

Interview with Mike Albert

— See page 9

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TUESDAY, FEBRUARY 11, 1975

35-45% see psychiatrists

By Gerald Radack

Nearly half of all MIT students visit the Psychiatric Service of the Medical Department at some time during their academic careers, although many of them do not have "traditional" psychiatric problems.

"Thirty-five to 45 per cent of the students see us at some time in their four years," stated Chief Psychiatrist Merton J. Kahne. However, he noted, "the notion of psychiatric illness is not the focal point for our activities."

Kahne discounted what he called the "pressure cooker" view of MIT. "In general, MIT students have more going for them than most people their age," he said.

"What troubles students most is the question of honest leadership in the United States," Kahne said. These doubts, he added make it hard for students to be optimistic or energetic, and compromise their ability to take pleasure in their work.

"This is a special problem for MIT students with their interest in science," Kahne noted.

"Technology does not automatically solve social problems, and they know it."

In addition to the section's clinical activity — which Kahne called "a small chunk of our responsibilities" — the psychiatric section is engaged in "consultative, advocacy, and research functions, and offers "some help in career planning."

The "consultative" function, he said, involves "helping people to understand the social implications of what they're doing," and is provided to students, faculty, and support groups.

The "advocacy" function entails identifying "areas of the Institute that are sources of strain. Every social group has a particular perspective on what constitutes a good community... We try to promote [our own] views as much as any group."

Kahne stated that "there are some problems with people knowing what's available" from the psychiatric section and other offices at MIT. There are also myths being propagated, he said,

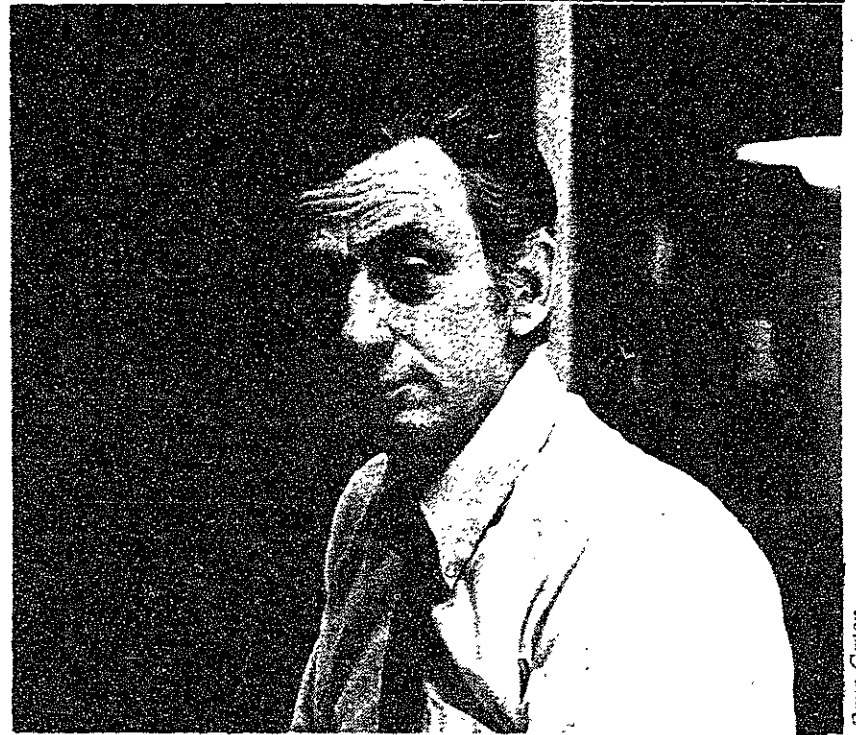
such as one that students are "not entitled to use the services more than three times."

He also noted that some people do not seek help from the psychiatric service because they fear being stigmatized. "We hope that changes as people get to live in the MIT community."

To counteract these problems, the service participates in (Please turn to page 3)

A Correction

In an article in the February 4 issue of *The Tech* entitled "US reactors to close," Lincoln Clark, director of the MIT nuclear reactor, was mistakenly quoted as saying he believes the emergency shutdown of nuclear power plants "should serve as a warning to the nation about the fragile state of nuclear power plant safety." The quote should have been attributed to Henry Kendall, Professor of Physics. Clark told *The Tech* that he actually believes quite the contrary, that the nuclear safety record has been good. *The Tech* regrets the error.



Chief Psychiatrist Merton J. Kahne.

Without more funds, WTBS may not last

By Barb Moore

"We just can't run a radio station on the money we get from Finance Board. If we don't find more money, WTBS will just die slowly."

That was the complaint voiced by Chris Miller '77, Comptroller of WTBS, MIT's student-run radio station. To help alleviate its financial problems, the station has decided to seek supplementary funding from outside the Institute.

Lawrence Stewart '76, General Manager of the station, and Miller submitted a request in November to the Department of Health, Education and Welfare (HEW), for \$4200. Along with the proposal for funding, they submitted an application to the Federal Communications Commission (FCC) for an increase in transmitting power, from ten to 200 watts.

Miller explained, "The station is \$2500 in debt, and the books haven't been in order for the last two years." WTBS currently receives \$9880 per year from Finance Board (Finboard). Requests for an increase in that funding have been denied for the last three years.

The money WTBS receives from Finboard covers the

operating expenses at the station, according to Miller. But he said, "Obviously any unexpected expense incurs debt." The latest budget cuts require each WTBS member to supply the tape for his show.

Miller doesn't blame Finboard for its financial straits, however. "They don't have enough money to support us," he said.

Finboard governs the money allotted by the Office of the Dean for Student Affairs for student activities, and WTBS receives a substantial chunk of those funds. "We don't necessarily consider ourselves a student activity," Miller explained, "because our audience doesn't entirely consist of students."

Non-commercial station

Being classified as a non-commercial radio station prohibits WTBS from playing any advertising on the air. Consequently, it must depend entirely on gifts for its funds, said Miller.

Right now, the station does not have non-profit status from the Internal Revenue Service (IRS). Without non-profit status, a person or organization donating funds to WTBS may not (Please turn to page 6)

Gintis: Inequality here to stay

By Margaret Brandeau

Despite efforts by social reformers, inequality will always be part of the American system, says Herbert Gintis, Professor of Economics at the University of Massachusetts at Amherst.

Speaking Thursday at the Technology and Culture Seminar entitled "Merit and Equality in a Just Society," Gintis set forth his theory that there have to be underclasses in American society in order for it to survive, and

that everything in our society is geared towards continuing such stratification.

According to Gintis, the two main characteristics of our society are dominance and subordination. A person is placed in the hierarchy on the basis of first, how well he can give orders and have them obeyed and, second, how well he can follow orders. "Essentially," he said, "it is how well he can fit into the power structure."

Technological skills, Gintis believes, are really "sort of a facade" — a person's position is actually based on how obedient he is.

An executive in a corporation, said Gintis, must do three things: he must legitimize his own position; he must put people in the proper levels of power according to how obedient they are and how well they give orders; he must make sure that people don't identify with the people in other strata so that the hierarchy will not break down. "People learn to compete with each other, rather than to cooperate," Gintis explained.

From the moment they are born, people begin to fall into certain levels in society. According to Gintis, the level a person reaches in society has little to do with the quality of (Please turn to page 2)

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Registrar compensating for 'slip-up' in ID cards

By Stephen Blatt

The Registrar's Office is studying ways of compensating for the "slip-up" that caused ID card stickers distributed Registration Day for the spring term to read "First Term 1974-75."

Ronald Smith, Associate Registrar, told *The Tech* that the error was the result of a misunderstanding between the Registrar's Office and its printer.

Members of the Registrar's Office will soon be notifying Institute offices about the error. In addition, they are examining ways of authenticating the status of students who are unhappy with the ID stickers. ID stickers and registration material are traditionally yellow for the fall term and green for the spring term. However, both sets of stickers are printed at the same

time, and, Smith said, "someone apparently didn't edit them closely enough."

While concerned parties on campus will be alerted that the color and not the date is the important criterion, Smith acknowledged that this will not be feasible for non-MIT activities. "There has been a lot of pressure from students to do something," he added. Alternatives such as a validating stamp are being considered for those students who ask for it.

No action is anticipated in the near future, since, Smith said, "this is the busiest time of the year for us, with registration, February degree lists and grade reports. Nevertheless," he added, "we will give the stickers a high priority."



Chris Miller spins the discs on his WTBS "wake-up" show, held weekday mornings from 7 to 10. The show consists of jazz, rock and the spoken word.



Herbert Gintis, Professor of Economics, University of Massachusetts

Technological skills 'facade,' Gintis says

(Continued from page 1)
 the school he goes to. What his social and economic status does depend on is the social and economic status of his parents. There is little evidence that education in America has done anything to eliminate inequality, he claims. "There is a substantial body of information which indicates that inequality has remained constant over the past decades," Gintis said.

Who runs this stratification? Some of it, he believes, happens automatically. The attitudes of a person's parents often determine how much education and what kind of education a person will receive.

Some of the stratification happens by imposition. For example, Gintis said, educators are finding that they have to stop expanding four-year colleges and start expanding community colleges. They are learning, he added, that they have to "stratify the educational process to conform to the stratified, hierarchical nature of society."

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MIT conserving energy

By Mitchell Trachtenberg
 As the nation continues to struggle with severe energy problems, MIT is working hard with the support of management and the community to conserve energy.

"People are prodding us into action rather than standing in our way," Carl W. Hage, Environmental Engineer for Physical Plant, told *The Tech*. Few days pass, he noted, without at least one person calling his office expressing interest in energy conservation.

During IAP, Physical Plant and the Academic Departments offered various seminars to acquaint students with the energy problems faced by the Institute and to propose solutions to these problems. One student, Rani Mangoubi '78, who conducted a study of the power plant's steam generating efficiency, concluded that it was well over 84 per cent, leaving little room for improvement.

Most of MIT's energy problems stem from the fact that most of the buildings here were designed before the energy crisis began.

For example, Hage said, even in the new Chemical Engineering facility energy will be wasted. Such relatively simple improvements as additional switching and, possibly, two level light fixtures may be added to this building, he said, but it is already far too late to make major design changes, to conserve energy.

The nature of the work taking place on campus is another cause of complications for Physical Plant. Lighting and

heating are needed around the clock in many buildings where lab work is almost always being done.

Another student working with Physical Plant, Jordan Wouk '76, claims that rooms in Building 13 are often too warm. He explained that this is because entering air is warmed not only by the normal heating process but also by various kinds of electrical equipment in the building.

One possible solution to this problem, Wouk said, would be to lower the temperature at which entering air is heated. This may be done in the near future, he added.

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COLONIAL THEATRE

Over a third see psychiatrists

(Continued from page 1)
orientation activities and is listed in HoToGemit. It also maintains contacts with housemasters, Kahne said.

Kahne noted that students with problems usually turn to friends first for help. They also seek help from the DSA or Financial Aid Office as well as from private psychiatrists, he said.

Concerning the confidentiality of records held by the Psychiatric Service, Kahne said that before September, 1974, all records of students who did not return to the service after three years were destroyed. However, because of the new federal law on files, no records are now being destroyed.

"We have a general regulation that no information goes out

without the consent of the individual," Kahne noted.

Commenting on the suicide rate at MIT, Kahne stated that despite "myths" holding otherwise, "there is nothing to suggest that the occurrence of suicide at MIT is any more than anywhere else."

"A more important issue is how people are living," Kahne said.

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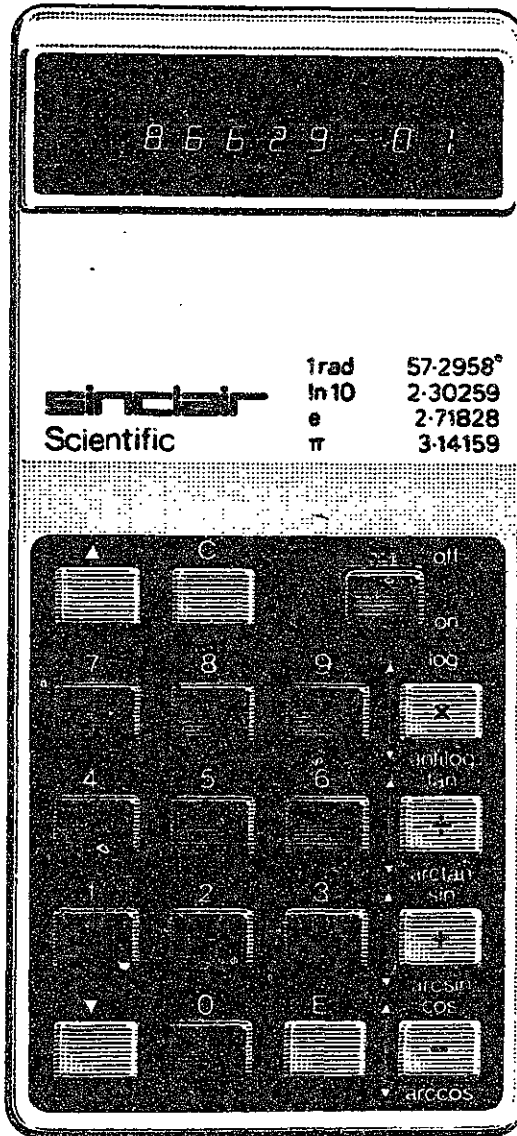
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'The Planning of Science'

("The Planning of Science" is reprinted from The Lives of A Cell, with the permission of the Viking Press and the New England Journal of Medicine)

By Lewis Thomas

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It is generally accepted that the biologic sciences are absolutely splendid. In just the past decade, they have uncovered a huge mass of brand-new information, and there is plenty more ahead; the biologic revolution is evidently still in its early stages. Everyone approves. By contrast, the public view of the progress of medicine during the same period is restrained, qualified, a mixture of hope and worry. For all the new knowledge, we still have formidable diseases, still unsolved, lacking satisfactory explanation, lacking satisfactory treatment. Why, it is asked, does the supply of new miracle drugs lag so far behind, while biology continues to move from strength to strength, elaborating new, powerful technologies for explaining, in fine detail, the very processes of life?

It doesn't seem to help to apply the inclusive term "biomedical" to our science, much as we would like to show that we are all one field of inquiry, share and share alike. There is still the conspicuous asymmetry between molecular biology and, say, the therapy of lung-cancer. We may as well face up to it: there is a highly visible difference between the pace of basic science and the application of new knowledge to human problems. It needs explaining.

This is an especially lively problem at the moment, because of the immediate implications for national science policy. It is administratively fashionable in Washington to attribute the delay of applied science in medicine to a lack of systematic planning. Under a new kind of management, it is said, with more businesslike attention to the invention of practical applications, we should arrive at our targets more quickly and, it is claimed as a bonus, more economically. Targeting is the new word. We need more targeted research, more mission-oriented science. And maybe less basic research — maybe considerably less. This is said to be the new drift.

One trouble with this view is that it attributes to biology and medicine a much greater store of usable information, with coherence and connectedness, than actually exists. In real life, the biomedical sciences have not yet reached the stage of any kind of general applicability to disease mechanisms. In some respects we are like the physical sciences of the early twentieth century, booming along into new territory, but without an equivalent for the engineering of that time. It is possible that we are on the verge of developing a proper applied science, but it has to be said that we don't have one yet. The important question before the policymakers is whether this should be allowed to occur naturally, as a matter of course, or whether it can be ordered up more quickly, under the influence of management and money.

There are risks. We may be asking for more of the kind of trouble with which we are already too familiar. There is a trap here that has enmeshed medicine for all the millennia of its professional existence. It has been our perpetual habit to try anything, on the slimmest of chances, the thinnest of hopes, empirically and wishfully, and we have proved to ourselves over and over again that the approach doesn't work well. Bleeding, cupping, and purging are the classical illustrations, but we have plenty of more recent examples to be embarrassed about. We have been hoaxed along by comparable substitutes for technology right up to the present. There is no question about our good intentions in this matter: we all

hanker, collectively, to become applied scientists as soon as we can, overnight if possible.

It takes some doing, however. Everyone forgets how long and hard the work must be before the really important applications become applicable. The great contemporary achievement of modern medicine is the technology for controlling and preventing bacterial infection, but this did not fall into our laps with the appearance of penicillin and the sulfonamides. It had its beginnings in the final quarter of the last century, and decades of the most painstaking and demanding research were required before the etiology of pneumonia, scarlet fever, meningitis, and the rest could be worked out. Generations of energetic and imaginative investigators exhausted their whole lives on the problems. It overlooks a staggering amount of basic research to say that modern medicine began with the era of antibiotics.

We have to face, in whatever discomfort, the real possibility that the level of insight into the mechanisms of today's unsolved diseases — schizophrenia, for instance, or cancer, or stroke — is comparable to the situation for infectious disease in 1875, with similarly crucial bits of information still unencountered. We could be that far away, in the work to be done if not in the years to be lived through. If this is the prospect, or anything like this, all ideas about better ways to speed things up should be given open-minded, close scrutiny.

Long-range planning and organization on a national scale are obviously essential. There is nothing unfamiliar about this; indeed we've been engaged in a coordinated national effort for over two decades, through the established processes of the National Institutes of Health. Today's question is whether the plans are sharply focused enough, the organization sufficiently tight. Do we need a new system of research management, with all the targets in clear display, arranged to be aimed at?

This would seem reassuring and tidy, and there are some important disease problems for which it has already been done effectively, demonstrating that the direct, frontal approach does work. Poliomyelitis is the most spectacular example. Once it had been learned (from basic research) that there were three antigenic types of virus and that they could be abundantly grown in tissue culture, it became a certainty that a vaccine could be made. Not to say that the job would be easy, or in need of any less rigor and sophistication than the previous research; simply that it could be done. Given the

assumption that experiments would be carried out with technical perfection, the vaccine was a sure thing. It was an elegant demonstration of how to organize applied science, and for this reason it would have been a surprise if it had not succeeded.

This is the element that distinguishes applied science from basic. Surprise is what makes the difference. When you are organized to apply knowledge, set up targets, produce a usable product, you require a high degree of certainty from the outset. All the facts on which you base protocols must be reasonably hard facts with unambiguous meaning. The challenge is to plan the work and organize the workers so that it will come out precisely as predicted. For this, you need centralized authority, elaborately detailed time schedules, and some sort of reward system based on speed and perfection. But most of all you need the intelligible basic facts to begin with, and these must come from basic research. There is no other source.

In basic research, everything is just the opposite. What you need at the outset is a high degree of uncertainty; otherwise it isn't likely to be an important problem. You start with an incomplete roster of facts, characterized by their ambiguity; often the problem consists of discovering the connections between unrelated pieces of information. You must plan experiments on the basis of probability, even bare possibility, rather than certainty. If an experiment turns out precisely as predicted, this can be very nice, but it is only a great event if at the same time it is a surprise. You can measure the quality of the work by the intensity of astonishment. The surprise can be because it did turn out as predicted (in some lines of research, 1 per cent is accepted as a high yield), or it can be confounding because the prediction was wrong and something totally unexpected turned up, changing the look of the problem and requiring a new kind of protocol. Either way, you win.

I believe, on hunch, that an inventory of our major disease problems based on this sort of classification would show a limited number of important questions for which the predictable answers carry certainty. It might be a good idea, when commissions go to work laying out long-range plans for disease-oriented research, for these questions to be identified and segregated from all the rest, and the logic of operations research should be invaluable for this purpose. There will be lots of disputing among the experts over what is certain and what not; perhaps the heat and duration of dispute could be adapted for the measurement of uncertainty. In

any case, once a set of suitable questions becomes agreed upon, these can be approached by the most systematic methods of applied science.

However, I have a stronger hunch that the greatest part of the important biomedical research waiting to be done is in the class of basic science. There is an abundance of interesting fact relating to all our major diseases, and more items of information are coming in steadily from all quarters in biology. The new mass of knowledge is still formless, incomplete, lacking the essential threads of connection, displaying misleading signals at every turn, riddled with blind alleys. There are fascinating ideas all over the place, irresistible experiments beyond numbering, all sorts of new ways into the maze of problems. But every next move is unpredictable, every outcome uncertain. It is a puzzling time, but a very good time.

I do not know how you lay out orderly plans for this kind of activity, but I suppose you could find out by looking through the disorderly records of the past hundred years. Somehow, the atmosphere has to be set so that a disquieting sense of being wrong is the normal attitude of the investigators. It has to be taken for granted that the only way in is by riding the unencumbered human imagination, with the special rigor required for recognizing that something can be highly improbable, maybe almost impossible, and at the same time true.

Locally, a good way to tell how the work is going is to listen in the corridors. If you hear the word, "Impossible!" spoken as an expletive, followed by laughter, you will know that someone's orderly research plan is coming along nicely.

(Dr. Thomas is president of the Memorial Sloan-Kettering Cancer Center in New York. His essays appear in the New England Journal of Medicine.)

Continuous News Service

The Tech

Since 1881

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Mike Peters

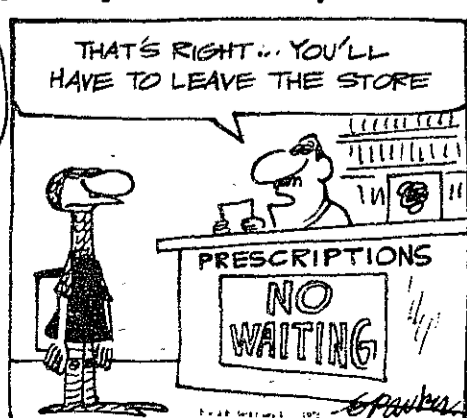
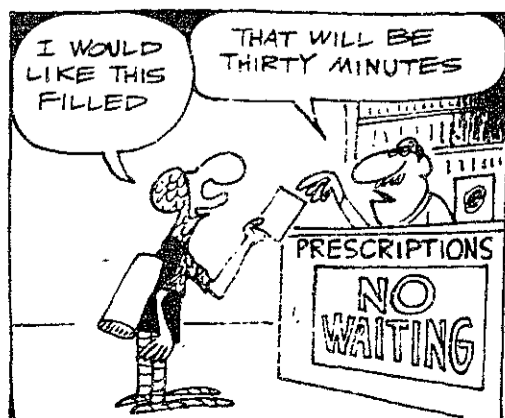


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THIS IS JERRY FORD.

THE WIZARD OF ID



The Wizard of Id appears daily and Sunday in the Boston Globe

by Brant parker and Johnny hart

Press censorship — from within

© Copyright 1975
By Peter Peckarsky

Today, even after the success of journalists in exposing the Watergate Affair, there is an insidious threat to the continued freedom of the press. This threat comes not from a vengeful White House, nor from the judges holding reporters in contempt for protecting their sources, nor from the Federal Communications Commission, but from within the press corps itself.

Strangely enough, reporters and editors are demonstrating an inability or unwillingness to engage in another Watergate type investigation any time soon. The reporters who lived, breathed, ate, slept, drank, thought, walked and talked almost nothing but Watergate for the better part of a year are physically and mentally drained. The information they were seeking could, and eventually did, result in the removal from office of a President of the United States. After the quarry has been removed, the thrill goes out of any chase. Going back to crop reports has proved to be quite dull for Washington reporters.

The editors who protected their reporters while many were screaming about an unfair press are now having second thoughts. The press is not accustomed to being the subject of frequent, biting criticism or the object of other reporters' endeavors. Not a few editors are beginning to wonder whether their Watergate coverage was unfair in some respects. As a result, these editors are having second thoughts about pursuing new scandals. Two recent examples spring to mind:

— On December 22, 1974, the *New York Times* published a story by Pulitzer Prize-winner Seymour Hersh about illegal domestic operations by the Central Intelligence Agency (CIA). A number of major news organizations gave the story low key coverage. Almost immediately, some Washington journalists were saying that Hersh's story was not well-documented, a rehash of old information and perhaps untrue. Part of the problem was that the editors did not want to harm the CIA's image and value to the nation. Another problem was that reporters who did not have sources as good as Hersh's chose to belittle the story because they could not develop it by themselves. The prime

example of this mentality occurred on "Agronsky and Company," a half hour television review of the previous week's news.

With host Martin Agronsky were several journalists, including Hugh Sidey, Washington Bureau Chief of *Time* magazine. Agronsky asked for the reaction to the Hersh CIA story. Sidey said he doubted the story's validity, saying that *Time* just could not confirm the story through its own efforts. To his everlasting credit, Agronsky replied: "Well, Hugh, at the start of Watergate you couldn't find that either."

— Recently this column reported that President Ford intended to allow indicted

former Treasury Secretary John Connally to maintain his position and security clearances as a member of the President's Foreign Intelligence Advisory Board (PFIAB). The column was also offered to a news organization which had played a major role in uncovering the Watergate scandals. The news executive in charge, who shall remain nameless, said that he wouldn't take the story because it did not exceed his threshold of pain for scandal. During Watergate this same organization had given prominent coverage to events of no greater importance than the Connally story.

On Friday, Jan. 31, it became known in Washington that *The New Republic*

would print the story in its next issue. The next day, John Connally resigned from the PFIAB. When last heard from, the "high pain threshold" news executive was kicking himself for not having used the item. It hurts to be scooped by *The New Republic*.

An inquiring and vigorous free press is vital to the political health of the nation. Hopefully, the major news editors and reporters will exorcise their self-doubts about Watergate coverage and not allow their news judgment to be warped by the criticisms of those being investigated by their reporters.

(Peter Peckarsky '69 is National Correspondent of *The Tech*.)

Letters to The Tech

More Concert Comments

To the Editor:

Once again *The Tech* has allowed the personal bias of some of its staff to influence its reporting of the news. I refer to your story about the Blood, Sweat and Tears Concert, printed on Tuesday, February 4. The headline reads: *UA loses \$3K on concerts*. McNamee leads the story by stating that poor publicity and organization caused a loss of almost \$3000.

If one were to rely solely on *The Tech* story for news of the concerts, it would be impossible to know that over 1000 people really enjoyed themselves that night. The entire article is devoted to pointing out the "mismanagement" that caused such a "failure." Well, I was at both concerts, and I can tell you (and the rest of your readers, since you won't) that everyone there had a great time. *The Tech* sets the number of tickets sold at 1300. That's more than one-quarter of the undergraduate population. One out of four is worth it as far as I'm concerned.

I will not argue the fact that it is important to point out that money was lost; we have a right to know where our money is going. But if *The Tech* must report the news, let it report all of it. Where was your Arts Staff that night? I didn't read one word about the concert itself!

I referred earlier to the staff's personal bias. It is no secret to most people at MIT that certain members of *The Tech's* staff will hunt for reasons to discredit anything that the UAP does. I was on *The Tech* for two years, so I know. But there are also a lot of people here that do not know of your dislike for the UA. You are doing an injustice to all involved. Those who are familiar with your tactics are tiring of them — they would like very much to pick up a newspaper of professional quality, not petty foolishness. Those who are unfamiliar with you just get a perverted view of the UA's activities.

While I was working with *The Tech*, I was aware of a concern among the editors that the paper should be of a more professional nature. This is just not the way to go about it. Professionals do not let their personal biases influence their work in this way, and *The Tech* will be an amateur newspaper until its editors realize this.

Get with it, will you?

Ken Isaacson '75
Former Night Editor, *The Tech*

To the Editor:

This is my second attempt at this letter — the first one read like a piece of hate mail and that's not very constructive. Anyway, I just want to say that

I'm pretty pissed off at your article on the Blood, Sweat and Tears, (*The Tech*, Feb. 4) concert. It had a negative, backbiting tone to it, which read to me like you were gunning for someone. Yellow journalism. In doing so, it ignored the fact that a very good event took place. There was fine music being played (which surprised me, since BS&T has never been one of my favorite groups), and I felt good. So did a lot of other people around me — mostly fellow MIT students. A few times a year one should not be isolated in a room with problem sets and No Doz.

Whether you make or lose money on something like this is at least partly luck. I praise the people who sponsored this event, wish them more financial success in the future, and especially request that you not throw rocks at them from the back row.

Bill Hunter
Feb. 6, 1975

(*The Tech* welcomes Letters to the Editor, and attempts to print all letters it receives. Typed letters are preferred. No letter that is unsigned or which does not identify the writer's MIT affiliation can be accepted for publication. Please make letters brief: *The Tech* reserves the right to edit letters which are unnecessarily long.)

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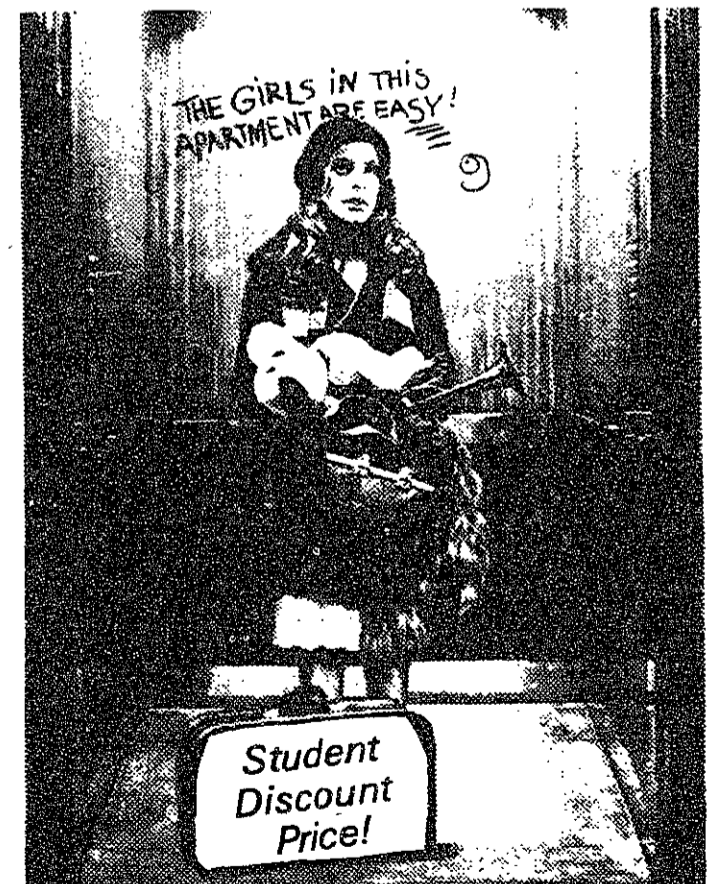
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Watch this paper for next week's Big Deal.



MT21175

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WTBS needs funds to keep broadcasting

(Continued from page 1)

write the gift off on its income tax statement. This, said Miller, tends to discourage private contributions. "We're working now to get non-profit status," he stated, noting that when this happens, the station will begin to solicit private funds. Until then, WTBS will have to rely on money from other non-profit organizations, such as MIT.

Programming changes

If HEW does approve the station's request, WTBS will be able to get out of debt and perhaps replace some of its aging equipment. The grant "would also involve some programming changes," said Miller, but he would not indicate what they would be.

There are already programming changes planned, beginning February 23, according to Miller, when WTBS will switch to a "block time" programming concept. Presently different shows are scheduled during the same time period on different days, he explained. A listener can tune in at the same time for two consecutive days and hear two very different radio shows.

"We've been programmed as tune-in/tune-out radio station," continued Miller. "Our main problem," he said, "is that we have so many different audiences." Block-time programming will be an attempt at standardizing and therefore building a continuing audience.

Miller estimated that although most of this audience is outside the MIT community, about half of the WTBS staff members are students at MIT. "We don't try to program for MIT, really," he added.

Student activity?

Because WTBS doesn't direct itself to MIT the validity of WTBS as a student activity to be funded has been questioned. Some members of the radio staff feel that the funding would be more appropriately administered directly through the Dean's Office. Outsiders argue that WTBS should receive no MIT funds at all.

Miller, defended WTBS as "the only goddamn public service at MIT," and consequently deserving of MIT funds. For example, he said, *The Ghetto*, a late-night show billed as "mellow soul music" was the only black radio show in Boston for a while. *The Ghetto* and *Black Perspectives*, similar WTBS program, serve a valid public interest, he argued.

Another subject of funding arguments within the station is the presence of an Associated Press wire service teletype, which costs WTBS \$48 per week. WTBS has only one half-hour news program scheduled each day, though it also includes "a total of 15 or 20 minutes of news throughout the rest of the day, if we're lucky," said Miller. When asked if less than one hour of news per day is worth \$48 a week, he answered that, "The general policy is that it is. Personally, I don't know."

Funds sought

Dean for Student Affairs Carola Eisenberg is aware of the financial plight of WTBS, but

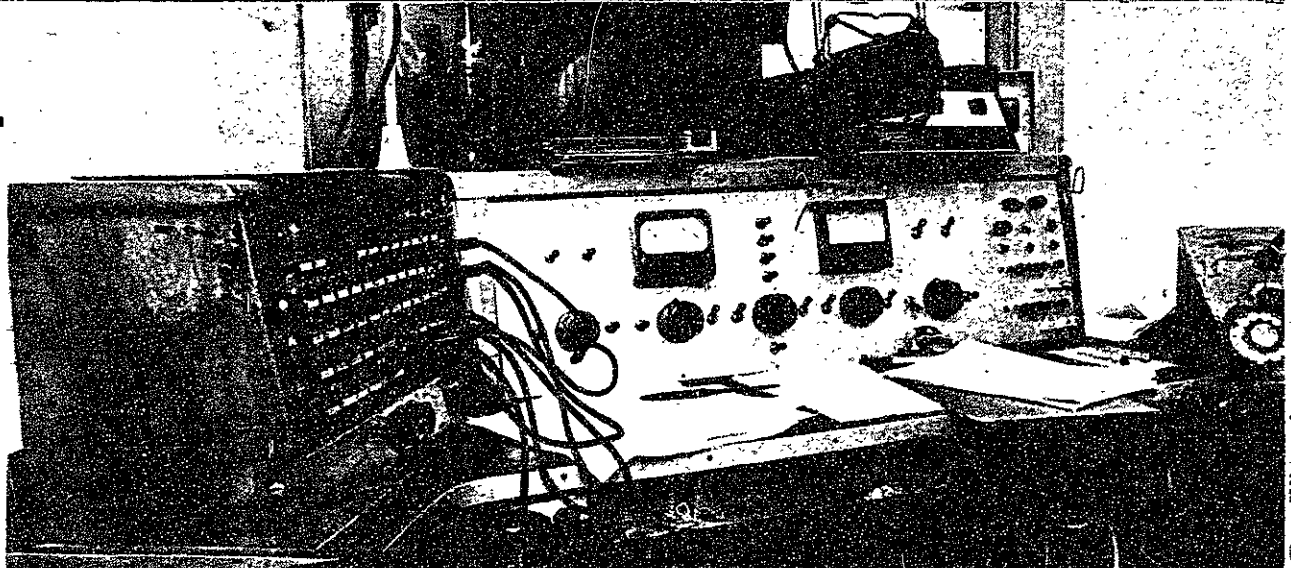
said that the Dean's Office does not have the extra funds needed. Members of the WTBS Foundation, chaired by Associate Professor of Electrical Engineering Barry Blesser, approached Eisenberg last fall in search of funds.

"They needed money desperately," said Eisenberg, but their request was sent to the Chancellor's office. However, she added, "the Dean's Office gave them a small amount of money to lobby to the FCC."

What would MIT lose if WTBS closed down? Eisenberg believes that "it is a marvelous education experience for the students. They can learn the technical aspects of radio as well as participate in a co-operative effort."

Miller feels that the loss of WTBS would be a loss both to the staff members and to the Cambridge community. "The two are really the same. You need a good listening audience to have a good show," he said.

He also said that WTBS provides an alternative not found in other Boston radio stations. "We



In the WTBS office rests the first transistorized control board ever used in this country. It made its debut in 1961.

try to bill ourselves as innovative. It really comes down to alternative. What we're playing isn't found anywhere else on the dial at the same time."

Miller estimated that the budget with which WTBS now operates is "50 per cent smaller than the next smallest station in Boston." He hopes to find enough funds to get out of debt, and to receive permission from the FCC to broadcast in 200 watts stereo. "Then we could become more listener oriented," he explained concluding that "we only want to be another radio station."



About 12,000 records are stored in the WTBS office in the basement of Walker. Some of the records are so worn as to be unplayable.

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THE TECH ARTS SECTION

Classical things
Stephen Owades

MIT Chamber Players' Midnight Concert

The MIT Chamber Players took advantage of the unusual acoustic ambience and mood of the building 7 lobby to present a midnight concert there on Friday, December 13 (actually Saturday). The program featured Bach's *Fourth Brandenburg Concerto* and *Musical Offering* and Wagner's *Siegfried Idyll*, and was under the direction of Marcus Thompson of the music faculty.

Lobby 7 is, for most of the day, a chaotic environment, ill-suited to any but the most forthright and high-powered of music. At midnight, however, the audience was most attentive, and only a small group of ill-mannered boors wandering noisily across the floor momentarily marred the hushed atmosphere.

Even granting the respectful silence of the audience, the *Musical Offering* was the least successful piece of the evening because of its delicate intimacy. A set of intricate contrapuntal variations written on a chromatic theme given to Bach by a royal patron, the *Offering* ideally wants to be performed in a small room, and loses in effect when given even in a small concert hall, let alone the cathedral-like space and resonance of lobby 7. The performance, appropriate to the scale of the music, was ill-suited to the location.

The *Fourth Brandenburg* was far more successful. I can, and do, take issue with the use of flutes instead of recorders in this piece, since I find their tone far less appropriate, but I have a great deal of respect for any performance as well thought out and balanced as this one was. The one-to-a-part *ripieno* group did not have to resort to inappropriate dynamic shifts to avoid overmatching the soloists,

a problem often encountered in "orchestral" performances of this music.

The performance of *Siegfried Idyll* was remarkable in every way. This piece was originally written to be played by a chamber ensemble at Wagner's home as a serenade for his bride's birthday, and it has a poignancy in its original chamber version that cannot be compensated for by the lush sonorities of an orchestral performance. Marcus Thompson's direction was especially noteworthy for the subtle gradations of tempo and dynamics that are needed to prevent this fragile piece from becoming turgid, and the playing from the entire group was praiseworthy.

The Chamber Players have established a high standard for the future of small ensemble music here at MIT, and it is to be hoped that they can continue and expand their activities on this same level.



Stephen Owades

Ragtime at Harvard

In celebration of his ninety-second birthday, Eubie Blake appeared in a special performance/tribute at Harvard's Sanders Theatre last Friday night, and the hall was filled to the brim with happy friends and fans. Mr. Blake is the last surviving pioneer ragtime composer/pianist. His music represents the "Harlem" school of ragtime, more emphatic and extroverted than the "classical" school of which Scott Joplin is the best-known exponent.

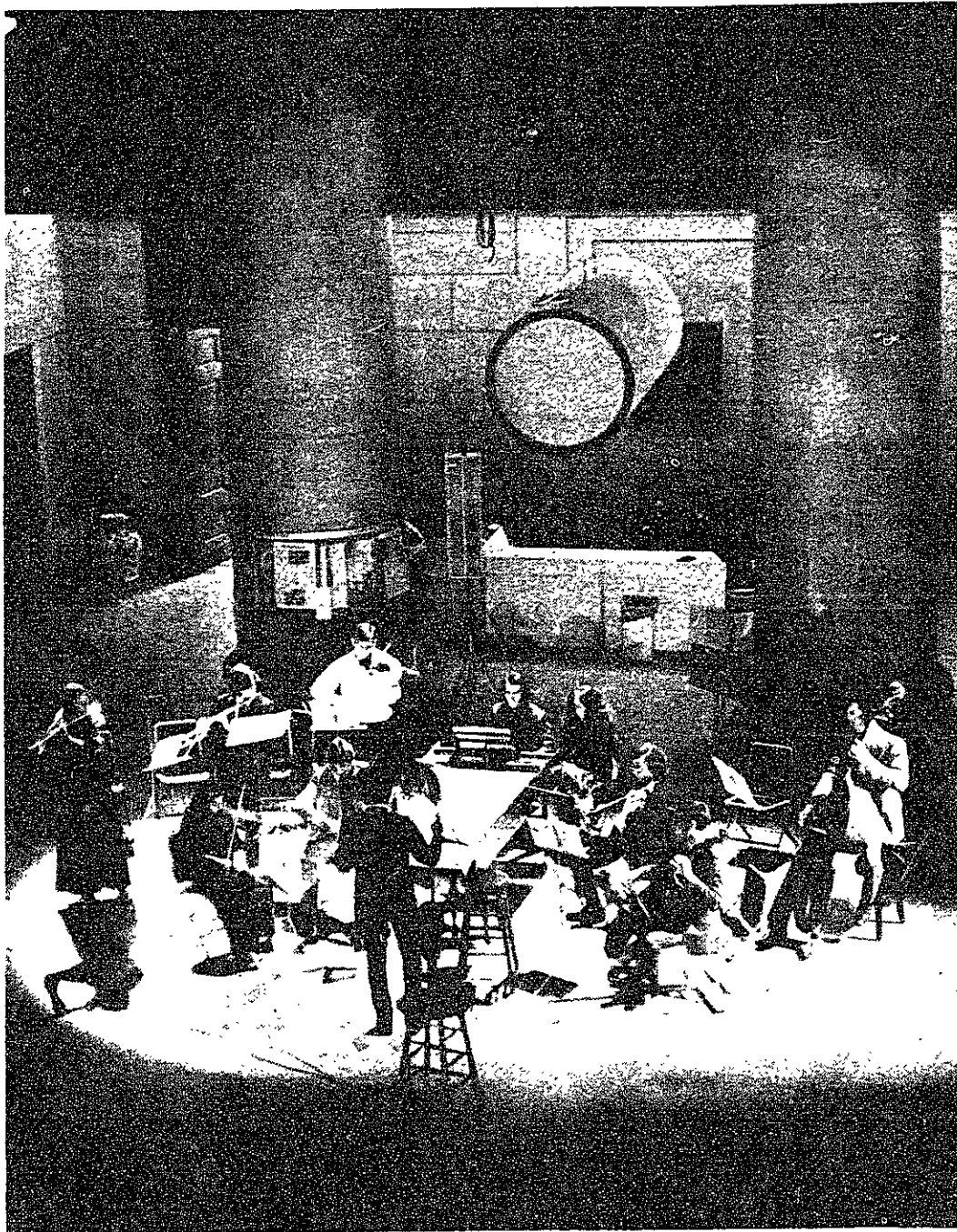
It is hard to know what to say about such an occasion. Blake's keyboard technique is naturally not quite what it was fifty or sixty years ago, but it would not be possible to place his age from the enthusiastic playing style that he demonstrated on Friday. His stage manner is pure show-biz, and the audience loved every hammy minute. Several Harvard people read tributes—an Afro-American studies faculty member related his life and work to the other trends in black music, while a representative of the Pre-

sident's office tried unsuccessfully to lecture on all of black history.

Eubie Blake has formed his own record company to reissue some of his own classic recordings along with his recent live and studio efforts. Since they are not distributed through normal retail channels, the address for direct mail orders of his records is: Eubie Blake Music, 284-A Stuyvesant Avenue, Brooklyn, N.Y. 11221. The Eubie Blake Music catalog consists at present of six discs, and they include, along with Blake himself, the singing of Ivan Harold Browning (star of Blake's 1921 hit *Shuffle Along*, which introduced *I'm just wild about Harry* and other well-known songs) and Noble Sissie (librettist for *Shuffle Along*), as well as the piano playing of young artists whose work Blake wishes to introduce to the public. The records are well pressed, although amateurishly produced, and are well worth the attention of anyone interested in ragtime and the history of the American musical theatre.

Eubie Blake RAGS TO CLASSICS

To Steve
from
Eubie Blake
Feb. 7th 1975



Stephen Owades

Christmas Music on TV

Television brought several musical events to the home screen on Christmas Eve. Among them were a Berlioz *Requiem* from Milwaukee (shown on Channel 7 here in Boston at 9:30 pm) and a Verdi *Requiem* conducted by Leonard Bernstein in London (Channel 5 at 11:30). Perhaps it is just an automatic association of choral music with Christmas that placed these two incongruous works on the Christmas Eve TV schedules, but it would in any event be hard to think of any less appropriate music for the Christmas season than two Masses for the Dead! (Perhaps the Mendelssohn *The First Walpurgis-night* or *Carmina Burana*?)

The Berlioz was performed adequately, but it would be unfortunate if the wide TV audience had its only exposure to this grand and monumental masterpiece through the means of an amateur performance reproduced through a single tiny loudspeaker. The power of the Berlioz *Requiem* requires live performance, and indeed it is one of the few pieces that fairly demands quadrasonic

reproduction in the home (four brass bands surrounding the audience blare out the "last trumpet" to signal the day of judgment).

Bernstein's Verdi was an experience of an entirely different caliber. His own video-production company, Amberson Enterprises, has created a series of musical events on film and videotape that capture, at their best, much of the essence of a live concert. The Verdi *Requiem*, too, is a difficult piece to capture on a small screen and a small loudspeaker, but the creative camera work did help. Other Bernstein TV productions, such as the Mahler *Ninth Symphony* in Vienna, have been even more effective, and clearly demonstrate the potential of this medium for the future.

Even with the undeniable satisfactions of these two performances, particularly the Verdi, the question of why they were placed on Christmas Eve remains. This kind of tokenism with respect to music on TV needs affirmative action.

Bach *B Minor Mass* in Three New Versions

By George Harper

J. S. Bach's *Mass in B Minor* is a perennial favorite among conductors and ensembles of every rank. Scarcely a year goes by that does not see at least one Boston-area choral group tackle the work. It's easy to see why: this setting, which almost certainly never saw an integral performance in Bach's lifetime, is arguably the finest thing Bach ever wrote, and certainly deserves to be ranked among the greatest choral compositions of all time. The sheer power of the work is so immediately obvious that it exerts an almost irresistible attraction on a conductor—and of course he approaches it with the conviction that he (and usually only he) has penetrated the dense thickets of counterpoint to discover and delineate Bach's "true intent." Many make the attempt, but few come near success.

A word is in order at this point about interpretation. In recent years the idea has been gaining in credence that perhaps the pre-Romantic composers were not so deprived as we may once have thought, that we need not feel so sorry for Bach for not having had available to him the forces of the modern symphony orchestra—that it is indeed not the highest form of musical evolution. It is a fairly common belief these days that all composers write presupposing a certain sonority and texture which are not really attainable except by the use of appropriately-sized ensembles playing instruments of the composer's own period. This is the driving principle behind groups like the *Collegium Aureum*, the *Schola Cantorum Basiliensis*, Nikolaus Harnoncourt's *Concentus Musicus*, and a host of lesser-known ensembles. To a greater or lesser extent, their influence is audible on most modern recordings of the pre-Romantic repertory. Performances today increasingly go for clarity of line and an eye to structural detail. Attention is increasingly being drawn to the dance-related aspects of much early music. Unfortunately, conductors are still all too common who read eighteenth-century music through nineteenth-century eyeglasses.

The past several months have seen the release of three new recordings of the *B Minor Mass*: Herbert von Karajan's account for Deutsche Grammophon, Michel Corboz's on Victrola (not really new—this

is an American release by RCA of a performance available for some time on a French label, Erato, and in this country from the Musical Heritage Society), and Johannes Somary's for Vanguard. They join the six other recordings of the *Mass* currently available—more about those later.

Herbert von Karajan's reading (DG 2709 049, 3 discs) makes use of Gundula Janowitz, Christa Ludwig, Peter Schreier, Robert Kerns, Karl Ridderbusch, the Vienna Singverein, and Karajan's own Berlin Philharmonic. Obviously he has a very strong ensemble of soloists, and such good points as there are to the performance are to their credit and in spite of Karajan: they are far outweighed by the many problems which his mannered approach generates.

Simply put, Karajan goes for homogenized Bach. Everything is stirred together in one pot—a ladle of violin, a dash of oboe—and simmered over a low flame. The choral sound especially has a painful uniformity to it: it's all very yummy and creamy, but one can hardly even hear the successive fugue entrances. Any hopes for clarity and lightness we might have had are quickly laid to rest by the doughy opening *Kyrie*. Such pleasures as there are in this performance lie with the soloists. The bass, Karl Ridderbusch, turns in a fine *Quoniam*, while the baritone, Robert Kerns (whom I had not heard before), sings well in his *Et in Spiritum sanctum*. Especially fine are Gundula Janowitz and Peter Schreier in the *Domine Deus*, a duet for soprano and tenor. Still, this work perhaps above all others relies for effect on the impact of its choruses, an impact that is vitiated by Karajan's carefully contrived and utterly wrong-headed interpretation. There's really no reason for paying the sort of money DG asks these days for this sort of performance.

Newly released in the U.S. by RCA is the account (Victrola FVL2-5715) by Michel Corboz and the Chorus and Orchestra of Lausanne with soloists Yvonne Perrin, Wally Staempfli, Magali Schwartz, Claudine Perret, Olivier Dufour, Niklaus Tuller, and Philippe Huttenlocher (how to assign solo roles is one of the problems of the work: some performances get by with as few as four soloists, while five or six is a more common figure; Corboz's is the only performance I have heard that

uses seven). None of the soloists was known to me before hearing this recording, and they range in caliber from barely acceptable (Claudine Perret, alto) to much worse (Olivier Dufour, tenor). Corboz uses a chamber-sized ensemble, but whatever gains this might have carried with it in clarity of line are totally undone by the engineering: the recording sounds as though it was made in an airplane hangar that just happened to be available.

Still, all this need not have rendered the performance worthless. Thought can save a reading that is technically flawed, though no amount of polish can save a performance that is deficient in thought. Unfortunately, it is at just this point that Corboz is most clearly lacking. Tempos frequently seem bizarre, and a unifying concept is nowhere to be seen. Corboz observes such big retards at the ends of sections that it is difficult to get a grasp of the continuity of the whole. Corboz's treatment of the opening *Kyrie* could best be described as languid. Corboz also commits the rather astonishing boner of assigning the continuo in the brighter numbers to a closely miked harpsichord, rather than the more appropriate portable organ. All this is the more to be regretted since the Corboz recording, on two budget discs, is by far the cheapest one available.

More successful is Johannes Somary's new recording of the *B Minor Mass* for Vanguard (VSD 71190/91/92), with Felicity Palmer, Helen Watts, Robert Tear, Michael Rippon, the Amor Artis Chorale, and the English Chamber Orchestra. There are occasional problems with a raw and unblended choral sound (especially noticeable in the opening of the *Credo*), and the soloists sometimes give problems—Robert Tear is his usual awful self, and Helen Watts, the contralto, makes a marvelously eloquent argument for treating the *Christe* as a duet for two sopranos. Still, this performance is without question superior to both Corboz's and Karajan's. Helen Watts, when she isn't being asked to sound like a soprano, is wonderful—her *Qui Sedes* is really lovely. Michael Rippon is forgettable, but Felicity Palmer is admirable. Also, and in contrast to the other two new recordings, the choral sound is clear and straightforward throughout. There are times when this

makes a lack of blend all too obvious, but this is more than compensated for by the resulting clarity of structure: the inner voices never disappear, and entrances are always strong (not true of either the Karajan or the Corboz). Metrical relationships are sometimes strained—*Credo I* and *II* are not given the simple relationship they cry out for—but for the most part this performance is remarkably clean-cut. Had Vanguard issued it on its budget-priced Cardinal label, I could have given it an even higher recommendation.

Incidentally, Vanguard should offer a prize to the person finding the most mistakes in their release. I've spotted three: Michael Rippon's biography is given Robert Tear's picture, and vice versa, and the label on side four doesn't bear too close a relationship to what's actually on that side. Also, for some foolish reason Vanguard has insisted on using for their cover art the same painting used on the cover of Otto Klemperer's recording of the same work.

In summary, of these three new recordings only the Somary is really worth considering (unless, of course, you're a Bach freak and have all six other versions already). Beyond this, there are three other recordings currently available which I find preferable to the Somary. From last to first in order of my preference, they are Robert Shaw's performance (RCA LSC 6157, 3 discs), Karl Richter's performance (DG Archive 2710 001, 3 discs), and my own favorite, Nikolaus Harnoncourt's reading (Telefunken SKH 20, 3 discs). Shaw's is a wonderful chamber-sized performance that only occasionally lets me down. Karl Richter's is a good all-around reading that Richter produced before he entered his current revisionist phase. But the greatest of all is Nikolaus Harnoncourt's reading with his *Concentus Musicus*. This performance is full of joy and a spirit of dance that are a real revelation. Textures are always clear, and choral singing by the superb *Chorus Viennensis* and *Vienna Choir Boys* is a real asset on this recording—the boy trebles and altos make much more sense of the upper parts than do the usual massive female voices. If you will own only one recording, buy the Harnoncourt. When you want to add another, go on the Shaw. Then for a third you might try the Somary or the Richter. Beyond that, you're on your own.

Handel & Haydn's *Christmas Oratorio*

By George Harper

On December 20 the *Handel and Haydn Society*, under the direction of Thomas Dunn, gave a performance of J. S. Bach's *Christmas Oratorio*. This work, actually a set of six semi-autonomous cantatas bound together under the unifying designation of "Oratorio" by Bach himself, was originally intended for performance on the six liturgically most significant days of the Christmas season of 1734 and early 1735: Christmas Day and the following two days, New Year's Day, the Sunday after New Year, and Epiphany. Even more than in his other liturgical compositions, Bach in the *Christmas Oratorio* relied heavily on borrowings from earlier works, particularly secular cantatas—the bass aria *Erleucht Auch* from the fifth day's cantata is borrowed from an anniversary cantata (BWV 215) for Augustus III. Bach would never have understood modern misgivings about the borrowing and re-use of music, and he himself had no problem in weaving these musical skeins from diverse sources into a unified fabric. Presented in concert format as it was by the Handel and Haydn Society, with one day's cantata following close on the heels of another, one problem presents itself that never would have arisen in the work's original liturgical format: there are too many "big" choruses—each day opens with a chorus strong enough to begin an autonomous work. Thomas Dunn found his way around this trap by means of a carefully understated approach to most of the choruses—only on rare occasions did he unleash his splendid chorus for extended stretches. This treatment worked admirably, making the effect that much more striking when Dunn called for a really strong statement from the chorus. Richard Shadley, tenor, sang the role of the Evangelist (he serves the same story-



Thomas Dunn

telling role in the *Christmas Oratorio* as in Bach's more familiar *St. Matthew Passion* and *St. John Passion*), while Barbara Wallace, soprano, Pamela Gore, contralto, Jon Humphrey, tenor, and David Evitts, baritone, served as soloists. Pamela Gore was truly superb: her *Schlafe, mein Liebster*, a lullaby to the infant Jesus, was simply amazing. Jon Humphrey demonstrated in *Nun mogt ihr stolzen* that he is one of the two or three finest tenors now active in the Boston area. David Evitts was at the top of his form, with a rather darker tone to his voice than he has displayed in the past. The only problems were with the soprano, Barbara Wallace, who seemed unable to suppress an excessive and unpleasant wobble in her voice, which was especially annoying in ensemble numbers such as the trio for the fifth day, and with the Evangelist, Richard

Shadley, whose tone was constricted and harsh, especially by comparison with that of Jon Humphrey. His diction was consistently poor (a serious flaw for an Evangelist), with modified and obscured vowels, and often inaudible consonants. A sense of strain and discomfort seldom left his singing. Was the splendid Karl Dan Sorensen unavailable for this concert?

Orchestral playing was beyond reproach, and especially to be commended are the splendid trumpeters. The principal tossed off the tortuous clarino parts in a manner that must have made any trumpet-players in the audience envious. The closing chorale for the sixth day, *Nun seid ihr wohl*, which involves an extraordinarily florid trumpet part, was beyond belief.

The chorus was simply amazing. There are five or six major choruses in Boston, and each of them has its own distinctive sound. That of the Handel and Haydn Society is a seemingly effortless and relaxed production into which sounds of strain and forcing never enter, all of which leaves the impression that they might sing all night if they wished. Tom Dunn has built a chorus which may lay rightful claim to being one of the finest in this area.

Handel and Haydn's next concert will be on April 25, when they will present a performance of the Brahms *German Requiem*, along with *Secheresses* by Poulenc. If you feel that this review has been a bit fulsome, go and see for yourself.

New Writing Program Offering

By Jule Olson

The MIT Writing Program has another new offering this spring for the MIT community, writing clinics. The clinics will be places where people can come together to write. Sometimes, sitting alone in a room can be the best way to get writing done. But at other times, it doesn't work. This is where the clinics come in. Anyone can come to Room 7-106 on Monday and Friday from 3:00 to 5:00 and on Tuesday from 4:00 to 5:00 and write. There are tables and chairs there and people can bring paper, pencils, typewriters, and their creativity. The clinics are an experiment. It is possible that by making the act of writing "public," writers can break through writing blocks, frustrations and feelings of isolation about their work. The clinics could also just be times set aside three times a week to write, without interruptions. The clinics are open to anyone, and

people taking writing courses are especially encouraged to come.

This spring there are several new subjects being taught by members of the Writing Program. They include Writing and Television: Words and Images I (21.902), a course which will explore ways in which the written word can be complemented and enhanced by the video image. Also offered is Writing and Photography (21.904J, 4.019J), a joint project of the Writing Program and the Creative Photography Lab aimed at combining the verbal and visual media. In another new course, Writing and Self (21.106X), the class members will examine the relation between their writing and their lives, using co-counseling techniques and taped interviews in understanding and responding to writing. Questions can be answered by the Writing Program office at X3-7894.

Duly Noted

American Review, edited by Theodore Solotaroff, (Bantam, 272 pp, \$2.45), has consistently published the best new American writing available. They draw from a wide range of contributors, avoiding the pitfalls of the leading literary magazines of previous decades which predominantly published a very few authors.

Although their diversity is largely a product of this era, the consistent quality can be attributed only to the habitual attention paid to it.

The best story in the February 75 edition (No. 22) is *Whatever Happened to Gloomy Gus of the Chicago Bears?* by Robert Coover. The narrator, a radical sculptor in the 1930's, tells of a Whittier College football hero who bears a striking resemblance to a California Quaker recently departed from high public office.

Gloomy Gus is contrived. He must practice all his moves every day including how to break from a huddle and how to engage in locker room banter. Within this milieu, however, he is pathetic, brought down by his artificiality.

I read *Tales for the Son of My Unborn Child* by Thomas Farber (Pocket Books, 191 pp, \$1.25) in a fit of nostalgia. The only way I could recommend it is to a terminal sufferer of the disease. Farber's style is a poor imitation of Mailer at the Pentagon, Chicago, and Miami. He casts himself as the disinvolved observer, touched by neither the beauty nor the dirt — in short, the snob on tour. He alleges that he went west (the author is a former Harvard man) to straighten out his head. For all the good it did he should have saved the gas and stayed in Cambridge.

—Thomas J. Spisak

litterae

WHAT IS TO BE UNDONE



BY MICHAEL ALBERT

Porter Sargent, 321 pages, \$8.95

Most of the undergraduates now at MIT have had little first-hand experience with the New Left, revolutionary activism, or large-scale organized protest. The last demonstrations of any size at MIT were in May, 1972, when anti-war protesters took over ROTC headquarters in Building 20 and occupied the building for about 24 hours, followed by an anti-war strike at the end of the month.

There was, however, a large organized New Left movement at MIT at one time, complete with two separate chapters of the Students for Democratic Society. During the peak years of activism, 1969 and 1970, MIT had its share of protest, including the Occupation of the President's office in 1969 and November Actions of 1970. Throughout many of these activities, Michael Albert was a key figure.

In *What is to Be Undone*, Albert has taken his experience as a revolutionary activist and combined it with his readings on various ideologies — Marxism, Leninism, Maoism and Anarchism in particular — to attempt to define what he calls "a new paradigm" for revolutionary activists in America today. His book, which is to be the first work in a trilogy, consists mainly of critical comment on the New Left of the 1960's, and critiques of each of the revolutionary philosophies discussed.

As criticism, *What Is to Be Undone* is very good. Albert's detailed commentary

We Interview Mike Albert

(Albert was interviewed this weekend by James Smith '76.)

Smith: What motivated the disturbances caused by groups like the November Action Coalition?

Albert: We organized city-wide to try and bring together as many people as we could to make clear MIT's role in the war and to try and end some of the things that it was doing around the war. The whole idea was to increase the level of disturbance, thereby raising the social costs, making it harder to keep the war going. This was in fact a significant accomplishment not just locally, but nationally. Those kinds of actions followed Chomsky's strategy, to make it harder for the country to function and raise the domestic problems that the war creates. It's not unreasonable to say that that activity was what actually prevented the use of nuclear weapons and brought the troops out of Cambodia. Elsberg has since made it clear that the actual plan was to keep the troops in Cambodia; as a result of the disturbances they withdrew them.

Smith: What about the participation of the moderate majority of students?

Albert: The Left succeeded in raising the social cost and sort of making clear to

Along with its review of *What Is to Be Undone*, *The Tech's* Litterae is presenting a page of material on the book's author, Michael Albert '70. Albert, as an undergraduate, was a leader of the Rosa Luxemburg SDS at MIT, and participated in anti-war and community protest actions on and off campus. He served as Undergraduate Association President one term before he was expelled from MIT for disciplinary reasons; he eventually returned to the Institute and received his degrees in mathematics and physics. He is now an economics graduate student at the University of Massachusetts, Amherst.

on each segment of the New Left movement (the anti-war groups, the Weathermen, the Black Panthers, and so forth) is probably the best I have ever read anywhere. He examines the organizational and psychological pressures which led the movements to be ineffective, stultified, and counter-productive. Lack of internal self-criticism and ability to accept justified external criticism figures heavily in his description of the processes by which the movements degraded:

We were very unsure of ourselves, very defensive but also very headstrong. If people told us we were authoritarian, or insensitive, or ignorant, or overly brash, in defense we had to scream back that we were not, and that we were going to go on being radical no matter what anyone said... We couldn't sift the wheat from the chaff in their criticisms, precisely because we were unable to admit that anything they were suggesting might be true at all.

Despite its weaknesses, Albert feels the New Left had more promise for America today than the other philosophies he examines. His book is an attempt to draw the best of each of the viewpoints he studies — the dialectic and method of Classical Marxism, the strategic orientation of Leninism, the mutual aid concept of Anarchism, and the effective organization of the Maoist — into a paradigm, complete with revolutionary strategy and a tactical method, for the "New New Left" of the 1970's.

Albert's attempt to pull together this paradigm, which occupies only the last two chapters of the book, is not as successful as his criticism of the existing systems. While he defines in broad perspective what he expects the new movement to be and to do, he does not really lay a foundation which is firm enough for other practitioners to follow. Thus, Albert's goals for the movement are clear — but, as he himself admits, the long gap between goals and implementation remains unfilled.

Albert is planning two further books; one in which he will present new political theory and analysis, and another dealing with possible goals and strategies for the movement. If his work on those topics is as good as his critique of Classical Marxist dogmas, his work will be of great interest to movement activists when completed.

—Mike McNamee

people that there was something really seriously wrong with the war, perhaps even with the system that created the war, but it never really got people to understand very much about society or to get a clear picture of what was going on. Until they had that, and especially until they had some vision of how they could have something better, there was no reason to get involved. It's like trying to fight against a volcano; without the promise of something better it's a pointless masochistic act. That's the way it is now; people don't like the country, but they're cynical about it, there's no possibility for anything better.

Smith: Do you feel that movements like Gay Lib or Womens' Lib are more concerned with general social improvement or only with specific issues?

Albert: I think in general that in the seventies people began to realize that what was wrong was not just one or another thing but sort of a totality of life. Everything was organized around money,

profit, power, hierarchy, something other than human well being, just everything alienated from people's real needs. The kind of critique that was arising wasn't just a class critique or a race critique, it was a totality of day-to-day life. The woman's movement was really a significant contributor to the development of that sort of awareness, that politics included interpersonal life, that it included sex, family, everything, all of it was part of a whole. The Left program never really achieved that; nobody really created a day to day program of organizing that addressed people in everything, in all the ways that they live. Part of the Left had the ideology, but nobody had the strategy or the practice or the tactics.

Smith: What do you feel your book is about?

Albert: I'll explain by saying where it came from. Another phenomenon in the late sixties was that there were a lot of sects, political organizations that did have

(Please turn to page 10)



Michael Albert

Hunting A Legend

I have been on a manhunt: I have been tailing the phantom of Mike Albert from administrative office to dean's office and back, trying to discover something more than rumor, folk tales, and hero worship. I have read newspaper articles, both pro and con, attempting to determine the feelings of his fellow students toward Mike Albert and trying to figure out what it was that has made him the stuff of political legends.

Mike Albert's career at MIT began innocently enough; he pledged AEPi as a freshman and spent a relatively quiet first year. In his own writing he describes his decision to leave the fraternity after that year as his "first truly political act," and views it as a rejection of his former mode of life. He first brought himself to the attention of the Dean's office during rush week of his sophomore year when he reportedly sat in front of AEPi turning freshmen away from the house.

He immersed himself in revolutionary literature, from Marx to Lenin to Ho Chi Minh, and developed a set of logical and intellectually based beliefs. He surrounded himself with images, Che, Ho, and Dylan, and drew from them to develop an image of his own. In several days, I have seen many photographs of Mike Albert, nearly every one shows a very angry, aggressive young man, shouting, emphatic gestures, and the hard look of a crusader. I think the photos are more caricature than reality. The Mike Albert I have discovered was more intellectual about his beliefs than emotional. Several people who knew him indicated that they ignored his public statements as machine gun paced rhetoric, that one-on-one you really found out how he felt.

Dr. Louis Menand, Special Assistant to the Provost, had a great deal of contact with Albert over the summer of 1968, when Mike was a member of a group studying MIT's role in the urban community and, as an extension of that, MIT as an institution. The group met with Dr. Menand to discuss their progress. Some of

the issues raised were MIT's effect on the local educational system, MIT's land holdings, self government of the Institute, the role of educational institutions in programming people; the meetings would usually become discussions of politics in a broader sense but were more rhetoric, as Dr. Menand remembers them, than educational. He characterizes them as arenas of "political infighting" rather than as attempts to "elucidate among ourselves," and feels that the meetings were not very successful. He notes that there was a definite development among members of the group of a hostility toward MIT and its authorities.

Dick Sorenson, who was from the office of the Dean for Student Affairs then, was well acquainted with Mike Albert. He was involved in much of the activity in the fall of 1969 that made Mike notorious. By that time Mike was UAP and an active member of the Rosa Luxemburg Students for a Democratic Society (RLSDS). During Mike's political career, Sorenson was involved in many of the episodes of that career while representing the Dean's office. He was once punched in the jaw by an alumnus who mistook him for a student during a particularly confused and violent time. This gave Mike the chance to accuse that the alumni did not even know who they were hitting.

Sorenson was a key figure in the November Actions. He met regularly with the student leaders during that week to discuss the situation. In his eyes the event was executed in beautiful MIT fashion, and was a fascinating exercise. There were no secrets; it was all planned in advance and documented. He respects Albert and his cohorts for having carried it out that way, "almost war-like" but the "ultimate in participatory democracy." His nightly sessions with Albert are described as "candid" — "we tried to be very honest about how far the other side could go

(Please turn to page 10)

Albert Interview, continued

(Continued from page 9)

a very strong ideology, that weren't just evolving something new but had something that had come from the past. They were usually variants of the Marxist-Leninist ideology, and I didn't like the approaches, the politics, the way of viewing the world that most of those groups had. One thing that came out of their (radical) activities for me was the belief that a critical reevaluation was necessary, to understand what it was I didn't like. The book is really an attempt to deal with Marxism-Leninism, Maoism and the rest, to look at all the major revolutionary ideologies and see what it was that they offered, and also why they left a lot to be desired for activists trying to change the United States. It's very critical and says essentially that all these ideologies are severely insufficient for our needs here, and tries to suggest a few ways to go forward based on that critique. It tries to relate the practice to the viewpoints, how one comes from the other, and how the result of applying the same kind of ideas to the United States would be just totally inadequate.

Smith: Do you think the radical movement is dead?

Albert: No, I don't think so. It's just that it's a less visible, less active time. Lots of people are off doing organizing projects, a lot of people have gone back to school. In at least a reasonable number of cases it's politically motivated, people want to get skills that allow them to do organizing, etc. Sometimes people are frustrated and have dropped out. It's below the surface, people are calm and quiet, but there's a real honest effort going on to figure out a way to confront the society effectively.

But that's the kind of coordination you get in a factory or in the army, it's not the kind of coordination you can use to overcome the factory. There you have to

have coordination based upon a shared set of values, a shared consciousness and strategy.

Smith: Isn't it rather difficult to create such an attitude?

Albert: You can't change somebody's perception of the present without giving them also a vision of the future and a way to get to it. It's perfectly stupid for a person to spend a lot of time critiquing (sic) something which they cannot avoid. Better to look for its good side. If the Left want to change people's consciousness it has also got to have a goal and a strategy. So far the Left doesn't have it. It's partly a method of how to communicate, but it's also a goal and a strategy that people are trying to develop. When people have that, and some organizational form that allows them to express it, I think the Left will again grow.

Smith: How can the Left reach a working class which is largely isolated from the political significance of current events?

Albert: People have been pretty much convinced that things must be as they are, but that doesn't mean that they like it. If you talk to the bulk of white or blue collar workers and say "Do you like America?", they'll say "Yes." "Is America the best place on the planet?" they'll say "Yes." "Do you like your boss?" they'll say "No." "Did you like what you were doing yesterday afternoon?" or "Do you like the place your kids are growing up," they'll say "No." You can ask another 130 questions, and they'll say no to each of them. And then at the end they'll again say "Yes, I like America." The reason is because they can't change it. The only way to rationalize it is to say this is as good as it can be. If the Left could explain how it could be better, and show them how to achieve such improvement, there would be a ground swell of awareness, not taught but

just sort of released. Workers would very quickly realize that they could run the factories. This sort of insurgent self-management is more widespread than you might expect.

Let me say something about MIT. I still think of MIT the same way I did when I was there. It seems to me that it's a masquerade as an institution of higher learning and objective science. That's a byproduct. What it really is is a place where scholars who are really mandarins get together and promulgate a lot of ideas and theories which uphold the status quo and which aid people who are trying to further American interests. That's on the intellectual side. On the technological side it's a place which actually actively creates the technology that's employed by the arms of the status quo to maintain it. This is real. This is weapons and the sort of stuff that comes out of the Center for International Studies. It also creates the new mandarin scholars, managers and bureaucrats among the students. It creates a breed of scientists who don't

question the reasons why they're doing things but just do them. MIT creates people who are willing to do scientific research as if it's value-free, as if it isn't plugging into a system that's very value laden. Every so often, as an accident, as a byproduct which it would like to do without, it gives somebody a good education who then becomes a critical activist. I think it's a shithole. If you were trying to create somebody who was going to do scientific work without considering the value implications, you'd want someone who in fact had partially lost touch with his own feeling and with the reality of people around him. MIT does exactly that. It does what it's trying to do very well, but I just think that's barbaric. You can try to take advantage of it, but that's a very risky proposition. It can warp you just as much as you can get some good out of it. I don't even know with respect to myself the extent to which it or I won.



Legend, continued

(Continued from page 9)

without tipping the thing over." They knew they were on opposite sides, but respected each other and "felt good emotionally, just relaxing for a few minutes to talk."

November Actions were a far cry from the processes of the General Assembly (the legislative, judicial, and representative body of the Undergraduate Association.) There had been much speculation on campus in the spring of 1969 about the new UAP and what he would do with the new constitution. Dick Sorenson thinks the GA was "an irrelevancy. I think Mike didn't care; he didn't try to use it; he might say he outgrew it." The first gathering of the GA was a large, open meeting, where everyone was free to speak, which was not the way people expected the GA to run. It seems that Mike was always willing to throw the floor open, to hear anyone express their views; although he exercised leadership, allowed others to be heard.

There was some question as to whether Mike even considered himself UAP after a point, due to both registration status and his practice of student government. His candidacy had surprised several administrators who knew him, one of whom said, "I always thought that student government types were Rotarians, that a radical wouldn't touch that with a ten foot pole." Another indicated that it was doubtful Mike would be elected, "People predicted he would not win, but he did." The position provided him with a power base, a peaceful means of entrance to the top offices at MIT, and a way to bring other students with him. Many were put off by his casualness with social amenities; he would

just amble into offices, ignore secretaries, and circumvent red tape; it was not arrogance, "just the way he was."

Mike was expelled from MIT in January 1970. Although the movers of the November Actions had not violated the injunction, in which Albert, the November Action Coalition, and others were enjoined by Chief Justice Tauro from disrupting or interfering with the normal functions of MIT; the administration felt that some internal reprimand was necessary.

It is best, I think, to close with remarks made by others which describe Mike Albert better than the events can ever do.

"I've been here for eight years and I've never really seen a student who's been as provocative, as stimulating, as Michael. He could rally people, he could inspire people, he was never afraid of anything that I know of. Those were kinds of aggressive behavior that I was not used to seeing. I felt good about seeing it. . . ."

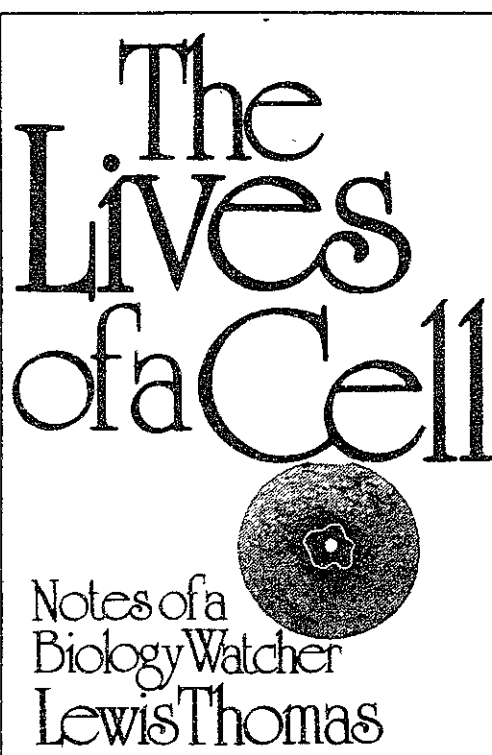
"You couldn't talk to most of them without a fight, but Mike would listen and respond."

"He was open and friendly, extremely intelligent, and willing to discuss his beliefs."

"He comes from a very liberal and outspoken family that had a tradition of concern for oppressed people. It wasn't something that he suddenly discovered his junior year at MIT, it was kind of something that grew in him."

"He was what he was and accepted me for what I was, and he didn't try to change me or get angry at me for what I believed. We just talked about it."

— Joanie Lund



The Lives of a Cell
Lewis Thomas
The Viking Press, 148 pages, \$6.95

There are very few books about science with which I feel comfortable when I am in the mood for light reading. Ever since I quit reading Isaac Asimov's scientific essays — about the same time as I arrived at MIT — I have found most scientific works to be boring, dull and mostly poorly written. Add to that the fact that they remind me of the part of MIT I like least — 8.01 — and I find that I have little use for popular scientific literature.

The Lives of a Cell, however, was sold to me on the idea that it was a book of essays, a literary work, that incidentally happened to be about biology and medicine and scientific topics; and so I started to read it. By the time I noticed that I was soaking up a large quantity of scientific information, I was enjoying the book so thoroughly that I went ahead and finished it. It was worth it.

As science, Lives will probably disappoint most people who want to learn

much about biology. Although much of the jargon of immunology, microbiology and medicine is present, one does not need to understand the difference between cytoplasm and mitochondria to appreciate the essays. Much of the information contained was new to me, but would probably not be revelations for anyone who half-heartedly followed the fields discussed.

Even with the vocabulary of science scattered throughout, Lewis Thomas has the good taste not to let technology get in the way of his essays or his style. The reader glides through the pieces, sliding along on a style designed to capture his interest and hold it, while Thomas fits some small scientific fact into his theories of life and living, smoothly incorporating insects and bacteria, music and language into a grand scheme which he presents clearly and with grace.

The scheme itself is a thing of beauty. Thomas proposes a grand system of the world, not mechanical but biological, where everything from the microbes and organelles of human cells to the whole community of humanity on Earth is viewed as layer upon layer of symbiotic life-forms, all adding up to a single superhuman being living within "the largest membrane," the biosphere. Man is a social animal, he says, working on the common task of language; what's more, man is composed of several sets of social animals, the mitochondria that make up almost half the material of cells. Music is "a biological necessity" of this scheme, and man's attempts to reach other life in space is a result of one social animal's need to find other such creatures.

It may sound like a pipe dream, when translated to book-reviews; but Thomas' sincere belief — approaching religious faith — in his grand system makes the book enthralling reading. The essays, each originally printed as a column in the *New England Journal of Medicine*, fit together like pieces of a puzzle, presenting a smooth, integral whole. Whether read as a book of scientific essays, or as a collection of essays on science, or just to see one man's vision of the world, there is a great deal of pleasure to be had in this book.

— Mike McNamee

Sports

Clark edges basketball, 73-69

By Glenn Brownstein
Sometimes a won-lost record can be deceiving, as the MIT men's varsity basketball team discovered. Saturday night at Rockwell Cage, Clark University, a team that had won only two of fifteen games prior to its meeting with the Engineers, withstood a late MIT rally to defeat the Tech five, 73-69.

Although Clark's record was, on the surface, very poor, the Cougars' losses had all come to highly-ranked New England teams, and their victories had been over Colby (a very strong New England small college team) and Norwich, who had soundly defeated MIT earlier this year.

The game itself was evenly matched, with the deciding factors being MIT's low shooting percentage (38%), the Engineers' inability to put together any kind of sustained rally, and foul trouble involving MIT's two leading scorers, Cam Lange '76 and Peter Jackson '76.

Clark broke open a close first half with a twelve-point burst from 24-20 to 36-20, and led by eleven at halftime, 44-33. Lange and Jackson each picked up three fouls in the first sixteen minutes of the game, and the Engineers played without them for the remainder of the half.

MIT spent the second half chipping away at Clark's lead, cutting it to 59-56 with 6:05 remaining despite playing without either Lange or Jackson for much of that time (each quickly picked up a fourth foul in the second half).

After trading baskets with Clark (and giving up an addi-

tional free throw), MIT had a chance to cut Clark's lead to two points with three minutes left. The game's decisive play followed, as Cougar guard Brenden Burgwinkle stole the ball and drove downcourt for a layup, scoring two points and getting fouled as well. Burgwinkle made one of his two free throws awarded on what was termed a deliberate foul, and Clark led by seven with 3:02 to go.

The Engineers staged a small rally at the end, but could not cut Clark's lead to less than three, as the Cougars held on for their third win in sixteen games.

Jackson and Lange tallied 20 points apiece for MIT, whose record slipped to 7-11. Marty Bania paced the Cougar offense with 15 points, and Clark's Bill Mosakowski pulled down 16 rebounds to lead both teams.

MIT's next game will be tonight at Nichols, another team whose won-lost record (3-13) is not indicative of its caliber, as its schedule is much stronger than MIT's and comparative scores indicate that the Engineers may have a difficult time against them. MIT returns to the Cage Friday to face Middlebury in a 7:30 start.

The Harvard Law School Forum presents John MkLucas, Secretary of the Air force, speaking at 8:00 PM Thursday, February 13 in Pound Building 101, Harvard Law School. Admission \$1.50. For more information, contact the Forum at 495-4417.

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sporting notices

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Sports

MIT trounces Trinity; swim mark now 3-3

By Stephen Keith

After losses to strong Williams and UMass squads, the MIT varsity swimming team evened its record to 3-3 Saturday, beating Trinity, 67-47, in the MIT Alumni Pool.

The Engineers placed first in nine of thirteen events, each win being backed by a second or third place finish. Team captain Peter Schulz '75 was the first MIT winner, finishing the 1000-yard freestyle in 11:19.3. Freshman Dick Henze swam a tough stroke-for-stroke race against a Trinity opponent, finishing third in the 1000.

Other MIT first-place swimmers were Sam Senne '78 in the 50 yd. freestyle, Tom Jacobs '75 in the 200-yard butterfly, Craig Christensen '76 in the 100-yard freestyle, and Schulz, scoring again in the 500-yard freestyle.

Divers Paul Snyder '78 and Rick Ehrlich '77 gave excellent performances in both one-meter diving events (required and optional) each taking a first and a second place.

Behind for most of the meet, the Engineers evened the score at 44-44 with Schulz' 500-yard win, and pulled ahead in an exciting 200-yard breaststroke race. In the closely-contested event, Gary Simpson '78 and Dave Schloerb '76 took first and second respectively to make the score 52-45.

MIT went on to take the optional diving event and the final 400-yard freestyle relay, as Senne, Steve Melnikoff '78, Christensen, and Gene Henschel

'78 turned in a relay time of 3:33.1, making the final score MIT 67, Trinity 46.

Summary of Events:

400 yd. Medley Relay: 1-Trinity (Reilly, Bradt, Stewart, Teichmann); 2-MIT; 4:00.2
1000 yd. Freestyle: 1-Schulz (MIT); 2-Reilly (T); 3-Henze (MIT); 11:19.3

200 yd. Freestyle: 1-Teichmann (T); 2-MacDonald (T); 3-Burger (MIT); 1:57.9
50 yd. Freestyle: 1-Senne (MIT); 2-Grubelich (T); 3-Christensen (MIT); 23.2

200 yd. Individual Medley: 1-Stewart (T); 2-Lloyd (T); 3-Simpson (MIT); 2:16.2

Required Diving: 1-Snyder (MIT); 2-Ehrlich (MIT); 3-Hayden (T); 134.80.

200 yd. Butterfly: 1-Jacobs (MIT); 2-MacDonald (T); 3-Picciotto (MIT); 2:24.8

100 yd. Freestyle: 1-Christensen (MIT); 2-Grubelich (T); 3-Henschel (MIT); 53.3

200 yd. Backstroke: 1-Reilly (T); 2-Cahen (MIT); 3-Burger (MIT); 2:18.6

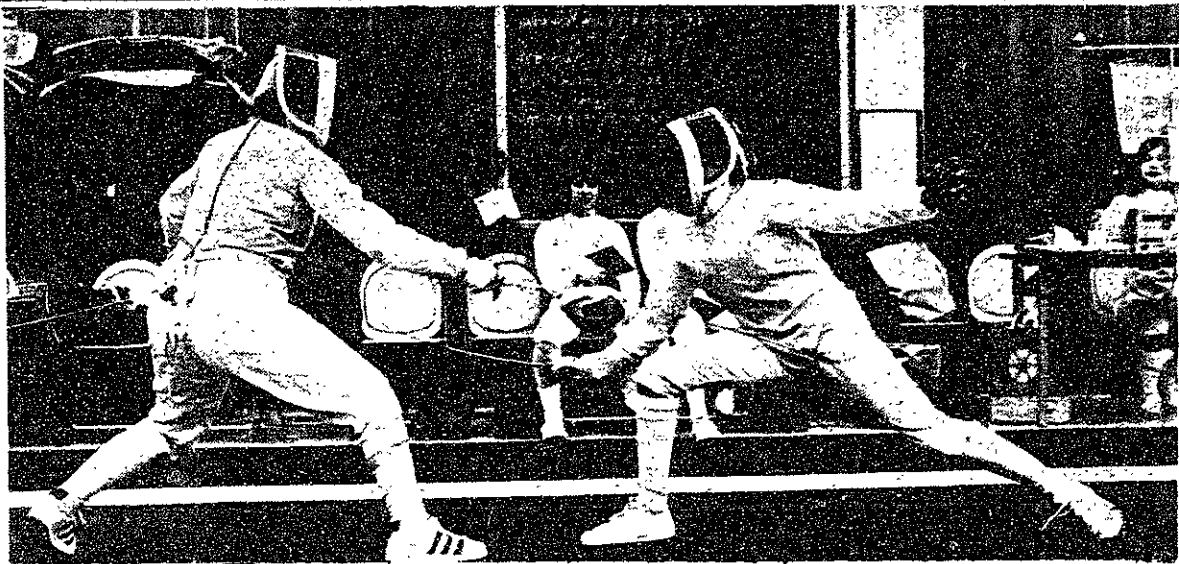
500 yd. Freestyle: 1-Schulz (MIT); 2-MacDonald (T); 3-Henze (MIT); 5:27.2

200 yd. Breaststroke: 1-Simpson (MIT); 2-Schloerb (MIT); 3-Lloyd (T); 2:26.4

Optional Diving: 1-Ehrlich (MIT); 2-Snyder (MIT); 3-Hayden (T); 257.65

400 yd. Freestyle Relay: 1-MIT (Senne, Melnikoff, Christensen, Henschel); 2-Trinity; 3:33.1

Final Score: MIT 67, Trinity 46.



MIT's Angela Chaney '76 (right) scores a touch against her Rhode Island College opponent in Saturday's 7-2 fencing win at duPont.

Women fencers foil RIC, 7-2

By Patrice Desvigne
(Patrice Desvigne '76 is a member of the women's fencing team - Editor)

Led by its team captain, Debra Johnson '76, the MIT women's fencing team trounced Rhode Island College, 7-2, at duPont Saturday afternoon. The victory was the fourth in as many meets for the squad, which attained varsity status this year, and is a marked improvement over last season's record.

Victorious over the Engineers last year, the RIC defenders were quite confident. As the MIT fencers got off to a slow start, losing the first bout, the confidence of the Rhode Island squad seemed justified. Undaunted by the bout loss, the Engineer squad displayed its superior strength by scoring seven consecutive bout wins over RIC.

Johnson's 3-0 record led the MIT effort, followed by manager Angela Chaney '76 and Patrice Desvigne '76, each of whom won two of three bouts.

The junior varsity team was also successful, defeating RIC and tying Holy Cross. Against

the former, MIT proved to be no less formidable an opponent than the varsity. Cathy Medich '77 and Judith Austin '77 each had a 2-1 record to lead the Engineer team. An additional victory by Barbara Wong '76 decided the match, as MIT pulled out a 5-4 win.

Against Holy Cross, the second MIT junior varsity squad clinched a two-touch victory with an even 8-8 bout-win re-

cord. Barbara Bockert led the Engineers with a 3-1 bout-win record. Bockert was followed by Austin, who split four matches, Jeannette Wing '78 and Karen Kaufman '77 also added victories for MIT.

The team's next objectives are to complete the regular season with a winning record and place in the year's final competition, the New England Championships.



Rodeo at MIT? Not exactly, but Engineer wrestler Dave Ziegelheim '75 nonetheless tries to pick up some "riding time" against his BU opponent in last Monday's Greater Boston wrestling championships.

Wrestlers even record with Williams upset

By Diane Curtis

In its final home matches of this season, the MIT varsity wrestling team upped its record to 7-7 with two wins on Saturday. The Engineers hosted a tri-meet with Williams and Bowdoin and emerged victorious by scores of 18-13 and 37-6, respectively.

As eighth-ranked MIT met sixth-ranked Williams (New England Independent Wrestling Association rankings), each team's strengths were matched against one another.

Senior co-captains Jack Mosinger and Loren Dessonville both picked up 10-5 decisions against their Williams opponents at 118 and 177. Heavyweight Erland van Lidth de Jeude '76 excelled with his 6-1 decision over Williams' Jackson. Jackson, like van Lidth de Jeude, is a leading contender for the New England championship.

Wrestling in the 126 lb. weight class, Jody Silver '77 gained a decision with a final bout score of 10-2. At 134, Werner Haag '77 had a tough match against Williams' Frogale and lost an 11-1 superior decision.

At 142 was a close bout between MIT's Steve Brown '77 and Williams' Coleman. Despite Brown's strong comeback effort

(nearly pinning his opponent twice after trailing by nine points early in the third period), he was defeated 11-9.

Two more wins were racked up when 150-pound wrestler Joe Scire '77 downed his opponent 5-2 and 158-pounder John Thain '77 shut out his Williams adversary, 7-0. Decisions were lost at 167 and 190 by Darwin Fleischaker '78 and Peter Haag '75, both by 9-2 scores.

Against Bowdoin, MIT wrestled an exceptional match, winning eight of ten bouts and recording three pins. Engineer pins were achieved by van Lidth de Jeude in 1:44, Scire in 3:22, and Mosinger in 7:08.

Werner Haag won a superior decision against his Bowdoin opponent with a score of 21-8, upping his personal record to 4-2 after an arm injury kept him out of most of this season's meets.

Silver, Thain, and Dessonville scored decisions while Brown picked up a forfeit at 142. MIT's two losses were suffered by Fleischaker and Peter Haag in close bouts.

The Engineers wrestle Connecticut and WPI at Worcester tonight, and travel to Tufts Saturday afternoon in MIT's last two meets before the New England, which will take place February 21 and 22 at Mass. Maritime.

Gymnastics splits two meets

By Paul J. Bayer

The MIT men's gymnastics team split its two meets last week, easily beating Plymouth State College on Tuesday, and losing to the Coast Guard Academy on Saturday. The performance against Plymouth was a fairly good one, while the performance against Coast Guard was mediocre. This brought the team record to 3-3 with four dual meets remaining.

The meets produced an interesting contrast, as on Tuesday MIT as a team won all six events and individually took five of six, while on Saturday Coast Guard won five of six and took all six first places. The best event against Plymouth was the pommel horse in which Wes Taylor '76 took first with a 5.35 to lead an eight-point win. On Saturday Taylor took fourth and MIT lost by eleven points on the horse. In absolute terms, however, the horse team was approximately a point worse on Saturday; this

which was typical of all events.

The second best event for the Tech gymnasts against Plymouth was parallel bars. Andy Rubel '74 with 8.05 and Curt Thiem '75 with 7.5 took 1-2. It was Rubel's second score in the eights this season. Scott Foster '75 scored his first eight of the season with 8.05 on high bar, giving him first place against a surprisingly tough Plymouth team that lost the event by only half a point.

The only other MIT eight in the meet was achieved by sophomore David Lu in the vault. His score of 8.7 was the highest score by either team in any event in any MIT meet this season before Coast Guard. The other MIT first place was gained by Jon Johnson '76 on rings with 7.3 over the second place 6.7 of David Lu.

Coast Guard, on the other hand, was the best team MIT has seen all year, and in fact was one

of the best they have ever met. With scores of 7.8 or higher in every event, they easily swept the firsts. Their first place scores included an 8.8, an 8.75, an 8.55, and an 8.4.

MIT was able to capture second places from Johnson on rings, Rubel on parallel bars, and Foster on high bar. Also, the Tech high bar team managed to beat CGA by 0.2 and the parallel bar team lost by only 0.6. On the whole, though, the Engineer gymnasts seemed somewhat demoralized by the opposition and did not show their most inspired routines.

This week brings two meets which will determine whether the team can avoid a losing season. Wednesday the Engineers meet Boston State at home in what should be a very close meet, and could rival last year's upset MIT win. On Saturday the team travels to Dartmouth where a victory should be more difficult, but not impossible.



MIT's Carsten Mortensen '76 (right) tries to forecheck a Trinity player coming out of his end with John Nangeroni '75 (4) following from behind in Saturday night's varsity game at the rink. Trinity proved to be too strong for the Engineers, overwhelming them, 11-1.