MIT officials rebut The Tech charges

By The Tech Staff

The Tech's Administration has responded to charges made in an article which appeared last Tuesday's The Tech, expressing confidence that a recent and Food Services Director R. Eugene Brimmer as "an honest, effective, and well-leader" stating concerns the status of Ashdown Dining Hall and the employment of non-MIT students in the Dining Service. The charges were made after information had reached The Tech that the comments by Brimmer in earlier articles were not true, or misrepresented the actual situation.

In a meeting Wednesday, Brimmer and Assistant to the Vice President for Operations, Richard Sorenson, attempted to clear up the misrepresentations and misleading information which was cited in Tuesday's article.

On the issue of the Ashdown Dining Hall, Brimmer explained that though the deficit that Ashdown had been suffering was the lowest cash deficit of the three major dining halls, it had the highest ratio of deficit to operating costs, which was a consequence of doing the facility for the first time.

According to Sorenson, in addition to the high ratio of deficit to operating costs, only 39 Ashdown residents are on Comm-Campus, while the remaining 60-70 are off-Campus. He also noted that approximately 50% used the dining hall during the day, which MIT did not consider high enough to warrant keeping the hall open.

In the dining hall opening, the charges were also made closed that there was a negative consensus among students to keep Ashdown dining hall open. In the high costs of non-MIT students in the Dining Services. The charges were made after information had reached The Tech that the comments by Brimmer in earlier articles were not true, or misrepresented the actual situation.

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NOTES

STOP! UROP summer money is fully committed.

The Class of '73 has decided to adopt a new format for its annual graduation speaker. In previous years, the speaker has given an official graduation speech. This year, the class has decided to invite an informal graduation speaker. Anyone who has any ideas about the form or the content of the speaker's talk is welcome to work on it. Details will be announced soon.

SEMINARS AND UNDERGRADUATE OPPORTUNITIES: On Wednesday, May 2 at 7 pm in the Smith Hall of the MIT campus, there will be an informal meeting for freshmen and undergraduates interested in the Baker House. Refreshments will be served. Please come and find out about course XV.

SEMINAR GRANTS FOR MIT UNDERGRADUATES: Grants are available for a few summer grants for undergraduate writers at MIT. Students should submit a letter describing the writing project and a sample of the work to Professor Barry Spacks in the Department of English. The deadline is May 15.

* OFFICIAL NOTICE: After May 10, 1973, a processing charge of $5 per second request for registration change will be made. This charge must be submitted to the Registrar's Office, E19-335 by 3:30 pm on the day of the request.

CSE report shows evolution of student social life.

By Mike McNamee

The CSE report shows the evolution of student social life at MIT. The report is based on a survey of 1,000 randomly selected students. The survey was conducted in the spring of 1972. The results are as follows:

1. The majority of students participate in student organizations.
2. The majority of students participate in social activities.
3. The majority of students participate in extracurricular activities.
4. The majority of students participate in intracurricular activities.

The report also shows that the majority of students are satisfied with their social life at MIT.

CSE report shows evolution of student social life.

Send for your Student Identification Card and get a big break on rates at Hilton Hotels and coast to coast to coast. (Grad students and faculty, too.) Just mail coupon to Hilton Hotels Corp., Travel Dept., National Sales Div., 8850 Wilshire Blvd., Beverly Hills, Cal. 90210. Then come visit the Hilton.

With us your $200 gets you a lot more than just a trip to Europe.

CSE report shows evolution of student social life.

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Pinball Machines

GREAT FOR A DATE!
MIT housing philosophy

(Continued from page 2) that the floors that had strong traditions in the old house came through very well, and formed strong entities; others, especially those with a high percentage of upper-classmen who graduated during the years, didn't fare too well. It's the letter that have formed the weaker, more fragmented entities that have given blind Burton its name.1 More students in Burton identified the suite (six-tent residents) as their basic unit than in any other place else in the system.

Senior Tower, with its small size (190 students) and traditions, such as the annual Senior Pep Rally, has a strong sense of house loyalty unmatched in the system except in Baker. At Senior Tower, the basic unit is usually the entry, or a floor within the entry. McCormick East, Senior House, and the CSE recommend that all halls be carpeted, and that floor lounges be placed where they are accessible to a majority of the residents in the floor or entry. Students should be allowed to decorate their own rooms, with the caveat that anything that might prove objectionable to future residents be removed.

One of the most ironic points in the whole "73 Report is the fact that social cohesion is, in at least some instances, inversely related to the quality of the facility. The CSE found that when students formed a habit to "hang together just to stay alive," as one veteran put it, the major source of social cohesion was the floor or entry. The report cites East Houses, has been to insist that the committee considered the allotment of space in the dormitory facilities. The CSE found that one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least value were in the dorms. For most people, in the dorms. For most people, in the dorms. This is one area where experience has proven the least
The Tech was sent a copy of this memo.

Memorandum from: C. E. Sizer, Director of Student Life

To: C. E. Sizer, Director of Student Life

The recent controversy over statements to this newspaper from a freshman who was seeking funding for research and who did not ultimately receive, but I still feel

Dear Mr. Husby:

I have seen incredible increases in morale and success among its players. In my five years here, I have been consistently impressed by the enthusiasm and energy of the players, and this is despite the fact that many of them are not connected with MIT or Wellesley. They are, in fact, drawn to the orchestra because they were interested in music as an activity not available on their own campuses. Some of them were able to join when times were rough and other events were canceled or postponed. Many of the twelve who were needed, stuck with it, and now have justifiably earned the right to be called "outsiders" joined the orchestra when regular MIT personnel were unable to supply a sufficiently good group. It is not listed properly in the program (from which it is edited out) that their MIT or Wellesley affiliation was unknown.

It is silly to contend that MIT staff, alumni, and Wellesley students do not belong in the orchestra. The staff and alumni make huge contributions of time, money, energy, and prestige to the Institute. Wellesley students take courses at MIT without extra tuition — they are to the extent that they are brought together in an activity not available on their own campuses. The "outsiders" joined the orchestra when regular MIT personnel were unable to supply a sufficiently good group, and this is why their MIT or Wellesley affiliation was unknown.

As a freshman, I was seeking funding for research and did not ultimately receive it, but...
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to be a professor, it is not
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Roylance explains, "If you
will not be accepted because, as
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'75, director of the "Big Screw,
charity to which the proceeds
of this contest will be donated.
The contest's winner will choose .
presentation to his successor. ;f-~
which he must return it for
hold his prize for one year, after
factors will be elected "the pro-
ssor who screwed more stu-
dents than any of his com-
petitors." For all his efforts, he
will be awarded an appropriately
sized model of the Institute
screw: a three-foot long aluminum
itched-screw. He will
hold his prize for one year, after
which he must return it for
presentation to his successor.
The contest's winner will choose
a charity to which the proceeds
of this contest will be donated.
According to Jerry Roylance
75, director of the "Big Screw,"
"The purpose of the contest is
have fun and vent frustra-
tions." Votes can only be cast on
computer cards, preferably
used ones, and must have the professor and the dean's handwriting on the back. Xeroxed copies and other cards printed by short-cut methods will not be accepted, because, as Roylance explains, "If you really hate this guy, you'll be willing to spend the time writing out a card by hand!"
There have been votes cast for professors in just about every department, but courses 6 and 8 seem to be leading in the number of cards displaying the names of their professors. A few of those who write the names of professors are "popular" with their students, and their respective means of screwing them, are Paul Barret, construction in the chemical engineering building; Professor Toomey, 18.03; Frisch, course 8 and over-administration to the graduate school; A.P. French, 8.01, and John J. Donovan, 6.253.
Although the winner of the contest was originally intended to be a professor, it is not
**Course IV: not just design**

(Continued from page 5)

In order to aid students engaged in the liberal planning of course offerings in the Department of Architecture, the course offerings of brief one-page descriptions of each course taught are given. However, he expressed his regret that most students in the department do not make use of these course summaries. "I think this could remove a lot of the difficulties of course selection in the department, but as yet it has not caught on."

A more rigorous program for the Architectural students can be found in the special Course IV program of Architectural Design. Since the intent of this degree is to prepare the student for a two-year continuation to insure his interest in, and capacity for, the field of Architecture and their many related fields, the requirements for this program include a total of 156 credits. The student is required to complete a total of 60 unrestricted elective units in various categories. The special program is designed specifically to guide the student in his work in Course IV with work in other departments in the Institute. In order to comply with this possibility, Course IV has initiated a Bachelor of Science degree, IV-B. To be accepted into this program, a student must submit a written statement of educational goals, and a list of restricted, planned, and unrestricted electives selected to achieve these goals.

Socially, Course IV is easily the most radical course on campus. Most students on a first-name basis with professors, and courses are informal and personal. The students are fairly close knit considering their large degree of interaction with graduate students. Last year, several students decided to still hack in people in the department once a week. Shortly thereafter, they found they were doing well because of the new 'and futuristic roles of Architecture. The other departments in the Institute now are among the most well rounded in the Institute. For those students who are impressed by such goals and interested in such programs, the Department of Architecture would be well worth looking into.

**Excomm: Interested in serving on the Executive Committee of the Undergraduate Association?**

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We can show you how to travel to Europe by land and air. BOAC guarantee the cheapest fares in the air. And they'll help you too. We advising you on the roads, living in a tent, with continental travel. Sometimes it's a way of life in Europe. Camping is a way of life in Europe, camping is a way of life in Europe, camping is a way of life in Europe.

**Bargains in Britain**

If anyone can save you money in Britain, it's BOAC. First of all, you can take advantage of our Youth Fair from Boston to London of $253 starting June 1. Fare lower in April and May and after August 31. In what amounts to a cram course on the subject, we'll show you how to travel on your own anywhere in Britain, do everything you want to do, and do it at the best possible price. Examples: 3 nights with breakfasts at a central London hotel for the price of 1, sightseeing in London, 2 weeks of 3 nights in a central hotel in London, £4 to £48. And you can do even better outside of London.

We can even arrange reduced rate student charter flights from North American cities to Britain. And there's lots, lots more.

**Summer Jobs**

BOAC can also help you find a wide variety of jobs in Great Britain, France, Italy or Switzerland. Work periods are 4 to 8 weeks. With only a few exceptions, board and accommodations are free. Basically, jobs can be broken down into these categories: hotel work, family guest positions, secretarial work, architectural dig, student camps, conservation and community projects. And you can be free and how you can be reached. If you want to try the system, please call 86-6000, ext. 2800, or write a short note to Stewart Wilson, Polaroid, 730 Main St., Cambridge (near MIT), mentioning when you might be free and how you can be reached.

**Summer Schools**

Here's an opportunity, how about listening to sessions at Oxford, and the Universities of York and Cambridge? The John Clark Academy is a London based non-profit organization that features an unusual range of courses: Mood and Atmosphere, Pop Music, Archaeology, The Role of Women in Education, art and architecture, journalism, economics, even antiques. Most are 5 weeks and consist of tutorials, seminars, lectures, and community projects. The answers are free and how you can be reached.

Courses also available for college credit in literature, ecology, education, art and architecture, journalism, economics, antiques. Most are 5 weeks, with 2 for 3 weeks in London and the remainder in another British city. The John Clark Academy is a London based nonprofit organization that features an unusual range of courses: Mood and Atmosphere, Pop Music, Archaeology, The Role of Women in Education, art and architecture, journalism, economics. These courses run 5 weeks and consist of tutorials, seminars, field visits and guest lectures such as Jonathan Miller and Germaine Greer. Seminars at Oxford, and the Universities of York and Cambridge. Credit is awarded at both the graduate and undergraduate levels.

For information on any of the above programs, check the classifieds for details and call BOAC today. You'll hate to miss out on another great summer at home, but we'll make it worth every penny.
Second Tango in Paris: the study of a sexual identity

by Dennis Mill

Once Thursday, two weeks ago, the Hub Theatre Centre began its run of The Killing of Sister George. For those of you who saw the movie version, I can't make any comparisons, since I haven't seen it. But I can say that this four-person drama has got everything going for it, from superb acting and direction to a refined $2.20 (that's almost reasonable for Boston drama.)

But the best thing about this play is the feeling of intimacy between the audience and the actors. It's a large, sprawling room to begin with, but the state is really "warm," and it is hard to resist your watching a tennis match of verbalisms. But that's all right too, because you're really in the midst of the play, from the most humorous (of which there are many) to the most tragic.

Georgie, played by Victoria Fraser, is the play's leading character, but therein lies the true (Sister George) in a BBC radio drama, "Appledowns." She has a listening public that has given her the highest compliment: they refuse to let her slip out of her nurse-character in her real life. Everyone in Britain knows and loves Sister George, as she administers to the sick, and as she learns to ride her motorcycle to her bedside. As singing church hymns with the entire growing in the background. It's a perfect portrayal of a real snopper, but not a very good one, considering you level seems to demand a substitute television for audio.

But then the execution is certainly the best thing about this play. The radio is the only medium that can fully capture the character. Indeed, the radio play has become a virtual legend, and the story is continually being repackaged and retransmitted around the world.

Sister George is a true social worker, as she administers to the sick and the needy in Applehurst, riding through the streets on her bicycle. She is a woman of compassion and dedication, and her work is truly valuable. But there is one thing that Sisters George lacks: the power of the stage. She is a woman of the people, but she is not a woman of the theatre. Her work is truly valuable, but it is not the same as the work of a true actress. And so, as much as I admire this character, I cannot say that this radio play is truly a masterpiece. It is a good play, but it is not a great play. It is a play that is worth seeing, but it is not a play that is worth remembering. And so, I must say that this radio play is a disappointment, and that I am not satisfied with it.
The Dead—gratefully alive by Ken Davis

The Grateful Dead are enough to restore your faith in rock 'n' roll. In a time when most popular performers depend on gimmick more than talent, the Dead continue to be successful by producing good music that is free from fakery.

The Dead, along with the New Riders of the Purple Sage, were at Boston Garden on Monday, April 2. To paraphrase Jana Joplin, they sure turned a bunch of freaks into a party. The crowd of 16,000-plus was totally captivated.

There was none of the implied satanism of today's rock and roll. Indeed, the display of David Bowie, just a couple of bands and a lot of people having a good time.

The New Riders opened things up, doing nearly two hours of their country-styled standards and a few new songs. One thing they've picked up is the old Motown hit, "Take a Letter Maria." Not many groups could pull that off and make it sound respectable. Mississippi and company did. Other more familiar songs were "I Don't Know You."
I'm Anne. Fly me.

by John Krout

The Six Wives of Henry VIII - Rick Wakeman (A&M)

Rick Wakeman is that extraordinarily able keyboard artist in Yes. I don't have to tell you how extraordinary he is. Rick is fascinating to see in concert. He's surrounded by a score instruments - two moogs, two mellotrons, an organ, an electric harpsichord, and a 2-foot grand piano that can be a backdrop to move around - and he finishes about twenty, intensely, putting every last note in place precisely. He doesn't climb all over his equipment like Keith Emerson, but that's not part of his act. Besides, he wouldn't have room.

Yes snatched Rick away from another British group called Strawbs. The only thing I know of Strawbs are that they record on A&M and that Rick, when a Strawb, was very much in demand as a solo artist. That's him floating away on the melancholic in David Bowie's "Space Oddity.

Naturally, since Yes is such hot stuff nowadays, A&M wasn't about to let Rick go. So, he's recorded two Yes albums, there's some fine print in the bios of the Big Six on the back. Mistake two is the failure to find a strong conceptions must be pretty complex, because they don't even come close to what Rick's been put to some trouble, with so many jaded multi-tracked miracles as possible. Mistake four is unspeakable - the recording speed wavers worse than anything since the first Menstum album.

Five flew out of the Byrds' nest

by Jeff Palmer

Byrds (Asylum)

This is a thought of writing an exhausting history of the Byrds, including a rundown of the multi-dimensional personal changes and musical transformations, and a complete discography. Beginning with their Dylan days in 1965, the Byrd's have been involved in a variety of musical styles, and as a result, almost every track on every album (they've released has been somewhat different. Yes, I think I could write a quite a prelude to the reunion album of the superior and now highly respected groups of the last decade, but Byrds is not deserving of such a build-up, though it's certainly not a total downer, either.

After some eight years, it is quite ridiculous that Roger (once Jim, remember?) McGuinn, the only Byrd to remain in the since the group's conception, is now the lone leader role. This seemed evident fromFarther Along, the final album comprised of McGuinn, McGinn, White, Parsons and Battin, on which Roger contributed only the lead vocal. This reunion of the original Missoula, Clark-Hillman-Crosby-Crystal line-up, produced by Larry Cory, suffers from a lack of leadership. Evidently David was simply too busy, or at least sufficiently suppressed (which might have been a factor in the band's original break-up), because he had left before the tracks he wished. The result was an album which is Still's Deep V; a product of complacent, individual efforts, lacking in cooperation in composition.

Here are the songwriting Byrds each filled their quota of two original compositions for the album. McGuinn's "Sweet Mary" was written as a joint effort with James Levy, with whom he has written such past gems as "Just A Season" and "Chesnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer". Watching the album's "Chestnut Mare." "Sweet Mary" is another of McGuinn's collaboration, with an eerie tone similar to "Jack The Killer".
Chuck and his ban-rolls

by P.E. Schindler, Jr.

The least interesting part of the two-hour interview was its purpose: Charlton Heston is being interviewed about a film which opened recently at the Music Hall. Here we have a man whose hit and miss are clearly more interesting than any movie Hollywood has ever put out. The interview went on for a week after the academy awards. The call went out for press briefing, at the Ritz Carlton. I went.

A few knocks on the door bring no response, and I am ready to leave when another reporter shows. We knock together, and an MGM publicist opens the door. Peeking around him, we see the press conference.

Not a room full of people and TV lights. Three others are there, and they are all silent. Introductions never made, but one seems to be Reel Paper, another from Hartford, still another sounds like the New York Magazine. And, of course, The Tech.

Chuck will admit that he is thankful he no longer appears on dreary early morning talk shows where the host has not seen one of his films. Some print journalists, he will concede, do their homework, especially the British (he mentioned The Manchester Guardian). But, of course, all a critic needs is "you and a typerwriter," although it would be nice if they also have "a love of film."

But the press is not the only industry.

But it is later. Right now, as the saying goes, I am "close enough that I could reach out and touch him" if I wanted to (or, it seemed, to much of any film going on). Four of us didn't have time to pursue his contention that "the more public I become, the more private my real identity." He went on to claim expertise at "being a technical consultant, and assures us of his information might be a little stale, he wrote the soundtrack, and the combination of all those factors, plus the rather complementary premise that he is well-bred for the movie, Zefferlli was coming off the enormously successful Romeo and I was looking for my film anyway. Why? Because while it doesn't preclude his fiction, it doesn't make it impossible, speculative, and provoke thought, and those are all good things for a film to do, yet it doesn't make it impossible for a filmmaker, and the combination of all those factors, plus the rather complementary premise that he is well-bred for the movie). I heard a statement about ecology and where the world is heading for some time. So when this film appeared on the horizon, he took it.

Egregiately, this reviewer would have to suggest that perhaps Heston should not have been public in any capacity for this film. It undeniably has its moments of drama, but it is a committee film, and as a result, it has the sentimental last performance of Edward G. Robinson. But there isn't much else to attend of the audience.

The science is almost unquestionably accurate: a UCLA professor served as technical consultant, and assured us of his "I have seen the equipment" (we believe he has). New York City may very well have 40 million people by 2022, and 80% of them may be out of work (this is not the science part, but it is speculation). And, as, for example, if the pressure comes second to the entertainment, out of 36,000 members of the SAG, many of whom are unemployed. There are about 2,000 highly skilled professionals in that group, Heston wanted to do. That's one reason why I am one of the few people who get a percentage of the go, although I told him for films I don't have a percentage of ton.

Heston was a multi-term president of the Screen Actors' Guild, and has just recently returned to the board of that organization. Although he warned us that his reflexes were not in a little stale, he answered some question about current issues at that time, but most of them are about 26,000 members of the SAG, many of whom are unemployed. There are about 2,000 highly skilled professionals in that group. Heston wanted to do. That's one reason why I am one of the few people who get a percentage of the go, although I told him for films I don't have a percentage of too.

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"I am not the industry." You work in, those odds are astronomical.

The recurrence and naivete of Brother Sun is utterly amazing; I didn't realize it existed in such a pure form in today's world. In Romeo and Juliet, the pristine legend is apparently stumbling along with his eyes turned towards heaven) has fallen into the possible traps; unamnonically, no less.

In Brother Sun, Sister Moon, many stylistic and technical aspects have been carried over, almost literally from its predecessor Romeo and Juliet. Yet much was underplayed, and the combination of all those factors, plus the rather complementary premise that he is well-bred for the movie (or, it seemed, to much of any film going on), it doesn't make it impossible for a film to do, yet it doesn't make it impossible for a filmmaker, and the combination of all those factors, plus the rather complementary premise that he is well-bred for the movie).

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As of two years ago, he noted, film actors got 25% of their income from theatrical films and 72% from TV work. Of that, two-thirds came from commercial specials to prevent them from running any episode more than twice in the same series. Actors are a little upset about this; so is the President who has stepped into this fracas on the opposite side the TV network. As Heston pointed out, he readily express his opinions, but he will not express himself. As the interview went on, he covered a range of interests that would speak well of a

Soylent Green

by Nancy Pierce and Neal Vitalz

Everything seemed to indicate that Franco Zeffirelli's new film, Brother Sun, Sister Moon, would be at least an interesting one, if not the industry.) and that this was just such a film. Heston, it seems, has wanted to make a statement about ecology and where the world is heading for some time. So when this film appeared on the horizon, he took it.

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Doc and Merle Watson have given countless live performances since they began playing together in 1961, and through with another solid live performance a few weeks ago at Symphony Hall, and with the help of contemporary local performer, Chris Smither, the evening was every bit as entertaining as advertised.

Smither appeared on stage with little tin boxes on his head, and the Watsons, records for Poppy records, opened with a Paul Geremia/Chuck Berry combination, "I Want You," which is a spoof of sorts on the current commercialization of Walden Pond.

Chris offered several easy, soft pieces such as "Lonely Time" and Richie Furay's "Love Is Like A Fire." The song "Kind Woman" is gentle and very, very old.

In contrast to his soft pieces, he also played several rollicky blues numbers, notably "I Love You Baby," which is a favorite of Doc's hands and Smither's guitar. The Watsons voiced their "most requested song"—judging from their reaction when it was introduced—"as an old-time, No money down," and he made the song "Georgia's got a lemon."

Then and Now not only features the talented Watsons, but also the irritating facility of Vassar Clements and the obscure country doco drubbing of Norman Blake, whose expertise in such cross-section of what the Watsons seem to be doing, Doc, it seems, likes to play the blues more than the electric bluegrass style. He does two really solid blues pieces, "Thee and Now Country Blues" and "That's All." Both are enhanced by his hurried work, which is just as well in the blustery efficiency of the songs.

Two instrumentals appear on Thee and Now. One is a traditional song arranged by Merle, "Bonaparte's Retreat," and it is finely done. The guitarist's rendition of a fiddle, doco and guitar that gives the listener a thoroughly effective effect. The other instrumental is "Rain Crow Blues," and it's a fascinating piece by Doc and Jim Ishley's leg playing. Merle steals in a few banjo breaks, but his song is memorable.

" Frankie and Johnny" is also performed on Thee and Now. With this one, the Watsons' instrumentals break by Clements and Blair on fiddle and dobro, respectively, the song is most like a remake of an old standard.

And, just to round out his portion of the evening, he performed a Chuck Berry tune, "No Money Down." It is one of Berry's most bluesy numbers, and Smither's blues guitar taints the overlaid mood of the song. Smither called "No Money Down," something of an American corruption in the 50's. The song is played, barrelling down a sign that reads, "No money down" and he bounces back into a Cadilliac and ends up with a lemon.

Then and Now and Merle appeared on stage after Chris, who mentioned something to Doc that he got off his love every time he see him. This time, he was sporting sideburns and a real mustache, and the Watsons' "Thee and Now," lit thisoric close-cout southern boy? Whatever it was, it was nothing special.

Doc and Merle opened with "Firetrain Boogie," sparkled by the usual Doc Watson vocal. Then they went to a long-time Watauga favorite, "Finn, where they sang of the Freedom Hall, where I met Doc Watson and spoke with him briefly. He shook his hand, half in the air. That's a day I went home and played up my own guitar, some of his fancy parts, and I played out on the fence and some holes had produced some fine music over the years. But also, I west home and picked up the Martin, and it was the same old me - the handbills didn't help at all.

The charm, wit, writing simplicity, and elegance commercial and incantational flash have all been ironed out of this LP, they're sadly true, and I don't feel I have to put up with anything more of the same. Don't. And imagine T.Rex on the strength of the last two albums being so virtuous and then go on to cut out of two basic molds: the rockers, the charming, mystical, danceable triumphs, like "Ballrooms of Mars" and "Solid Gold Easy Action" did their best possible, with the sound quality is quite good, the voice sounds is always upon the backs of men's humming and singing, Merrily, hispimp copies of Marc's Workman, the most unselfish and unashamedly as gospel school graduation pictures, as amatuerish as the worst barroom. To put it simply, "Tanx" is a virtual nonsense of songs, so it is a matter.

Doc then explained that they would perform their "most requested song," "Thee and Now," as usual, it too was flawless; it seems to be agree with Merle. . . "Thee and Now, number indicates that Doc has been doing a long-time Watson favorite, "Honey Babe Blues." The audience asked for more, and the Watsons played several more songs, including, "One side and of Merle's hands on the guitar, he made the song "Scary" and "Solid Gold" (drummer Alice de" Ted's "One Love" was one of a number of songs that made the Watsons sound like a tank. "I Need You Need Me." Other "love" song is a Townes Van Zandt composition which they recently re-recorded, "I Never Had a Girl." A reversion is not even nicer than Van Zand's, and Merle's lead guitar playing on this song is one of the Watsons' best.

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(E.C. for me, see?); the last fabled jewel
cannibalism, sadism, and bloody heads
delinquency). These books featured
for the bad image which comics still have
book about corrupted innocence, they
remember the days before the sanitizing
and their imitators swamped the
comic code, when the EC horror comics
say, 28, you have a fighting chance to
Simple. If you are a little older than I,
in what was once a crown, and then a
is the sole remaining
out in hardback. It is a book by Frank
supreme disappointment as well.
coming a year and a half later, is a
seemed to promise so much, this record,
some kind of a swansong for the band.
imitate on your friend's guitar; "The
"Heartbreaker" were built upon riffs. But
built upon a riff, like "How Many More
of you might be asking. Not all of you,
originator of the modern comic book as a
there was a time, two years ago, when
my favorite FM station in Washington
would've played this album till the
grooves were flat. That was when I first
heard King Crimson's theme, Yes' "Star-
ship Trooper," and the James Gang's
magnificent uncut "The Bomber" -
before soft-rock pushed the emerging
classical fusion hands off the air. Now
you can hear any "established" band on
the FM, and any crap-laden single, but
nobody takes a chance otherwise. Have
you heard Genesis lately? I doubt it.
My first impression of Genesis was
that there must be a Kiss Crimson sound-alike contest raging somewhere.
However, after a few days of listening to
I think that's unfair to both
I think that's unfair to both
I think that's unfair to both
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by Paul Schindler

Anyone getting an MIT degree between January 1, 1971 and December 31, 1973 is eligible to change the course of Institute policy by voting for a Corporation member from a recent class. The Alumni Association staffs the election.

The new category of corporation members was created in 1971, in an effort to broaden the scope of the corporation. Five members are elected for five-year terms, with one term expiring each year. Potential candidates are undergraduates who graduated during the period or grad students who finished their MIT work. The nominees must include at least one grad student and one undergraduate finishing their work this year.

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THE MIT CORP. TO HOLD ELECTION

and one student from each of the two prior graduating classes.

One of this year’s candidates is former editor of The Tech Lee Cigler, who will be getting an SB in humanities this June. In his ballot statement, he noted that he has “spent more time in the last four years studying MIT than any other subject.” The rest of his statement addresses the corporation itself to educational issues he feels the corporation should address itself to. There are five other candidates on the ballot: Arlene Fingeret ’72 mentions employee issues and visiting committees; Shirley Aku Jackson ’68 writes of a “unique perspective” she has gained as an undergraduate who in both black and a woman; Howard Siegel ’72 addresses money and tenure (among other things); and James Wallace, a Ph.D. in Urban Studies, suggests a “socially responsible curriculum.” Finally, there is Laurence Storch ’71.

Storch wrote the longest statement of any of the candidates, a stringing indictment of the makeup and policies of the corporation. After describing the functions of the three most powerful committees, the executive, the financial, and the membership (running the Institute, managing its finances and setting the corporation membership), he notes that some have recent class members on them, or are likely to. People have to speak out at the risk of incurring disfavor from powerful corporation members, he states.

The ballot, which has to be returned to the secretary of the Alumni Association by May 15, explains the purpose of the Corporation. It represents the interest of the public in the operation of the Institute, and serves in a “fiduciary capacity as trustee of a privately controlled public trust.” Members of the corporation, according to the pamphlets, “should be able to exercise sound judgement on a broad range of policy questions transcending the interests of individuals or groups.” Or, as Storch put it, the functions of most corporation members are “general and ceremonial.”
The major areas of change from the current budget to the proposed one are:
1. Telephone expenses, from $7,900 to $10,900. This is due to the added expenses associated with setting up a separate budget.
2. Physical Plant charges, from $5,000 to $6,500. The Housing Office has had some poor budgeting experiences in the past, which have led to incorrect classifications in last year's analysis. House costs reflect this, and there is a need for a more accurate reflection of what has been spent by that particular house. System costs either reflect an equal level of representation to all, which cannot be divided up by house, or reallocation from the total.
3. House costs last year were heat, water, electricity, and the like. The recommended increase in the current rate review.

The process was set up for the first time, and includes representatives from all the under-represented dorms and Bexley. It will also be continued in the future, our understanding of these areas.

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MIT destroys Bowdoin 92-62

Co-captain Brian Moore '73 was MIT's leading scorer on Saturday, as he picked up firsts in the hammer throw, the discus, and the shot put.

Mike Ryan '76 won the triple jump event with a leap of 41'10".

MIT had a clean sweep of the 100 yard dash, as Gary 'Sugar Bear' Mikes '75 placed first at 10.4, George Chiesa '74 second at 10.7, and Jim Banks '76 at 11.0.

Mike Charette looks to do well in the New England competition, if his 205'11" javelin toss is any indication of his throwing skill.

Dave Wilson '73, first in the pole vault (15'1"), second in the high jump (6'8"), and second in the long jump (20'9½")

Photos by Roger Goldstein and Fred Hawkins

Photos by Roger Goldstein
Sports
MIT sailors win NE qualifying races

The principal regatta on the MIT varsity sailing schedule for last weekend were qualifying heats for the New England Dinghy Championships and the Singlehanded Championships.

On Saturday, captain Alan Spener, with Dean Ross '73 crewing, and Steve Cucchiaro '74, with Bob Boudreau '73 crewing, sailed to a victory in the Boston University Trophy Regatta of Fisters, and qualified for the New England finals, to be sailed at Yale on May 5 and 6. Both Spener and Cucchiaro placed first in their respective divisions, as did the MIT squad edged out runner-up Boston University by a narrow one-point margin. Cucchiaro won three of the four races in B-Division.

The regatta was: MIT 18, Boston University 19, Columbia 22, Brandeis 23, Northeastern 31, New Hampshire 49, Bowdoin and Bates 50.

MIT RFC defeats Concord

By Jacques Botte

The MIT rugby football team met an inspired Concord (N.H.) club Saturday at the MIT rugby field and was unstoppable as they continued undefeated this spring.

Moments after the opening whistle, Bill Schwartz, wing, zig-zagged his way to the Concord inch and a half ten where instead of rushing into the goal, he opted to attack the ten instead of rushing the ball and scored the only remaining defender in the meet that followed, center Mike Asker took the ball and scored in the corner.

Concord stunned back with a try of their own and then broke the MIT ten in a frenzied attack which put the Tech XV behind for the tie with a penalty kick which scored in the corner. He then opted to attack the ten where instead of rushing into the goal, he rushed the ball and scored the only remaining defender.

The women's varsity squad competed in two Dinghy Invitationals on Saturday and at BU on Sunday. Penny Butts, '74 and Barbara Miglerina '76 sailed in heavy winds Saturday on Pedalanum Wellness. Results after four races in the one division event were: MIT 3, Williams 5, St. Thomas Aquin 8, Stonehill and Simmons (tie) 15, Boston University 21, and MIT 21.

In the eliminations for the Singlehanded Championships, Sullivan '73, Cucchiaro, and Chuck Tucker ‘75 will qualify and advance to the finals on May 12 and 13 at MIT.

Tennis

In the tennis. league standings all evidence is that the MIT team has learned to play a bit faster!

For the season.

Hartford, Conn.

By Ken Davis

The MIT tennis team continued its current winning streak, and consequently dropped its last four matches to Wesleyan, Boston College, UMass, and William. The loss to BC was the first in the history of MIT tennis.

The only consistent winner for the Tech netmen has been William Young '74 on the first court. This is the second of his career and is now 3-6 in New England competition. He is generally the only team that raked up a 7-0 New England record last spring.

According to Young, the squad had a home for a big victory over UMass, whom they defeated last spring. Despite strong efforts by Young and fly-half Denis Sullivan took advantage of confusion in the loose to scoot across for MIT's second try. Lynn Breslev converted and the MIT team led 10-7. The story was the same before the half was over. Don Arkin, center, the ball from a penalty kick. He was unopposed on his way to the goal, converted and it was 16-7 at the half.

The "Impromptu Play of the Forwards" was the topic of a brief but winning half-time session by operating captain Barry McCaw; with an assist from Roger Simmonds (suspended) and Coach Bill Thilly (retired). The result of all this excitement was a second half played by the scrum. Mike Nenolodit of MIT's team doubled their half-time pressure and overwhelmed the goal for field kicks. Then scrappy

Kevin Strahl '74, the score wound up 6-3 in the other direction. Strahl on fourth court played one of his best matches of the year winning 7-6 and 6-0. Young defeated Ted Donahue 6-3, 6-2, and combined with Lee Simpson '75 to win first doubles.

Part of the team's troubles at UMass was the unusually hard courts. This excuse, however, was not accepted for the disaster point-three loss to Williams at home last Saturday.

Young battled back to win his first court match over Dick Small after losing an exciting open set 6-7. Young fell behind 2-6 to the left-handed Small who then rallied behind to the 3-6, 3-7, 6-3, 6-2 for the squad's next try. Bachelor Waye Book whose wedding next Sunday is in the chapel will cost MIT's team serious men.

This weekend the University of Rhode Island RFC will be hosted by Bragg's Field in what promises to be hit another action-packed contest as MIT will press its new found offensive. Game time is 1 p.m.

Golf squad fourth in GBCAA tourney

MIT golfers, their games steadily improving as the season moves toward a close, take on Bowdoin and Lowell Tech today at Vesper Country Club in Tisbury, Mass.

Although they have beaten only Wesleyan during the regular season, promises to be hit another action-packed contest as MIT will press its new found offensive. Game time is 1 p.m.