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 eventually fund cable efforts.

From 1971 to 1972, Professor W.B. Davison, Chair 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, as it was written by Professor Ivan Poull, Visiting Professor Edwin Diamond, Research Associate Lovett Dysert and Professor John Ward. It suggests a five-year 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, system links Buildings 6-4, 10, the Bush Room and the Hayden Library.

The telecommunication report proposes that cable be run across Massachusetts Avenue to link rad and west campuses. Cable would also be run to the third floor of the student union building and through Building 20 to East Campus and Professor Richard Lifka's Film Center in Building E21. With the city's consent, Technology Square could be connected to the Washington Film House 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 telecommunication report suggests that lectures by outstanding professors be videotaped and catalogued in a film library for future courses. Lectures could be called 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 television station), which is connected to Harvard by a microwave link. Film clips could be shown during classes to demonstrate points; clips could also be viewed by students as supervised viewing or individual study. Sharing of courses between Harvard and MIT would be simplified. A cable between MSIT and the city could be used in the instruction of teaching assistants. Dangerous or minute experiments could be filmed in the laboratory and shown in the lecture hall.

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

UMW head attacks Boyle

By Mike McNamee

Public hearings will be held soon on legislation to decriminalize marijuana.

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.

The Backman bill (H. 3641) 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 criminalizing marijuana. Although possession and sale would still be federal crimes, the bill would effectively legalize marijuana in Massachusetts. As Ms. Martha Somers of Boston CSIF 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 amount to the same thing as complete legalization."

Another bill to be considered by the committee would not change existing laws but would allow a study to determine if marijuana should be legalized. The Black Caucus bill, as it is called, is sponsored by Rep. Royal Bolling, Royal Bolling, Jr., Mel King, and William Owens; it, too, is endorsed by the CSIF.

When asked about the still uncollected Yablon's murder, the UMW charged earlier this week that labor protectors, Tony Boyle, "mismanaged" union membership and was directly responsible for the deaths of farm union official Joseph Yablon's family.

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

Legislature considers pot decriminalization

By Mike McNamee

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Not convinced that the fraternity system is a problem in the first place.

The Committee on Interfraternity Conference (IFC) Chairman Seaver, commenting on fraternity affairs, said: "Do you believe that the fraternity system does not have a positive benefit for the student body?"

According to Seaver, the University is not going to go coed because of the "fraternity" problem. He explained that the decision to go coed was made in 1967, before the fraternity system was established.

Seaver added: "We believe that the existence of fraternities is a positive contribution to the University community. They provide a sense of belonging and support for students, as well as opportunities for leadership and personal growth."
Dorm life once much softer

By Robert Nickerson

It was not too long ago at MIT when porters in the dorms cleaned students’ rooms, made beds, and swept the floors. Today, however, porters are rarely seen in MIT dorms. In the early 1960s, according to Joseph Lynch, House Manager of Burton, who was a porter in East Campus, the porters did the cleaning for the dorms and the porters were students. In those days, porters were paid $1.25 to $1.50 per hour to clean dorms and washrooms. Now, dorms have in-room cleaning service, and the porters have been phased out.

The porters would find out a good time for polishing the room and would knock on the door. The porters would find out a good time for polishing the room and would knock on the door. The porters would knock on the door and say, “Come on in, the porter’s here.”

In the early 1950s, according to the porters, the dorms were much cleaner than they are now. The porters cleaned the toilets annually and the rooms were cleaned weekly. The porters were also responsible for emptying the mailboxes, replacing the light bulbs, and fixing the toilets.

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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 examined by the Administration. Within the limits set by the housing system, every qualified applicant is offered admission (the qualified fee for whom there is no room see 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 $5 million when the requirements 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 affect the tuition any case. According to Gray, MIT is not the only institution that has two entirely separate budgetary entities; there is no overlap 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 tuition up every year. The equity level is the "self-help" of "job-lunch." (Please turn to page 10)

Commentary

More on Greece

The Hellenic Students Association of the Massachusetts Institute of Technology voiced the following statement in a letter to The Tech on February 23, 1973:

The Hellenic Students Association of MIT wishes to draw your attention to the latest developments in the student movement in Greece. Being an integral part of the Community of all Greek students, we express our indignation and our sympathy has been taken against the University students in Greece, and we offer our solidarity with our protestive colleagues.

Specifically, we ask that their just demands be satisfied:

1) Participation of University students in the elections of the new Charter of Institutions of Higher Education, and in decisions regarding the broader planning of education.

2) Guarantee for the inviolability of University Sanctuary, and respect for academic freedom.

3) The reexamination of plans for the establishment of foreign language institutions of high education.

4) The repudiation of L. 93/1969 (a disciplinary measure against students, and thus a university intervention by a government body).

5) The repudiation of L. 1347/73 (or interruption of army deferrment of striking students) and the constitution of the independent commission of students into the army and the presence of all Cyprus students from Greece.

Commentary

A feature of this editorial page, seeks articles of opinion from all members of The Tech on various topics of immediate or long-range concern.

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

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

The Tech

Since 1873

Vol. XXXIV, No. 7
March 2, 1973

Tuition Raised to $800

By Paul Schindler

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

Chancellor Paul F. Gray, who will do more of the legwork and the heavy thinking for the 74-75 tuition decision said 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.""
Neil Young — 
harvest of gold

by Neal Vitale

The explosion of flashbulbs that greeted Neil Young as he walked out of the darkness of Boston Garden and onto stage on Friday, March 2, was a sort of virtual reality, a shifting contrast so visually akin to the effect of lightning on the landscape on a summer's night. That contrast would prove to be but the first in a weekend trio of concerts that would conjure up strange juxtapositions of all sorts — it was not the same Neil Young playing before Show, 2, and 3. February crowds in Boston who played a pair of sets more than two years earlier at the Neptune Hall, and, just as moods and personalities became clearly set against each other, Young's music showed the drastic changes of the passing time.

The Neil Young of January 26, 1971 was a snarly, 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 March 1, 1973 is composed, confident, secure artist, father of a child with Crohn's disease, succeeding in his music and success (through "Heart of Gold") and standing up to the storm. Never have I been happier with his current band of Stray Gators (Mssrs. Nitzsche, Keith, Buttrey, and Drummond). And while changing the guitar and Young conglomerate. 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 March 1, 1973 is composed, confident, secure artist, father of a child with Crohn's disease, succeeding in his music and success (through "Heart of Gold") and standing up to the storm. Never have I been happier with his current band of Stray Gators (Mssrs. Nitzsche, Keith, Buttrey, and Drummond). And while changing the guitar and electric sets, and gave us an idea of 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 preen this dense prose all the way down the column.

It is terrific. See it.

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

Humor is a subtle and delicate busi-
ness, especially visual humor. There is a great temptation exhibited by everyone who performs comedy in public to over-play the gag lines, to rely on slapstick and cute "business" to put the humor across. Matson has fallen prey to none of this instead she provides amusing yet appro-
priate charactures 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 some 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 is a very capable actress.

Burton & Taylor under Milh Wood

by Sandra Vakula

It is Spring, moonless night in the small town, setting and Billy-bob, down in the blue-black, black, black, black night owl-hunting owl.

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, and is a 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, has its challenge set for it: to not 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 Rosil Pollock (the role she plays — not Polly Garter, as reported in Time), Captain Caru'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 music.

[Knack, continued on page 6]
Henry IV – unclear king
by Sandra Vulke

Luigi Pirendello's "Empire Henry IV" is not an easy play to understand, and the production was not typical of the Shakespearean spirit prior to its Broadway engagement does not make it any clearer.

The cast is difficult all-star and is headed by Rex Harrison, who is absolutely in his element for this role, but unluckily he ha de force is undercut by the hacklayer and molded 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 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 there in an effort to fry 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 real man or that of those who seek to cure him, i.e. bring him from his world into theirs.

Edward Hefle and James Donald have done the most important role of the supporting cast, and they are both well-known and quite competent actors, they fail to come across well. In fact, in Donald's case, even more words didn't come across. In the play it was as it were. Donald, Hefle 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 have student rush tickets available is worth noting for Harrison's extraordinary performance.

The problem is, in Pirendello, the subtleties and shadings are all important, and of what is reality and what isn't predominates. The lackluster and muddled performances in Donald's case, even his very words didn't come across well. In fact, in Donald's case, even more words didn't come across. The play as it were. Harrison's
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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, recently, their latest releases fail for the most part. In fact, Shoot Out is Traffic's worst album 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 through their last, Free Again) remain, and the band is still talented to boot, Paul Kossoff still plays lead on five of the eight tracks. Some people say that it doesn't harm the others. Andy Fraser is gone for good, the two guitarists, Tetsu bus and Rabbit on keyboards. The band, the new Free, after half the old, and the favorite of Island's Kossoff, Kixfo, Rabbit and Tetsu cling to the confusion which felt, was it ever, no so poignantly as Mont Goode, who wrote "You Can Undercover," the album's first hit, its only good one.

The record is not a bad one, but it is a somewhat unoriginal, lacking the dash of past Free records. The single off the first side, "Wishing Well," is a powerful ballad, but lifted from Syd Barrett's "Wanna Take You Higher." The title cut is also a less electric ditty, while "Trouble In Style" is almost country, with fast tossing piano. "Common Man" sounds a lot like Traffic, and "Easy on My Soul" has nice flowing piano work, but is otherwise nondescript.

In short, it is an enjoyable album, but not as arresting as some of Free's better moments.

As to Traffic goes, there are still a few of us left who remember the band in their actual array, not the minimalistic, inventive melodies, some even become more mellow musicians like "Feelin' Alright," that was Georgia, and "Dear Mr. Fantasy." But those days seem gone, for great Traffic, Shoot Out, projected no shape like its predecessor, Low Spark of High Water, has only five cuts. The rhythm section is new, Jim Gordon, Rick Grech being replaced by Monte Stovall, and to enhance the band, Roger Hawkins and Dave Mason have been brought in.

Side one has three tracks, one of which is an instrumental, and they are all low-key and exceedingly tedious, sound ing for the most part unfinished, like they had laid down the rhythm tracks and quit there. Only the sixth track, the title, is interesting, although it sounds like a poor cover of Deep Purple's "Smoke On The Water," with its ultimately charming disembodied guitar, like Lennon's on "Imaginepen." The song also sounds like it's being played from across the street. "Roll On, Roll On, Stoner" drags on for 14 minutes. It's frightening to realize that in over a year, this is all we have: Woodstock, Captain, Force and the group could collectively come up with. Ignore the sleeve, cover art; the record's vapid.

Springsteen – pseudo-Dylan?
by Mark Astolfi

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

The effusive muse that inspired Bob Dylan has gradually inspired Bruce Springsteen to some extent, it works for Springsteen when he gets carried away. The effusive muse that inspired Bob Dylan has gradually inspired Bruce Springsteen to some extent, it works for Springsteen when he gets carried away.

Springsteen is a shy, sensitive and poetic young man, has been able to lay claim to as much popularity, not to mention talent, as Traffic and Free. Yet, recently, their latest releases fail for the most part. In fact, Shoot Out is Traffic's worst album to date.

With the Memphis Blues Again" has been a bitch for amateur folksingers to learn the words to, for they are comprised of metaphors gone insane, rhymes that cry out for the most part unfinished, like Traffic's "Wishing Well." Springsteen's "If I promised you the moon, I'd just tell you what I really meant," his voice is clear and reasonably melodious, to some extent, it works for Springsteen when he gets carried away. The effusive muse that inspired Bob Dylan has gradually inspired Bruce Springsteen to some extent, it works for Springsteen when he gets carried away.

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One of the reasons Dylan got away with it in the past was because of his voice. The voice, the sneer voice, was whacked along by streamlining, snappy, rhythmically effective, succinct methods. And, to some extent, it works for Bruce, too, especially on the stronger cuts, "Spirit In The Night," "Blinded By The Night," and "Gluten's". Bruce's voice is a nice asset, provided he doesn't let it slip away, let the words slip away. He doesn't have the choice, he has to use his voice, and so he does. There's the voice of the band, voice of the whole thing, as well as his voice, and so Burton and Steven Van Zandt the two voices, walk around the town of Laramie, which is beside the Milk Wood, in apparently aimless drunk eness, as one saying a word (except for the fact that one can recognize Burton's voice, which is beautiful and definitely suited for his role. One doesn't necessarily want to hear the voice in the narration on their own.

The director also made one other great mistake. He is apparently under the impression that a music video must have a cut of six to go. There is not any such video and the song, and he adds some. About halfway through their war against the town, the Voices come upon a woman they both know, and spend the rest of the day literally rolling in the hay.

One last question remains, are there really scenes in Wales At the Opera's Kensington Square.

Tales (David Kahn)

[Knack, continued from page 5]

much more of the sky sunnier than the dawn of the raging tigers who, moreover often than not, turns on his coat. He is a little better in a fit of madness. The only weakness of the play comes at the end of each of the first two sets, when the baby-kills turns vicious 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 any ankles?" seem? What I mean?

Any play is, in the final anal ysis, by its players. The Knack is carried with humor by the four principals, Tom (Lee Barton), Colm (Dean Whamond), Tole (Denis Kahn), and to help you keep them straight, Tole was in the lead in the act, and Nancy (Bonnie Hagenbuch). Particular praise cannot really be distributed. Everyone did exactly what should be expected of them. Tole was the happy next door. Tole's is the saddest, the most drab, the most lonesome, in Kewts Little Theater.
Don McLean — on record

by Wanda Adams

Don McLean must have been one of those guys in high school who could do 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 talent (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, “Falling Through Time,” a poignant piece with a very flowing rhythm.

Another kind of love song that does not fit into a typical category is “Birthday Song,” in which McLean proclaims, “I don’t believe in music, but I do believe in you.” “Birthday Song” has a kind of kalypso rhythm to it and suffers only slightly from too-heavy string work.

But my favorite is in terms of both arrangement and content and overall performance — “love-style” song that McLean offers this time around, “I Wish,” in which McLean sings, “You’re lost within the maze, and Russ Mael, and Earle Nelson, which he directed as a three-part round. Some were quite silly and satirical, like “Woofer in Tweeter’s Clothing,” which McLean proclaims, “I don’t believe in music, but I do believe in you.” “Birthday Song” has a kind of kalypso rhythm to it and suffers only slightly from too-heavy string work.

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Prine - writing for the people

by Doug Fred

Perhaps it was a consequence of competition from two other major concerts in Boston that same weekend, or perhaps it could be the result of some other factor. All too great, the unfamiliarity of the Boston audience with his music, either way, John Prine's performance at Symphony Hall seemed to be greatly overshadowed by the presence of a large section of vacant seats, and the great number of those people still in their front row seats before the concert at face value (only $5 a piece). 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, "pysmoresque" voice, and he is not one to basing all of it on the exclusions of the refrain. This was quite romantic and made him seem like a young folkinger performing in front of his first live audience. At other times, in was when he did "Hello In There," he performed with such perfection that he certainly proved that he was of prime caliber.

During his second set, Prine introduced Steve Goodman, who proceeded to tear apart some of his own. While Goodman is not a great songwriter (he is good), he does play fine live. Of two of his other songs were:"Chicken Coop," which is a song about a local restaurant, and "City of New Orleans," his own composition, which he described as a "nodely of Art's hit song." The two then finished off the evening by playing every song from Prine's two albums that is 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 was playing to a large group of his friends by not only telling many personal stories, but also just from the attitude he appeared extremely relaxed toward the audience. He was an expert at this, but rather than simply enjoying performing. So for those of you who missed the Prine at Symphony Hall and some other opportunity to see him, do so. He'll be heard his songs; they will become much more meaningful the longer he devotes them to us; 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 (Polydor)

Saint! - Slade

If you had to pick the most popular band in England right now, you'd have to choose Slade. Slade's Top 5 singles make up their six numbers in two years. Their concerts are sold out, their albums are bestsellers, and even their underground "unlike "Beatlemania" of "T.Rex"), they simply call it Slade. In this age of instant pop-fame, Slade's was made right; for this is really the key to Slade's popularity, their interactions with the music. The music itself is energetic and loose enough, but it's all been done many times before. T.Rex and "Twist and Shout" and "Amazing Grace" and "Mother and Child" and "Get Ready Baby" and "Hold On" are all part of the band so much as they want to identify with, get involved with, be part of, not just sell tickets and fill the house. Slade first gained prominence with the Slade "Look at Yourself," which they wrote a couple of years ago, affecting the short haircuts, work clothes, suspenders, and skinhead boots. As a calculated attempt to become known, it succeeded too well, for not only did it succeed at working-dam proof to prove to the firm base of loyal fan support, they also developed into a college and college band. No, that's not to say that Slade, the latest superstar who are actually just plain blokes, have apparently yet to bridge the gap between the two. They are not into Fifties parody but Fifties: "A medley of Arlo Guthrie's hit song."..."

But they are not missing a truly gifted writer of songs about ordinary people. While Goodman is not a great songwriter (he is good), he does play fine live. Of two of his other songs were:"Chicken Coop," which is a song about a local restaurant, and "City of New Orleans," his own composition, which he described as a "nodely of Art's hit song." The two then finished off the evening by playing every song from Prine's two albums that is 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).
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**THE TECH**
FRIDAY, MARCH 2, 1973
PAGE 9
There is a possible tactic that could drive down both the total need and the equity level, but it is one which Financial Aid officials here view with dismay. "Some schools," according to Financial Aid director Jack Finley, "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 endowed 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 fiscal 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 comensurate with their implementation.

The shortage will be made up from two sources:  

retained endowment earnings (this money will be considered an "advance" on future income) and unrestricted general gift income.

Estimate of 73-74 Finaid Situation  

Number of Needy undergraduates: 2000  

Total Need: $5.4 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.

"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.

Honeywell likes to call itself "The Other Computer Company." They make computer and photographic soultutions, security systems, and building controls systems.

Honeywell also makes bombs.

In 1972, Honeywell ranked 13th among Pentagon contractors, and has done $2.3 billion of military work since 1966. At least $73 million of that has been for anti-personnel weaponry.

Honeywell offers advancement benefits and a chance to use technological skills. But do you want to work for a corporation that has produced the gravity bomb, the pineapple bomb, the Rockeye II and has done R&D work on numerous other weapons systems which have torn the life out of Indochinese people like the woman in this picture? And despite the cease-fires in Indochina, this atrocity engineering continues.

Clergy and Laity Concerned is opposing Honeywell's weapons work in a national campaign. CALC will be joining with MIT people in nonviolent protests of Honeywell's recruiting here next week.

If you want to support this, there's a planning meeting TODAY (3/2) at 4 PM in the BUSH ROOM, 10-105. For further information, call:  

Rev. John Crocker, x 3-2993  
Rev. Stanley MacNevin, x 3-2981  
Prof. William Watson, x 3-1146  
Prof. Sylvain Bromberger, x 3-2945 or CALC at 889-7900.
ASA faces space squeeze

By Carolee Reeves

With the recent wave of interest in extracurricular activities and academic pressures, students face a challenge in finding room for student activities on campus. The ASA, along with other organizations, has had to adapt to these conditions.

North's access to space and the increased demand for room reservations have led to a shortage of room for student organizations. Several factors contribute to this problem, including the increasing number of student groups and the limited physical space on campus.

The ASA faces particular challenges, as it must secure space for its various departments and committees. These groups have made requests for space in buildings such as Walker and Memorial Hall, as well as in the Institute for the Study of Social Change.

Not only have space requests increased, but the nature of these requests has also changed. In the past, student groups might request a small amount of space for a meeting or event. Now, requests are often for larger gatherings, such as concerts or athletic events.

Dean Muriel Dwyer has admitted that the problem is not going away soon. "I'm pretty sure that we will have a room shortage for the foreseeable future," he said. "It's not going to go away, and we have to be creative in finding solutions.

The ASA and other organizations have been proactive in addressing this issue. The ASA has developed a new room reservation system that assigns priority to groups based on their past usage and the significance of their events.

In addition, the ASA has looked to other campus facilities, such as the Institute for the Study of Social Change, to find additional space for student groups.

As the number of student groups continues to grow, the ASA and other organizations will need to work together to find solutions to this challenge. This may involve finding new spaces on campus, revising the space allocation process, or exploring alternative venues for events.

The goal is to ensure that all student groups have the opportunity to express their interests and engage in extracurricular activities. It's a balancing act, but one that is necessary to meet the demands of today's campus community.

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Winning Bridge

By Charlie Morin

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 of a given choice would even prefer to have a six spade instead of a seven; rather than a five. However, today's South would have been 1991 points richer if he had held a two instead of a six, and West knew enough to take a few and get rid of a seven.

North dealer both sides vulnerable

North

North

West

East

West

South

South

North East South West

1D pass 3NT pass 4C pass 4H pass 6NT pass pass pass

Opening lead: Jack of spades.

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. East had played his king of diamonds, South would have three diamond tricks and his contract. East had played low and South won his jack. West of course played the nine on this trick.

South now played his three go and South pitched a heart and East pitched two diamonds. South now played his two high spades, hoping that spades would split evenly. Unfortunately, student East shatse down on the third round of spades.

East had 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 South East West

4A 4Q 10 9 10 9 6 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 was a ray of hope. South led a heart to the king, which made his contract. Now South led the six of diamonds and:

South: 6

If a steady salary of $4000 a month and paid-up tuition will help you continue your professional training, the scholarships just made possible by B.E. Uniformed Services Health Professions Restoration Act of 1972 deserve your attention. Because if you are now in a medical, orthodontic, dental, veterinary, podiatric, or optometric school, or are working toward a Ph.D in Clinical Psychology, you may qualify. The only way for you to complete your studies is by receiving assistance 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 vary, but basically, for 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 the deadline is April 15. You must be a US citizen, and must have been admitted to the program and be working toward your degree. The deadline is April 15.
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 large percentage of endowed 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 has 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 competitive with pay in the outside world, we can expect to see rising tuition every year that inflation increases.

As a result of this, it will be necessary to find additional sources of income to keep up with the increased costs of education. There are a number of sources that could be considered:

1. Increased endowment earnings
2. Increased gift income
3. Increased grants and contracts
4. Increased fees for services
5. Increased tuition

It is clear that the university must continue to seek out additional sources of income in order to meet the rising costs of education. This is a challenge that the administration must face and that the students must be aware of.

In 1952, increased announcements still included word of "new scholarship money." However, in 1972, Honeywell ranked 19th among Pentagon contractors, and had done $2.2 billion of military work since 1964. At least $73 million of that has been for anti-personnel weaponry.

Honeywell offers advancement benefits and a chance to work for a company that has produced the geave bomb, the pineapple bomb, the Rockeye II and has done R&D work on numerous other weapons systems which have torn the life out of Indochinese people like the woman in this picture? And despite the cease-fires in Indochina, this casualty engineering continues.

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In the future, more changes can be expected as the university continues to face the challenges of rising costs and declining endowment earnings.
The Yeomen of the Guard

Feb. 28, Mar. 2, 3 - 8:30 P.M. Mar. 4 - 8:00 PM
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The Knack

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- Nursing

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- A copy of your most recent transcript
- Two letters of recommendation from your academic advisors
- A personal essay describing your career goals and how these scholarships will help you achieve them

Applications are due by April 1. We encourage you to apply as soon as possible to ensure consideration.

For more information, please contact our office at (401) 555-1234 or via email at scholarships@brandeis.edu.
Ashdown defeats LCA in IM hockey finals

By Sam Gutmann

Ashdown defeated LCA 5-3 in the first game of the 1973-74 intramural hockey season, which marks an early-season upset for the Ashdown team. The game was a tense and exciting one, with both teams battling for the win. Despite LCA's early lead, Ashdown was able to overcome it and secure the victory.

Ashdown started the game on the offensive, pressing LCA into a defensive stance. The Ashdown team's strategy was to di

SPORTS

Pucksters win, lose 3

By Dan Gnet

Back-to-back victories over Assumption and the University of Maine highlighted two goals in each of the first two periods. MIT was victorious, 5-2, over Assumption in their opening game of the season. In their second game, MIT defeated the University of Maine, 11-2, and improved their season record to 5-0. MIT has scored 11 goals in each of their last two games, with a total of 25 goals scored in the season to date.

Hoopsters lose 96-72

Hudson passes 1000

By Fred Hitchcock

The MIT varsity basketball team ended their 1973-74 season on a high note, defeating Babson College 96-72. This victory was significant for the team, as it marked their first win of the season and provided momentum for future games. The Hoopsters' performance was impressive, with strong contributions from all players.

Intramural Council Meeting

Monday, May 13, 1973 - 7:30 pm

Vanity Club Lounge

Electronics Executive Committee

Fillies and Secure Manager

PAGE 12 FRIDAY, MARCH 2, 1973