

Plans made for HASS req't

By Stephen Blatt

Preparations for implementing the new Humanities, Arts and Social Sciences (HASS) requirement, which will go into effect next term, are currently under way, with the School of Humanities and Social Sciences devising administrative procedures to handle the new requirement.

Lists of distribution and elective courses have been prepared and will appear in the 1974-1975 Catalogue. Dean Donald Blackmer of the School of Humanities and Social Sciences has drawn up a proposal applying the new requirement to students presently enrolled, and the fifteen fields of concentration are being organized.

The new HASS requirement includes 8 term subjects, totaling at least 72 units, in the humanities, arts and social sciences, with a distribution requirement of 3 subjects drawn from three separate fields, a concentration requirement in which the student takes three or four courses in one field, with the specific program worked out by the student in consultation with his adviser, and the remaining courses chosen from an elective subject list.

Blackmer's proposal for implementing the new requirement includes the following points:

— Students who have completed "at least three subjects from the present combined freshman and sophomore lists shall be considered to have completed the distribution portion of the requirement." Those who have not completed three such courses would have to "complete the deficiency with the necessary number of distribution subjects."

— Present sophomores will only have to take three subjects in a field of concentration, although freshmen and incoming students may have to take four subjects in certain fields (to be decided by the various fields). This is consistent with the present requirements for upperclass concentration, which sophomores presumably may have started.

— Present juniors will be asked "to complete a special form identifying the eight or more subjects they have completed (or plan to complete) in fulfillment of the requirement

previously in effect." These forms will be treated similarly to petitions and will be reviewed by the School of Humanities and Social Sciences and by the Registrar's office, "to confirm that the subjects noted have in fact been successfully completed."

While future students will register with their field of concentration in the spring of their sophomore year, present sophomores will register for their field early next fall (but after Registration Day).

"We ought to do it this spring so people know what to do on Registration Day," said Blackmer, but the later-than-expected approval of the new requirement by the faculty, and the subsequent necessity to prepare the information for the catalogue before its deadline

closed (preparation of distribution and elective subject lists) precluded organizing the concentration system this spring.

A committee of faculty, administration and students is being formed to oversee the transition to the new requirement. Blackmer sees this committee as a "fairly permanent one which will effectively administer the new requirement." However, he would like to "get out of the petition business as far as distribution requirements are concerned."

Blackmer's proposal is currently being circulated among the Registrar's Office and faculty and administrators in the Schools involved. He is also looking for student input, "as they are the ones who have to take the courses."

True technical solutions are elusive, says Aigrain

By Dave Danford

Misunderstanding of the state of science and technology is a major reason for a massive misdirection of efforts to solve problems of technological side effects, according to Pierre Raoul Aigrain.

Aigrain, Henry R. Luce Professor of Environment and Public Policy, speaking at Tuesday's Technology and Culture Semi-



Pierre Raoul Aigrain

Photo by Alexander Peterson

nar, said that application of present technology is not sufficient to provide true technical solutions to environmental problems. "If we can go to the moon," he commented, "it shows one thing: we can go to the moon."

Instead of searching for true technical solutions, Aigrain said,

"Ninety percent of the effort is in applying technological fixes." He said that such fixes are maneuvers to achieve fast but limited results of which, unfortunately, few have long term positive effects.

In addition to the public ignorance of technological insufficiency, Aigrain cited other allies of the technological fix, including "the way the normal politician discounts the future." He noted that politicians tend to think in terms of the next election, and back strict standards and regulation which force industries into short term technological fixes.

"Not all environmentalists are altruists," Aigrain said. He claimed that many environmentalists are motivated by personal image-building and protection of private interests. "Those who do the best job are those who are trying to do the best for humanity," he said.

"Because of a number of social, institutional, and political pressures, a lot of the approaches to the problem of reducing the bad side effects of technology are going the wrong way," said Aigrain. "This is not necessary, we can do better," he said, suggesting "a lot more attention be given in this institution toward real technical solutions and maybe a little less toward technological fixes."

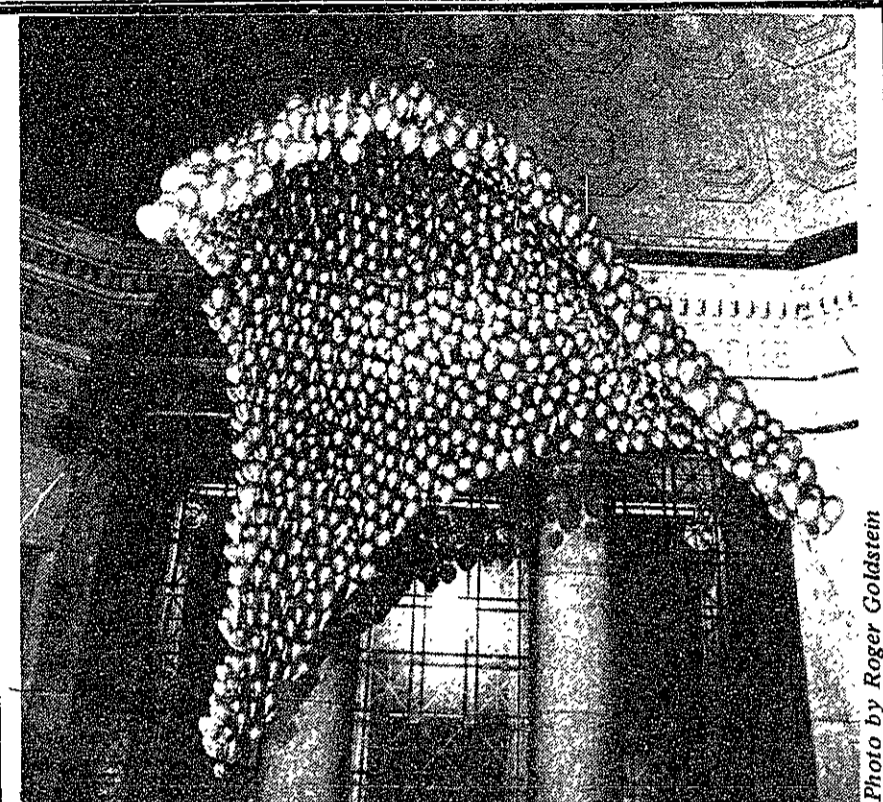


Photo by Roger Goldstein

The Building 7 Lobby was invaded Wednesday evening by some hundreds of enmeshed gold balloons, dozens of German television technicians, and a moderate crowd of curious spectators. The event was "Son Of Balloon Carpet," a creation of Professor of Architecture Otto Peine. Last year, after two abortive attempts at getting a similar amorphous balloon structure off the ground, the original silver "Balloon Carpet" was launched. This week marks the fourth effort, sponsored significantly and filmed by the German TV network, Saarländischer Rundfunk, which is doing two 45-minute documentaries on Peine's work.

"Son of Balloon Carpet" proved to be a slightly embellished version of the original, featuring myriad metallic balloons attached to a network of cord from which a number of tiny bells dangled.

Reaction ranged from incredulity and dismissal of the art as too blatant, to Chairman of the MIT Corporation Dr. Howard Johnson's comment that it was "great." The escaped or left-over balloons proved to be excellent souvenirs of the glimmering spectacle.

Federal grant plan still has 45M surplus

By Mike McNamee

Last-minute efforts by the Department of Health, Education, and Welfare to distribute \$60 million in federal grant money to students were unsuccessful, according to an HEW spokesperson.

According to Ms. Jeanne Parks, public information officer at HEW, "we still have about \$45 million left," in the Basic Educational Opportunities Grant Program, despite extensions of the deadline for application to the program. The BEOG grants, which average at about \$260 per student, are aimed at lower income first year students at colleges and vocational schools.

HEW announced early in March that the program, which has funded with \$122 million in federal funds last June, was badly undersubscribed. At that time, HEW extended the deadlines for application to the program until April 1.

The attempt to get more applicants was only a partial success, however, and the program only distributed a total of 300,000 grants. Almost 500,000 students applied, Parks said.

Parks told *The Tech* that HEW is now faced with the problem of distributing the \$45 million surplus. "According to the establishing legislation, we have to distribute it among the students who already have grants," she said. "We are asking Congress to allow us to apply the money to next year's program."

If Congress orders HEW to distribute the money to the current grant-recipients, the average grant will be increased to almost \$400. Parks told *The Tech* that the department probably could not distribute the money "until nearly September."

MIT financial aid officers told

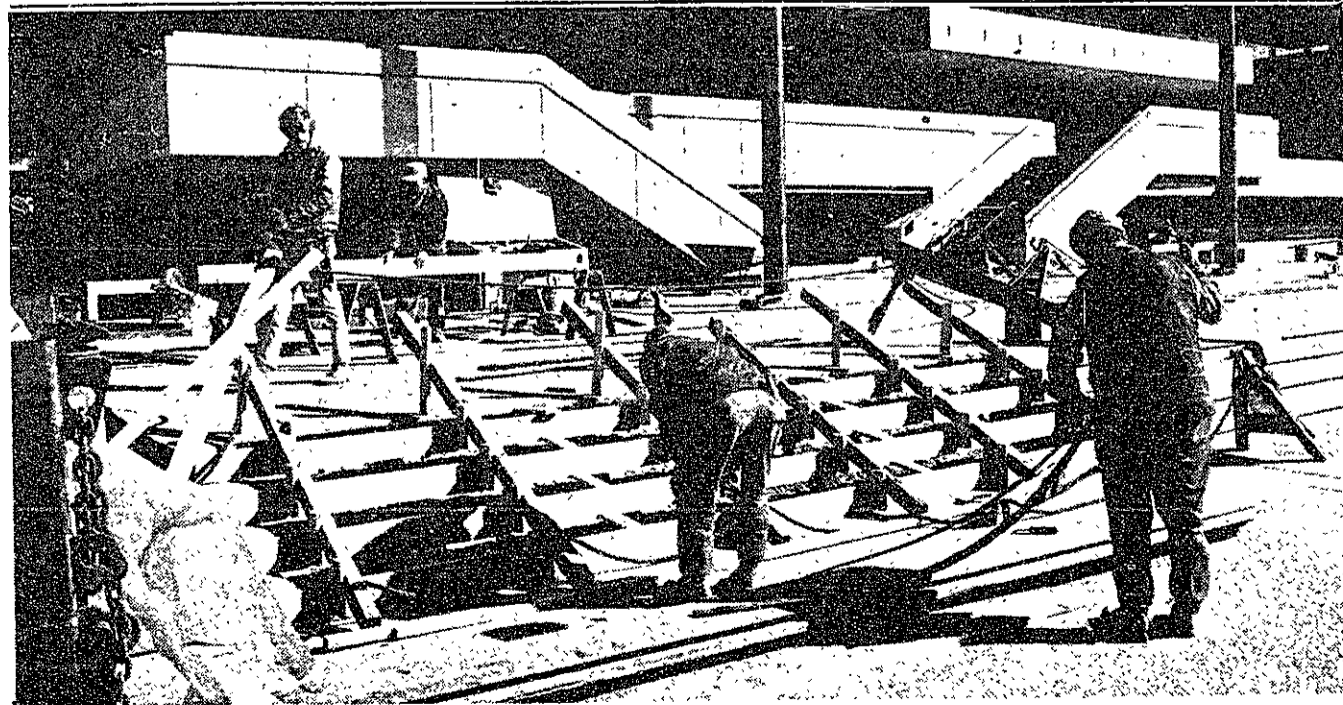
The Tech (March 12) that the extension of the application deadline had little effect on MIT's financial aid situation. Only about 60 MIT students could meet the exacting standards that the BEOG program required, according to Associate Director of Financial Aid Daniel T. Langdale, and all of these students had applied for and received grants prior to the extension.

"We made a careful attempt to make sure that any student who was eligible for the grants knew about the program," Langdale said.

The BEOG program will be changing next year, Parks said, and she expects a larger number of students to take advantage of the grants. "We've already received 200,000 applications for next year's program," she said. "This is probably due to more people learning about the program after last year's experience."

BEOG grants will be available for both freshmen and sophomores next year, and Langdale expects that the MIT students who have grants this year will receive grants next year as sophomores. The standards for the grants, which were criticized by many financial aid officers as being "too strict," have also been liberalized, which might lead to better to usage of the program, Langdale said.

"We aren't sending any material about BEOG to accepted applicants yet," Langdale told *The Tech*. "MIT likes to keep the matter of a college choice clearer for the student by not offering specific financial aid programs as incentive before the choice is made." The Institute has had "no problem" with communicating the program to students in the past, Langdale said.



Winter weather has taken a toll on the grounds of the Institute as well as the people, and Physical Plant discovered this spring that they were going to have to replace large portions of the concrete plazas at the Student Center and the Hermann Building. Supervisor Richard DeWolfe of Physical

Plant cited safety as the main reason for replacing the concrete, which has been damaged by freezing weather and chemicals used to clear off ice and snow. DeWolfe estimated that the repairs at the Student Center and Hermann will probably cost about \$8,000.

Photo by Roger Goldstein

MIT patent rules clarified

By Jules Mollere

Ownership of an invention by someone at MIT very often depends on who that person was working for when he made the discovery due to MIT's regulations on patents and royalties.

For example, if that person were working on research sponsored by someone outside the Institute, explained Arthur Smith, General Counsel for the office of sponsored programs, the ownership of that invention would depend on the contracts that MIT has with that company. Smith said that in such cases the Institute likes to get title to the invention, with the company receiving a royalty free license to use it.

"The sponsor is only really contracting for the work that the person does on that project," Smith explained, "the product is just a by-product above and beyond what the sponsors are paying for. We feel that as a non-profit organization we're better able to facilitate the widest possible use for such an invention."

Smith stated that not all MIT's contracts with other companies resulted in Institute ownership, however, and he used the National Aeronautics and Space Administration (NASA) as an example. "In order to get funding from NASA, we have to agree to give them title to whatever our people working with them come up with. If we can prove to them, however, that our

owning the product would be better for the public, then we can ask them to waive their claim to title. So far we've been 100% successful in our requests for such a waiver but there's no guarantee that that average is going to continue."

Another organization that Smith mentioned as having the right to decide whether or not it will keep the rights to a certain invention was the National Science Foundation (NSF). Smith added however, that "we've been able to convince them that we are better suited to handle an invention, and they've now agreed to turn all such titles over to us."

According to Smith, MIT divides inventions done without the aid of an outside sponsor into two categories, depending on whether or not the inventor made "significant use of funds, space or facilities administered by the Institute" in developing his product. The payment of salaries from unrestricted funds

and the use of offices or library facilities are not construed as constituting 'significant use'.

If the inventor does use Institute funds, space or facilities 'significantly,' then the question of ownership comes down to one of how the inventor is associated with the Institute. If he is a member of the "academic staff" then the invention is considered to be the property of the Institute. If MIT undertakes patenting and commercial

(Please turn to page 4)

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The program begins June 1 and ends Sept. 1, 1974.

Holland/Newsweek Overseas Research Project

Peaceful laser applications grow

By Jules Mollere

Work in the "science" of lasers may be slowing but not the pursuit of its applications, according to Shaoul Ezekiel, associate professor in Aeronautics and Astronautics and head of the Laser Application group in the Research Laboratory of Electronics.

Speaking at an Aeronautics & Astronautics Research Laboratory of Electronics General seminar, Ezekiel said that \$300 million is currently being spent on laser research, "and especially its applications."

Ezekiel said that the military is "most probably where a lot of

this money is going. I don't know if they are actually planning to use lasers as offensive or defensive weapons and if I did I most probably wouldn't be able to talk about it. With so much money floating about, though, I guess someone's thinking about it."

Ezekiel touched on other possible military uses for lasers such as tracking and range finding and then moved on to what he termed "more peaceful" applications.

Among these, Ezekiel cited the possible use of lasers in pollution sensing. "Work is now going on at Lincoln Labs on

monitoring with lasers the pollutants in automobile exhaust. Thus you can very easily tell what they're dumping into the atmosphere.

Ezekiel said that a system of such monitors placed in a city could keep a 24 hour watch on pollution "and tell us to put on our gas masks when things get bad."

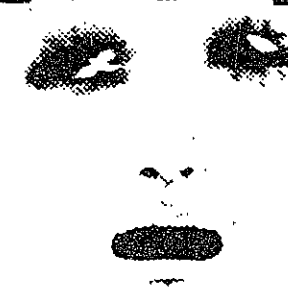
Ezekiel also stated that lasers could very possibly replace modern communications as we know it. "The use of lasers could make communications much cheaper and more efficient than it is now. Coupled with low loss fibers, lasers could be the com-

munications of the future."

Ezekiel added that as a scientific tool the laser holds just as much promise. As one example, Ezekiel said that the use of lasers in spectroscopy had resulted in an increase in accuracy, "so great that nobody knows what to do with it . . . With the capabilities that we have now, there's no telling what we might discover."

"No matter how you look at it," Ezekiel concluded, "a laser is still just a source of light. But it's a light source with so many possibilities . . . I think lasers are going to play a large role in things to come."

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

4/24/74

Report was received of the larceny of a Peugeot Racing Bicycle valued at \$300.00, color red, this bicycle was stolen from the main area of a suite in one of the dormitories.

4/25/74

Report received of the larceny of 10 cassette tapes and \$5.50 in cash from Building 3. The room was left unattended for a period of 10 minutes during which time the theft took place.

4/25/74

Report was received of the larceny of a dark brown navy flight jacket valued at \$60.00 from the Student Center Library.

4/25/74

Reports were received of the larcenies of money from lockers at the Pierce Boathouse. No evidence observed of a break into the lockers. There has been a series of petty larcenies from the lockers during the past few weeks.

4/26/74

Report received of the larceny of a wallet from Building 5. Wallet was left unattended in a coat which was draped over a chair. Contained \$40.00 in cash and personal papers.

NOTES

* IHFTP t-shirts and sweatshirts may now be picked up anytime during the day in the Undergraduate Association office - Student Center Room 403 for the next two weeks.

* Graduate Student Activities Committee, Thur., May 9, 7pm, 50-110, Open Hearing on ASA relations, Activities Recognition and Funding, Nominations to IAP Policy Committee and Compton Awards Committee.

Continuous News Service

The Tech

Since 1881

Vol. XCIV No. 22 May 3, 1974

Barb Moore '76; Chairperson
Storm Kauffman '75; Editor-in-Chief
Norman Sandler '75; Executive Editor
John Hanzel '76; Managing Editor
Stephen Shagoury '76; Business Manager

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

4/27/74

The Campus Patrol was dispatched to the Eastgate Apartments to investigate a complaint of a noisy TV in an apartment. The Officers departed from the premises after obtaining a promise to lower the volume on the device.

4/30/74

Report was received of the larceny of a Penta Camera with a wide angle lens valued at \$450.00. This camera was stolen from Building 56. This camera was taken from a handbag in the desk.

Patents, copyrights regulated by Institute

(Continued from page 2) development and exploitation of that product, however, the inventor will receive a share of the gross royalties.

If the inventor is a student, however (staff members who are also part-time students being considered as staff), the Institute "will waive its rights and the invention shall be the exclusive property of the student, provided his rights in the invention are not altered by the terms of any financial aid he may receive..."

When the Institute does take title to an invention, it normally shares a portion of the gross royalties accruing from that invention with the inventor. Effective last July, the percentage of payments went up. Whereas the Institute used to give a flat twelve percent to the inventor, it now pays 35 percent on the first \$50,000 in gross royalties, 25 percent of the next \$50,000 and 15 percent of any gross royalties thereafter.

"Although we don't consider 12 percent to be unreasonable, especially when compared with what industry will normally give you, we made a study over the past 20 years of other universities and found that the general rule was about 15 percent," Smith remarked. "We feel this increase acts as an effective incentive for anyone to take the time and frustration of going through the whole patents and licensing procedure and as creative people, they're entitled to a fair share."

4/30/74

On this date a complaint was received of the larceny of a Carousel 2x2 slide projector valued at \$150.00 from Building 6. This larceny took place sometime during the night.

This department is still receiving complaints of larcenies of wallets from unlocked lockers at the DuPont Gym. Personnel using this facility should keep their lockers locked whenever they leave the immediate vicinity.

Campus Patrol reports 105 Ambulance Runs for the month of April.

Campus Patrol reports 15 cars stolen from MIT and vicinity, for the month of April.

ASA MEETING

Business to discuss:

Report of the SPACE REVISION and

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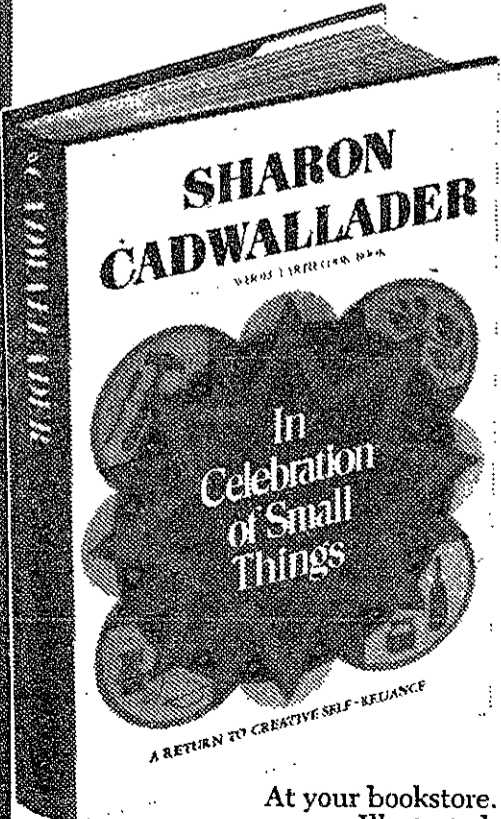
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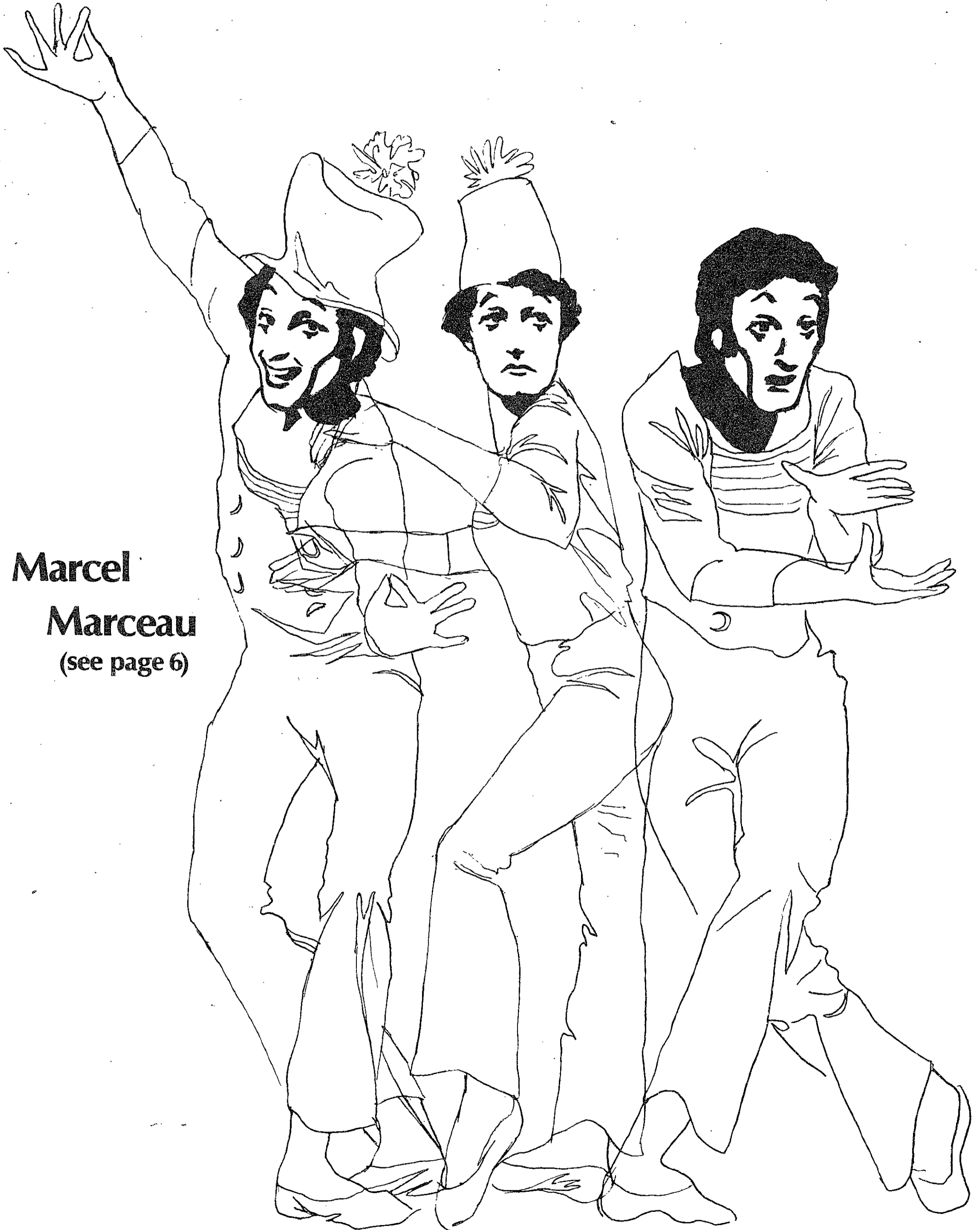
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the tech arts section



Marcel
Marceau
(see page 6)

On the cover: Silence is golden

by Nancy Pierce

Marcel Marceau, the genius of pantomime, appeared for two weeks last month at the Shubert Theatre and he exceeded even the highest of expectations. Throughout the more than two hours of silence each show, the audience was captivated and thoroughly entertained by moments of satire, philosophy, and insight into what human beings really are.

There were two types of pantomime — those featuring "Bip" and the ones called style pantomimes. Bip is, of course, the lovable character created by Marcel who, with his open-faced optimism and sensitivity, portrays emotions and situations common to everyone. Whether Bip is learning to skate or mingling with the rich at a society party, he faces it with a determination and innocence that has endeared him to audiences all over the world. Says Marcel of Bip, "Bip, a silent actor, comical, looking at the depth of man, a dreamer awake, his heart full of vague recollections of visible and invisible phantoms, pitiful, nostalgic for the sublime, always chasing after an ideal, prolongs the visions of my childhood." These mimes are the simpler of the two types, with easy to grasp situations and concepts, and are highly entertaining.

However, it's the more philosophical mimes that show the true scope and imagination of the man, and leave one wondering look after the laughter at Bip has died down. "The Creation Of The World" shows with poetic movement the origin of the world and creates for the audience the full picture of paradise. "Youth, Maturity, Old Age, And Death" explains with amazing simplicity of movement the transformation, physically and spiritually, that age produces on man. And "The Mask Maker" tells of a man

who loses his sense of reality when he is caught behind his own false images. These mimes contain a depth and impact that words could never express as well.

Marcel Marceau could easily have been a ballet dancer rather than a mime. His graceful movements are beautiful and awesome to watch. He creates objects from nothing with a few deft motions of the hand and, just as quickly, they disappear into the air again. His characterizations are flawlessly perceptive, down to most minute detail, and are endless in range of characterization. He produces moods and expresses thoughts so well with his silence that words become unnecessary, even detrimental, to the message.

A Marcel Marceau performance is like nothing else; it is an experience to witness one man's genius, an exercise of the imagination, and a delight to the soul.

Cobham's Crosswinds

by Bob Reina

Crosswinds — Billy Cobham (Atlantic)

When the Mahavishnu Orchestra disbanded, everyone wondered what would become of each member of this highly acclaimed band. Billy Cobham seems to be the most active of the group at the present time, and has just released his second solo effort, *Crosswinds*. The album is a tremendous improvement over his last recording, *Spectrum*, which was a weakly-structured collection of simple music, held together by Cobham's and Jan Hammer's solos.

The personnel on *Crosswinds* is amazing. Cobham has combined the virtuosity of Randy and Michael Brecker on trumpet and woodwinds, respectively. Garnett Brown on trombone, guitarist John Abercrombie, percussionist Lee Pastora, bassist John Williams, and George Duke, of Frank Zappa fame, on keyboards. The entire first side is devoted to a large-scale musical tableau entitled

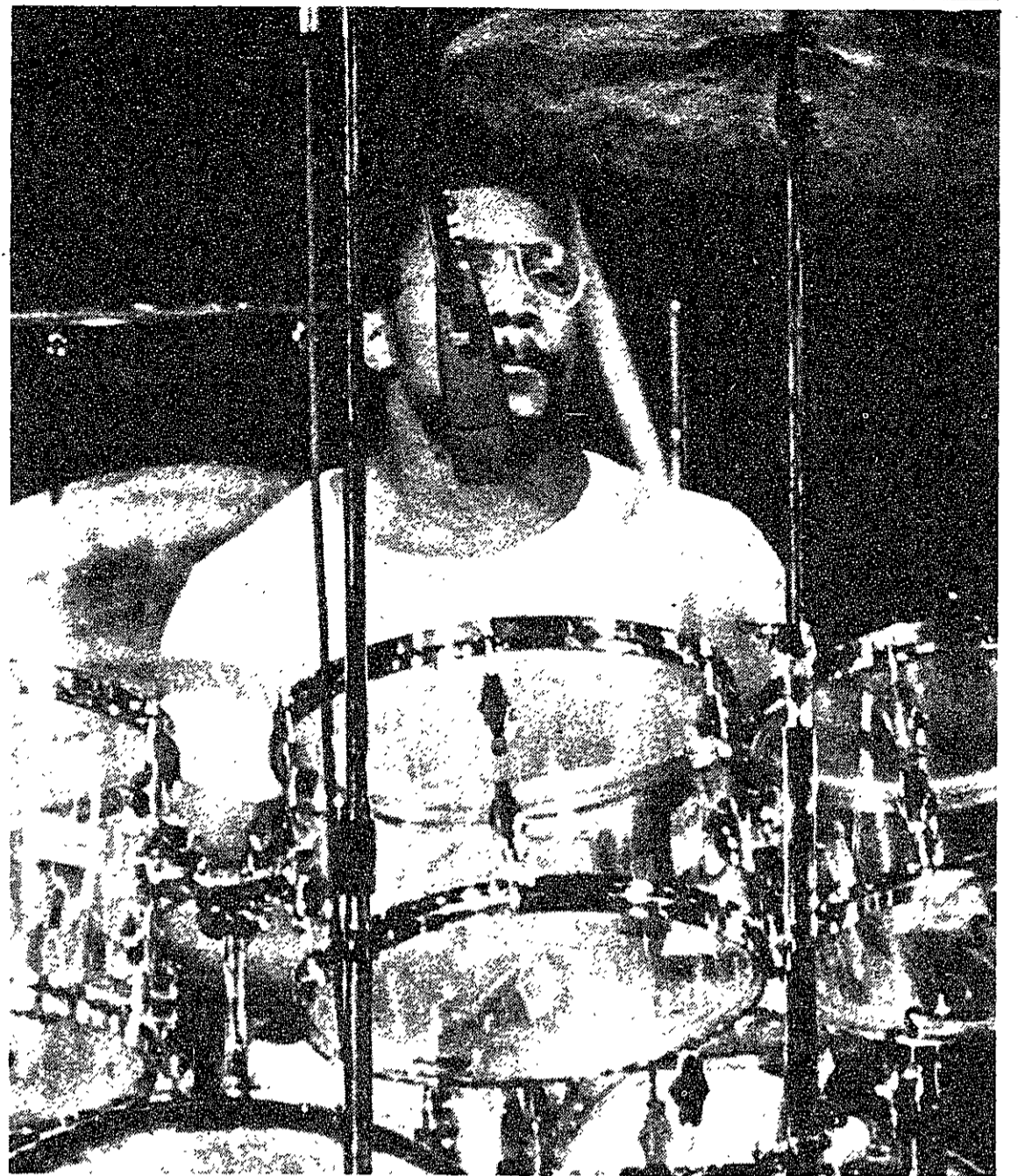
serve as a pleasant break from studying for finals.

The MIT Schola Cantorum gave the second concert of this, its premiere season, on March 19 in Kresge Auditorium. The group seems to have reached an accommodation, or at least a state of truce, with this unpromising location for a chamber chorus, and to have developed a better vocal blend as well. Both of these were aided by the presence of orchestral accompaniment on this program (the first was mainly without accompaniment)—the orchestra, with Maynard Goldman as concertmaster, was quite fine.

In the first half, the Mozart *F Major Missa Brevis* showed immediately the compact, well-focused sound that the Schola has developed. Bach's *Cantata 196* and *Cantata 150* were also well sung, though I occasionally disagree with John Oliver's ideas of "long lines" in Bach. The chorus has come a long way in one year, and promises to continue as a valuable element of the MIT musical community.

John Oliver led the MIT Glee Club with the Mount Holyoke Concert Choir in a program consisting of Mozart's *Regina Coeli K 276*, Bach's *Cantata No. 4*, and Haydn's *Missa Cellensis*, on April 28. The Bach cantata, *Christ lag in Todesbanden*, is justly one of his most popular, featuring seven movements all based on the same familiar chorale tune. All four of the soloists were quite good, although the bass had some trouble with the low end of the wide range demanded by the fifth movement. The soprano section was rather colorless and shouty in the upper register, and sopranos and tenors suffered occasional pitch troubles. Some elements of the interpretation (dramatic decrescendi, extremely legato singing) that I personally consider overly romantic, but they were effectively executed. The choral singing was better in the Haydn, especially in terms of better focus and support in the sopranos.

The MIT Choral Society will perform Bruckner's *E Minor Mass* and Hindemith's *Apparebit Repentina Dies* this Sunday afternoon at 3 pm in Kresge Auditorium. The Hindemith, a particularly difficult work, repays the effort needed to prepare it for performance with a richness of sound and of emotion.



—Billy Cobham, hiding, as usual, behind his maze of drums and cymbals

"Spanish Moss," which is divided into four parts. The first section, "Spanish Moss," opens with synthesized surf effects blending into a quick but subdued piece possessing an eerie horn melody. The most interesting aspect of this fine opus is the creative interplay between Cobham and Pastora. They produce interesting effects and still maintain the steady rhythm of the piece, which is difficult as everyone is playing in 17/8 time. "Savannah the Serene" is part two, a quiet melodious piece featuring a spectacular trombone solo. "Storm" is part three, and Cobham's solo, a tremendous one indeed. Studio effects enter here, where Cobham's drumming is phase-shifted against a background of synthesized wind. The piece closes with "Flash Flood," a boisterous, uptempo coda featuring a fine trumpet solo by R. Brecker, and a similar versatile exposition by Abercrombie.

"The Pleasant Pheasant" opens side two, and allows Cobham to orchestrate the horn section in a delightfully funky R&B fashion. It's necessary to boost the volume to fully appreciate "Heather," an extremely quiet cut which spotlights a serene electric piano solo by Duke. It is clearly Cobham's finest composition. The album closes with a simple, funky tune called "Crosswinds," which centers around Abercrombie's extended guitar solo.

I am truly amazed that Cobham could produce an album of such high quality. His compositions are so harmonically and melodically complete that it's hard to believe that Cobham is indeed a percussionist. The selections on this album equal or surpass anything written by Larry Coryell, John McLaughlin, or some of Cobham's other contemporaries, with the possible exception of Chick Corea.

Cobham is also an excellent arranger. The horns are harmonized coherently, and the studio effects are tastefully utilized, but never overused. Moreover, the versatile musicians adapt their improvisational styles to each piece, creating a variety of musical impressions. The major fault of the album lies in the disappointment one feels when noticing that each side is only sixteen minutes in length. Keeping this in mind, I can only say without equivocation that *Crosswinds* is the best jazz album I've heard in two years.

After an hour of waiting outdoors and an additional hour of stomaching a truly horrendous warmup band, a slightly disgruntled crowd was anxiously awaiting Billy Cobham at Sanders Theatre a week ago last Sunday.

The band that finally appeared on stage differed from the *Crosswinds* lineup in that Glenn Ferris played trombone, Milcho Leviev replaced George Duke on keyboards, and Alex Blake contributed his bass lines. The repertoire consisted of the entire *Crosswinds* album, plus a few cuts from *Spectrum*. The latter were perfectly executed in double time, and were tremendously enhanced by the expanded instrumentation. The remainder of the concert was superb. The *Crosswinds* studio effects were gone, but the music was strengthened by the extended solo contributions of each of the musicians.

The Brecker brothers were at their best, and the bass solo brought Alex Blake out of the shadows and far beyond the average bassist. I was most impressed by Ferris' trombone solo on "Savannah the Serene." His beautiful melodic lines mellowed the trombone almost to the point where it approximated a French horn. Ferris is the only player I've ever heard who makes the trombone sound like it's a trivial instrument to play.

It's unfortunate that John Abercrombie is relatively unknown, for he is the only guitarist who can equal the technical prowess of John McLaughlin. At the concert, he used his ability quite sparingly, to give more variety to his solos. But when he cut loose, I could close my eyes and see McLaughlin standing there.

The concert also spotlighted percussionist Lee Pastora, a strange character who looked like a refugee from Greenwich Village, circa 1963. The variety of sounds he produced from a mere triad of congas was truly amazing. Playing with every part of his upper limbs, he added flavorful counter-rhythms to the music. In a duet with Cobham, Cobham played a complicated barrage of rhythms, Pastora following him exactly.

Ah, yes, Cobham's solo. Having seen him many times before with Mahavishnu, I was convinced that he had attained the limit of percussive ability. When he played his solo at Sanders, I was amazed to see that he'd improved two-fold. Cobham alternated from displaying his usual torrent of superhuman techniques to a disjointed, subdued series of melodic riffs.

Aside from the horrendous acoustics of Sanders Theatre, the only drawback to the concert was the size of the band. The musicians played well together, but the presence of eight virtuosi made it very difficult for each musician to solo as much as the listener would like. It would be fabulous if this band stays together, but it might be difficult due to the large number of high-quality musicians.

Classical Things

Stephen
Owades

The MIT Symphony Orchestra's concert on March 16th was even more of a success than I had anticipated. Marcus Thompson's viola playing in the Bloch *Suite Hebraique* was truly remarkable—it is not an exaggeration to say that I have never heard a richer or more beautiful sound from this most underrated of the stringed instruments—and the orchestra's contribution was unobtrusively professional. John Harbison's *Incidental Music* was effectively performed, with particularly lovely sounds in the soft, wide-spaced chords, though some rough edges were evident in the rapid jagged figurations. The only prior performance of this score was given by a very small chamber ensemble, and though that performance was somewhat more precise in the fast-moving sections than the MIT Symphony's, the larger ensemble was much more atmospheric and effective elsewhere. The Mahler *First Symphony* was, as expected, a real tour de force, and all sections of the Symphony acquitted themselves nobly. Balances and phrasings particularly showed the effect of intensive rehearsal and careful planning.

The final concert of the year for the MIT Symphony will be held in Kresge Auditorium at 8:30 pm on May 18, and will include Haydn's *Sinfonia Concertante for oboe, bassoon, violin and cello*, Ravel's *La Valse*, and Beethoven's *Pastoral Symphony*. The Boston Symphony performed the Haydn earlier this year under Seiji Ozawa. The last movement of the *Sinfonia Concertante* is interrupted several times by a violin recitative on a theme, and in a manner, surprisingly foreshadowing the finale of the Beethoven *Ninth Symphony*. This concert should be well worth attending, and can

Sports

Harvard crews hand MIT 1st heavyweight losses

MIT's heavyweight crews were handed their first losses of the season by Harvard last weekend, with the varsity finishing second (at 5:57) to the Crimson eight's course record of 5:43.7.

MIT's time was good enough, however, to place them well ahead of third-place Princeton, the host school.

The JV was also second, losing to the Crimson boat by 20 seconds in a time of 6:12.6, which placed them seven seconds ahead of Princeton.

Finishing only five seconds behind Harvard (6:10) the Frosh Engineers were nevertheless squeezed into third place two seconds behind Princeton. Both MIT and Princeton rowed at a somewhat higher pace than Harvard's 33 strokes per minute for the body of the race.

Both the varsity and JV races progressed in similar fashion. The Tech crews lost ground only gradually in the first half and were about a length down at the 1000 meter mark. During the second half of the races, however, Harvard pulled away, not fading as much as MIT. The Tech varsity, for instance, took twenty-nine more seconds to cover the second kilometer than the first.

An Analysis
Varsity stroke Pete Beaman noted that the boat felt great in

the warmup before the race. Why then did MIT end up so far behind? The first and obvious answer is that Harvard is that much more powerful.

But there are at least two other important factors. First, as indicated by the record time, the race was rowed at a furious pace. This, along with MIT's fade, may indicate that the Engineers gave too much of what they had at the start of the race, leaving themselves weak at the end. Different teams row more efficiently at different paces, as any experienced oarsman would point out.

Secondly, this was the first time this spring that MIT was losing in the body of the race. This new, and potentially depressing, experience could have contributed to the fade that the Engineers suffered.

Now ranked fourth in a recent coaches' poll, the MIT heavyweights host Wisconsin and Dartmouth this Saturday. Last year's national champions, Wisconsin is presently ranked second, but they have raced no major Eastern schools yet this year.

Radcliffe outrows women

Last Saturday, MIT's women's varsity crew team experienced defeat in the first annual Burger King Women's Invitational Regatta, losing in both the fours and the varsity race.

A lack of stake boats to prevent the six entries from drifting complicated the start of the fours race, held early in the morning. With all boats finally settled, the starting commands were given, but three of the boats, MIT excluded, never left the line. On the premise of a false start, the race was restarted, this time for good.

MIT's entry got off to a good start, but at the halfway mark of the 1000-meter course, the loss was evident. Finishing last behind Radcliffe (the winner in 4:05.6), Boston University 'A', BU 'B', Cambridge Boat Club, and Wellesley, the race was a great disappointment to the MIT crew.

As MIT did not enter the other two races in the regatta, the lightweight eights and the JV eights, the women had lots of energy saved for the big race, the varsity eights, with individual medals and a silver trophy at stake. Although the eight had to overcome late boating changes, hopes were high for defeating Radcliffe, the national

champion. Once again, more difficulties were encountered at the starting line. First, there was a dispute over who was to referee, with the decision going to Gail Pierson, former National Women's Sculling Champion. Then, due to a strong headwind and the lack of a battery-powered megaphone, Pierson's commands were practically inaudible. Thus, when the start was called no one was ready.

Nonetheless, all three boats did their best to recover and maintain their positions. At 500 meters, MIT was two seats up on both Radcliffe and BU - victory seemed attainable. At that same moment, Radcliffe shattered the

Tech hopes with a surge, overtaking MIT and BU and finishing about one length ahead. However, MIT managed to edge out BU by one-tenth of a second.

MIT's women travel to Princeton tomorrow to take on Princeton and Yale.



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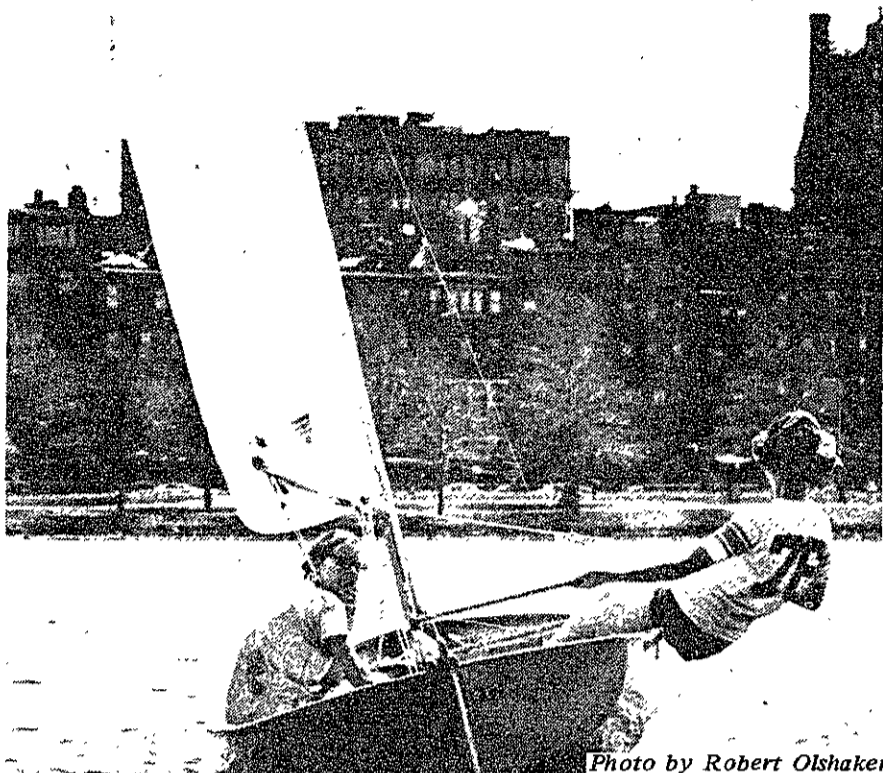


Photo by Robert Olshaker

Mary Ann Bradford '74 (left) and Ellen Schmidt '77 (right) co-skipped MIT's B-division boat to a second place finish in last weekend's Gerry Reed Invitational Trophy Regatta.

Women 2nd in qualifiers

On Saturday and Sunday, the MIT women's varsity sailing team placed second in the New England Championships, the Gerry Reed Invitational Trophy Regatta, and qualified for the Women's National Championships, to be held next month at Newport Beach, California. The regatta, named for the well-known MIT Sailing Master, was won by Radcliffe in light shifty winds on Saturday and a steady southwesterly on Sunday.

Team captain Shelley Berstein '74, sailing with crew Barbara Belt '77, took Jow-point honors in A-Division, while Mary Anne Bradford '74 and Ellen Schmidt '77 co-skipped to a second place in 'B.'

The results of the regatta were: Radcliffe 66, MIT 70, Boston University 82, Jackson 95, Salem State 155, Yale 158, Rhode Island 183, Simmons 187, Newton 199, Brown 201, Smith 266, and Mount Holyoke 274.

The men's varsity squad placed third of thirteen schools in the Friis Trophy Regatta, sailed at Tufts on Saturday and Sunday. Although they tied on points with Harvard, the squad took third as a result of the tie-breaking procedure. Steve Cucchiaro '74 placed second in A-Division, sailing with crew Larry Dubois '76. Chuck Tucker '75 and crew Dave Jessich '75 sailed in B.

The results of the event were: Tufts 36, Harvard 51, MIT 51, Stevens 63, Kings Point 76, Brown 100, Charleston 104, Northeastern 105, Boston University 117, Bowdoin 122, Yale 135, Boston College 140, and Franklin Pierce 208.

In a Lark Invitational at MIT on Saturday, another contingent from the men's varsity tied with the University of Rhode Island for first place. Kevin Sullivan '74 skippered in A-Division with crew Chuck Johnson '76, while Randy Young '74 sailed in B

with Bill Rizzi '76 crewing. Both Sullivan and Young placed second in their respective divisions.

The results were: MIT 16, Rhode Island 16, Harvard 17, Tufts 19, Coast Guard 28, Southeastern Massachusetts 31, University of Maine - Portland/Gorham 43, and Vermont 48.

On Sunday the men's squad finished second of six schools in a dinghy Invitational at Boston University. Paul Erb '76 sailed in A-Division with crew Stan Stone '76, while Young sailed in B, placing second, with Maureen Chung '74 crewing.

The results were: Rhode Island 18, MIT 35, Boston University 36, Coast Guard 46, Tufts 49, and Trinity 71.

This weekend the men's varsity will compete in the New England Championships, to be sailed at Cottage Park Yacht Club on Boston Harbor. The regatta, also known as the Coast Guard Bowl, is the qualifying regatta for the North American Championships. The women's squad will sail in the Powder Puff Trophy Regatta at Rhode Island on Saturday, while the freshman team will travel to Coast Guard for their New England, the Nickerson Trophy.

Varsity lightweights pull out final race vs Cornell

By Mark Suchon

After MIT's three other lightweight boats placed second to Cornell Saturday, MIT's first varsity took matters into its own hands, soundly defeating the Big Red by a length.

After the earlier defeats by Cornell (although Coast Guard and Columbia were handled easily by the JVs and freshmen), the first varsity boat (cox, Mitch Green '75; stroke, Ralph Nauman '74; Henry Heck '75; Rusty Saunders '76, Dan Greene '74; Andy Moehlenbrock '74; Bernie Brooks '75, Gary Eadens '75; John Wendell '76) was psyched for the feature race and felt obligated to win it.

The crew rowed a first quarter that Coach Bill Miller described as a "good" and "determined" 500 meters. They had a length lead over Cornell after 1000 meters, and an added half length at 1500. The Engineers won the race in a time of 6:25.6, bettering Cornell's 6:30.0, Columbia's 6:33.8, and Coast Guard's 6:35.9.

MIT's freshmen boats had a bad day, as the second boat was routed (Cornell 6:53.8, MIT 7:06.5, Coast Guard 7:18.0) and the first boat lost by three-tenths of a second.

Rowing the closest race of the day, the first frosh did not seem to have overcome its weakness, the first 1000 meters. Though its time of 6:37 was much better than Coast Guard's 7:05.5 and Columbia's 7:11.6, it was edged by Cornell's 6:36.7.

Similarly, the JVs beat Coast Guard by eleven seconds, but were defeated by over a length by Cornell. A prominent reason for MIT's defeat was the loss of Mike Neff '76 for the season due to a soccer injury. Another reason was that MIT expended too much energy in the beginning, rowing 33 1/2 strokes per minute to Cornell's 32.

Tomorrow the lights journey to Philadelphia to meet Penn and Navy, looking for a win that will improve MIT's seeding in the E.A.R.C. sprints the following week.

WPI outruns track team; MIT is fifth in GBC meet

By Dave Dobos

Last Thursday, MIT's track team highlighted by freshman Frank Richardson's national qualifying time in the 3-mile, placed fifth in the annual Greater Boston College Track Meet held at BC. Powerful Harvard racked up 151 points to easily outdistance runnerup Northeastern with 53.

Two days later, WPI whipped MIT, 89-65, at Worcester, handing the Engineers their fourth loss without a win. Sophomore Greg Hunter's 45'4" shot put toss was the bright spot of the day for MIT.

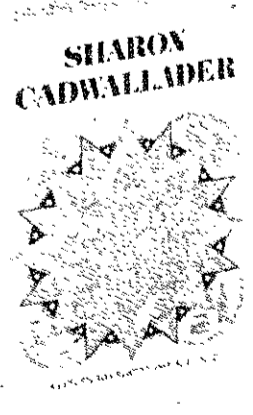
Rich Okine '77 won the two hurdle events for 10 points, and teammate Don Wesson '76 took second in both to add 6 more.

Richardson and Co-captain John Pearson '74 also scored 6 each, Pearson winning the hammer and placing third in the discus and Richardson running away with the 2-mile and picking up a third in the mile. Co-captain Gary Wilkes '75 won the 220, ran third in the 100, and anchored the 440-relay for 7 1/4 points.

In the GBC's Wilkes placed third in the 220 and anchored the 440 relay team of Paul Kuzmenko '77, George Chiesa '74, and Jim Banks '76 to another third. Richardson qualified for the National College Division track meet with his 14:24 clocking in the 3-mile, besting the time of 14:30 needed. Al Carlson '74 showed his best form of the year, placing 4th in the 6-mile.

Freshman Jim Williams and Rich Okine placed fifth in the pole vault and intermediate hurdles, respectively, while the mile relay team of Chiesa, Banks, Okine, and Jeff Baerman '76 picked up a fourth to round out the scoring for MIT. Six other runners placed sixth (no points), including a spectacular 4:19 mile by Jeff Baerman.

The "MIT Has-Beens," a team of oldtimers, has challenged the current varsity track team to a meet which will be held this coming Monday evening on Briggs Field. The track team has not been faring too well this spring but is hoping to break into the win column with this meet against the old men.



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