Students to be housed at "Y"?

By Stephen Blake

The Cambridge YMCA may be used next fall to house MIT students until completion of the new West Campus dorm, scheduled for October 1.

According to Nancy Wheatley, Assistant Dean for Student Affairs, other alternatives for accommodating the people assigned to the new dorm include using half of Random Hall and using the area in Ashdown which is currently being occupied by undergraduates. The Dean's Office is also considering overcrowding existing MIT dormitories or housing students in faculty homes.

Wheatley said that not all of these options will be needed if construction of the dorm continues on schedule. However, if the new dorm is not ready to house the 150 students scheduled to move in September 1, MIT will have to find housing for all 300 students.

Overcrowding in existing dorms will be "just under what we had this year," said Wheatley, unless new dorm students are moved into them temporarily. MIT will have space for 1100 students next fall, but will have a freshman class of 1130 to 1150 students, "showing the Admissions Office comes in on target," she noted.

The Cambridge YMCA, located in Central Square, has a "very good setup," Wheatley said, describing the rooms as "singled with beds and desks, comparable to MIT rooms."

Registration changes proposed for full term

By Stephen Blake

Registration material for the full term will be available to students at the beginning of the final week of classes this spring, according to Winston Flynn, Assistant Registrar.

In previous years, full registration packets were mailed out on August 1, to be returned by August 31. The reasons for changing the return date are "to allow some more money in mailing costs, and can allow foreign students to register earlier," said Flynn, explaining that the present system, registration material is not mailed out of the country, so that foreign students can register before they return in the fall.

"This timetable is really pushing the departments more than the students," said Flynn, noting that the departments, in order to prepare the material included in the registration material, must finish planning their schedules earlier than in previous years.

The 1975-76 catalog, however, will not be ready any earlier this year than in previous years, according to sources in the Registrar's office. Last year, the catalog was not available to students until they returned to MIT in the fall.

According to Flynn, seventy percent of the students return the registration material for the spring term, given out in December, "almost immediately," May 25, the end of finals week, was originally planned as the deadline for returning forms.

However, because of scheduling conflicts, the deadline for returning the forms has been set back, it will be later than May 25, noted Flynn, who said that the Registrar's Office would like the forms returned as soon as possible.

"We've got work to do to process them, and we'd like to do it over the summer so we can handle the freshmen's forms in September," said Flynn.

"I don't expect all the forms back by May 25, but I'm hoping for as much cooperation as possible," said Flynn. "Registration packets will be given out in the Building 10 lobby on May 12 and 13, the same procedure as it is used to distribute the spring registration material each December. As in previous years, freshmen will pick up their full registration material when they meet with their advisors during R/O week.

MIT humanities: what role?

By Mike McNemar

Disagreements over the role of humanities in the United States are stirring up controversy. MIT is planning to sell its art treasures to raise funds for the endowment. Meanwhile, news of a pro-posed three-year program to train 54 Iranian students in nuclear engineering at MIT has brought mixed reactions from MIT faculty and students, ranging from support to attacks on the program as "academic prostitution.

US and Iranian negotiators are clashing over safeguard provisions of the sales contracts, under which reprocessing of spent fuel will be controlled. Iran is also negotiating to buy a re-processing plant in the US, while the US would prefer that the fuel be processed outside of the country under international supervision.

The spent fuel consists of a mixture of uranium and plutonium which can be separated by an expensive chemical process. Plutonium from such fuel can be used as reactor fuel or as an explosive material in nuclear weapons. The Brazilians which Iran is negotiating to buy seven or eight reactors, each producing 1000 megawatts of electrical energy, will produce a total of about 2000 megawatts of energy annually. Of the 5400 students, officially of the Energy Research and Development Administration told The Tech.

Iran is a signatory to the 1970 Non-Proliferation Treaty, pledging the Iranian government to specific prohibitions against building nuclear weapons. Under that treaty, Iran could be allowed to process spent fuel under international supervision. The United States, however, can specify in the sales agreement that the fuel be processed outside of Iran, as was specified in nuclear reactor sales to Egypt and Israel.

Reaction

Educational problems with the proposed nuclear engineering training program have drawn criticism from many members of the MIT faculty. Faculty members have called the program "academic prostitution" and "selling a deal for Iran" which Wheatley explained that "we want the MIT students to offer the best possible work in humanities to students who might want to talk about what the word "humanities" means, because it can cover a multitude of sins and virtues. Then it seems to me that the dept also has a role in supplying another perspective to the scientific or technological one the Institute, the so-called humanist way of looking, its materials, which is softer than hard, tends to devalue in ambiguities and ambivalent values instead of certain things.

I think another role is to allow the students who decide that the science of technological students who decide that the science or technological path is not for them, and yet don't want to transfer out of MIT, to remain here but to major in humanities.

Another role, one that must become increasingly important, is the role of humanities in the last year or so, as for the Department to become integrated into the full intellectual life and work of the Institute, in other words to become involved with the people in engineering and science in trying to understand problems that are related to the creation of a new kind of world and humanistic technology. I think that the engineers and scientists of MIT must be aware of the way in which value questions, social context, and historical context engagement, to their own work, and I think both sides have a great deal of interest in humanities.

"I think there is a role of humanities in the future one is able to do good science or technology is by having a very keen awareness of the humanistic and social science component."

Tech: Do you think that the Institute has been too slow in realizing the humanities role in technology? Moreover, as Mike Albert claims, do MIT students lose sight of the humanistic viewpoint?

Mezlich: Obviously, one would like to see all of that snap the future, and have this new perspective, this new view, but you're dealing with things that have been traditions, and a whole series of things, that are exceedingly important in the humanities. On the other hand, you're dealing with a felt need for change, and that's also important, I need, to understand how change can and does come about. But I don't want to make a judgment on whether it's too slow, too fast, too soon, too late, the important (Please turn to page 2)

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"I don't think you can nitpick off the last line of good or this is bad, without a lot more discussion." Iran has been "next on the (Please turn to page 10)"
Mazlish examines humanities

(Continued from page 1)

thing is, it is taking place to make the best of new as well as new conditions, and there it seems to me that the Institute shows a great resiliency. I don't think it's a question of trying to place blame somewhere. I think the time is to see what the problems are and to move on them, without substituting rhetoric for some of the real things.

Trek: Do you think there has been a major increase in the number of people who are interested to MIT as humanities majors?

Mazlish: I don't think that has taken place. MIT is obviously, for the foreseeable future, going to remain predominantly a scientific and technological institution, but I think there is room for an increased number of students who will want to emphasize the humanistic or social science side, and I think that will come in the next two or three years, but I don't think it has (or the moment).

Trek: The freshman require- ments being rather restrictive, do you feel that the MIT atmosphere is not geared for a seventeen or eighteen year old freshman who has yet to discover his or her field of interest?

Mazlish: I don't think MIT is unique in this problem. All universities have requirements that must be met. In fact, MIT is extraordinarily open to a student who wishes to learn the ropes and then move as he or she wishes once past the first year.

Trek: Do you think MIT students tend to be narrow and limited in perspective?

Mazlish: Some are and some aren't. But, in general, I'm very impressed with the openness brought to the Department by so many of the students.

Trek: Are there any plans to establish a graduate school in the Department?

Mazlish: Not, not a formal graduate program, but it might be of enormous intellectual benefit to now a very small number of specially picked graduate students, for example, someone particularly interested in electronic music. MIT is flexible enough so that you don't need a set graduate program.

Trek: Do you foresee any changes in the Department in the near future?

Mazlish: I'd like to use that question to make a point about humanities. The word humanists is really somewhat ambiguous. There are certain disciplines that are normally covered under that term. Some of the subjects traditionally defined under the term are history, literature, philosophy, music, fine arts, linguistics, sociology, in other words, an enormous range. The Department of Humanities embraces four major disciplines or fields: literature, history, music and archaeology/philology. To begin with, this is a great range, and these disciplines are extremely different. Literature, for some involved in teaching, is more a matter of higher criticism, for others, literature is politics, for others still it's a primary question of literary history.

Then we have a number of other programs, for example, a fairly rigorous writing program that has been emerging, and a music section that is becoming fairly vigorous writing program that has been emerging, and a music section that is becoming fairly vigorous, and an art program, and many others.

But, I think there is room for an increased number of students who will want to emphasize the humanistic or social science side, and I think that will come in the next two or three years, but I don't think it has (or the moment).

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New house residents may stay in 'Y' in Sept.

(Continued from page 1)

gether as much as possible."

Ashdown House is housing students for the new dorm this year, and may have more undergraduate graduates crowded into it next fall. "If we use Ashdown, it will be overcrowded," said Wheatley, because "we take it away from students, and we use it as well as possible."

Members of the faculty and staff may also be making their homes available to several students. While a program has been underway this year to house individual students with volunteer student and family staff, Wheatley said that "we are looking for people who will take more than one person." She noted that this would be a short-term housing situation, "the amount of commitment to people is much less than for a term."

According to Wheatley, the Dean's Office is currently looking for people who would like to move into the new dorm. "Interested people should contact me," she said.

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Foreign students face many problems at MIT

First in a series
By Gerald Stadnick

Of all the minority groups at MIT, foreign students probably face the most problems in their quests for MIT education. A student from another country who comes to the Institute often faces financial, language, legal, and other problems that might make the task impossible.

Yet every year hundreds of students—1458 this year, or 17 percent of the MIT student body—come from all over the world to study here.

They come for a variety of reasons, but the chief one is almost always the desire for a "gift money" can be given to foreign students, Chamberlain said.

US government regulations make the financial situation even more difficult for the foreign student. Citizen of other countries are not eligible for most aid programs as Work-Study, National Defense Student Loans, and Basic Educational Opportunity Grants, which help many American families to finance college education. In addition, work-study regulations which govern foreign students working in this country have been made stricter in the past several years, making it more difficult for students to work their way through school.

"Some people get a job at MIT," according to Palachi, former president of the Thai Students Club. "Summer jobs are not allowed, although they used to be allowed," he said.

"Many students have come here with hope for getting some part time job, but getting a work [Please turn to page 11]."

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The Old Culture and the New Technology

A Series of Three Lectures by
Dr. Lewis Mumford

Charles Abrams Visiting Professor,
Department of Urban Studies and Planning

First Lecture: Tuesday, March 11, 1975
4:00 P.M., Lecture Hall 9-150

RITUAL, LANGUAGE AND TECHNOLOGY

Future Lectures: Tuesday, April 1 — The Myth of Power
Tuesday, April 29 — The Person versus the Automation

Sponsored by the Technology and Culture Seminar and the Department of Urban Studies and Planning
"Well, folks, it's time to play that new and exciting game, 'Soak the Shah.' Our first two contestants tonight are Jerome B. Wiesner and Paul E. Gray of the Massachusetts Institute of Technology. Won't you come in please, and meet Groucho Marx." (APPLAUSE)

"Hello, folks, and welcome to 'Soak the Shah.' Say the correct word and win $1 million. It's a common emotion, one probably felt by Marconi, Isaac Asimov, and Paul Gray. Let's see, Wiesner, you must be the one with the pipe. Why do you smoke that pipe all the time Jerry?"

"Well, it's a carry on, and a long, and obnoxious and cigarette smoke, Groucho." (APPLAUSE)

"Remind me to talk to you about that after the show Jerry. It's been here you were producing for the educational advisor to President John Kennedy."

"That's right, Groucho. There was a time when I had daily access to the President, and I was nonplussed."

"How about Mrs. Kennedy?"

"No, I must say she's a great person, Mrs. Kennedy."

"All right Jerry, I think that's enough. You might want to put that plastic symbol and we'll take a break here."

"It's a game, Groucho, you just said the secret word. You and Paul will split $1 million. The word was great.

"And that's all for tonight folks. Tune in again tomorrow night when we play 'Soak the Shah' again." (APPLAUSE)

"'Soak the Shah' was written by The Tech staff." (APPLAUSE)

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**Budget: what's the crisis?**

By Michael McNamee

"Is the MIT financial crisis that recent? Newman"

If the events which have occurred so far this semester are indicative of what will be happening at MIT for the rest of the year, that question - asked with more or less incredulity, sarcasm, cynicism, skepticism, or pain, depending on the speaker - will be the Question of the Year. MIT's financial crisis is already starting to be used to justify decisions that are raising eyebrows - and eyebrows - on campus, and all signs point to continued changes in the way MIT works, all based on the financial crisis.

"Is the financial crunch? To answer that, first must ask, just what is the financial crunch?"

**The MIT Operating Budget:__**

**EXPENSES**

- Tuition and Fees: 24.5
- Direct Cost of Instruction: 20.1
- Support Costs: 25.5
- Program Costs: 25.0
- Indirect Costs: 12.8
- Total Expenses: 78.9

**REVENUES**

- Direct Cost of Instruction: 20.1
- Program Costs: 25.0
- Indirect Costs: 12.8
- Total Revenues: 58.9

**The Institute is using a three-pronged attack to try to eliminate the "structural imbalance" in the budget, Gray said. To understand how the attack works, one must see how the budget allocates funds in three basic areas: research, academic and instructional programs, and support costs.**

Support costs are getting the most thorough review in attempts to cut MIT expenditures and restructure the budget. All departments involved in academic support - Admissions, Registrar, Dean of Student Affairs, secretarial support, and so forth - have "disaggregated" their functions into "definable and costable" basic tasks.

The list of functions performed by each office, Gray explained, is reviewed and ordered by the priority that function has within the office - how important the individual tasks are for the completion of the office's overall mission. Each list of tasks is being merged "across the Institute" by the administration, Gray said, to determine "only listing for all such tasks. "After we've got the listing, with the actual revenue of each task, we draw a..." (Please turn to page 5)
Irresponsible or Iran?

The Tech Institute will neither gain nor lose financially from the proposed program. There is nothing in the proposed store-bought missile defense system, which relates to the design of plants for testing nuclear weapons material or to the design of nuclear weapons. The Third World, especially India and Iran, have no need for or interest in such facilities. Only people who are interested in maintaining the nuclear arms race are likely to be interested in such facilities. It is in this context that the Institute, by extending its facilities to Iran, is seeking to ensure the continuing existence of the nuclear arms race.

Inaccurate on Multics?

To the Editor: I want to call your attention to an article by LaFaynke's article entitled “IPs To Terminate Multics?” that appeared in The Tech in March of this year.

In the article, Mr. Everest states: “Most of the low which has been collected, Scott said, can be attributed to higher salaries and to rising paper and telephone costs.” This statement is inaccurate. Rising salaries, paper, telephone, and insurance costs are the major items that cause pressure to increase the tuition for the Multics service from last year to this year, but they are, in total, only a small relative to the current 2.5 million dollar total expense budget.

The real problem which we face at MIT is the fact that the Institute is not able to meet its cost. Revenue will decline from $5,000,000 in Fiscal 1974 to $4,900,000 in Fiscal 1975; the projection for Fiscal 1976 is $4,800,000. These declines are due to losses from users of the Multics system, in part due to the loss of large commercial users who were lost last year, and in part due to losses from small users for Multics service. The projected revenue for Fiscal 1975 is $5,000,000; for Fiscal 1976, it is $4,900,000. This results in a projected revenue of $5,100,000 for Fiscal 1975 and $5,000,000 for Fiscal 1976. The projected revenue for Fiscal 1977 is $5,000,000. These projected revenues are due to the fact that the Multics system is not as profitable as it was projected to be.

Robert H. Scott Director, IPS

Implied facts wrong?

To the Editor: I would like to amplify slightly on the article in The Tech last Friday (March 7) dealing with the athletic card requirement for intramural sports.

Mr. McCarthy states: “The athletic card requirement for intramurals is 75 cents an hour, whereas for other athletic activities, the cost is the athletic card requirement.” This statement is not accurate. The cost of the athletic card requirement is 75 cents an hour, whereas the cost of other athletic activities is not.

First of all, when we added the athletic card requirement to the general Intramural Rules last spring, the hope was that this would be the first step in a long process which would include several changes in the athletic card itself. This was not the intention of the Venezuelans from the Athletic Department, and we would not be able to do this without the cooperation of the ASAs and the support of the student body. If and only if the students cooperate in this effort, can we hope to have the athletic card requirement eliminated.

As for room 7-402, I can say that this is one of our more popular residence halls. It was designed for 20 people, but we have more than 30 people living there. This is the result of the student body's desire to live together in a single residence hall.

Robert H. Halsted, Jr.

MIT Intramural Council

In image of Blg 7 wrong?

To the Editor: The appropriate response to Roger L. McCarthy's cries of "Rape!" on the fourth floor of buildings 5, 7, and 9 (The Tech, Friday, February 23), and a defense of the architecture profession, are in order.

First of all, what looks at the built environment around you, "body" to its list. After you have spoken, you need a transfusion of contemporary architecture. Architecture is the creation of the fourth floor began as a pernicious act in the fall of 1969 and continued the next fall in which chairman Donald Lyndon called - "Study the Workshop and Experimental Architecture" in which students were allowed and encouraged to build like the serious-minded architect to do, it does have the colorful hair of pop art, and if any student needs a transfusion of contemporary architecture, it is MIT.

The critics should quiet down and think of how much music is in the world. It is not the goal of the architecture profession to do, it does have the colorful hair of pop art, and if any student needs a transfusion of contemporary architecture, it is MIT.

Steven Kopelman '76
Miles Davis and Mahavishnu John Mc.

by Bob Reina

Miles Davis has long been recognized by musicians in all fields, as having had one of the most pronounced influences on jazz.

His music has been constantly changing over the past 25 years; each album has more and more of a new musical effect. which can best be described as "tone clusters." No piece was performed and harmonica riffs form the foundation of the piece, with Miles' trumpet placed on top. It sounds comical, but fits very well. "Honky Tonk" is not a new piece; it is one of the most pronounced influences (guitar); Wally Chambers (harmonica; and flute); Michael Henderson (Fender bass); John McLaughlin (guitar); and Ahuvahshnu John McLaughlin (guitar) consists of four musicians: the piece creates a tremendous eerie organ opens the piece and a heavy, piercing and at times, sounds like someone is sitting on the keyboard. This type of effect is not attempted before in jazz, and I'm sure the listening public will need some time to adjust.

The personnel on Get Up With It (except on "Honky Tonk'') consists of Miles Davis (trumpet, organ, piano, vocals), Reggie Lucas (guitar), Mtume (conga, vocals), David Lianman (flute), Michael Henderson (Fender bass), Al Foster (drums), Pepe Torres (percussion), Sonny Fortune (alto sax, flute), Cedric Lawson (tenor sax, guitar), Eddie "Lockjaw" Taylor (tenor sax), John Stubblefield (sax), Bernard Purdie (drums), Cornell Dupree (guitar), NYC Symphony Orchestra in their recordings. They have worked with many disbanded groups and the orchestrations seemed very awkward — most of the time the orchestrations and the songs were played on guitar. Actually, McLaughlin thought he was the equivalent of a classical composer at the time, so the music seemed very exotic; however, performed live without the London Symphony, the same music seemed to hang together. Naturally, the first time I played their new album, "Fusions of the Emerald Beyond," I was appalled. The album has the same personnel as the first (minus the symphony), but the music represents the most drastic change in McLaughlin's style in quite some time. The music is much more down to earth than the previous disc (I'm hesitant to use the word "commercial," for the concessions don't apply.) While Apocalypse is a great title, it is not the best that McLaughlin and Airto of the McLaughlin, and Airto of the 80's, Miles Davis is definitely not a show to miss. Take in a few sets the next time he comes to Paris' Le Mill and keep an open mind.

Discography:

At Carnegie Hall (Columbia CS-8612)
At Fillmore (Columbia CS-90038)
At Newport ( Columbia J-173)
Basic Miles (Columbia CS-30205)

Get Up With It...-

 clarify the unconventional is the trumpet and lead, driving rhythm begins to churn. The rhythm and organ grow more and more frantic as the piece progresses and near the end an interesting trill is employed in the drums. Miles’ entire band is on one track and the rest of the band on the other. At random intervals, the band track on the tape is erased entirely, allowing the organ to surface and submerge.

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Get Up With It...

clarify the unconventional is the trumpet and lead, driving rhythm begins to churn. The rhythm and organ grow more and more frantic as the piece progresses and near the end an interesting trill is employed in the drums. Miles’ entire band is on one track and the rest of the band on the other. At random intervals, the band track on the tape is erased entirely, allowing the organ to surface and submerge.

The personnel on Get Up With It consists of Miles Davis (trumpet, organ, piano, vocals), Reggie Lucas (guitar), Mtume (conga, vocals), David Lianman (flute), Michael Henderson (Fender bass), Al Foster (drums), Pepe Torres (percussion), Sonny Fortune (tenor sax, flute), Cedric Lawson (tenor sax, guitar), Eddie "Lockjaw" Taylor (tenor sax), John Stubblefield (sax), Bernard Purdie (drums), Cornell Dupree (guitar), NYC Symphony Orchestra in their recordings. They have worked with many disbanded groups and the orchestrations seemed very awkward — most of the time the orchestrations and the songs were played on guitar. Actually, McLaughlin thought he was the equivalent of a classical composer at the time, so the music seemed very exotic; however, performed live without the London Symphony, the same music seemed to hang together. Naturally, the first time I played their new album, "Fusions of the Emerald Beyond," I was appalled. The album has the same personnel as the first (minus the symphony), but the music represents the most drastic change in McLaughlin's style in quite some time. The music is much more down to earth than the previous disc (I'm hesitant to use the word "commercial," for the concessions don't apply.) While Apocalypse is a great title, it is not the best that McLaughlin and Airto of the 80's, Miles Davis is definitely not a show to miss. Take in a few sets the next time he comes to Paris' Le Mill and keep an open mind.

Discography:

At Carnegie Hall (Columbia CS-8612)
At Fillmore (Columbia CS-90038)
At Newport ( Columbia J-173)
Basic Miles (Columbia CS-30205)


The Tech TUESDAY MARCH 11, 1975 PAGE 7

Laughlin

Bach's Brandenburg Concertos

by Stephen Overades

I can think of no finer compliment to the Brandenburg Concertos than the fact that they are the most frequently performed orchestral works ever written. They are of surpassing excellence, and over the course of preparing this report, I have listened to more than twice as many performances of these works as of any other orchestral piece. The first appearance of the Brandenburg Concertos is in Bach’s will, where he left his “Five Concertos” to his four sons. The following year, McLaughlin always has his son, Johann Christian, who died in 1782, as proof of his good taste. Interestingly, “Suche” is the title of one of the Brandenburg Concertos, which has nothing to do with the fact that it is McLaughlin’s favorite. In fact, McLaughlin’s name is only mentioned in the Brandenburg Concertos in a list of people who were present at the concert in 1721. It is not clear whether McLaughlin was actually at the concert or if he was just a member of the audience. However, it is clear that he was interested in the music, as he had composed a string quartet for the Brandenburg Concertos, which was later published as a quartet for strings and continuo.

The Brandenburg Concertos are six orchestral works, written for a small orchestra of strings, harpsichord, and continuo. They are divided into three parts, each of which is a single movement. The first part is a concerto for strings, the second is a concerto for harpsichord, and the third is a concerto for violin. The harpsichord is the only instrument that is used in all three parts.

All six of the concertos are intended for two harpsichords and strings. The harpsichord part is written in a way that allows the harpsichordist to improvise freely, as evidenced by the numerous cadenzas that are included in the concertos. The harpsichord part is not written in a specific key, but rather in a variety of keys, which allows the harpsichordist to vary the harmonic content of the piece. The harpsichordist also has the option of using pedals, which were not available in Bach’s time, but which were often used by later harpsichordists. The pedals allow the harpsichordist to control the volume and character of the sound, and they are used extensively in the Brandenburg Concertos.

The violin parts are written in a way that is similar to the harpsichord part, with the violinist having the option of using pedals and improvising freely. The violin parts are divided into two sections, with the first section being a technical exercise in the use of the violin, and the second section being a more expressive and lyrical passage. The violin parts are written in a way that is similar to the harpsichord part, with the violinist having the option of using pedals and improvising freely. The violin parts are divided into two sections, with the first section being a technical exercise in the use of the violin, and the second section being a more expressive and lyrical passage.

The orchestral parts are written in a way that is similar to the harpsichord and violin parts, with the orchestra having the option of using pedals and improvising freely. The orchestral parts are divided into two sections, with the first section being a technical exercise in the use of the orchestra, and the second section being a more expressive and lyrical passage. The orchestral parts are written in a way that is similar to the harpsichord and violin parts, with the orchestra having the option of using pedals and improvising freely. The orchestral parts are divided into two sections, with the first section being a technical exercise in the use of the orchestra, and the second section being a more expressive and lyrical passage.

The harpsichord part is often played on a modern harpsichord, which is a very different instrument from the harpsichord that Bach used in his time. Bach used a clavichord, which is a plucked-string instrument, and the clavichord is very different from the harpsichord. The modern harpsichord is much louder and has a more metallic sound, which is not what Bach intended. The harpsichordist often has to adjust their playing to fit the modern harpsichord, which can be difficult.

The violin parts are often played on a modern violin, which is also very different from the violin that Bach used in his time. Bach used a fiddle, which is a bowed-string instrument, and the fiddle is very different from the violin. The modern violin is much louder and has a more metallic sound, which is not what Bach intended. The violinist often has to adjust their playing to fit the modern violin, which can be difficult.

The orchestral parts are often played on modern orchestral instruments, which are also very different from the instruments that Bach used in his time. Bach used a variety of instruments, including violins, violas, cellos, and basses, and these instruments are very different from the modern orchestral instruments. The modern orchestral instruments are much louder and have a more metallic sound, which is not what Bach intended. The orchestra often has to adjust their playing to fit the modern orchestral instruments, which can be difficult.

The Brandenburg Concertos are often performed in a variety of ways, with different harpsichordists, violinists, and orchestras. The performance style can vary greatly, with some harpsichordists favoring a more virtuosic style, while others favor a more restrained style. The violinists can also vary greatly, with some favoring a more virtuosic style, while others favor a more restrained style. The orchestras can also vary greatly, with some favoring a more virtuosic style, while others favor a more restrained style.

The variety in performance style can be both a blessing and a curse. On the one hand, it allows for a wide range of interpretations of the music, which can be both exciting and frustrating. On the other hand, it can make it difficult for the listener to understand what is happening in the music, as the performance style can vary so much.

The Brandenburg Concertos are a wonderful piece of music, and they are enjoyed by people of all ages and abilities. They are a wonderful piece of music, and they are enjoyed by people of all ages and abilities. They are a wonderful piece of music, and they are enjoyed by people of all ages and abilities.
Albert: New Left needs goals

By Gerald Radack

"The Left has not expressed in a clear way what it is talking about," a former campus radical told an audience at MIT last Friday.

Mike Albert, who was Undergraduate Association President until he was expelled from MIT for "disrespect to the discipline committee" in December, 1970, said that "a New Left movement of the sort will have to describe and explain the way an alternative society is structured" before it attempts to tear down the present society.

Albert's talk was sponsored by the Social Action Coordinating Committee (SACC), as part of its "Studies on the Left Series."

WTBS pays off debts; seeks additional funds

WTBS still has financial problems, as reported in the February 11 issue of The Tech. An official of MIT's student-run radio station emphasized however, that this does not mean the station's demise is imminent. "WTBS has always had financial problems," he said, adding that it is no longer in debt as it once was. WTBS is seeking additional sources of funds, but will rely on Finboard as its primary source of funds next year.

The station has also presented in its effort to obtain tax exempt status. "Our books are in order," General Manager Dave Gifford '76 sad, explaining that the books must be in order for the organization can apply to the Internal Revenue Service for tax exempt status.

Gifford stressed that "we would like to see more people get involved." Currently there are 100 WTBS students. Gifford said that despite the recently publicized financial problems, "we are a healthy organization."

Society exerts a "totality of oppression," Albert said, which consists of racism, sexism, exploitation, profit, and internal friction. According to Albert, the New Left believes that every- thing in society now is geared toward the propagation of these four characteristics, Albert added.

The schools, rather than imparting knowledge to pupils, actually mold the minds of students so that their expectations and desires are geared toward reproducing society's characteristics, Alberti stated.

One thing the New Left movement must do, according to Albert, is to "explain how people who are socialized to fit into this system are going to have a revolution to form the alterna-
tive society."

The "alternative society," that the New Left should work for, Albert declared, is one in which the criteria for decisions "rather than being profit or power, will be happiness and extending human well-being."

Such a society will have a form of social organization where there is self-management," said Albert. Decisions would be made by councils, which would determine what to produce and how to distribute it.

In such a society there would be little crime, Albert stated, because "the bulk of crime is not criminal; it is people responding to totally debilitating surroundings."

Albert emphasized his view that "people are good." Believing that people are essentially good is "a good rationalization for not doing anything," he added.

Society should be structured by a "movement of autonomous movements," Albert believes, including a black movement, a women's movement, an on-campus movement, and a worker's movement. These movements would be bonded together since they would "see, cognize they are doing the same thing, have the same methodology," and out of respect for one another.

The leftist movement of the sixties disintegrated because of internal friction, according to Albert. "People had a good critique (of society's ills), but they never found a good way of functioning together."

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Mazlish discusses Course 21

(Continued from page 2)

happening with humanities, that's a great deal. I think we need to find out what the impact of the changing Institute rules will be. I think we need to offer the opportunities in music and writing to more people. We have to get as much clarity about what we're doing in literature or history as we possibly can, and make it clear to the students the different ways in which they are conceived. I'm trying to stimulate a certain amount of thought about this among my colleagues. I've asked one of my colleagues, Prof. Kibel if he would set up some colloquia on the subject of "What is History?" "What is literature?" "What are the humanities?" and their role at MIT. The first one of these was at the end of February. I would like to see a great deal more intellectual vigor and excitement demonstrated in the Department and communicated to the students.

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Foreigners face unique problems

(Continued from page 3) permit has become more difficult." Saheli said, "Even with a work permit, the availability of temporary jobs has come down, especially for foreign students.

Language barriers constitute another problem for the foreign student, Chamberlain said. Although many foreign students can speak English fluently when they arrive in the U.S., others have problems. "If you never took a lecture in English before, it's very hard to come to MIT and sit through an 8.01 lecture and take notes on everything," Mensook said. For this reason, Mensook stated, many Thai students at MIT have studied "passage" at a high school in this country for a year to learn the language and the American system, rather than coming directly to MIT after being accepted. "They don't lose very much," he noted, "because they take advanced placements and don't have to take 8.02 and other courses."

To help these students having trouble with the language, MIT conducts an English language program in the Department of Foreign Languages and Linguistics. "I think it is essential that MIT contract could be used to send many more students somewhere else." Saheli said that he would prefer to see Iranian schools improved, rather than have money spent on foreign training of Iranians. "I think Iran should bring up a generation of people who have studied in Iran," he said.

Saheli added that he expected to return to his country after receiving his degree from MIT. "If all the people from this land showed up here, they're not fulfilling their obligations to help their people," he explained.

Faculty reacts to Iran deal

(Continued from page 1) list of countries expected by the American universities. The Committee of Norooz Party, Iranian societies of Massachusetts and neighboring states. The Committee of Norooz Party, Iranian societies of Massachusetts and neighboring states.

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Gymnastics fifth in NEs

By Paul J. Bayer

The MIT men's gymnastics team finished its season last Sunday with a fifth place finish at the New England Championships. The score of 122.35 was one of the highest in the season and averaged an easier dual meet loss to Boston State, which finished behind the Engineers in this meet.

Andy Rubel '74 captured fourth on the parallel bars as teammate, Jon Johnson '76 placed eighth in the same event. In the all-around competition, David Lu '77 took ninth. MIT gymnasts would have earned better results-were it not for the surprise presence of Springfield College, which dominated the meet, taking first by twenty points.

Rubel's fourth on parallel bars was clearly the outstanding performance of the day for the Engineers. His 8.2 score in the preliminaries placed him fifth. In the finals, he scored 8.45, his highest score of the season, and the second highest score of any athlete in the finals of that event. For the most part, Rubel's routine was shorter and slightly less difficult than his opponent, but his distinctly strong, light style gave him an edge over the heavier, more pondering style of the others. Particularly notable was his straight body back flip dismount with perfect form. It should also be noted that all three people who beat him were from Springfield.

Johnson on rings suffered even more from Springfield's presence. All five Indian ring competitors made the finals and Johnson on rings suffered even more from Springfield's presence. All five Indian ring competitors made the finals and five of the seven scorers were Lu on floor exercise and vaulting, Wes Taylor '76 on pommel horse, and Scott Foster '76 on high bar. The fifth place finish was a strong showing as the MIT gymnasts were only six points behind fourth place Dartmouth. However, joining five of this year's top seven scorers to graduation means that next year will once again be a rebuilding year.

As a team, MIT put together a score just about average for the season, in what is always the most difficult meet in which to perform well. Every event was within 0.3 of average except the parallel bar team which hit 3.1 above. Behind Rubel there were Curt Thiem '75 with 7.35, David Lu with 6.65, and Alan Razak '75 with 6.6. The other top scorers were Lu on floor exercise and vaulting, Wes Taylor '76 on pommel horse, and Scott Foster '76 on high bar. Four of the top seven scorers were Lu on floor exercise and vaulting, Wes Taylor '76 on pommel horse, and Scott Foster '76 on high bar. The fifth place finish was a strong showing as the MIT gymnasts were only six points behind fourth place Dartmouth. However, joining five of this year's top seven scorers to graduation means that next year will once again be a rebuilding year.

Unfortunately, he was able to correct most of his problems in the finals and achieved his best set of the season. Unfortunately, he was not able to hit his double back flip dismount and did not improve his standing in the finals.

However, he was able to correct most of his problems in the finals and achieved his best set of the season. Unfortunately, he was not able to hit his double back flip dismount and did not improve his standing in the finals.
Spots

Foil retains 'Little Iron Man':
Fencers sixth in IFA 3-weapon

By Dan Gaert

Superb performances by freshmen Mark Smith and sophomore Artie Sterling enabled the MIT foil team to retain its title at this year's Intercollegiate Fencing Association Championship, held last Friday and Saturday at MIT.

In piling up 24 wins out of a possible 30, the foilers edged runner-up Columbia by two bouts and placed MIT sixth overall in all eight tournaments at Yale. Columbia, however, did capture the team sabre championship, defeating the New Yorkers, which assured an amazing total of 29 wins in epee while collecting its third consecutive IFA championship.

Still, the outstanding efforts of many MIT fencers could not be overlooked. After losing their top fencer in foil, last year's IFA defending champion, Jim Callmerten '75, may have given up on their chances for a repeat of their championship years, but the team did not seem solid. The addition of Smith, though, fencing in the team sabre event, made the difference.

Displaying an amazing quickness and fine style, Smith defeated each opponent he faced with seemingly little difficulty, winning 24 bouts.

His 11-0 record in the team competition earned him one of the six spots in Saturday's individual finals in which he also excelled, earning a third place finish.

Sterling, fencing in the number two position for MIT, was certainly more than equal to the task. Performing with great consistency throughout the tournament, Sterling downed nine of his eleven opponents. He also earned a spot in the finals, defeating Defenlle of Columbia, 5-0, in the number three position. MIT's top fencer, Rich Reimer '77, appeared to be something of an overmatch in his pool and never seemed to quite get untracked. He nonetheless suffered four decisive losses to the cause. The foilers never trailed in the quest for the title after the first round (three bouts) of competition. Still, the wins were quite able to pull away commandingly from the field and, heading into the final round of fencing, had not relinquished the championship. Not until Sterling defeated Cornell's Sanders in the next-to-last bout of the day, could the Engineers relax.

In winning the title, the foilers also retained for MIT the prestigious "Little Iron Man" trophy. Best guesses are that the trophy should remain here for quite a while, at least until the conclusion of the intercollegiate season.

Although neither managed to win the individual championship, the performances of Smith and Sterling in the foil finals were quite good. Both placed in the first round (three bouts). Both also forced the eventual winner, Jack Tiehacek of the University of Pennsylvania, to the brink, losing only 5-4. Smith, however, was as consistently strong.

Although a little unsure of himself at the start, after losing to Sterling and Bennett of Harvard, the (eventual runner-up), Smith came back to win five straight bouts, downing Treet of Navy, 5-1. Then, after barely losing out to Tiehacek, he blew Math of Rutgers off the strip, 5-2, to clinch a third place finish.

Certainly, though, the climax of the two days of fencing occurred in the very last bout, a foil-off for the individual championship. The unusually high quality of competition between Risto Hurme of NYU and Daryl Taylor of Penn. With less than ten seconds remaining in the preliminarian bout, hurme lost to Taylor, 5-2. With this loss, Hurme was out of the running for the individual championship, having been eliminated in the first round, leaving Taylor in the finals. Still, the outstanding efforts by the fencers contributed to an amazing tournament.

In winning the individual foil championship, Hurme defeated Taylor, 5-0; Tom Lozonczy, Columbia, 5-4; and Dave Uffelman also of Princeton in foil, 5-4; and Daryl Taylor of Penn, 5-4.

Fencing in the sabre event, Rich Petretti of Princeton, 5-1; Mike Farley of Rutgers, 4-2; Hans Wagner of Columbia, 4-2; Dan Gantt of Yale, 4-2; and Jim Callmerten '75, fencer of Cornell, 5-1.

In the epee, Risto Hurme, NYU, 4-1; Daryl Taylor, Penn, 4-1; Lee Shelley, Princeton, 3-2; Hans Wagner, Columbia, 3-2; and James Neal, Princeton, 1-4; and Johnny Westmore, NYU, 0-4.

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Above: Individual epee fencer Risto Hurme of NYU (right) and Daryl Taylor (center) joust for the sword. In the background, in the crowd, fencers of MIT and Columbia enjoy the performance.

Columbia's Tom Lozonczy (left) led the Lions to the team sabre championship by winning all 16 of his bouts and capturing the individual crown.

Edgar House, Yale, 3-2; Randall Johnson, Princeton, 2-3; Miklos Benedek, NYU, 1-4; John Espinal, CCNY, 1-4; Feil: Jack Tietz, UC, 5-0; Phillip Bennett, Harvard, 5-2; Mike Farley, Rutgers, 2-3; Robert Treitz, Navy, 2-3; Phil Mathis, Rutgers, 2-3; Artie Sterling, MIT, 1-4; Ufferman, MIT, 0-4; Wagoner, Princeton, 1-0; Daryl Taylor, 5-4.

On Wednesday, March 12, the MIT Student Council will elect a new MITA President, Secretary, and two Members-at-Large, each of whom will serve until the next annual meeting. Any concerned individual wishing to run for any of these positions should attend this meeting.

All MIT students with the exception of varsity players may participate in the IM Softball program. Community Baseball, will begin this spring. Teams will not be determined on a living group or club basis, but instead players will be split up among the teams to balance the league.

Individual fencers to expect in this season's competition include: Jim Callmerten '75, Rich Petretti '75, Hans Wagner '75, Daryl Taylor '78 (right), and Dave Uffelman '79 (left) of Princeton, John Espinal '79, John Hurme '78, and Michael Farley '78 of CCNY.