \$4.00 and a limited number of options will be sold through the dormitories and fraternities the short sale in the fraternities and dormitories, the options will be withdrawn from sale on Wednesday, March 24, and will run from 2:00 P.M. to 10:00 P.M. The options will be sold for \$4.00 and a limited number of options will be sold through the dormitories and fraternities the short sale in the fraternities and dormitories, the options will be withdrawn from sale on Wednesday, March 24, and will run from 2:00 P.M. to 10:00 P.M. The options will be sold for \$4.00 and a limited number of options will be sold through the dormitories and fraternities the short sale in the fraternities and dormitories, the options will be withdrawn from sale on Wednesday, March 24, and will run from 2:00 P.M. to 10:00 P.M. 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the tech arts section

Neil Young — harvest of gold

by Neal Vitale

The explosion of flashbulbs that greets Neil Young as he walks out of the darkness of Boston Garden and on stage casts him in the weird sort of vivid, shifting contrast so visually akin to the effect of lightning on the landscape on a summer's night. That contrasting would prove to be but the first in a weekend trio of concerts that would conjure up sharp juxtapositions of all sorts — it was not the same Neil Young playing before three sellout February crowds in Boston who played a pair of sets more than two years earlier at the Music Hall, and, just as moods and personalities became clearly set against each other, Young's music showed the drastic changes of the passing times.

The Neil Young of January 26, 1971 was a surly, high-strung, defensive musician, plagued by recurring back ailments (which confined him to a sit-down, acoustic set) and coming off the dissolution of the Crosby, Stills, Nash, and Young conglomerate. The Neil Young of February 8-10, 1973 was a loose, confident, secure artist, father of a child with Carrie Snodgrass, a commercial success (through "Heart of Gold" and subsequent tunes), and apparently very happy with his current band of Stray Gators (Messrs. Nitzsche, Keith, Buttrey, and Drummond). And while changing the person of Neil Young, that transformation altered his music as well; the acoustic guitar/piano set of 1971 became, rather than the substance of each evening, just a short prelude.

February 1973 found Neil Young having moved through the transitional phase into which he was only entering in early 1971, and coming back full circle to the Crazy Horse/Everybody Knows This is Nowhere breed of rock 'n' roll that was, by and large, forsaken in the intermediate styles of *After the Goldrush* and *Harvest*. The electric material was even more dramatic within the context of each night's concert, as the evening would open with a few solo numbers, then move to a semi-acoustic set before going all-electric. The unaccompanied tunes were strongly reminiscent of the night two years prior, while the middle group of songs, done in their chugging, languid, country fashion seemed most foreign to Young, and ill-suited for him.

Ultimately, the electric rock numbers fared best, particularly the new songs, though sometimes at the expense of the older. The vocals, the musicianship, and the interest were, expectedly, geared to the more recent tunes and the strain showed elsewhere. The high vocal parts on "Old Man" were an ordeal for Young to reach; parts of "On The Way Home" were either missed or avoided; the rendition of "Heart of Gold" became more bored than one would assume. Yet, the superb, intensely personal tale of Young's life, in terms of success and failures, and the values surrounding those terms, in "Don't Be Denied," almost single-handedly made up for weaknesses elsewhere. The hypnotic riff repetition formula that has marked other Neil Young songs was still prevalent in "Time Fades Away," "New Mama," "Look Out Joe! (You're Coming Home)," and especially "The Last Dance," yet they were all extremely good.

The weekend's efforts brought Neil Young's strengths and failings into a clear light much better than the gigs of beginning 1971. He is an excellent writer, and his musicianship is at its best either soloing or rock 'n' rolling. His voice and his piercing, staccato electric lead work are particularly suited for the latter stance. A middle ground becomes ponderous primarily through the slow thump-a-thump backing by the Gators, which is unnecessary for the song's working (e.g., "Old Man" and "Heart of Gold"). That same band, though good at

rock, is not comparable to Crazy Horse or even the electric work of CSN & Y, simply because there is no second guitarist for Young to play off of and with, and his work is stifled due to that lack.

But the fact that Neil Young is turning back to rock is heartening, just as was his special treatment of some of the solo numbers. Friday and Saturday night's concerts both clicked well, with smooth instrumental breaks in both the acoustic and electric sets, and gave us an idea of what he has in store. And just what Neil Young has in mind, in the form of some new songs, sounds good to me.

The Knack at MIT

by P.E. Schindler

"The Knack" is being produced this weekend by the MIT Community players. It is terrific. See it.

That is the kind of statement you usually associate with the end of a review. It is presented at the start of this review in a probably futile effort to get more of you to see it (since we all know that you will be unable to penetrate this dense prose all the way down the column). Seeing this production will be the best \$2 investment you have made of late.

Let me state at the outset that I have not seen "The Knack and How to Get It," the movie version of this classic comedy by Ann Jellicoe. That is the first

question you will be asked if you say you are going.

Since it opened last night, the second question will be, "What was it like?" Even if you didn't see it, you can assure your friends that it was brisk and funny, and that the Community Players deserve full houses for this one.

There is no aspect of this production that seems faulty to this observer's eye. Starting with the usually ignored technical people, one finds appropriate well-timed sound effects, sufficient lighting, and realistic sets and costuming.

The humor in this performance derives from all three sources: the lines, for which credit must go to the author; the performances, for which credit goes to the well-cast cast; and the stage "business" and overall interpretation, for which credit must go to director Karen Matson.

Humor is a subtle and delicate business, especially visual humor. There is a great temptation exhibited by everyone who performs comedy in public to overplay the gag lines, to rely on slapstick and trite "business" to put the humor across. Matson has fallen prey to none of this: instead she provides amusing yet appropriate caricatures of all the characters in the play. They are funny, but believably so. I found myself laughing much more often at what I saw than what I heard.

This is not to disparage the play itself. The author, a woman, has obviously had first hand experience along the lines of the play. She writes very sensitively about the problems of the make-out artist's victim, and proves time and again that she

[Knack, continued on page 6]

Burton & Taylor under Milk Wood

by Sandra Yulke

It is Spring, moonless night in the small town, starless and Bible-black... down to the sloe-black, slow, black, crowblack fishing boat bobbing sea.

These lines are the opening of Dylan Thomas' poem-play which has recently been made into a movie. The play was originally written for the radio, which is the medium which portrays it best, as it is a play of beautiful words and phrases, and not one of elaborate sets or expensive costumes. The stage version can be successful, provided an excellent cast, but even then there is something lost. The recent film version, therefore, had its challenge set for it: not to detract from the poetry with pictures. Unfortunately, the challenge could not be met, and therefore both the audience and the play itself lose.

This is not to say that there are not some very beautiful things in the movie. Take, for example, Elizabeth Taylor — she is very beautiful, but she simply does not come through as Rosie Probert (the role she plays — not Polly Garter, as reported in *Time*), Captain Cat's favorite whore. She is dressed in clothes that are too expensive for a poor Welsh whore, and she really didn't need all that make-up. There is also some very beautiful

[Milk Wood, continued on page 6]



Neil Young

Henry IV — unclear king

by Sandra Yulke

Luigi Pirendello's "Emperor Henry IV" is not an easy play to understand, and the production presently at the Schubert, prior to its Broadway engagement does not make it any clearer.

The cast is definitely all-star and is headed by Rex Harrison, who is absolutely spectacular in the title role, but unfortunately his *tour de force* is undercut by the lackluster and muddled performances of both the other leads.

The action of the play involves the visit of some old friends (all titled aristocrats) to another aristocrat who, since an accident in a pagent 20 years before, has thought that he is Henry IV, Emperor of Germany. They have not seen him since the accident occurred, and he "went mad" and they bring a doctor with them in order to try and effect his "cure." As in all of Pirendello's plays, the question of what is reality and what isn't predominates, and one is not sure whose world is better, that of the mad man or that of those who seek to cure him, i.e. bring him from his world into theirs.

Eileen Herlie and James Donald have the most important roles of the supporting case, and though they are both well-known and quite competent actors, they fail to come across well. In fact, in Donald's case, even his very words didn't come across. In the play as it was written, Donald, Herlie and Harrison are supposed to form a subtle triangle, but none of this is at all apparent in the present production.

The production, which will play through this weekend, and has student rush tickets available is worth seeing just for Harrison's extraordinary performance.

The problem is, in Pirendello, the subtleties and shadings are all-important, and this production is filled with rough edges.

Springsteen — pseudo-Dylan?

by Mark Astolfi

Greetings From Asbury Park, N.J. — Bruce Springsteen (Columbia)

The effusive muse that inspired Bob Dylan to pen the lyrics to such tunes as "Subterranean Homesick Blues," "Desolation Row," and "Stuck Inside of Mobile With the Memphis Blues Again" has struck again, this time in the guise of one Bruce Springsteen, who even looks a bit like Dylan, with his tossed hair and absent-minded grin. His songs are going to be a bitch for amateur folksingers to learn the words to, for they are comprised of long, intricate verses, fortunately printed on the album jacket. The kid makes no bones about it, its the way he likes to write: fearless, tongue-tying alliterations, metaphors gone insane, rhymes that cry to Heaven for vengeance, like "And now in Zanzibar a shootin' star was ridin' in a side car hummin' a lunar tune; yes, the avatar said blow the bar but first remove the cookie jar we're gonna teach those boys to laugh too soon."

One of the reasons Dylan got away with it was that his verbal monstrosities were whisked along by streamlined, simply-yet-effectively structured melodies. And, to some extent, it works for Bruce also, especially on the stronger cuts, "Spirit In the Night," "Blinded By the Light," and "Growin' Up." Bruce's voice is clear and reasonably melodious, yet unconvincing as well, as he scampers through mouthfulls of lyrics; its just nonsense prose, functioning merely like another instrument. The songs mentioned above are the best of what becomes a pretty tedious style; hints of the Band, King Harvest, and especially Van Morrison abound. Backing is tight, but unspectacular.

Greetings From Asbury Park, N.J. is a

moderately satisfying album which promises much, but you can't forgive Bruce Springsteen when he gets carried away. "Wizardimps and sweat sock pimps, interstellar mongrel nymphs" indeed. If he could prune his lyrical diatribes a bit, and vary the chords some, he (and we) could be into something quite fine indeed.

Free crumbles, Traffic crashes

by Mark Astolfi

Heartbreaker — Free (Island)
Shoot Out at the Fantasy Factory — Traffic (Island)

Among British rock bands, few, over the past five years, have been able to lay claim to as much popularity, not to mention talent, as Traffic and Free. Yet, sadly, their latest releases fall far below par. In fact, *Shoot Out* is Traffic's worst to date.

Of the two, Free is in a far less tragic state of musical decomposition. Although technically only two of the four original members (the line-up has remained unchanged up through their last, *Free Again*) of Free remain, and the two least talented to boot, Paul Kossoff still plays lead on five of the eight tracks. Some person named Snuffy does the honors on the others. Andy Fraser is gone for good, the two new members being Tetsu on bass and Rabbit on keyboards. Thus, the new Free is half the old, and three-fourths of Island's Kossoff, Kirke, Rabbit and Tetsu, adding to the confusion (a confusion which was felt, it would seem, by no one so poignantly as Mort Goode, who writes "Epic Undercover," a new album bulletin printed on Epic inner sleeves, when, in vol. 72E3/4, he referred to them as Tetsu, Rabbit, Kossoff [sic] and "Rahsaan Roland" Kirk!)

The record is not a bad one, but is somewhat subdued, lacking the flash of past Free records. The single off the first side, "Wishing Well," is a powerful rocker, built on a riff lifted from Sly Stone's "Wanna Take You Higher." The title cut is also a heavy electric ditty, while "Travelin' In Style" is almost country, with fine tinkling piano. "Common Mortal Man" sounds a lot like Traffic, and "Easy on My Soul" has nice floating piano work, but is otherwise nondescript. In short, a listenable enough album, but not as arresting as some of Free's better moments.

As far as Traffic goes, there are still a few of us left who remember when the band used to do actual songs, relatively inventive melodies; some even became minor classics like "Feelin' Alright" and "Dear Mr. Fantasy." But those days seem far gone, for *Shoot Out*, projected-cube shaped like its predecessor, *Low Spark of High-Heeled Boys*, has only five cuts. The rhythm section is new, Jim Gordon and Rick Grech being replaced by Muscle Shoals sidemen Roger Hawkins and Dave Hood. Side two has three tunes, one of which is an instrumental, and they are all low-key and exceedingly tedious, sounding for the most part unfinished, like they laid down the rhythm tracks and quit there. Only the six-minute title cut is the least bit interesting, although it sounds like a poor cover of Deep Purple's "Smoke On the Water," with its ultimately charming disembodied guitar which, like Lennon's on "Come Together," sounds like it's being played from across the street. "Roll Right Stones" drags on for 14 minutes. It's frightening to realize that in over a year, this is all Messrs. Winwood, Capaldi, Wood, and assorted friends could collectively come up with. Ignore the snazzy cover art; the record's vapid.

[Milk Wood, continued from page 5]

footage of Wales in the film, in fact, one sometimes felt it might be used as a travelogue.

The play is a series of vignettes held together by two narrators known as Voices I and II. On the stage, the voices merely sit and read the narration, they are not part of the town which the play portrays. In the movie version, the director apparently felt that either he could not have voiceovers with no attached faces, or that since he had paid for Richard Burton, he should use his body as well as his voice, and so Burton and Sean Davies the two Voices, walk around

the town of Llaraggub, which is beside Milk Wood, in apparently aimless drunkenness, not saying a word (except for the fact that one can recognize Burton's voice, which is beautiful and definitely suited for his role, one is not even sure if the voices in the narration are theirs').

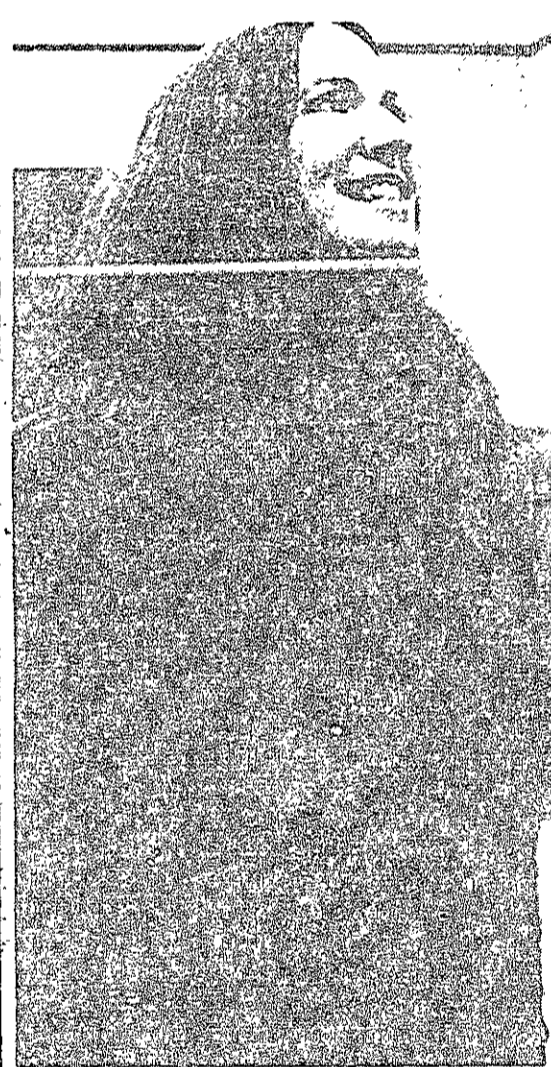
The director also made one other great mistake. He apparently is under the impression that a movie today must have overt sex to be good. There is not any overt sex in *Milk Wood*, and so he adds some. About halfway through their wanderings through the town, the Voices come upon a woman they both know, and spend the rest of the day literally rolling in the hay in a deserted shed.

One must mention the other "big name" in the movie. Peter O'Toole. He is really quite good in his role of Captain Cat, the old, blind sailor, but he does not save the movie. In the end, the movie is saved by those that Thomas really wanted to portray — the townspeople, all of whom, particularly Mog Edwards, played by Victor Spinetti and his love Fanwy Price, played by Glynis Johns, are marvelous portraits and live Thomas' work. The one last hero of the movie is Wales itself, in all its strange and murky beauty, much of which is captured by the film.

One last question remains, are there really seals in Wales? *At the Cinema Kenmore Square.*



Tolen (David Kahn)



Nancy (Bonnie Hagenbuch)

[Knack, continued from page 5]

thinks much more of the shy wallflower than she does of the raging tiger who, more often than not, turns on his conquests in a fit of sadism. The only weakness of the play comes at the end of each of the first two acts, when the lady-killer turns viscous without logical justification.

For a review of a comedy, this may not seem very funny. The problem is that much of the humor is contextual, and wouldn't make much sense isolated from the rest of the play. I mean, how funny does "Do I have sexy ankles," seem? See what I mean?

Any play is carried, in the final analysis, by its players. "The Knack" is carried with honor by the four principals, Tom (Lee Barton), Colin (Dean Whitlock), Tolen (David Kahn, and to help you keep them straight, Tolen was the stud in the jump suit), and Nancy (Bonnie Hagenbuch). Particular praise cannot really be distributed. Everyone did exactly what should be expected of them: Tom was the hippy next door, Tolen the stud down the hall that always steals your girlfriends, and Colin . . . Well, there is a little of Colin in most men. Nancy is so put upon, you almost wish you could help her, even though you know it is only a play.

Tonight and tomorrow night, in Kresge Little Theater.



Tom (Lee Barton)

Don McLean — on record

by Wanda Adams

Don McLean must have been one of those guys in high school who never did anything but study vocabulary. This fact is certainly evident in his latest album, titled, appropriately enough, *Don McLean*.

Don McLean includes a representative cross-section of what this talented (although sometimes temperamental) young man is capable of. The record is not overproduced by any means — in fact, it offers McLean and his guitar alone in several instances. One such cut is "Falling Through Time," a poignant piece with sort of a gently flowing rhythm.

Another kind of love song that he does is a lilting number, "Birthday Song" in which McLean proclaims, "I don't believe in magic, but I do believe in you." "Birthday Song" has a kind of calypso rhythm to it and suffers only slightly from too-heavy string work.

But my favorite — in terms of both arrangement and content and overall performance — "love"-style song that McLean offers this time is called "If We Try." This piece just flows through you really easily — it's hard to stop humming it once you've started.

McLean gets ample chances to display his vocabulary prowess this time around, too, especially in one of his own compositions, "The Pride Parade." McLean sings, "You're lost within the emptiness of you . . ." while speaking of an egotistic person. I wonder, is this a bit self-reflective? "Pride Parade" is enhanced by just enough guitar work by Neil Larson — Larson knows enough as an accompanist not to block out vocals.

McLean includes a song on this record that I think he wishes he had written — "On The Amazon." McLean effectively uses his vocal intonations in exactly the right places about the Amazon, "where the agnostics drink," and "lurking in the trees, swarm the green apostrophes . . ."

This song is quite an amazing work, lyrically, chock-full of chuckle-provoking rhymes, which are never-the-less understandable in the context of the song. It took three people to write it: C. Grey, G. Newman, and V. Ellis, and a splendid job they did, too.

One other song worth mentioning is "Bronco Bill's Lament." McLean effectively composed a caricature of an old cowboy and performs it on this album with conviction and even empathy for the man who cries, "but oh, God, how I worked my youth away." McLean is backed up on this cut by someone on pedal steel — he's uncredited, whoever he is.

On the whole, *Don McLean* is a solid musical offering. And, while he'll never write another "American Pie," perhaps he doesn't want to. I have a feeling he'll just keep popping up with those *Word Wealth* vocabulary words — you know, the ones you forgot — and surprising us all.

Don McLean — in concert

by Dan Hatchek

There was no supporting actor to stretch out the concert; there was no intermission. There was no backup band to overpower the singer. There was a comfortable crowd at Boston College's Roberts Center two weeks ago, but there was no introduction. Don McLean just walked on stage and started singing.

"Because of my weird, weakened condition," he explained to the audience, "I'll just sit here and sing one song after another till you throw me off." He continued, "let's make no pretense of an 'entertainment fest' — I'll sing, you'll clap, that's how we'll do it."

A brief game of "insult the photographer" ended in a draw — he went back to singing, the photographers went back to photographing, and the audience continued clapping. Once he settled down to business, it was a very



Don McLean

enjoyable evening.

Besides singing, he got in his share of one-liners. "I used to be a Catholic once," he told the crowd at Jesuit-run BC, "but I took pills for it." He did a few sing-alongs, including "Rivers of Babylon," which he directed as a three part round. Some skillful banjo and guitar instrumentals filled out the night. "I can really get into guitar playing," he said, "but I haven't for about a year now. I've been too busy running around the country singing 'American Pie.' But that's part of the culture now, so I guess we can leave that behind."

The songs he sang that night reflected a good mixture of old and new, and encompassed all sorts of moods. Some were quiet, almost religious, like "Rivers of Babylon," based on Psalm 137. Others were downright irreverent, like his "male chauvinist" song of the night:

*We'll turn the lights down low
So the bulbs don't get hot
And we'll play a little game
Called 'yes,' 'no,' and 'why not.'*

Some were whimsical, like "On the Amazon" (where the ferocious Kodachromes will get you if you don't watch out); some were thoughtful and metaphorically complicated in the style of "American Pie." One was just a groan-inspiring pun, lamenting his inability to be alone with his girlfriend:

*My car comes to greet her
And her mother comes too
It's a two-seater
Still her mother comes too*

and on and on, always with the refrain, "her mother comes too." Finally the last verse relates that they took up golf, and how he had to carry three bags

*Just 'cause her mother came too
But she fainted on the first tee
And my love said to me
'Thank God, at last we're free'*

And then [with a pause for effect] her mother came to.

He finished the concert with "Dreidel," "American Pie" in spite of his earlier protest, and "Vincent." For encores he sang "Love like yours will surely come my way," walked off stage and returned with his banjo to sing "The Water is Wide." "As Americans, we're so preoccupied with looking for something new that we overlook something old," he said. He urged the audience to sing along, and when he finished and took his appropriate humble bow, the audience "floated out on a little cloud" just as he had promised.

Sparks — nice guys no longer

by Mark Astolfi

A Woofer In Tweeter's Clothing — Sparks (Bearsville)

Sparks is composed of five animals. "Animal" in the sense of "shithead." *A Woofer In Tweeter's Clothing* is their third album; their first two were exactly the same, except that they changed their name from Halfnelson to Sparks so the record company dudes repackaged *Halfnelson*, renaming it *Sparks*, posing the boys so they looked more like the superstars they are someday destined to have been. Sparks is two sets of brothers, Ron and Russ Mael, and Earle and Jim Mankey, plus Harley Feinstein, *frere* to none of the others. The first album was an incomprehensibly bentfin bedlam of insane pseudomusic, produced by a delirious Todd Rundgren, with no respite save the final cut, when the guys finally

get serious and do a lavishly delightful middle-period Who imitation called "(No More) Mr. Nice Guys."

Now, *A Woofer In Tweeter's Clothing* is 100% better, for two reasons: one, Sparks is settling down towards more conventional rock and roll, of which they are admirably capable if the hints they dropped along the wreckage of *Sparks* are any indication. And two, the superbizarro humor is a bit more accessible. But they're still hard seed to swallow, at the same time ingenious and insulting. The irritating thing, and the reason these are shitheads we're dealing with, is that, unlike the Bonzo Dog Band or the Mothers, who were clearly out for laffs, it's next to impossible to tell if these dudes are serious or not: *Woofer* is packaged like a regular rock group LP, but whether it is meant as a joke, or the sincere sputa of five sick minds, is unnerveingly unclear.

There are eleven cuts on *Woofer*. Most are decidedly stranger than the rock and roll you're probably used to. Side one is the more interesting. "Girl From Germany" is the rollicking opener, which could very well be a Kinks parody, for Russ Mael does an excellent Ray Davies imitation. "Beaver O'Lindy" follows, having something to do with London, lost virginity, and ambisexuality: "I'm the girl in your head, but the boy in your bed." "Nothing Is Sacred" is disappointing in that the boys don't bother to further debase all the things that are no longer sacred, just yodel that everything isn't any more. Then comes "Here Comes Bob," the gem of the record. It takes the baton from Electric Light Orchestra, as violins, violas, and cellos scurry through a twisted tale of a boy who tries to meet people by, and ultimately gets his erotic jollies from, smashing into their car with his car: "It's always nice if something big is acting as your go-between." I guess. The side closes out with "Moon Over Kentucky" which is very spooky and sinister, not unlike Fleetwood Mac's "Green Manalishi."

Side two is a bit more rocked-up, featuring a transmaniac version of "Do Re Mi (Do, a Dear)." The rest, ignoring "The Louvre" and its supplicatory French lyrics, is as confusing as it is searing rock, especially "Whippings and Apologies." Todd Rundgren has abandoned the production chores to Thaddeus James Lowe, and perhaps that makes the difference, or maybe it's Ron Mael's Hitler/Chaplin moustache.

I am really beginning to have high hopes for this band. They remind me a lot of Christopher Milk, minus John Ned Mendelsohn's clumsy attempts at satiric commentary. I also see parallels between the first two (or three) Sparks albums and the first two Alice Cooper efforts. If Sparks follows that worthy pattern, this silliness is now at an end, and the next Sparks LP, titled something like *Eat It Raw*, will be a corny but never-the-less killer rock collection. Then: fame, fun, and fireworks. I wish the shitheads luck. In the meanwhile, you are dared to give this record a listen, but keep an open mind, and don't listen when under the influence of alien chemicals, for you could wind up spending the rest of your life thinking you're a tennis racquet.



Sparks

Prine — writing for the people

by Doug Fried

Perhaps it was a consequence of competition from two other major concerts in Boston that same weekend, or perhaps it could be attributed, to a greater extent, to the unfamiliarity of the Boston audience with his music, but either way, John Prine's appearance at Symphony Hall seemed to be greatly overlooked. The oversight was manifested by a large section of vacant seats, and the great difficulty one couple had in selling their front row seats before the concert at face value (only \$5 apiece). The relatively small audience, however, was treated to an excellent evening of entertainment.

It wasn't the music alone that made the concert superior; for while Prine is an excellent songwriter, he has a coarse, "Dylanesque" voice, and on that night was guilty of numerous mistakes (probably from being soused). On several occasions, he needed help from the audience to remember the lyrics, and was so flustered on one song that he resorted to humming all of it with the exception of the refrain. This was quite comical, and made him seem like a young folksinger performing in front of his first live audience. Yet at other times, as it was when he did "Hello in There," he performed with such perfection that he certainly proved that he was of professional caliber.

During his second set, Prine introduced Steve Goodman, who proceeded to play a few songs on his own. While Goodman is not a great songwriter (he is good), he does play fine guitar and does have a sharp wit. By far, two of his better songs were the "Chicken Cordon Bleu," a terrific satire on organic foods, and "City of New Orleans," his own composition, which he described as "a medley of Arlo Guthrie's hit song." The two then finished off the evening by

playing every song from Prine's two albums that had not already been played. (Altogether Prine did only a couple of new songs — a serious one about his grandfather, and an extremely funny song titled "Dear Abby," which speaks for itself.)

Probably the best thing about the concert was Prine's relationship to the audience. It seemed to me as if he were playing to a large group of his friends by not only telling often long, personal stories explaining the inspiration for the songs, but also just from the attitude he appeared to have towards the concert. He seemed to be having a good time on stage, not because it was an ego-trip for him, but rather because he simply enjoyed performing. So for those of you who missed him at Symphony Hall and have some other opportunity to see him, do so. If you have heard his songs before, they will become much more meaningful when he elaborates on them; and if you have not, you should do so because you are missing a truly gifted writer of songs about ordinary people.

Slade — working class heroes?

by Mark Astolfi

Slade Alive! (Polydor)
Slayed? — Slade (Polydor)

If you had to pick the most popular band in England today, you could do worse than choose Slade. They've enjoyed a string of Top 5 singles that now numbers six in two years. Their concerts are sell-outs, raucous, draining affairs. Unlike "Beatlemania" of "T.Rextasy," they simply call it Slade. In this age of instant pop fan-cult, Slade's was readymade: the working-class "Brommies" of England's smokey, dirty industrial Midlands, whose tastes in music demand a certain gut validity which excludes the prissiness of a Marc Bolan, the fragile majesty of a David Bowie, or

the slick, affected psychedelia of a Deep Purple. The four lads who comprise Slade, vocalist Noddy Holder, guitarist Dave Hill, bassman Jimmy Lea, and drummer Don Powell, were spawn of this foot-stompin', sensual grime and sweat musical environment, and they are a self-proclaimed "people's band." Sez Noddy, quoted in *Melody Maker*:

"The beat is the main thing with us. We like to hit their guts with the beat and get some feeling going through their bloodstream into their hands. If you want to come and sit down and delve into music, it's no good coming to see us. I think we could play like that if we wanted to, but we don't want to. We get out kicks from pulsating music."

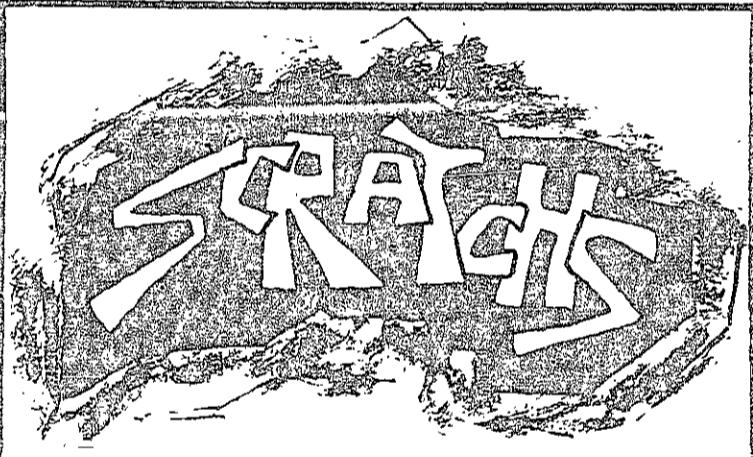
Slade's music is crude, raw, blazing, and above all, loud; often uncontrolled, an alologue to Detroit's MC5, and their now defunct kick-out-the-jams-mother-fuckers brand of hard-nosed rock. Slade's unabashed lack of pretension to some extent excuses their unspectacular musical abilities; lack of precision is crucial to the spontaneous feel, hence the ragged, freewheeling vocals. They aren't afraid to do other people's material, from Ten Years After to Steppenwolf, and their own compositions are traditional rock and roll, stripped to the naked essentials and structured to include a lot of audience participation, whether clapping or screaming along, or telling Noddy that they feel *awright!!* for that's really the key to Slade's popularity, their interactions with their fans. The music itself is energetic and loose enough, but it's all been done many times before (Slade's anthem, "Get Down and Get With It," turned out to be little more than a fuel-injected 1970's version of "Twist and Shout"). Again, Noddy: "With us, the audience is part of the band." None of this jamming to oneself or playing to their amps for Slade. They learned early that kids don't pay to see the band so much as they want to identify with, get involved with, *be* what's going on on the stage.

Slade first gained prominence with the Skinhead movement of the last 60's, affecting the short haircuts, work-clothes, suspenders, and shitkicker boots. As a

calculated attempt to become known, it succeeded too well, for not only did those working-class toughs prove to be a firm base of loyal fan support, they also rendered dance hall proprietors and college deans hesitant to book the band, and journalists a touch frightened to venture backstage, expecting to get a mouthful of fist along with their interview. So Slade hair began to grow shaggy, Slade attire become suitably flamboyant and hip, including Dave's skin-tight silver sci-fi costume and metallic glitter generously sprinkled on arms, hair and face. But they retained the raving, steamroller music, the down-to-earth on-stage humor, and most of all, the audience involvement. Thus their popularity, perhaps surprising in view of their meager musical ingenuity, can be attributed to the fact that they aren't afraid to give themselves and their music totally to their fans. They are unrestrained, and the kids lap it up.

Just what is being lapped up? Well, now you can find out, for Polydor is making their big push to get Slade selling in the States, to avoid following in the footsteps of such bands as Move, Free, etc., who are big in the United Kingdom, but never make it where the gold is, viz: here. However entertaining the boys might be live, when translated into vinyl, it's just a boring cacophony of tired old boogie cliches. Their latest *Slade Alive!*, put me to sleep, and even an earnest cover of "Born To Be Wild" couldn't help. And *Slayed?*, their latest studio effort, doesn't sound much different, a raunchy whirl of destructive guitar, bass and drums, which comes out sounding like mono. The one interesting tune, "Mama Weer All Crazee Now," either typifies the Slade genius, or is a happy accidental success, depending on how you hear it.

Slade, the latest superband who are actually just plain blokes, have apparently yet to bridge the gap between the showman and the musician, and until that blessed eventuality arrives, they'll make a lot of money off albums of as dubious musical merit as *Slade Alive!* and *Slayed?*. I.e., everyone'll love 'em except the critics. And we're outnumbered. Or are we?



Mark Astolfi

Wanda Adams

Ogden's Nut Gone Flake — Small Faces (Immediate/Abkco)

Burp. Excuse me. Uh, back in 1967, the readers, that is readers of *Melody Maker* rock rag voted this number one for the year. Guess what was number two. Hint: it has "A Day In the Life" on it. That's correct, *Sgt. Pepper*. The Faces were then Steve Marriott, Ronnie Lane, Ian MacLagan, and steady Kenny Jones. Although a trifle dated, this is still one of the best British rock records of all time. No collection should be without it, and now you don't have to buy the import. —MA

If You're Lonely — Eric Justin Kaz (Atlantic)

E.J. Kaz is a talented writer — he's responsible for some nice songs that have been recorded by many talented people — Bonnie Raitt, Tom Rush, Tracy Nelson, etc. But Eric is slightly nervous on this, his debut album. His version of "Tonight the Sky is About to Cry" is a valiant effort but is buried by all-too heavy orchestration. Eric is just too unsure of himself to convince me that he shouldn't stick to writing and let other people sing his material for him. —WA

Edward Bear (Capitol)

Edward Bear is not one guy, it's a band, from Canada. You must remember their moderate AM hit of a couple years back "I Will Bring You Flowers In the Morning." So they're back, and all that needs to be said about this album is if you've got AM consciousness so bad that you go bananas over the Spiral Staircase, Edison Lighthouse, Lobo, or Cowsills, in other words, the Grassroots, to you, seem a touch "heavy," this is your album. —MA

Pan (Columbia)

Pan is a group of six random thrill-seekers, the least of which includes ex-Beau Brummel Ron Elliott and Keith Barbour, of "Echo Park" fame. Their music is a killer brand of AM dalliance, about Neil Diamond's speed. I am willing to trade a copy of *Pan* for a *Beau Brummel's Greatest Hits*, if same exists. —MA

Catch a Fire — The Wailers (Island)

Forget Johnny Nash and "Lola" and "Mother and Child Reunion" and all the rest. This album is a taste *authentic* reggae, direct from five Jamaicans who've been doing it together for ten years. Although a bit restrained, and more pessimistic than this form of music can be, *Catch a Fire* is a good introduction. —MA

Kapt. Kopter and the (Fabulous) Twirly Birds — Randy California (Epic)

If you thought the psychedelirious wonders of acid-rock died when Blue Cheer turned rockabilly, talk to Randy California, ex- of Spirit. His solo LP could have just as easily been named *Kapt. Kozmic and the Astral Plane*, for it is a whirring, fuzz-brained delight, especially side two, with versions of the Beatles' "Rain" and Sweathog's "Things Yet To Come." A "way-out" album to go "tripping" to. Peace and Love. *Whew*. —MA

Jack Schechtman (Columbia)

Jack Schechtman is a clear-cut case of being-in-the-right-place-at-the-right-time-to-sign-on-the-dotted-line. *Jack Schechtman* is a shallow album with one exception — a song called "On Cherry Mountain," which he does with the vocal help of his wife Susan. He needs all the help he can get. —WA

Under the Ragtime Moon — Ian Whitcomb (United Artists)

This is a jolly album of authentically disinterred ragtime numbers and shufflin'-off-to-kick-the-Kaiser-in-the-can World War I tunes. The production is excellent, done, not at all surprisingly, by ex-Bonzo Dog Neil Innes. My favorites include "That Twentieth Century Rag," and "Dance and Grow Thin." Ian does it all lovingly straight; this disc is a charmer. —MA

One More Sacred Chicken To Go — Don Imus a.k.a. Imus in the Morning (RCA)

Imus may be the hottest DJ in the world (or at least in New York City; same thing, right?) but why should he be? If this album of studio bits is any indication of his prowess as a comedian, even I could cut this dude (and no doubt some day will.) It's just that by and large radio is a conservative business, and at one point Imus decided to risk getting fired and proceeded to "break all the rules." It worked, nutty characters, David Brinkley imitations, talk show spoof "Feminine Foreplay," and all. Imus may be relatively innovative, perhaps even daring; he ain't that *funny*. This record is exhibit A. —MA

Aloha From Hawaii Via Satellite — Elvis Presley (RCA)

This live 2-record set from the increasingly ornate Pelvis stands as the album to beat in the category of Sleaziest Cover Art of 1973. Inside: not a record to be listened to if you're feeling at all suicidal. —MA

Back In '72 — Bob Seger (Paladium/Reprise)

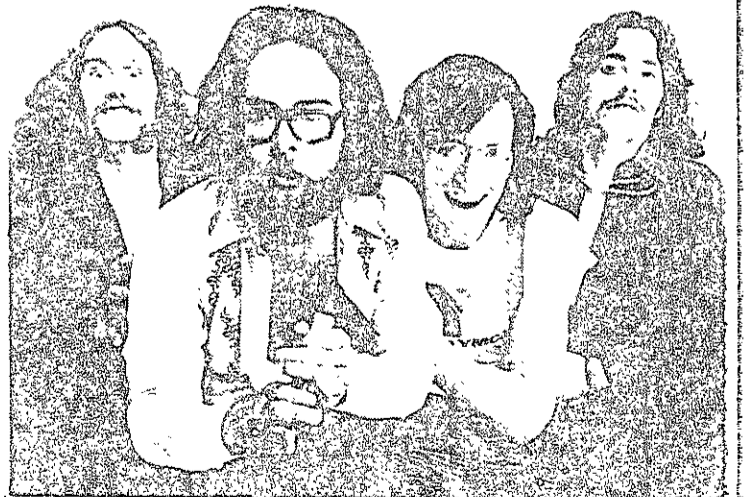
Bob's really been slippin' into darkness since the Bob Seger System and *Mongrel* days. Only flashes of former brilliance escape the bog of banal boogie that is this album. For hard-core Bob Seger fans only. —MA

Flash Cadillac and the Continental Kids (Epic)

Aw reet! While Flash and his droogs, Butch, Spike, Angelo, Eddie and Ricco do a moderately amusing stage show, they're not into Fifties parody but Fifties duplication. Hence, the versions of the obscure Fifties numbers on their album are as much trash as the originals. Kim Fowley did the production, and, asleep at the control console as per usual, he manages to give the record that recorded-in-somebody's-garage feel. In short, not an album to sing along with and dance around making an utter asshole of yourself to like Sha Na Na, but one to play while you're polishing your 1956 Buick Roadmaster. —MA

Sold For Prevention of Disease Only — Wilderness Road (Warner Bros.)

Wilderness Road try to be a rock comedy band who can at the same time do genuine rock and roll, thereby qualifying as the ultimate all-purpose supergroup who by all rights should make a lot of money and become more famous than Beatles or Traffic or, or... However, they're not going to be any richer or more famous than the Astral Tunafish Sandwich (you might remember their 45 of a few years back, "Alone Again Unnaturally") with albums as bad as this one. Don't be seduced by the David Bowie wet-dream on the front cover; these guys seem destined to be just another pebble on the gravel dirt road of schlock-rock mediocracy. —MA

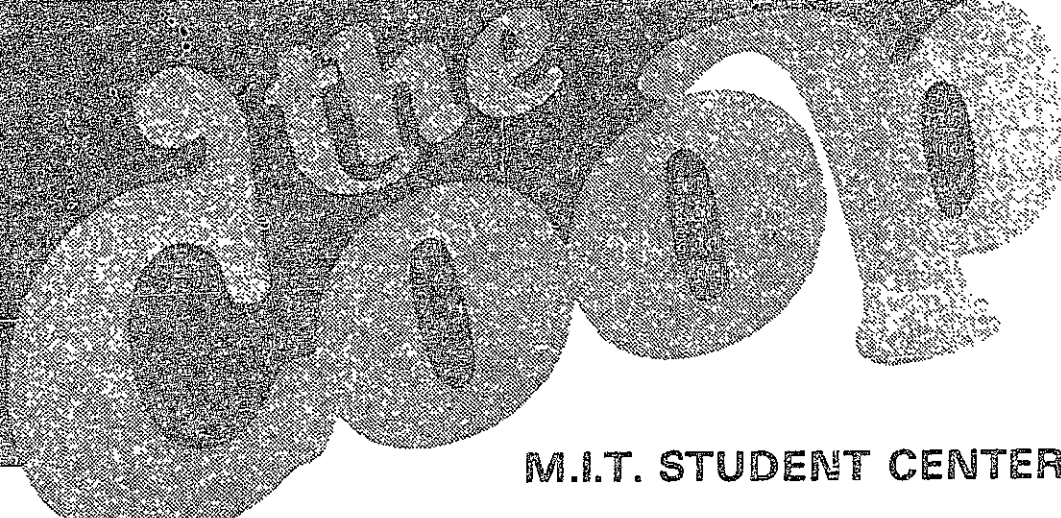


Wilderness Road

91st BIRTHDAY SALE

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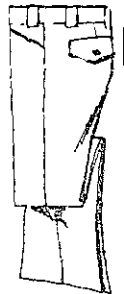
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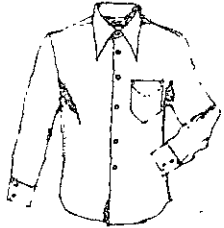


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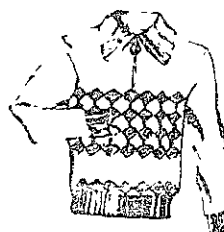
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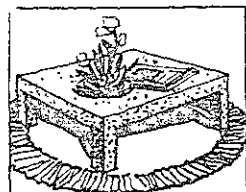
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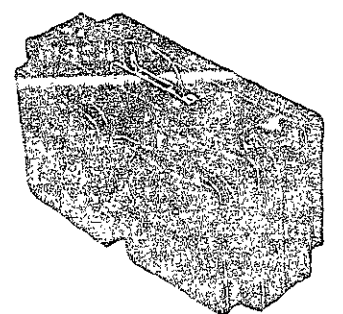
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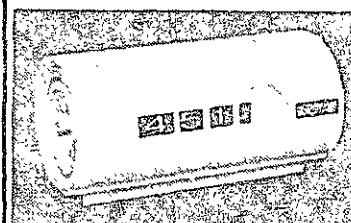
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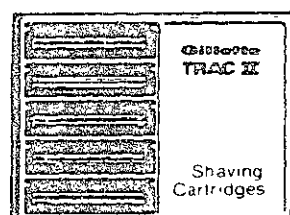


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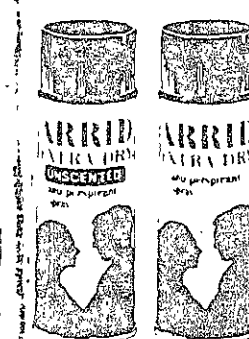
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Tuition is going up for sure: why?

(Continued from page 4)

portion of the financial aid package. In 70-71, it was \$1200; it jumped to \$1600 for the last two years and will be at \$1750 next year (see chart).

The equity level is based in a series of calculations, with the key question being: "How much unrestricted money are we willing to spend to keep the equity level down?" It is necessary to hold the level down in order for MIT to remain competitive with other Ivy type schools.

The answer in the recent past was, "We don't need any unrestricted funds," but this year, some \$380,000 will be devoted to supplementing financial aid. The money will come from two sources: undistributed endowment income (money which the endowment has eared, but which is put aside in case of a sudden market crash and concomitant loss of endowment income) and unrestricted general gift money.

MIT is better off in this regard than many universities, because of the substantial size of our scholarship endowment. (Look again at the front pages reproduced on these pages. Notice that they both mention "substantial new scholarship money".) But our equity level is still above the competition's average level.

There is a possible tactic that could drive down both the total need and the equity level, but it is one which Financial officials here view with disdain. "Some schools," according to Financial Aid director Jack Frailey, "make need a part of their admissions process. They admit only a certain amount of need, and then offer admission to other qualified but less needy students."

Other possibilities

There are other possibilities for keeping tuition down. Other funds could be diverted into the same income column. A larger percentage of endowment income, for example, or a set amount of gift income each year. The percentage of total costs supported by tuition could be decreased, or the indirect costs of research contracts could be raised. Unfortunately, each of these solutions have either factual or philosophical problems involved in their implementation.

So, as long as salaries, both physical plant and faculty, continue to make up a majority of the MIT budget, and as long as these wages are kept commensurate with pay in the outside world, we can expect to see rising tuition every year that inflation increases.

Estimate of 73-74 Financial Situation

- Number of Needy undergraduates: 2000
- Total Need: \$6.4 million
- MIT Scholarship endowment income: \$1.87 million
- Outside and gift scholarship money: \$950 thousand
- Funds needed to maintain Equity Level at \$1750: \$3.2 million

SHORTAGE: \$380 thousand

The shortage will be made up from two sources: retained endowment earnings (this money will be considered an "advance" on future income) and general unrestricted gift income.

SENIOR RINGS
Representatives from Loren Mercel...
VOL. LXXII, NO. 25

The Tech
OFFICIAL NEWSPAPER OF THE UNDERGRADUATES OF MASSACHUSETTS INSTITUTE OF TECHNOLOGY
CAMBRIDGE, MASS., TUESDAY, MAY 13, 1952

AIR RAID
DRILL
THURSDAY

TUITION RAISED \$100

Increase Effective Sept. 1953; Scholarship Fund Up 50 percent

An increase in tuition of \$100 per academic year beginning in the Fall of 1953 was announced last night by Dr. James R. Killian, Jr., President of the Institute. The increase, which has been voted by the Executive Committee of the Corporation, will take effect with the opening of the fall term in 1953 and will bring the Institute's comprehensive tuition, including all fees, to \$900 for an academic year.

The 12 1/2% increase in tuition will be accompanied by an increase of more than 50% in funds available for scholarship aid. In addition to the \$100 increase, the Institute's operating expenses have risen more than 25%. The over-all increase in tuition since that time, including the new increase, amounts to 40% and this goes only part way toward meeting the higher costs. A recent survey of college fees showed that a "typical" student at a four-year college pays \$1,000 more in tuition and fees than he did in 1945-46. The Institute's percentage increase in tuition is above the average, despite the fact that scientific and engineering education is more expensive because of the extensive laboratories and elaborate equipment required. The Institute's tuition which includes the new \$100 increase is still below the average of \$1,000 more in tuition and fees since 1945-46.

The project has been entirely administered and developed by an undergraduate committee since its founding by a group of Tech students in 1948 and funds have been provided by private foundations such as the Alfred P. Sloan Foundation, the National Science Foundation, and the National Student Reliance Agency and by private individuals.

In addition to the research opportunities, the Institute is also interested in American social and business conditions and to the International Students Association. This is the fifth year the project has been undertaken here.

The eighty men and five women were selected from more than two thousand applicants from South America, Europe, the Near East and Southwestern Asia. On the first of June these men and women will arrive in San Francisco, Calif., to travel to the Institute for three months of intensive research and study.

"Except for increasing scholarship funds," said Dr. Killian, "we shall apply the additional income to cover necessary increases in salaries and wages which have already been given to enable our personnel to meet their needs in the cost of living, and to enable MIT to maintain an outstanding faculty. Even with the increase in tuition it will be necessary for the Institute to depend heavily upon gifts for current expenses in order to avoid deficits."

"Even with the increase in tuition the student will be paying less than half the cost of his education, the rest being met by income from endowment and other sources. A careful analysis reveals that the tuition payment now covers a smaller proportion of the cost of education than at any time in recent years."

"In recent years we have received many additions to our scholarship funds by gift and bequests, and these funds, supplemented by a special allotment from the increased fund, and the Technology Loan Fund will meet any increased needs for student aid resulting from the higher tuition. The number of available scholarship awards will be increased by 25%, and the average amount per award will be increased by about the same amount. In no year since 1941 has the demand for new loans from the Technology Loan Fund exceeded \$200,000. The

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Library's Map Room Made Possible By \$25,000 Gift of Boston Alumni

A collection of 50,000 maps which includes almost every spot in the world, and globes that range in diameter from six inches to six feet are the main features of the Boston Map Room.

Other Globes from Foreign Lands

Other globes from foreign lands were pocket-size ones made in 1619, built around 1818 and a German model of 1838 vintage. There is even an old-fashioned cardboard globe that was used in New Zealand.

In 1952, increase announcements still included word of "new scholarship money"

"the other bomb company" wants you

Honeywell Inc. — major producer of anti-personnel weapons — plans to recruit at MIT on Monday and Tuesday, March 5 & 6.

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PROTEST HONEYWELL at MIT

MONDAY & TUESDAY

ASA faces space squeeze

By Curtis Reeves

With the recent wave of interest in extracurricular activities, requests by student groups for permanent office space, and expansion of groups already having offices have led to a severe shortage of room for student organizations.

So limited are the suitable areas that the Association for Student Activities is unable to process any new applications for space, and foresees little hope for relief in the near future. The ASA assigns offices in the Student Center and in Walker Memorial, subject to Dean's Office approval.

The current tight situation almost became tighter when Professor John Buttrick made moves on behalf of the Music Department to acquire a room in Walker. According to ASA president Robert Dwyer '73, Buttrick had planned to take over all underutilized space in the building, and possibly even the rooms currently being used for student

activities above the basement floor.

Buttrick has recently withdrawn his request to the Institute Space Committee for room in Walker, in hopes of picking up some rooms in Building 20 when Buildings 36 and 38 are opened.

Dwyer, whose term of office ends soon, calls the Music Department attempt "a symptom of things to come," and expects the space crunch to weigh down even heavier. He noted ten requests for space or more space from student groups.

"There may be a free-for-all coming," Dwyer said about the assignment of room in Building 20. When asked his impressions of the Space Committee's priorities in assigning the rooms he admitted, "I'm pretty sure that student activities are close to the bottom of the list."

He went on to point out the possibility that student activities will lose space, especially in Building 20, which houses the Arnold Air Society, Tech Model

Aircrafters, and Tech Model Railroad. Relocating these groups would be a major problem.

Dwyer's successor, who will be elected later this month, will be faced with the task of weeding out people who don't use their space effectively, a process for which Dwyer has laid the groundwork. During his administration however, no one has been evicted from his space, although several switches have been made.

Much seems to depend upon the Institute Space Committee and the Dean's Office. The outlook is not overly bright. "If we get any space at all, it will be in Building 20," Dwyer commented. He also stated a concern that other academic departments might try to invade space currently held by student groups.

Dwyer did say that Dean Carola Eisenberg was working to defend the students against the Space Committee.

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By Charles Martel

Every bridge player likes to hold lots of good cards. Aces and kings are best, but generally the more high cards the better. Most players if given a choice would even prefer to have a six rather than a two or a seven rather than a five. However, today's South would have been 1890 points richer if he had had a two instead of a six, and West knew enough to keep a five and get rid of a seven.

North dealer
both sides vulnerable

North
♠ 8 7 5
♥ K 6
♦ A Q 4 3
♣ A 4 3 2

West East
♠ J 10 6 4 ♠ 4 3
♥ Q J 8 5 3 ♥ 10 7 2
♦ 9 ♦ K 10 8 7 5 2
♣ J 8 5 ♣ 7 6

South
♠ A K Q 9
♥ A 9 4
♦ J 6
♣ K Q 10 9

North	East	South	West
1D	pass	3NT	pass
4C	pass	4H	pass
5D	pass	6C	pass
6NT	pass	pass	pass

Opening lead: Jack of spades.

North-South had an excellent sequence, until North's last bid. South's three no-trump bid showed nineteen or twenty points and North's four club bid showed a club suit and slam interest. South's four heart bid showed club support and the heart ace, and North's five diamond bid showed the diamond ace. South now knew that the opponents could not take the first two diamond tricks and bid six clubs. Six clubs can be easily made by ruffing a heart in the North hand and then setting up a diamond to pitch the spade loser. Unfortunately, North was worried about his weak clubs and bid six no-trump.

Six no-trump is a most difficult contract to make since the spades don't split. South has three spade tricks, two heart tricks, four club tricks, and two diamond tricks. This comes to eleven tricks and South must find a way to conjure up a twelfth.

South won the opening lead. Then, since he realized that leading the jack of diamonds could not possibly gain a trick, he led a club to the ace and led a small diamond towards his jack. If East had played his king of diamonds, South would have three diamond tricks and his contract, but East played low and South won his jack. West of course played the nine on this trick.

South now played his three good clubs. West pitched a heart and East pitched two diamonds. South now played his two high spades, hoping that spades would split evenly. Unfortunately East showed out on the third round of spades.

East has to discard on the third spade, and East can't afford to pitch a third diamond since South can then play a diamond to dummy's ace and then a small diamond from dummy. East will win his king of diamonds, but this will set up dummy's queen of diamonds and South's twelfth trick. East realized this danger and pitched a heart. With five cards remaining the position was:

North
♠ -
♥ K 6
♦ A Q 4
♣ -

West East
♠ 10 ♠ -
♥ Q J 8 5 ♥ 10 7
♦ - ♦ K 10 5
♣ - ♣ -

South
♠ 9
♥ A 9 4
♦ 6
♣ -

South decided that West's nine of diamonds was a singleton; so, South knew that East had two hearts and three diamonds, and South saw a ray of hope. South led a heart to the king and a heart back to the ace. Now South led the six of dia-



monds, and when West pitched a heart, South played the four from dummy. If East had won this trick, he would have had to lead a diamond into dummy's ace and queen. However, East knew how valuable his five of diamonds was. He had thrown away his seven and eight of diamonds, and now, he could play his carefully preserved five of diamonds and present South with a Greek gift. South won this unexpected trick, but he lost the last two tricks to West. This left South wishing he had the valuable two of diamonds instead of the six; so, he would overtake it with the four in dummy and make his slam.

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A comedy by Ann Jellicoe

Presented by the MIT Community Players
Thursday-Saturday, March 1, 2, 3

Kresge Little Theatre 8 PM
Admission \$2; Reservations 253-4720

An important announcement to every student in the health professions:

NEW SCHOLARSHIPS ARE AVAILABLE IMMEDIATELY.

THEY COVER TUITION AND RELATED COSTS AND PROVIDE AN ANNUAL INCOME OF \$5,300 AS WELL.

If a steady salary of \$400 a month and paid-up tuition will help you continue your professional training, the scholarships just made possible by the Uniformed Services Health Professions Revitalization Act of 1972 deserve your close attention. Because if you are now in a medical, osteopathic, dental, veterinary, podiatry, or optometry school, or are working toward a PhD in Clinical Psychology, you may qualify.

We make it easy for you to complete your studies. You're commissioned as an officer as soon as you enter the program, but remain in student status until graduation. And, during each year you will be on active duty (with extra pay) for 45 days. Naturally, if your academic schedule requires that you remain on campus, you stay on campus—and still receive your active duty pay.

Active duty requirements are fair. Basically, you serve one year as a commissioned officer for each year you've participated in the program, with a two year minimum. You may apply for a scholarship with either the Army, Navy or Air Force, and know that upon entering active duty you'll have rank and duties in keeping with your professional training.

The life's work you've chosen for yourself requires long, hard, expensive training. Now we are in a position to give you some help. Mail in the coupon at your earliest convenience for more detailed information.

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Universal City, Texas 78148
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 Medical/Osteopathic Dental
 Veterinary Podiatry
 Other (Please specify) _____

Name _____ (please print)
See See # _____
Address _____
City _____
State _____ Zip _____
Enrolled at _____ (School)
To graduate in _____ (Month) (Year) (Day) (Year)
Date of birth _____ (Month) (Day) (Year)
*Podiatry not available in Air Force Program.

Tuition is going up for sure: why?

(Continued from page 4)

portion of the financial aid package. In 70-71, it was \$1200; it jumped to \$1600 for the last two years and will be at \$1750 next year (see chart).

The equity level is based in a series of calculations, with the key question being: "How much unrestricted money are we willing to spend to keep the equity level down?" It is necessary to hold the level down in order for MIT to remain competitive with other Ivy type schools.

The answer in the recent past was, "We don't need any unrestricted funds," but this year, some \$380,000 will be devoted to supplementing financial aid. The money will come from two sources: undistributed endowment income (money which the endowment has eared, but which is put aside in case of a sudden market crash and concomitant loss of endowment income) and unrestricted general gift money.

MIT is better off in this regard than many universities, because of the substantial size of our scholarship endowment. (Look again at the front pages reproduced on these pages. Notice that they both mention "substantial new scholarship money".) But our equity level is still above the competition's average level.

There is a possible tactic that could drive down both the total need and the equity level, but it is one which Finaid officials here view with disdain. "Some schools," according to Financial Aid director Jack Frailey, "make need a part of their admissions process. They admit only a certain amount of need, and then offer admission to other qualified but less needy students."

Other possibilities

There are other possibilities for keeping tuition down. Other funds could be diverted into the same income column. A larger percentage of endowment income, for example, or a set amount of gift income each year. The percentage of total costs supported by tuition could be decreased, or the indirect costs of research contracts could be raised. Unfortunately, each of these solutions have either factual or philosophical problems involved in their implementation.

So, as long as salaries, both physical plant and faculty, continue to make up a majority of the MIT budget, and as long as these wages are kept commensurate with pay in the outside world, we can expect to see rising tuition every year that inflation increases.


Estimate of 73-74 Finaid Situation

- Number of Needy undergraduates: 2000
- Total Need: \$6.4 million
- MIT Scholarship endowment income: \$1.87 million
- Outside and gift scholarship money: \$950 thousand
- Funds needed to maintain Equity Level at \$1750: \$3.2 million

SHORTAGE: \$380 thousand

The shortage will be made up from two sources: retained endowment earnings (this money will be considered an "advance" on future income) and general unrestricted gift income.

SENIOR RINGS
Representatives from Lane Merrick & Co. will be in the lobby at 10:15 AM next week from 10:15 to 11:00 AM to deliver Class Rings.



The Tech
OFFICIAL NEWSPAPER OF THE UNDERGRADUATES OF MASSACHUSETTS INSTITUTE OF TECHNOLOGY

AIR RAID
DRILL
THURSDAY

VOL. LXXII, NO. 25 CAMBRIDGE, MASS., TUESDAY, MAY 13, 1952 5 CENTS

TUITION RAISED \$100

Increase Effective Sept. 1953; Scholarship Fund Up 50 percent

EDITORIAL

A SERIOUS MATTER

The fact that the case against our Associate Dean of Students was dismissed should not obscure the fact that charges of an absurd character were actually brought against him. It is hard to overlook that members of the Cambridge police force suggested to check sufficiently the plausibility of their charges against Dean Fasset, and that the way in which they handled our students at Radcliffe was rather more drastic than the circumstances warranted. We are aware that the strain of being called out more than forty times during the past few months to deal with disturbances of this kind may have made some of the police officers act too hastily. However, the basic role of a police force in a democracy is to preserve law and order without needless violence, either to the body or to the character. It is to be hoped that in the future more effort will be made to keep this vital role constantly in mind.

Formal Charges Against Dean Fasset Dismissed In Court Action Friday

The complaint against Dean Frederick Fasset for allegedly disturbing the peace on Monday, May 6, at the Baker House "riot" was dismissed in court on Friday, May 9. President Killian issued a statement upon hearing that the case was dismissed.

Alonsey Kevin Herr, Dean Fasset's lawyer, stated in court that "we at the Institute have a tremendous respect for Dean Fasset and could not conceive of a case being covered in any disturbance of the peace."

Dean Fasset, who is Associate Dean of Students as well as Director of Publications and Faculty Relations for the Baker House, was charged in the following manner: A group of students from the Baker House were on their way to Radcliffe and were intercepted in their travels by the Cambridge Police. A group of students, it is stated, very talked to the station and loaded charges of disturbing the peace. On Tuesday, Dean Fasset asked for leniency for the students and that the case be continued for a week. Then one of the investigating officers stepped forward and said that Dean Fasset should also be charged. Another officer claimed that the case had "settled" the students in their speech. The formal complaint issued by the court was one of disturbing the peace.

President Killian said in his statement on Friday that "no one who knows Dean Fasset could possibly believe that he acted on Monday night in any other way than to remove the disturbance and prevent anyone going to Radcliffe. After investigation, I am convinced that he did all that was in his power to restore order and prevent any legal action and help to discharge his responsibilities as a student leader."

The Dean's first appearance in court was on Tuesday morning to make a plea for leniency for the accused students. These students will appear in court today to stand trial on the charge of disturbing the peace.

After hearing the motion of Attorney Herr on the behalf of Dean Fasset, Judge Edward J.

Tech Splits Pair; Downs AIC in 10th, Loses to Harvard

Captain Arnos Dixon flashed the pitching form which made him feared throughout New England last year as he performed masterfully, after a shaky start, to stop the slugging Aces of A.I.C. Saturday, 5-0 in a ten-inning fracas.

Once again MIT's diamond men played tremendous defensive baseball as they have all seasons. On Saturday, however, the Merrimack also got some help from the mound.

This combination, plus effective hitting enabled Dixon to come from behind twice to beat the Aces, co-owners of powerful BC, for his second win of the season.

AIC got off to a 2-run lead on three hits, one a screaming triple by Sarver, in the first. In the second, TECH bounced back to even the count on singles by McGowan, Thum, and White, the latter driving in the tallies, and in the third frame, Big Arnos drove in Henderson to go ahead 3-2. The hard-hitting A.I.C. club led it up to lead the 6th, and took a one run lead in the 8th. While, MIT boppers left fielder, slipped the base's rally with a sparkling throw from the foul line to get Nuccio, stretching a single, at second base to the bottom of the 8th, the Fighting Engineers came back again to tie, on a single by Henderson, a sacrifice by Morgan, and a run-producing bunt by Bob Danforth, veteran.

Dixon blanked AIC in the 9th and 10th, and Tech moved in to the bottom of the tenth. Big Arnos led off with a hustling infield double that was used in New England

An increase in tuition of \$100 per academic year beginning in the fall of 1953 was announced last night by Dr. James R. Killian, Jr., President of the Institute. The increase, which has been voted by the Executive Committee of the Corporation, will take effect with the opening of the fall term in 1953 and will bring the Institute's comprehensive tuition, including all fees, to \$900 for an academic year.

The 12 1/2% increase in tuition will be accompanied by an increase of more than 50% in funds available for scholarship aid. In addition to a total of \$300,000 a year, can be made to qualified applicants out of the Institute's existing Loan Fund, the largest in any American college.

"Since 1939-40," said Dr. Killian, "the Institute's operating expenses have risen more than 50%. The Institute's operating expenses have risen more than 50%. The Institute's operating expenses have risen more than 50%."

A final selection of eighty-five participants from thirty-five countries has been announced for the 1953 Foreign Students Summer Project at the Institute by the National Students Association. This is the fifth year the project has been undertaken here.

The eighty men and five women were selected from more than five thousand applicants from South America, Europe, the Near East and Southeastern Asia. On the first of June these men and women will arrive in San Francisco, Miami, New York and Boston and will travel to the Institute for three months of intensive research and study.

The project has been entirely administered and developed by an undergraduate committee since its founding by a group of Tech students in 1946, and funds have been provided by private foundations such as the Alfred P. Sloan Foundation and by private individuals.

In addition to the research opportunities, the visiting students are also introduced to American social and business customs and to American nautical and aeronautical maps.

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The judges in the contest included Middlebury's Dowling, a producer, Warren Hovey Smith, a critic for the Boston Post, and Frank Mansfield, a representative of the Registry for the Preservation and Encouragement of Amateur Music Singing in America. As a

(Continued on Page 7)

Library's Map Room Made Possible By \$25,000 Gift Of Boston Alumni

H. H. Young '21, is perhaps the most interesting thing in the room. It was built to MIT specifications, in England, by Messrs. George Philip and Son Ltd. The six foot relief globe revolves once every two minutes and is constructed on a horizontal scale of one inch equals 113 miles and a vertical scale of one inch equals 30,000 feet. It is the only globe of its type in the world, although four or five vaguely similar ones do exist.

Other globes in the room include two pocket-size ones made in Edinburgh around 1819 and a German model of 1838 vintage. There is even an old-fashioned blue-china globe that was used in New England

gifts of Mr. Young and he expects to add others from time to time.

Army Maps Campaign The Cartographer The sheet maps are mostly from the Army Map Service and the Office of Strategic Services. The latter maps were prepared for special missions of the OSS during the war and contain every possible geographical detail of the subject areas. The Army Map Service maps are more general and cover the entire world. If the separate sheets were put together they would cover an area of 7 1/2 square miles.

There is also available a complete collection of State Highway, A.A.A. and Oil Company road maps as well as nautical and aeronautical maps.

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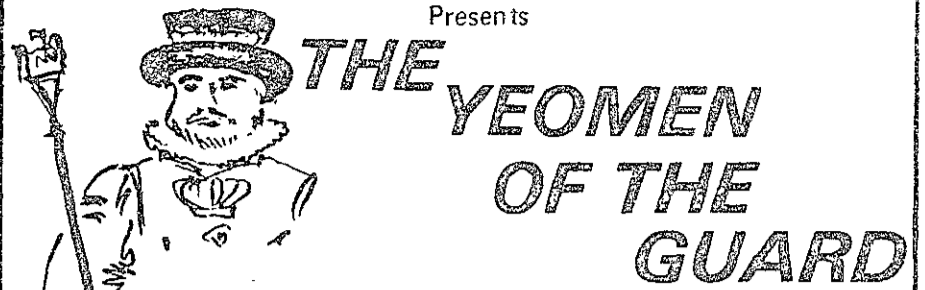
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West

- ♠ J 10 6 4
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- ♣ J 8 5

East

- ♠ 4 3
- ♥ 10 7 2
- ♦ K 10 8 7 5 2
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South

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South won the opening lead. Then, since he realized that leading the jack of diamonds could not possibly gain a trick, he led a club to the ace and led a small diamond towards his jack. If East had played his king of diamonds, South would have three diamond tricks and his contract, but East played low and South won his jack. West of course played the nine on this trick.

South now played his three good clubs. West pitched a heart and East pitched two diamonds. South now played his two high spades, hoping that spades would split evenly. Unfortunately East showed out on the third round of spades.

East has to discard on the third spade, and East can't afford to pitch a third diamond since South can then play a diamond to dummy's ace and then a small diamond from dummy. East will win his king of diamonds, but this will set up dummy's queen of diamonds and South's twelfth trick. East realized this danger and pitched a heart. With five cards remaining the position was:

North

- ♠ -
- ♥ K 6
- ♦ A Q 4
- ♣ -

West

- ♠ 10
- ♥ Q J 8 5
- ♦ -
- ♣ -

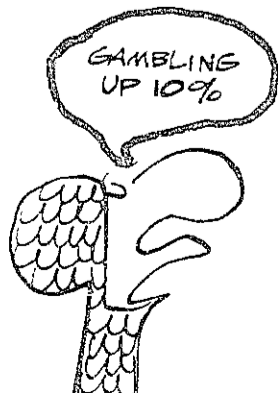
East

- ♠ -
- ♥ 10 7
- ♦ K 10 5
- ♣ -

South

- ♠ 9
- ♥ A 9 4
- ♦ 6
- ♣ -

South decided that West's nine of diamonds was a singleton; so, South knew that East had two hearts and three diamonds, and South saw a ray of hope. South led a heart to the king and a heart back to the ace. Now South led the six of dia-



monds, and when West pitched a heart, South played the four from dummy. If East had won this trick, he would have had to lead a diamond into dummy's ace and queen. However, East knew how valuable his five of diamonds was. He had thrown away his seven and eight of diamonds, and now, he could play his carefully preserved five of diamonds and present South with a Greek gift. South won this unexpected trick, but he lost the last two tricks to West. This left South wishing he had the valuable two of diamonds instead of the six; so, he would overtake it with the four in dummy and make his slam.

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Date of birth _____ (Month) (Day) (Year)
*Podiatry not available in Air Force Program.

Ashdown defeats LCA in IM hockey finals

By Sam Gutmann
Ashdown 'A' captured the 1972-73 intramural hockey championship by defeating Lambda Chi Alpha, 2-1, on Tuesday night. Ashdown finished the regular season with a 5-1-2 record. LCA was 4-2-2, while the remaining 'A' league records were: Burton 2-2-4, Baker 3-5, and Theta Chi 2-6. Burton tied all four of its games with the league's top two teams; Baker was the only team to beat Ashdown. In this year's revised format, there are no playoffs.

The championship game started with a surprise as LCA, handicapped by the absence of their leading scorer Niels Mortensen '74, who was out with a fractured knee cap, switched star defenseman Phil Henshaw G to center and right wing Mark Abkowitz '74 to defense. That was the only surprise for a while, as the game started cautiously. Neither Henshaw or Ashdown defenseman Bill Bridge G could put together any of their patented full length rushes.

The first period was scoreless and the slight LCA edge was balanced by a few good saves by Ashdown goalie Bob Goodof G. In the second period the Ashdown offensive attack continued to sputter, with the spurts occurring only when they had a man advantage. As in most of their games, the Ashdown de-

fense anchored by Bridge and Wei Chin G, kept them in the game. Late in the second period, Abkowitz, one of the only intramural players who knows how to shoot backhand, let one go from the blue line. Peter Karb '74, wearing his favorite "Roy's Dairy" jersey, deflected it over the prone Goodof and into the net to break the ice.

As the third period started it seemed that Ashdown might never score. Employing their traditional catchup strategy, Bridge moved to wing. Bridge knotted the game 1-1 59 seconds later with a fast move around the LCA defense.

Bridge moved back to defense and the game was again marked by careful play. A tie would have necessitated another game between the two teams.

Suddenly, with 1:05 left to play, it was all over. Ashdown's Rick Gantilman shot low and followed the puck into the goal crease. While he was on the ice, the puck rolled slowly across the goal line. The last minute ticked harmlessly away and a disheartened LCA team could not mount a serious attack.

After the championship game came several routine 'C' league games, but they are certainly not routine for the 500-odd who play IM hockey with a fervor their neglected problem sets never inspire.

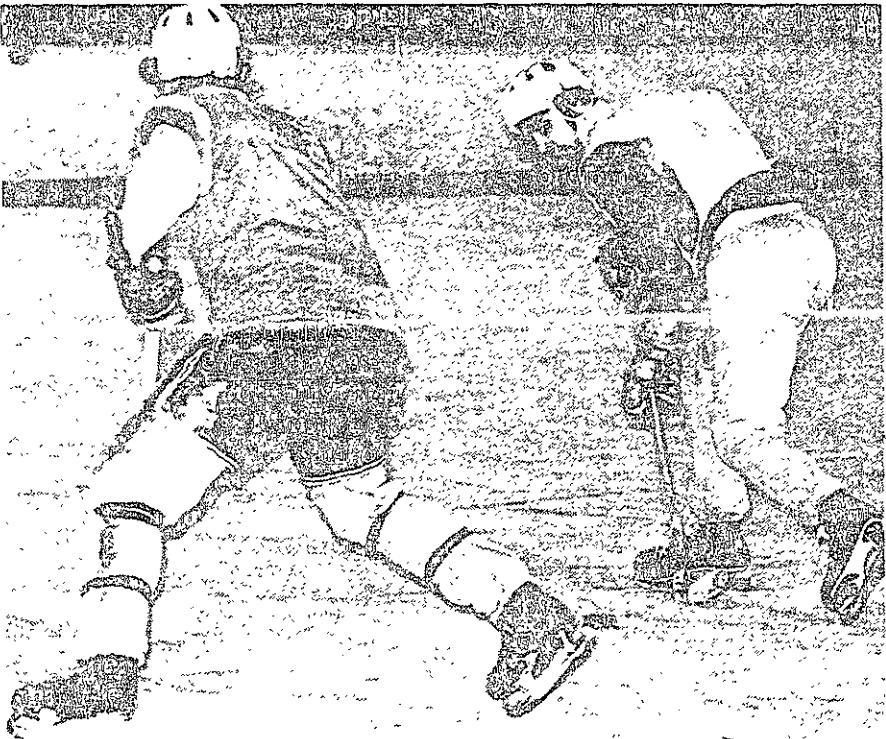


Photo by Roger Goldstein

V/F Baseball teams to begin practice

The varsity baseball team will begin formal workouts in preparation for the 1973 season on Monday, March 5 at 5:30 pm. Pre-season practice sessions will take place in Rockwell Cage.

The 24 game schedule includes a five game trip to Florida during Spring Vacation. The MIT varsity nine compete in the Greater Boston Collegiate League, which includes Harvard, Boston College, Northeastern and Tufts.

In addition to the varsity program, MIT will field a JV/Frosh team which will play a fourteen game schedule beginning in April.

The varsity team will be hard pressed to surpass the accomplishments of the 1972 squad, which was paced by pitcher Al Dopfel. This year's team will be led by captain Rick Charpie '73, a starter for two seasons and one of the best defensive catchers in New England. Also returning are Dave Tirrell '74, a GBC all star selection last season, and Herb

Kummer '75, a strong performer at first base. The entire outfield returns in veterans Kevin Rowland '74, Steve Nelson '74 and Joe Deanglo '74, all starters during the past season. The pitching squad will be built around Dave Yauch '75, Mike Royal '76 and Bill Billing '73, all of whom performed well, during the fall season.

WANTED

Jocks of all sizes and descriptions for the MIT varsity and freshman lacrosse teams. Due to graduation and injuries we need people with all ranges of experience. There is plenty of room for novices, and experienced players, as well as budding stars.

Anyone interested in joining either of the lacrosse teams should contact Ben Martin in Dupont, or come to a practice, 3:30-5 pm, Tuesday-Thursday in the Armory.

SPORTS

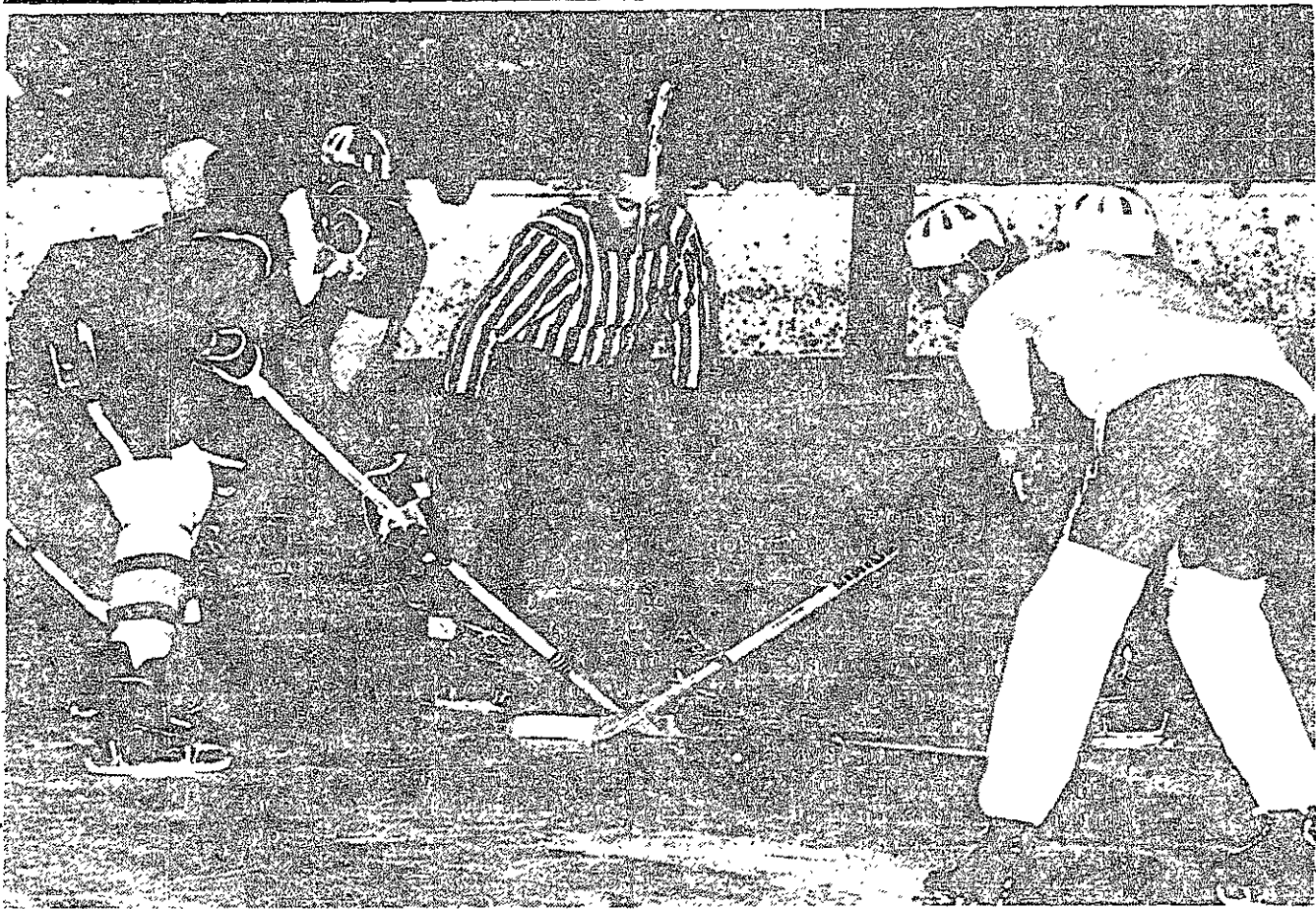


Photo by Roger Goldstein

Pucksters win 2, lose 3

By Dan Gantt

Back-to-back victories over Assumption and the University of Maine at Portland highlighted season-ending hockey action for MIT. The two wins countered lopsided losses at the hands of Babson and Amherst and a tough 7-4 loss to Nichols to close the log at five wins and twelve losses for the campaign.

A February 14 trip to Babson resulted in a 10-0 Valentine's Day massacre. Trailing by only 2-0 after one period of play, disaster struck in the middle 20 minutes. Six Babson goals put the contest out of reach. Out-shot 38-12, MIT never really had much of a chance.

Junior Tony Luzzi led an MIT recovery, 6-1, over Assumption two nights later, registering his second hat trick of the season. His first goal, assisted by Tom Lydon '73, broke a scoreless deadlock at 7:01 of the opening period. Lydon then scored the game-winner before Assumption registered its only

tally of the game at 9:30 of the stanza.

MIT stretched its margin with two goals in each of the remaining periods. Steve Warner '73 scored from Ian Fisher '74, and Luzzi tallied his second goal in the second period. George Kenney '74 rammed home an unassisted goal 23 seconds into the last period, and Luzzi completed his hat trick and Tech's scoring at 13:07, assisted by Kenney.

The following evening a five-goal second period outburst and a hat trick by Lydon were instrumental in fashioning MIT's only winning streak of the season via a 9-3 win over U. Maine at Portland.

Skating well, MIT looked to run away from Maine early on the strength of goals by Lydon and Luzzi. However, showing the strain of three games in four days, Tech eased off and was tied 2-2 by the end of the period.

The second period was all MIT. Two goals by Carsten Mor-

tenson '76 and one apiece by Rick Casler '74, Lydon, and Kenney stretched the lead to an insurmountable 7-2. Luzzi's second score and Lydon's third completed the rout in the final period.

A four goal spurt in a span of just four minutes in the first period by visiting Nichols spelled the end of the short two game streak by MIT the following Wednesday. But for that short, costly defensive lapse, MIT outplayed and outscored Nichols the rest of the way.

The squads traded goals in the second period. Scores by Fisher and Casler kept the Engineers close, coming out of the period trailing 6-2. Two final stanza goals by Luzzi, one unassisted coming on a steal of the puck and a pin-point shot from a poor angle, narrowed the gap by one, but the first period 4-0 deficit was just too much to overcome.

The season came to an embarrassing end two nights later at Amherst as Tech accumulated its largest single-game deficit of the season, 18-1 to end the season 5-12.

Hoopsters lose 86-72 Hudson passes 1000

By Fred Hutchison

The MIT varsity basketball team ended its 1972-73 season Tuesday with an 86-72 loss to WPI. The evening was highlighted, however, when MIT captain Jerry Hudson '73 scored his thousandth career point.

MIT took the lead 2-0, but WPI soon rallied to run the score up to 2-8 before the Tech five could score again. Cam Lange '76 had MIT's first seven points and Hudson garnered the next eight to put MIT back on top 15-14.

With twelve minutes remaining in the first half, WPI took the lead again 16-15 and never lost it. Halftime saw WPI on top by ten: 41-31. WPI shot 17 for 34 from the floor in the first half, while MIT only managed 13 for 33. WPI also out-rebounded the roundballers 22-17.

MIT started the second half slowly and WPI stretched their lead to as much as twenty points. With ten minutes remaining in the contest Peter Jackson '76, Lange and Alan Epstein '75 led a Tech rally to cut the WPI lead to 12, 76-64. WPI then went into their four corners offense and slowed down the game. MIT had to go for the

basketball and consequently collected several personal fouls in the final minutes. The final score of the game: WPI 86, MIT 72.

MIT shot 31 for 73 from the floor as compared to WPI's 33 for 71. WPI also led MIT in the rebounding category 49-37, but the deciding difference was in the free-throws, as MIT was 10 for 14 from the line, while WPI was 20 for 27. Both teams had ten turnovers, which is considerably better than most of the hoopsters' previous encounters.

Hudson got the 1000th point of his career with 17:48 remaining in the game. He entered the game needing only 14 points to surpass the magic 1000, and managed to get 12 of them in the first half. The basket came as Hudson stole the ball from a WPI defender in the backcourt, dribbled to the basket and put in an uncontested layup. The WPI crowd and the Tech band then gave Hudson a standing ovation and the officials presented him with the game ball. Hudson is only the fifth MIT hoopster to score over a thousand points. As this was the last game of the season, Hudson ended his MIT career with 1002 points, and the team compiled a disappointing 5-17 win-loss record.

INTRAMURAL COUNCIL MEETING

Monday - March 5, 1973
7:30 pm
Varsity Club Lounge
ELECTIONS
Executive Committee
Rifle and Soccer Manager

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 2, 1973