Interview with Mike Albert

By Gerald Randel

More than a third of 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 are at some time in their four years," stated Chief Psychiatrist Mother J. Kahne. However, she 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 result of a mismatch in the United States," Kahne said. "These days, he added, it is hard for students to be optimistic and energetic, and compete, because ability to take pleasure in their work."

"MIT is a magnet for MIT students with 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 institution that are sources of strain. Every social group has a particular perspective on what constitutes a good society. "We try to provide our clients with the best advice as much as any group."

Kahne stated that "there are some groups 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 that 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 correct these problems, the service participates in (see next column for details)."

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."

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, Campaigner of WTBS, MIT's student-run radio station. To 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 will be $5000 in debt, and the books haven't been in order for the last two years."

WTBS currently receives $4900 per year from Finance Board (Finance Board, Requests for an increase in that funding have been denied for the last three years.

The money WTBS receives from Finance Board 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 Finance Board for its financial straits, however. "They don't have enough money to support us," he said.

Finance Board governs the money allotted by the Office of the Dean for Student Affairs for student activities, and WTBS covers 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."

The station is being classified as a non-commercial radio station program by the FCC. WTBS from paying 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 9)
Herbert Gintis, Professor of Economics, University of Massachusetts

MIT conserving energy

By Mitchell Trachtenberg

The university's efforts to conserve energy notwithstanding, MIT is working hard with the support of management and the community to conserve energy.

"People are prodiging us into action rather than standing in our way," said C. W. Hague, Environmental Engineer for Physical Plant, told The Tech. Few days prior, he noted, without at least one person calling his office expressing interest in energy conservation.

During JAP, Physical Plant and the Academic Departments offered various seminars to acquaint students with the energy problems faced by the institution 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, Hague said, even in the new Chemical Engineering facility energy will be very wasteful. Such relation, simple improvements as additional insulation, and, probably, 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 case of conflicts 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, Jordon W. '76, noted 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.

MIT stall and the Israeli students' organization present Israel-American Forum

"The Dilemma of Jewish Life Today"

Dr. David Patterson
(Professor of Religion, Oxford Univ., Author & Lecturer)

Wednesday, February 19, 1980, 7:00 pm
Mezzanine Lounge

Buddy's Sirloin Pit
39 Brattle St. Harvard Sq.
(located in Cardell's Restaurant)
3/4 lb. N.Y. Cut Steak Dinner -- $3.45
Chopped Sirloin Dinner -- $1.60

We serve Patel, Biltts cost less.
The price gets lower -- you get higher.
We use only USDA inspected Western Sirloin Beef with no tenderizers, fillers, or coloring added (unlike the beef in some other restaurants).
Open 11:30 am -- 9:00 pm. Closed Sunday

THE TENNIS CENTER
100 MASS. AVE.
(Center of Mass Ave. & Newbury St. At Auditorium MBTA Stop)
247-3051

BOSTON'S ONLY INDOOR
Practice tennis courts.

* Individual lessons available from Malcolm Hill and Rich Moran
* New Fun & Games -- chess, cribbage, backgammon, electronic tennis
* Sandwiches, cold drinks
* Special Student rates
* Table Tennis instruction, too

Open 7 days, 9-midnight

SAIL the BAHAMAS on a 65' KETCH.
SPRING BREAK
Mar. 23 -- Mar. 28
Call 446-7761 or 488-2064

GO GREYHOUND...and leave the driving to us*


greyhound terminal
10 St. James St., Boston
423-5810

TUESDAY, FEBRUARY 11, 1975 THE TECH

Announcing the Opening of SAME TIME, NEXT YEAR
A New American Comedy by the Stars of THE EXORCIST
And THE LAST PICTONION
Directed by the Director of Movie ARE YOU A WHORE?
Presented by The Players of Eastern Long Island and Beatty

.same time, next year

a new comedy by
bernard slade

money by
angus bacon

lyrics by
angus bacon

music by
angus bacon

GO GREYHOUND

and leave the driving to us*

SIR SPEEDY
INSTANT PRINTING
876-0096
51 MAIN STREET
CAMBRIDGE, MASSACHUSETTS

COPY WRITING AVAILABLE
ADVERTISING LISTS
SPORTING GOODS
PHOTO LISTS
BUTTERFLIES


driveway

THEatre BOX OFFICE of the AMERICAN THEATRE SOCIETY attraction
3 WEEKS ONLY -- FEB. 17 thru MAR. 8

A THEATRE GUIDE, AMERICAN THEATRE SOCIETY ADVERTISING
PREVIEW: ASSURANCE 7:30 pm M-S 4:00 pm SAT. 7:30 pm SUN. 5:30 pm
THEATRE: 375 WASHINGTON ST. BOSTON, MASS.

\(876-2247\)
Over a third see psychiatrists

(Continued from page 1)
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.

UNBELIEVABLE OFFER.

Thousands of these Sinclair Scientifics were advertised and sold at $99.95. Now, through a special purchase, Chaftiz has a limited quantity available for sale at the unbelievable price of $39.95. And if you think our typesetter just made a mistake, we repeat: THE UNBELIEVABLE PRICE OF $39.95.

There are a number of calculators that call themselves "scientific," but, by Sinclair's standards, most don't measure up.

What makes a scientific calculator scientific?

To be a truly valuable tool for engineers, scientists, technicians and students, a calculator must provide all of the following:

- log and anti-log (base 10)
- sin and arccos
- cos and arccos
- tan and arccos
- automatic squaring
- automatic doubling
- x^2, including square and other roots

four basic arithmetic functions

plus scientific notation

Clearly, a scientific calculator without scientific notation severely limits the size of numbers with which you can work easily.

And scientific notation without transcendental functions is little more than window dressing on an arithmetic calculator.

Granted, there are two companies other than Sinclair offering excellent units with all the essential ingredients. They also sell at much higher prices.

Only Sinclair provides truly scientific capacity at a truly affordable price.

Less than ¾-inch thin. And 3¾-ounces light. It's the world's thinnest, lightest scientific calculator.

ORDER FORM

For phone orders call (800) 638-2997, toll-free. Maryland residents call (301) 424-5801.

Toll Chaftiz Inc. P.O. Box 2188, Rockville, Maryland 20852

Signature

Company

Address

City

State

ZIP

When you think calculators, think Sinclair Scientifics. They're the world's thinnest, lightest calculators. For a truly valuable tool - at a truly affordable price - order Sinclair Scientifics today.

What makes the Sinclair Scientific so inexpensive?

Two important technological breakthroughs.

First, the British-built Sinclair Scientific has a single integrated circuit. Engineered by Sinclair. And exclusive to Sinclair.

Second, Sinclair's exclusive keyboard has only four function keys. All of which provide "triple-action" by changing from standard to upper or lower case mode.

Old hands at small miracles.

Sinclair has been an innovator in calculator miniaturization right from the start.

In the last two years Sinclair brought to America the Sinclair Executive and Executive Memory - the world's thinnest, lightest calculators - as well as the Cambridge.

The Sinclair Scientific is backed by an unconditional one-year replacement warranty.

Sinclair also maintains a service-by-return mail operation in the U.S. (and everywhere else in the world) to handle any product problems.

How to get your Sinclair Scientific.

The Sinclair Scientific may be ordered by phone or mail.

Just use the coupon below, or call (800) 638-2997, toll free.

Members of our club get a $39.95 Savings Certificate for Sinclair Scientific (plus $3.50 for shipping and handling) including batteries, carrying case, instruction booklet and warranty. Maryland residents add 4% sales tax.

Enclosed is my check for

APARTMENT INSURANCE, IN A LOW-COST PACKAGE.

Our single, low-cost coverage protects all your personal property, including credit cards. And not just in your apartment, but worldwide.

W. T. Phelan & Co.,

Insurance Agency, Inc.

11 Danvers St., Beverly (Agency of the Boston-Cambridge Agency, Inc., Representing Aetna, Travelers, Hartford.)
The Planning of Science

(Reprinted by permission from Cell, with the permission of the Viking Press and the New England Journal of Medicine)

by the Massachusetts Medical Society

The biologic sciences are absolutely splendid. In just the past decade, they have uncovered a staggering amount of 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 censured, qualified, a mixture of hope and worry. For all the new knowledge— we still have formidable diseases, still un- solved, lacking satisfactory explanation, lacking therapy—there is a problem. 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 techniques for each task, in less detail, the very processes of life?

It is an especially lively problem at the present time. There are immediate implications for national science policy. It is a question for Washing- ton to attribute the delay of applied science in medicine to a lack of system- atic efforts to fit the biologic sciences of practical applications, and this is an issue that has long lagged very much behind on the science policy agenda. It is a question that has long been stymied by the fact that the science of medicine is large, the field is complicated, and, say, the therapy of lung-cancer. We may as well face up to it: there is a highly visible basis for a new pace of basic science and the application of new knowledge to human problems. It needs explaining.

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 human experience is unpredictable, any outcome uncertain.

Locally, a good way to tell how the work is going is listen in the corridors. If you happen to find someone who has made a major and unexpected and, startling discovery, you will know that something is important. You can measure the quality of the work by the intensity of astonish- ment. The surprise can be due to the directness of the prediction—turning up like a projected image. Or, the surprise can be due to the unexpectedness of the result—changing the look of the problem and inspiring a new kind of protocol. Either way, you win.

I believe, on hunch, that an inventory of all our major diseases is being drawn up and this sort of classification would show a limited number of important questions for which the preventions answer certainty. It might be a good idea, when considering government’s paying a long range plan for disease-oriented research, to think about the efficiency of the research in this sort of classification, the amount of information still unencountered. We need a new system of research manage- ment, with all the targets in clear display, and this is the element that distinguishes science, and for this reason it would have a surprise if it had not succeeded. This is the element that distinguishes science. It has been our perpetual habit to allow it to occur naturally, as a matter of course. Science in medicine is only a remote and remote distant, qualified, a mixture of hope and worry. For all the new knowledge— we still have formidable diseases, still un- solved, lacking satisfactory explanation, lacking therapy—there is a problem. 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 techniques for each task, in less detail, the very processes of life?
Press censorship — from within

© Copyright 1975 THE TECH

Today, even after the success of journalists in exposing the Watergate Affair, there is an ominous threat to the continued freedom of the press. This threat comes not from a vigilant 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 recognize it as another Watergate type investigation any time soon. The reporters who lived, breathéd, 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 will, result in the removal of office of a President of the United States. After the query has been removed, the thrill goes out of any chase. Going back to trop 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 no accuser to being the subject of frequent, being criticized as the object of other reporters' endeavors. Not a few editors are beginning to wonder whether their press sources were as good as Hersh's. The press is no accuser to being the subject of frequent, being criticized as the object of other reporters' endeavors. Not a few editors are beginning to wonder whether their press sources were as good as Hersh's. It is as if the press has turned its back upon its own past.

The Watergate Affair has proved to be quite dull for the Washington journalists. Once the story had been covered, the thrill goes out of the story. The next day, John Connally resigned from the White House. 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 intriguing and vigorous free press is vital to the political health of the nation. Hopefully, the major news editors and reporters will exercise their self-doubts and cover the event and not allow their news judgment to be warped by the criticisms of those being investigated by their reporters.

(Peter Pockrasky '79 is a 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, Feb. 4, "The headline reads: UA lists $2K on concerts, McNeece 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 refer to the editor to the staff's personal bias. It is so easy to sour on the Blood, Sweat and Tears, The Tech, Feb. 4 concert. It had a negative, backbiting tone to it, which 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 BMAT has never been one of my favorite groups. It was a good concert. I did a lot of other people around me mostly fellow BMAT students. A few times a year one should not be isolated in a room with problems and No Doz.

Whether you make or lose money on something like this is at least partly, I praise the people who sponsored this event, with 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 received. Typed letters are preferred. No letters that are unsigned or which do 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.)

Five Cheeseburgers for a Dollar.

It's McFebruary, time for a warm winter meal. So go out to McDonald's with the kids and this coupon. It'll be a treat for them. As well as your budget. It's a great deal for a dollar. Watch this paper for next week's Big Deal.

5 Cheeseburgers for $1.

The offer, valid at participating McDonald's in New Hampshire and Rhode Island areas. Offer good only from February 12-18, 1975. Coupon is good only with other McDonald's coupons and is limited to one per customer, please.

Office Manager Please redeem and return to 172 South Willow Street, Manchester, New Hampshire for reimbursement.

McDonald's

M21175

Student Discount Price

Jeffrey Berliner Ray Schneider
Rebecca Diana Smith

Sheila Levine,
not quite a virgin, went to N.Y.
to attend her younger sister's wedding.

"The Girls in This TOWN ARE THE BEST!"

Photography by Harry Korchak - Directed by Sidney J. Furie

THE GIRLS IN THIS TOWN ARE THE BEST!

Produced by Harry Korchak - Directed by Sidney J. Furie

The Girls in This Town Are the Best!

Student Discount Price

"Sheila Levine."

Ashland and living in New York"

Photography by Harry Korchak - Directed by Sidney J. Furie

THE GIRLS IN THIS TOWN ARE THE BEST!

Produced by Harry Korchak - Directed by Sidney J. Furie

The Girls in This Town Are the Best!

Student Discount Price

"Sheila Levine."

Ashland and living in New York"

Photography by Harry Korchak - Directed by Sidney J. Furie

THE GIRLS IN THIS TOWN ARE THE BEST!

Produced by Harry Korchak - Directed by Sidney J. Furie

The Girls in This Town Are the Best!

Student Discount Price

"Sheila Levine."

Ashland and living in New York"

Photography by Harry Korchak - Directed by Sidney J. Furie

THE GIRLS IN THIS TOWN ARE THE BEST!

Produced by Harry Korchak - Directed by Sidney J. Furie

The Girls in This Town Are the Best!

Student Discount Price

"Sheila Levine."

Ashland and living in New York"
NEW ENGLAND WOMEN'S SERVICE

Free Counseling and Abortional Help
Made for pregnancy — Birth Control, Genetic and Abortional

Free Pregnancy Tests

Open Sun., 10A.m. — Sun. 5-pm
1034 Beacon St., Brookline, Mass. Call (617) 730-1370 or 730-1371

INTERACTIVE LECTURES

Seven unique recordings, by Morrison, Lentin, Seyer, Wood, Marquis, Siney, and Coleman. With Electrowriter sketches by the speaker and numerous answers to interesting queries. Can be used at Polaroid, 740 Main Street. For further info, please call Karen Houston at 504-3000, ext. 2800.

VARIAN ASSOCIATES,
solid-state West Division, Palo Alto, California. Course 6 and 8 S.B. and/or S.M. candidates interested in microwave solid-state devices, components and circuits: a technical representative will be on campus February 13. Contact the placement office for an appointment.

M.I.T. DRAMA SHOP

"THE SKIN OF OUR TEETH"

A comedy by Thornton Wilder
Directed by Joseph Everingham
Little Theatre, Kliége Auditorium M.I.T.
8:30 PM, Feb. 13, 14 & 15
All Tickets: $2.50
Res.: 253-4720

NEW ENGLAND WOMEN'S SERVICE

Free Counseling and Abortional Help
Made for pregnancy — Birth Control, Genetic and Abortional

Free Pregnancy Tests

Open Sun., 10A.m. — Sun. 5-pm
1034 Beacon St., Brookline, Mass. Call (617) 730-1370 or 730-1371

INTERACTIVE LECTURES

Seven unique recordings, by Morrison, Lentin, Seyer, Wood, Marquis, Siney, and Coleman. With Electrowriter sketches by the speaker and numerous answers to interesting queries. Can be used at Polaroid, 740 Main Street. For further info, please call Karen Houston at 504-3000, ext. 2800.

VARIAN ASSOCIATES,
solid-state West Division, Palo Alto, California. Course 6 and 8 S.B. and/or S.M. candidates interested in microwave solid-state devices, components and circuits: a technical representative will be on campus February 13. Contact the placement office for an appointment.

M.I.T. DRAMA SHOP

"THE SKIN OF OUR TEETH"

A comedy by Thornton Wilder
Directed by Joseph Everingham
Little Theatre, Kliége Auditorium M.I.T.
8:30 PM, Feb. 13, 14 & 15
All Tickets: $2.50
Res.: 253-4720

NEW ENGLAND WOMEN'S SERVICE

Free Counseling and Abortional Help
Made for pregnancy — Birth Control, Genetic and Abortional

Free Pregnancy Tests

Open Sun., 10A.m. — Sun. 5-pm
1034 Beacon St., Brookline, Mass. Call (617) 730-1370 or 730-1371

INTERACTIVE LECTURES

Seven unique recordings, by Morrison, Lentin, Seyer, Wood, Marquis, Siney, and Coleman. With Electrowriter sketches by the speaker and numerous answers to interesting queries. Can be used at Polaroid, 740 Main Street. For further info, please call Karen Houston at 504-3000, ext. 2800.

VARIAN ASSOCIATES,
solid-state West Division, Palo Alto, California. Course 6 and 8 S.B. and/or S.M. candidates interested in microwave solid-state devices, components and circuits: a technical representative will be on campus February 13. Contact the placement office for an appointment.

M.I.T. DRAMA SHOP

"THE SKIN OF OUR TEETH"

A comedy by Thornton Wilder
Directed by Joseph Everingham
Little Theatre, Kliége Auditorium M.I.T.
8:30 PM, Feb. 13, 14 & 15
All Tickets: $2.50
Res.: 253-4720

NEW ENGLAND WOMEN'S SERVICE

Free Counseling and Abortional Help
Made for pregnancy — Birth Control, Genetic and Abortional

Free Pregnancy Tests

Open Sun., 10A.m. — Sun. 5-pm
1034 Beacon St., Brookline, Mass. Call (617) 730-1370 or 730-1371

INTERACTIVE LECTURES

Seven unique recordings, by Morrison, Lentin, Seyer, Wood, Marquis, Siney, and Coleman. With Electrowriter sketches by the speaker and numerous answers to interesting queries. Can be used at Polaroid, 740 Main Street. For further info, please call Karen Houston at 504-3000, ext. 2800.

VARIAN ASSOCIATES,
solid-state West Division, Palo Alto, California. Course 6 and 8 S.B. and/or S.M. candidates interested in microwave solid-state devices, components and circuits: a technical representative will be on campus February 13. Contact the placement office for an appointment.

M.I.T. DRAMA SHOP

"THE SKIN OF OUR TEETH"

A comedy by Thornton Wilder
Directed by Joseph Everingham
Little Theatre, Kliége Auditorium M.I.T.
8:30 PM, Feb. 13, 14 & 15
All Tickets: $2.50
Res.: 253-4720

NEW ENGLAND WOMEN'S SERVICE

Free Counseling and Abortional Help
Made for pregnancy — Birth Control, Genetic and Abortional

Free Pregnancy Tests

Open Sun., 10A.m. — Sun. 5-pm
1034 Beacon St., Brookline, Mass. Call (617) 730-1370 or 730-1371

INTERACTIVE LECTURES

Seven unique recordings, by Morrison, Lentin, Seyer, Wood, Marquis, Siney, and Coleman. With Electrowriter sketches by the speaker and numerous answers to interesting queries. Can be used at Polaroid, 740 Main Street. For further info, please call Karen Houston at 504-3000, ext. 2800.
MIT Chamber Players’ Midnight Concert

The MIT Chamber Players took advantage of the unusual acoustic ambiance and mood of the building 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 fortuitous and high-powered of music. At midnight, however, the audience was most attentive, and only a small group of ill-mannered boors wandered noiselessly across the floor momentarily marred the hushed atmosphere.

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 exuberant 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 hammy minute. Several Harvard people read tributes—an Afro-American newspaper, an important faculty member related his life and work to the other trends in black music, while a representative of the President’s office tried unsuccessfully to lecture on all of black history.

Eubie Blake has formed his own record company to issue 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 Sissle (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 produced, although amateurishly produced, and are well worth the attention of anyone interested in ragtime and the history of the American musical theatre.

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 drowned to the location.

The Fourth Brandenburg was far too successful. I can, and do, take issue with the choice of this piece, since I find their tone far less appropriate, but I have a great deal of respect for their performance as well thought out and balanced as this one was. The all-star revue group did not have to resort to inappropriate dynamic shifts to avoid overwhelming 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 we 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.

Christmas Music on TV

Television brought several musical events to the home screen on Christmas Eve. Among them were a Berlin Requiem from Milwaukee (shown on Channel 1 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 the Christmas season than two incongruous works on the Christmas Eve TV schedule, 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’s The First Weihnachts-Nacht or Carmen Burana?)

The Berlin Requiem 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 produced through a single tiny loudspeaker. The power of the Berlin Requiem requires live performance, and in fact it is one of the few pieces that fairly demands quadraphonic 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 Fifth 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 tokens with respect to music on TV needs affirmative action.
Bach B Minor Mass in Three New Versions

By George Harper

Bach's B Minor Mass is a perennial favorite among conductors and ensembles of every rank. Scarcer year by year, however, is the version of at least one Boston-area choral group to tackle the work. It's a daunting piece: the score is almost certainly never seen an integral performance in Bach's lifetime, is argued to require perfect pitch, and certainly deserves to be taken among the greatest choral compositions of all time. The sheer power of the work is so immediately obvious that it eagerly awaits its champion in our own day.

A controversy exists over the inclusion of the choruses in Bach's autograph manuscript. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.

The controversy has been fueled by the fact that the manuscript contains a version of the Mass that is different in many respects from the printed edition. The manuscript, which contains a version of the Mass that is different in many respects from the printed edition, is almost certainly Bach's final version of the work. It is, however, not known whether Bach ever performed the Mass in its entirety, or even whether he intended it to be performed at all. The controversy has centered on the question of whether Bach ever intended the choruses to be performed as a single entity, or whether they were intended to be performed separately, as in the printed edition.
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 narrow format and superficiality of many 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. 23) is Whatever Happened to Gloomy Gus of the Chateau Despot 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 repressed by a sort of middle-class blandness.

Gloomy Gus is contrived. He must practice all his moves every day including the false laugh, the way he engages in locker room banter. Within this milieu, however, he is pathetic, brought about by his own self-deception. When he was a senior in high school he was expelled from MIT for disciplinary reasons; he eventually returned to the Institute and received his degree in mathematics and physics. He is now an economics graduate student at the University of Massachusetts, Amherst.

---Thomas J. Spisak

Duty Noted

We Interview Mike Albert

Albert was interviewed this weekend by Michael D'Emilio.

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 have a clear reason to try and to try and end some of the things that was going on. We were a combative element of the war, but we never really got people to understand very much about the war 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 to try 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 Women's Lib are more concerned with general social improvement than with specific issues?

Albert: I think in general that in the seventies people began to realize that they were not going to win 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 critique against 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 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.

Smith: What do you feel your book is about?

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

(Turn to page 10)

Porter Sargent, 321 pages, $6.95

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, august 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 period of the Vietnam War and the New Left, MIT had its share of protest, including the Occupation of the President's Office at the end of the First National Action of 1970. Throughout much of these activities, Michael Albert was a key figure.

In what is to Be Undone, Albert has taken his experiences as a revolutionary activist and combined it with his readings on philosophy and political theory to present a lucid look at the New Left and its objectives. Albert feels the New Left had more promise for America than the other philosophies he examines. His book is an attempt to draw the best of each of the viewpoints he examines, to eliminate the excess that makes the others ineffectual, and to try to make a more realistic and productive contribution to the development of the country's political life.

Michael 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 decisions to leave the fraternity after that year as his "first truly political act," and views it as a rejection of his father's 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 AME turning freshness away from the house.

He immerses himself in revolutionary literature, from Marx to Lenin to Ho Chi Minh, and also considers revolutionary legal and intellectually based beliefs. He surrounds himself with ideologically aware friends, such as John Dyal, and drew from them to develop an image of his own. In several of his own essays, I have seen many photographs of Mike Albert, nearly every one shows a pipe or a cigarette, an aggressive young man, a man of culture, a man who expects he has the move-ment to be and to do, he does not really care if it's a masochistic act which is fighting against the war. Albert I have discovered more intellectual about his beliefs than emotional. It seems to people who admire him to be a deep thinker, that they ignored his public statements as more or less a gag punch line, that they have not really found out how he felt...Dr. Louis Menand, Special Assistant to the Provost, had a good deal of contact with Mike Albert when he was a member of a group of students 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 discussion of politics in a broader sense but were more rhetoric, as Dr. Menand remembers them, than educational. He characterizes them as areas of "political intriguing" rather than as attempts to "educate meaningfully," and feels that the meetings were not very successful. He notes that there was a real interest in political life, that there was a real opportunity for...Dick Sorenson, who was from the office of the Dean for Student Affairs,...was with Mike Albert. He was involved in much of the activity in the fall of 1969 that made Mike noted. By that time Mike was UAP and an active member of the Rosalux Marist Students for 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 one of the first clear issues to Mike Albert. He misstook him for a student during a particularly confused and violent time. It was a chance for the students...
a very strong ideology, that weren't just evolving something new but had something that had formed 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 revaluation was necessary, to understand what it was I didn't like. The book is really an attempt to deal with Marxist-Leninist Marxism, Leninism, it's rest, to look at all the major revolutionary- ury ideologues and see what it was that was offered, and why also they let a lot be desired for activism trying to change the society. It's very critical and says essentially that all these ideologies are utopian for our needs here, and try to suggest a few ways to go forward based on that critique. It tries to relate to the kind of coordination you could do under a lot of different contexts, 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.

So you think the radical move- ment is dead?

Albert: No, I don't think so. It's just that it's a less visible, less active. 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 are trying to get skills that allow them kids are growing up, they can't change it. The only way to minimize the effect it is to say this is so 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 insistent self-man- agement is a more widely held idea 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 in a way of getting to it, it's clearly different for a person to spend a lot of time criticizing something which they can't do it for good side. If the Left want to change people's construction- sion, they'll have to have a better strategy. So far the Left doesn't have it. It's partly a matter of how to coordi- nate, but it's also a goal and a strategy that people are trying to develop. When people have that, and the kind of some organizing 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 environment of the events?

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 which are both collar workers and say "Do you like America?", they'll say "Yes." "Do you like the best planet 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 not 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 minimize the effect it is to say this is so 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 insistent self-man- agement is a more widely held idea than you might expect.

Albert: You can't change somebody's beliefs. - Mike McNamee

Mike was always willing to throw the book at MIT, better than the events can ever do.

November Actions were a far cry from the processes of the General Assembly (the legislative, judicial, and repre- sentative 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 "in irrel- evancy, I think Mike didn't care; he didn't try to use it; he might say he outgrow 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 meant that Mike was always willing of the floor open, to hear anyone express their views; although he exercised leadership, almost never being the leader.

There was some question as to a massacre was even considered himself UAP after a point, due to both registration status and his practice of student government types were Rotarians, that a radical wouldn't touch something that 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 peace- ful means of entrance to the top offices of MIT; the administration felt that some internal reprimand was neces- sary.

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

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 he accepted me for who I was, and he didn't try to change me or get angry at me for what I believed. We just talked about it." - Joan Land
Clark edges basketball, 73-69

By Glenn Brownstein

The Harvard Law School Forum presents John McLucas, 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.

I'd be happy to help you. (IBM for five years (and still love it!).

I've been typing Masters and Theses, Reports, Cassettes - Professionally typed theses, reports, cassettes, Dissertations, Authors, Editors, Typers - Delivered across town or across the nation. Fly group rates with other students and save up to 30%.

THE SKILL

THE MUSK FOREST!

THE MISER COMETH!

MIT Musical Theatre Guild sponsors
AUDITIONS

THE 1776

The Award Winning Musical

Tues., Wed., Thurs. Feb. 11, 12, 13 7:30-10:30pm

Saturday, Feb. 16 2-5pm

Set Crew Rehearsal B, C, D, E

Wed., Feb. 18, 19 7:30-10:30pm

Kresge Rehearsal Rooms A & B

MIT students and community will receive casting priority

You tape it ... We type it

Valentine Flowers

Delivered across town or across the nation.

Sidney Hoffman, Jr.

Florist

480 Commonwealth Ave.

(at Kenmore Square)

Telephone 536-6624

MIT Musical Theatre Guild sponsors

1776

The Award Winning Musical

Tues., Wed., Thurs. Feb. 11, 12, 13 7:30-10:30pm

Saturday, Feb. 16 2-5pm

Set Crew Rehearsal B, C, D, E

Wed., Feb. 18, 19 7:30-10:30pm

Kresge Rehearsal Rooms A & B

MIT students and community will receive casting priority

The Harvard Law School Forum presents John McLucas, 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.

\[ \text{MIT Musical Theatre Guild sponsors} \\
\text{1776} \\
\text{The Award Winning Musical} \\
\text{Tues., Wed., Thurs. Feb. 11, 12, 13 7:30-10:30pm} \\
\text{Saturday, Feb. 16 2-5pm} \\
\text{Set Crew Rehearsal B, C, D, E} \\
\text{Wed., Feb. 18, 19 7:30-10:30pm} \\
\text{Kresge Rehearsal Rooms A & B} \\
\text{MIT students and community will receive casting priority} \]

\[ \text{The Harvard Law School Forum presents John McLucas, Secretary of the Air force, speaking at 8:00 PM Thursday, February 13 in Pound Building 101, Harvard Law School. Admission $1.50. For more information, contact the Forum at 495-4417.} \]
MIT's Gentil Mortensen '76 (right) tries to_forecheck a Trinity player coming out of his end with John Nangeroni '75 (left) in pursuit. Mortensen set the tone for the Engineers, overwhelming them, 11-1.

**Wrestlers even record with Williams upset**

By Diane Curtis

In its final home matches of this season, the MIT varsity wrestling team upset 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 eight-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, respectively. Williams' 197 pounds, leading contender for the New England, was daunted by the bout loss, the Engineers squad seemed justified. Unbeaten by the bout loss, the Engineer squad displayed its superior strength by scoring seven consecutive bout wins over RW.

Johnson's 3-0 record led the team to avoid a losing streak. Decisions were lost at 142 and 158 by Darwin Hayden (T) and 5-2 and 158-pounder John Thain (MIT); 2:18.6. Optional Diving: 1-Ehrlich (MIT); 2-Richardson (MIT); 3-Modelson (MIT); 2:26.4.

**Gymnastics splits two meets**

By Paul J. Baye

The Tech gymnastics team split its two meets last week, easily beating Plymouth State College but losing to the Coast Guard Academy. The team's second-place finish at 200 yards breaststroke race in the closely-contested event, Gary Simpson '78 and Tony Johnson '75 took the first and second respectively to make the win, and pulled ahead in an at 4444 with Schulz' 500-yard freestyle. The Engineers evened the score again in the 500-yard freestyle against Plymouth. The performance against Plymouth was again in the 100-yard freestyle, with Johnson's 3-0 record led the team to avoid a losing streak. Decisions were lost at 142 and 158 by Darwin Hayden (T) and 5-2 and 158-pounder John Thain (MIT); 2:18.6. Optional Diving: 1-Ehrlich (MIT); 2-Richardson (MIT); 3-Modelson (MIT); 2:26.4.

The Tech high bar team managed to beat CGA by 92 and the parallel bar team lost by only 0.6. On the whole, though, the Engineer squad seemed somewhat demoralized by the opposition and did not show their most inspired routines. This week brings two meets which will determine which of the team can avoid a losing streak. Wednesday the Engineers meet Boston State at home in what should be a very close contest. MIT's top flier for the season, Coach Mike Thompson, said that a victory should be more difficult, but not impossible.

which was typical of all events.

The best second event for the Tech gymnasts against Plymouth was parallel bars. Andy Rubel '74 with 8.65 and Gary Thiem '75 with 7.5 took 1-2. It was Rubel's first score for the season this year. Scott Foster '77 scored his first eight of the season with 8.5 high bar, giving him first place against Plymouth. The Engineers lost the event by only half a point.

The only other MIT event in the meet was achieved by sobroster David Lu in the vault. His score of 8.7 was the highest score by either team in any event. In the event of any 'MIT meet this season before Coast Guard. The other MIT first place was gained by Jon Johnson '76 on rings with 7.3. The second place finish 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 first place. The first three-matches the Engineers won were by scores of 8.9, 8.75, 8.55, and 8.4.

MIT was able to capture second places from Johnson on rings, Rubel on parallel bars, and Johnson on high bar. Also, the Tech high bar team managed to beat CGA by 92 and the parallel bar team lost by only 0.6. On the whole, though, the Engineer squad seemed somewhat demoralized by the opposition and did not show their most inspired routines. This week brings two meets which will determine which of the team can avoid a losing streak. Wednesday the Engineers meet Boston State at home in what should be a very close contest. MIT's top flier for the season, Coach Mike Thompson, said that a victory should be more difficult, but not impossible.

which was typical of all events.

The best second event for the Tech gymnasts against Plymouth was parallel bars. Andy Rubel '74 with 8.65 and Gary Thiem '75 with 7.5 took 1-2. It was Rubel's first score for the season this year. Scott Foster '77 scored his first eight of the season with 8.5 high bar, giving him first place against Plymouth. The Engineers lost the event by only half a point.

The only other MIT event in the meet was achieved by sobroster David Lu in the vault. His score of 8.7 was the highest score by either team in any event. In the event of any 'MIT meet this season before Coast Guard. The other MIT first place was gained by Jon Johnson '76 on rings with 7.3. The second place finish 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 first place. The first three-matches the Engineers won were by scores of 8.9, 8.75, 8.55, and 8.4.

MIT was able to capture second places from Johnson on rings, Rubel on parallel bars, and Johnson on high bar. Also, the Tech high bar team managed to beat CGA by 92 and the parallel bar team lost by only 0.6. On the whole, though, the Engineer squad seemed somewhat demoralized by the opposition and did not show their most inspired routines. This week brings two meets which will determine which of the team can avoid a losing streak. Wednesday the Engineers meet Boston State at home in what should be a very close contest. MIT's top flier for the season, Coach Mike Thompson, said that a victory should be more difficult, but not impossible.

which was typical of all events.

The best second event for the Tech gymnasts against Plymouth was parallel bars. Andy Rubel '74 with 8.65 and Gary Thiem '75 with 7.5 took 1-2. It was Rubel's first score for the season this year. Scott Foster '77 scored his first eight of the season with 8.5 high bar, giving him first place against Plymouth. The Engineers lost the event by only half a point.

The only other MIT event in the meet was achieved by sobroster David Lu in the vault. His score of 8.7 was the highest score by either team in any event. In the event of any 'MIT meet this season before Coast Guard. The other MIT first place was gained by Jon Johnson '76 on rings with 7.3. The second place finish 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 first place. The first three-matches the Engineers won were by scores of 8.9, 8.75, 8.55, and 8.4.

MIT was able to capture second places from Johnson on rings, Rubel on parallel bars, and Johnson on high bar. Also, the Tech high bar team managed to beat CGA by 92 and the parallel bar team lost by only 0.6. On the whole, though, the Engineer squad seemed somewhat demoralized by the opposition and did not show their most inspired routines. This week brings two meets which will determine which of the team can avoid a losing streak. Wednesday the Engineers meet Boston State at home in what should be a very close contest. MIT's top flier for the season, Coach Mike Thompson, said that a victory should be more difficult, but not impossible.

which was typical of all events.

The best second event for the Tech gymnasts against Plymouth was parallel bars. Andy Rubel '74 with 8.65 and Gary Thiem '75 with 7.5 took 1-2. It was Rubel's first score for the season this year. Scott Foster '77 scored his first eight of the season with 8.5 high bar, giving him first place against Plymouth. The Engineers lost the event by only half a point.

The only other MIT event in the meet was achieved by sobroster David Lu in the vault. His score of 8.7 was the highest score by either team in any event. In the event of any 'MIT meet this season before Coast Guard. The other MIT first place was gained by Jon Johnson '76 on rings with 7.3. The second place finish 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 first place. The first three-matches the Engineers won were by scores of 8.9, 8.75, 8.55, and 8.4.

MIT was able to capture second places from Johnson on rings, Rubel on parallel bars, and Johnson on high bar. Also, the Tech high bar team managed to beat CGA by 92 and the parallel bar team lost by only 0.6. On the whole, though, the Engineer squad seemed somewhat demoralized by the opposition and did not show their most inspired routines. This week brings two meets which will determine which of the team can avoid a losing streak. Wednesday the Engineers meet Boston State at home in what should be a very close contest. MIT's top flier for the season, Coach Mike Thompson, said that a victory should be more difficult, but not impossible.