Report urges MIT balanced budget

By William Lasser

MIT's immediate fiscal goal is to balance the budget within the next two years, debuting a report prepared by the Office of the President and Chancellor. The Institute has incurred a deficit in each of the last three fiscal years, and expenses were expected to exceed income again this year.

The proposal calls for reducing the budget in fiscal year 1978 involves continued "restraint in salary and wage negotiations and in the attempt to minimize the supplement from undergraduate student financial aid.

The report acknowledges, however, that "the inadequacy of our resources to meet growing needs for financial support to undergraduate students financial aid.

The achievement of the balanced budget may be dependent on such variables as the inflation rate, the success or failure of the Leadership Campaign fund drive, and the realization of the proposed increase in enrollment.

The Leadership Campaign is an attempt to raise $25 million, of which $10 million would be used to increase the Institute's endowment.

The report estimates that MIT is "underendowed by about $200 million" — a figure which represents $16 million per annum in investment income.

Browning clarifies MacGent mix-up

By Kent Pitman

The controversy surrounding some MacGregor House residents that they were forced to pay higher rent rates than they had expected apparently stems from a misunderstanding regarding rent rebate housing policy.

Associate Dean for Student Affairs Kenneth Browning '66 explained that the rent rates were set at a meeting of dormitory representatives and Dean's Office officials last spring. Browning asserted that a copy of the rate report drawn up by the committee was made available to all dormitories well before the end of the spring term.

The disagreement arose because certain suite-loftes in MacGregor were converted to doubles for incoming freshmen. Students living in these suites believed that they would receive reductions in rent far greater than what they have actually been given.

The committee which set the rent rates included Institute officials, said Marty Herman '79.

Browning reviewed the rent rates included Institute officials, said Marty Herman '79.

"The Committee is concerned, however, that American academics involved in such activities may undermine public confidence that those who train our youth are upholding the ideals, independence, and integrity of American universities.

"The Committee found that the CIA, in giving funds to the Student National Association, went far beyond its original desire to allow American students "represent their own ideas, in their own way, in the international forums of the day." The report to the Senate that these funds were being used for "operational support" of the particular institution involved.

"The Committee is concerned, however, that American academics involved in such activities may undermine public confidence that those who train our youth are upholding the ideals, independence, and integrity of American universities.

"The Committee found that the CIA, in giving funds to the Student National Association, went far beyond its original desire to allow American students "represent their own ideas, in their own way, in the international forums of the day." The report to the Senate that these funds were being used for "operational support" of the particular institution involved.

"The Committee is concerned, however, that American academics involved in such activities may undermine public confidence that those who train our youth are upholding the ideals, independence, and integrity of American universities.

"The Committee found that the CIA, in giving funds to the Student National Association, went far beyond its original desire to allow American students "represent their own ideas, in their own way, in the international forums of the day." The report to the Senate that these funds were being used for "operational support" of the particular institution involved.

"The Committee is concerned, however, that American academics involved in such activities may undermine public confidence that those who train our youth are upholding the ideals, independence, and integrity of American universities.

"The Committee found that the CIA, in giving funds to the Student National Association, went far beyond its original desire to allow American students "represent their own ideas, in their own way, in the international forums of the day." The report to the Senate that these funds were being used for "operational support" of the particular institution involved.
Globe puns Doonesbury; students protest action

By Glenn Brownstein

About 15 MIT students picketed the Boston Globe offices Saturday morning in protest of the newspaper's decision not to publish the "Doonesbury" comic strip last Friday and Saturday.

A spokesman for the demonstrators, Anthony Talmane '76, said that the march was an expression of discontent with censorship. "Doonesbury is a true expression of what society is all about," he con-
tended, and added that he felt the people, not a censor, should have been given the chance to judge the strip.

Talmane explained that in his opinion, the Globe was trying to avoid conflict with a "vocal minority" by not running the strip, and that his
group, called ROACH (Restores Our Alienated Comic Heroes), wanted to show that they objected to the newspaper's approach.

In addition to the Globe, several major dailies, including the New York Daily News and the St. Louis Post-Dispatch, refused to run the comic last weekend.

The controversial strips focus on an episode involving Joanie, a liberal campaign journalist who spends the night with Rick Reifen, a reporter covering the election. Saturday's last panel shows Joanie in bed with Rick.

According to an announcement on the Globe comic page Saturday, the newspaper declined to print the strips because they were considered to be "poor taste." The paper refused to make further comment.

Television and still camera photographers and camera persons as police stood by. The demonstration lasted about 20 minutes.

The Boston Globe's refusal to print the above "Doonesbury" strips last Friday and Saturday provoked an MIT student demonstration at the newspaper's offices Saturday morning.

notes

- Professor Kim Vanderwill will give a lecture on "Schleier (Color) Photography, a Sampleedschnur and A Demonstration of the Method" at 3:30 PM, Tuesday, Nov. 21 in Room 4-482. The lecture is
  sponsored by Professor Harold Edgerton's Studio Lab Seminar.

- People interested in applying for the position of R.O Coordinator for new students should contact the FAC Office (4-777) and learn your
  schedule. The salary for this position is $2,000.

- The third annual Student Conference Against Racism will feature a symposium, "Racism from South Africa to Boston," at 3 PM, Fri-
day Nov. 19, in Hayden Hall, Brown University. The symposium is part of a three-day conference on racism. Tom Atkins of the Boston NAACP will be among the speakers scheduled to appear.

- The Cambridge Forum takes up the question "Should We Be Second To None in Military Strength?" Wednesday, at 8 PM, at Church St. Meeting Hall, Cambridge. Featured on the panel will be MIT Professor Bernard Feld, Editor-in-

- The Department of City and Regional Planning of the Harvard Graduate School of Design presents a lecture by Robert Gallamore, As-

- The Harvard Graduate School of Design presents a lecture by Harry Seidler, Australian architect and

- The session of the "Bulletin of Atomic Scientists" along with three other prominent speakers.

- The Department of City and Regional Planning of the Harvard Graduate School of Design presents a lecture by Robert Gallamore, As-

- The Harvard Graduate School of Design presents a lecture by Harry Seidler, Australian architect and

- The session of the "Bulletin of Atomic Scientists" along with three other prominent speakers.

- The Department of City and Regional Planning of the Harvard Graduate School of Design presents a lecture by Robert Gallamore, As-

- The Harvard Graduate School of Design presents a lecture by Harry Seidler, Australian architect and

- The session of the "Bulletin of Atomic Scientists" along with three other prominent speakers.

- The Department of City and Regional Planning of the Harvard Graduate School of Design presents a lecture by Robert Gallamore, As-

- The Harvard Graduate School of Design presents a lecture by Harry Seidler, Australian architect and

- The session of the "Bulletin of Atomic Scientists" along with three other prominent speakers.
Stop & Shop hassles students

By Eileen Manax

MIT students, as well as other Cambridge residents, must add another inconvenience to the difficulties of cooking for themselves.

Habitual customers of Stop & Shop have, by this time, either learned to contend with the fact that shopping carts can no longer be removed from the rear of the store, or have taken their business elsewhere.

Stop & Shop Manager Bernie Goldstein told The Tech that the barricades around the store's entrance, which prevent customers from leaving the confined area with shopping carts, were necessitated by Stop & Shop's heavy and ever-increasing losses.

"I know of at least a thousand [carts] that have been stolen over the last four years," Goldstein said, adding that at $55 each, such thefts represent a significant loss of property.

Stop & Shop previously sent a truck to MIT dormitories to periodically retrieve carts brought home by student shoppers. The cost of these pick-ups was not the deciding factor in the policy change, remarked Goldstein, but rather the fact that "we just aren't getting enough of them back."

This may be due in large part to the fact that most Cambridge residents, who use the carts to bring groceries home do not have the opportunity to leave them in a safe place where Stop & Shop will be able to find them.

One MIT student was threatened with arrest a few weeks ago near Tang by a Cambridge policeman. The student had brought a shopping cart that was found on campus, locked it about a block away from Stop & Shop, and was returning with it and his groceries when he was accosted by the police officer.

The student, a MacGregor resident, says he persuaded the policeman to allow him to return home with the groceries, and afterwards he was forced to bring the cart back to Stop & Shop.

Stop & Shop is apparently prepared to deal with future incidents with as much severity as any other theft worth as much money.

"That's our property," said Goldstein, "and we take stealing them [the carts] very seriously."

Many MIT students have been forced to make more frequent trips to cut down on the size of their grocery bills or to coordinate their shopping trips with those of someone who owns a cart. Others have taken their business to the Cambridge Food Coop, which boasts lower prices and proximity to bus service. Purity Supreme, where prices are comparable to Stop & Shop, is also a short bus ride from campus.

Goldstein does not foresee a major decrease in business, however. No decrease has become evident so far, he asserted; indeed, if business can be measured by the number of shopping carts sitting idle, then Stop & Shop couldn't be doing better. On three days of last week, Goldstein noticed that there were no carts to be had — all were in use inside the store.

Goldstein is by no means oblivious, however, to the problems that the barricades have presented, particularly to student customers. Two-wheeled shopping carts are now sold at Stop & Shop for $6.95. They are valued at $12 to $15, but the store obtains them at a reduced cost.

Goldstein considered making 100 carts available to the dormitory system, but it was felt that they would disappear from MIT even more than they do from Stop & Shop. A shuttle bus service was suggested by Dictor and Weiss, but Goldstein felt that the cost would be too exorbitant. A charge of $2.25 was proposed as a possible fare. Dictor still hopes that the bus service is feasible and possible fare. Dictor still hopes that the bus service is feasible, and plans to talk to someone at MIT, possibly Assistant Dean for Student Affairs Ken Browning '66, about the idea.

The most powerful personal calculators ever made by Hewlett Packard

HP-97 Fully-Programmable Printing Calculator 739.95
HP-67 Fully-Programmable Pocket Calculator 439.95

The HP-67 and HP-97 are completely compatible in operation and have more than 3 times the power of the classic HP-65. The HP-97 has integrated thermal printer for permanent paper records of all your calculations, a great advantage in checking and editing your programs, and is briefcase in size. The HP-67 is lights and compact, ideal for those who do not require printing capability. Come in for a complete demonstration of their programming power and capabilities
More about the funnies: Now they censor comics

By Brad Miller

With the recent (Friday's) column on the funnies, it seemed appropriate to continue my story in light of recent "happenings" with the censoring of two episodes of "Doonesbury," in the Boston Globe. It seems that Globe, as well as some other papers, refused to print the "happenings," and the "artistic" cartoon. According to James S. Andrews, editor-in-chief of Universal Press Syndicate Inc., which handles some strip one major even comes to the attention of the public due to this panel. In this panel, Joanie Caucus is a liberated campaign worker who falls in love with a reporter covering the action, and the episode involves their having sex together. In reaction to the Globe's refusal to print the episode, about 15 MIT students picketed the newspaper's main offices some degree of impact could have been made.

Adequate, but perhaps readers had been exposed to it in this manner, and the censorship of something which is not "poor taste." Taste, or lack of it, can only bedetermined subjectively, and certainly this strip is no more "poor taste" than the multitude of "et and x

offensive and satirical, are a reforming medium, and--to censor this perhaps only to the censorship of this panel.

As it turns out, the comic strip is not even explicit, merely suggestive. There are more suggestive advertisements carried by magazines. The censoring of this strip stands as an example of correspondingly expedient censorship (for it isn't explicit) is a breaking of faith by the newspaper with its readers to present news, and in effect life, as it is and not just as it should be. Certainly the censorship of the "mixer scene" raises the same concern as the other censorship, why do they not also censor such ads that may lead to the same situation of "poor taste." Taste, or lack of it, can only be determined subjectively, and the censorship of something which is not blatantly obscene is almost ludicrous when one considers the newspaper's supposedly "sanitized" form of entertainment in its comics.

It seems the desired effect of this strip was to enlighten the moral standards of the masses. Censoring certainly didn't cause the fact to disappear, but it did expose, to the extent that the censorship of the strip puzzles me. Why should the public be given the chance to read the strip on their own? As it turns out, the comic strip is not even explicit, merely suggestive. There are more suggestive advertisements carried by magazines. The censoring of this strip stands as an example of correspondingly expedient censorship (for it isn't explicit) is a breaking of faith by the newspaper with its readers to present news, and in effect life, as it is and not just as it should be. Certainly the censorship of the "mixer scene" raises the same concern as the other censorship, why do they not also censor such ads that may lead to the same situation of "poor taste." Taste, or lack of it, can only be determined subjectively, and the censorship of something which is not blatantly obscene is almost ludicrous when one considers the newspaper's supposedly "sanitized" form of entertainment in its comics.

opinion

What is avant-garde? Pt. II

By Roger Keith

"Avant-garde art." What does that term mean? Is the opposition that term is being proposed on this campus justifiable?

In the last installment it was revealed that "avant-garde" art was first used in an artistic sense by the French writer Charles de Saint-Simon. The year 1825 saw the first use of the term "avant-garde" to label a movement to establish a new and superior method of thinking about art. The New Christianity, a socialist utopia held together by a pervasive feeling of harmony and love. To heed it, an elite, "avant-garde" of artists, scientists and industrialists was organized. Of these, artists were to be assigned the leading role because of their ability to arouse the sentiments necessary to keep The New Christianity running properly. With Saint-Simon's death in 1825, an important rift developed among his followers. One side, loyal to the deceased master, argued that art should function as an instrument of propaganda, guiding mankind to its happy destiny in the socialist utopia. The other side contended that art should be fostered and nurtured for its own sake, rejecting the notion that artists should dedicate themselves to achieving a social role. The "avant-garde" artists achieved his social goal.

The "avant-garde" artists and their sympathizers rallied behind the banner of Theophile Gautier, the " precursor to whose novel Madame de Maupeou represents the first great manifesto of "art for art's sake." Gautier differed from Saint-Simon in maintaining that the artist must use all the expressive forms and never give his works over to society ends. With such an extreme position, relatively few of the number of artists were to abandon socialism and liberalism in favor of anarchism. Among the first artistic schools to come out of the art for art's sake philosophy was that of the Impressionists. An important annual exhibition was held in 1874. An unusual number of technical innovations, combined with the necessity to win recognition from these artists to reject, elicited an enormous amount of score for the newcomers. Result: quick triumph and canonization. Their enemies committed a fatal mistake, an error to have been avoided at all costs in the Romanric period. They protested too much. Pouring bucket after bucket of vitriol on Monet & Co., they allowed public attention to them and provided sympathizers in the liberal world with a promotional weapon. These young men, the latter announced under the title of "Misunderstood Geniuses." With this advertising technique going for them, Impressionism canvassing their artists' biographies were written within popular history, but with an important difference: to be (a) brilliantly colorful and decorative, (b) safe in their subject matter, and (c) lacking serious departures from orthodox figurative drawing.

And so when Monet, Morisot, Degas and Debussy hit the first decade of the century, it was seen as vindication for the Romantics' misunderstanding genius theory. See! So! This goes to prove how genius art is. Could it be that our biasness about artistic genius being unheralded to this day was the sentiment in many hearts.

Consequently, when the next generation of painters, that of Les Fauves, gave its first exhibition in 1905, few critics gave their reviews by writing essentially, "Though I don't like their pictures, I hesitate to say so because today's put-down often looks foolish tomorrow." One would sure beat to go down in history looking like one of those who blasted Monet! The image of the misunderstood artist now went beyond the confines of a relatively small number of intellectuals and set itself into general upper- and middle-class consciousness. When Monet died in 1926, his career was compared in the popular press with that of Christ. What is avant-garde? Pt. II

--

Dancing with institutions

To the Editor:

I am writing in reference to the Boston Sunday Globe (Nov. 7) article: "Marfa and the Foun- tain: The Theological and Artistic Scene, 1874." It was co-authored by Bill Frigg of the Globe staff and Emily Yoffe Wellesley. I am enraged and embarrassed by the number of inaccuracies and oversimplifications contained within the article. The documentary film "The Theological and Artistic Scene" was fair, but at times exaggerated. The New Christianity was not a "cultural movement" when it begins classifying people from various schools. At one point the article says, "the artists don't just dance with a person, but with an institution, with each college having its own image." But it continues to personalize these stereotypes by listing them. It says that Wellesley is "socially conscious and classy" and then goes on to describe Pine Manor women as "a bunch of rich girls who couldn't make it to a Seven Sisters college." There isn't a generalization that can't be proven wrong, especially ones as derogatory as these. People won't stop dancing with "institutions" until they quit adhering to the stereotypes. Instead of concentrating on this and many other oversimplifications, such as "the 'mixer scene' raises, the Fropp/ Yoffe article was a pointless piece of journalism. It came off as an insulting affirmation of the futility of mixers and an unjustified commentary on the area colleges. We protest this, to restate and perpetuates the Wellesley "image" not as a socially concious and classy but as condescending and narrow.

Deborah Linnell Wellesley College '79

feedback

...
Avant-garde (cont.)
(Continued from page 4)
courage and simulated hero! That being so, it follows that we who sit at the feet of Gauguin, Matisse, de Chirico and Duchamp occupy the same historical position as did those visionaries avant la lettre. We are The Avant-Garde. The word Avant-Garde is unfortunate; during the period in which the intellectual in God was steadily eroding and, when advanced science and material progress grasped the world, God and the Idea Of Progress were dying, but art held its ground. The future of art remained, standing erect, a respectable, respectable icon to be idealistic about, argue about, write about, read about and talk, talk, talk about. Specifically, “avant-garde” can be traced to France in the 1890’s; the Oxford English Dictionary gives 1910 as the year of its debut in an English publication; in the US, the term appeared in 1913. Four years later, large numbers of American intellectuals were brought into direct contact with avant-garde art concepts. The term Avant-Garde, itself, refers to the early 20th century Avant-Garde Art World. To illustrate how speedily American and intellectual avant-garde art concepts were observed, it is observed that all young art students burned the modernist painter Henri Matisse’s 1916 exhibition at the lawn of the Chicago Art Institute. The avant-garde phenomena of 1913, four years later, large numbers of American intellectuals were brought into direct contact with France as a result of this country’s entry into World War I. There the French intellectual taught his American cousin to despise the major culture of his native land as he (the Frenchman) did his. Over the American, that culture came to mean the small-town, provincial, middle-class, Protestant, corner drug, nosey neighbor, Rotary Club, hamburger “e” hot dog social world ridiculed by Sinclair Lewis in his novels of the 1920’s. (Babbit.) From now on, to be culturé, the American had to be sure to praise, or at least acquiesce to, the latest art fashions from Paris (later New York), no matter how absurd. Consequently, in 1923—just nineteen years after the Matisse effigy incident—Joel Stein could pontificate the following picture of Americans in a directive dispatch to his US Communist Party Apparatchik. (A note to our readers: this is not to derogate, avant-garde art was to be encouraged in non-communist countries in a means of fanning unrest against the clom en crust of middle-class society. The only fault the following piece contains—a major one—is considering avant-garde intellectuals to represent the great bulk of American citizenry. Stalin: 90% of Americans are near cosorns. Pampered, cocky, like sheep—eager to conform. No personal courage. Run with the herd. Self life has sup- pped their power to think. Will follow any fad to be in style... Our subversive program gives them a chance where they can rebel safely against convention, be defiant, daring, revolutionary... We merely need make this hideous fashion fashionable and wait in the all the way. They’ll lap it up like hungry pigs. It is astonishing what we have been able to get away with. Even our most experi- enced experts directing exploiting operations can scarcely believe it. No good citizen need be the first to step to protest and protest! It is almost a shame to take ad- vantage of these silly, cowardly- people. Control all juries of selec- tion, but a bare majority. Never shut out the regulars en- tirely. Give the prizes to the worst, or most hideous and worthless paintings or sculp- tures in the show... New ap- proach to egotisticalism. Always take grotesque art seriously—keep straight face before most outrageous nonsense you can devise. Pretend to see deep hidden in- ner meanings—pity those who do not understand—never show resentment, always [display] a friendly genteel smi- le... American authorities are afraid of art—leave it strictly alone— which gives us carte blanche. When and if accused of subversion, ridicule accuser as unbalanced, not all there, with holes, boney. You can scare off any Americans by calling him crazy, a nut... You can prove we are right in almost black and white— they will not believe it. They think it is a spontaneous aesthetic development... Remember, we must protect the public and local and national art look ridiculous. Speed this in every way possible through in- herent disintegration. Breed confusion, doubt, unanswerability. Deny opals, destroy faith, make art meaningless and repressive. [This is the second article in a series. Next: The Twentieth Century Avant-Garde Art World.]

Gambuling is not unenforceable
To the Editor:
Please help stem our people’s lemming-lik rush toward dis- aster. The importance of this plea is emphasized by the phenomenon, which is to be used as your wisdom indicates. Many of our country’s problems are traceable to the response of legislators to the whims of “the law is unenforceable.” They point sanctimoniously to the lawlessness un- der Prohibition: over 250 gangsters were killed in Chicago in 1920 and 1927. To do what they attribute the 818 incidents of murder and non- frequent motive for theft. I used that as a yardstick on data from the American Bankers Association on reported cases of fraud and embezzlement to all financial institutions. They jumped from 3,035 in 1965-66 to 10,181 in 1974-75. Now shiftings are growing louder against laws hampering drug abuse. Legislators have been acting like cruel parents of a toddler. When the toddler fusses about the protective fence at the edge of the precipice where he plays, they say, “We love you so much we can’t deny you anything your little heart desires.” So, they take down the fence and go in the house for an embarrassing game of bridge. Later they tell people, “There wasn’t a thing we could do to keep him from falling.” Privately, they hide the insurance money and exalt about how much better off they are. Our nation seems to be really asking for the curse on gambling that God delters in Isaiah 65:11- 15. Ena Mae Fox November 9, 1976

The International Institute's Whole World Celebration

Hydes Auditorium November 17 through November 21
Prudential Center – Boston

Enjoy a World of Difference...
The International Institute's seventh annual fun-filled fair and bazaar of music, dance, customs, costumes, food, drink, art, and crafts from around the globe.

Boston's Traditional Folk Festival.

The International Institute's seventh annual fun-filled fair and bazaar of music, dance, customs, costumes, food, drink, art, and crafts from around the globe.
New law puts limits on photocopying

By Drew Blakeman

MIT officials apparently have no plans yet to deal with new legislation calling for a major change in copyright laws passed by Congress as it prepared to adjourn and signed into law by President Ford in October.

The new legislation, which is a culmination of a ten-year effort to change the law, places a tight restriction on the photocopying of copyrighted material. This is the first change to the law since 1912.

Earlier attempts to pass similar legislation were defeated because the wording of the bills was considered too vague. The new law, which is a culmination of a ten-year effort to change the law, places a tight restriction on the photocopying of copyrighted material. This is the first change to the law since 1912.

There have been some suspicions that the new law will not force many changes, because the restrictions set down are already policy among many MIT depart- ments. Because of current copyright laws, the Mathematics Department posts solutions to problems set in Room 2-103 rather than making copies and distributing them to students.

The new law represents a compromise between publishers' and authors' requests for mandatory across-the-board royalty charges on all materials and teachers' and librarians' desires for unlimited duplicating rights.

The law will be extremely difficult to enforce because many photocopying machines are not under any supervision.

CIA involved on US campuses

(Courtesy of the student newspaper of MIT)

The CIA has been involved in the student government at MIT, according to the Center for National Security Studies, an organization that monitors CIA activities. The Center released a report last week alleging that the CIA had been involved in the student government at MIT.

The report, entitled "The CIA on MIT's Campus," was compiled by the Center's executive director, Dr. Roger Dobson. It concluded that the CIA had been involved in the student government at MIT in a number of ways, including providing financial support and influencing decision-making processes.

The report also alleged that the CIA had been involved in the student government at MIT in a number of ways, including providing financial support and influencing decision-making processes.

The CIA has denied all allegations made in the report, saying that it does not have an official presence on MIT's campus.

The report was released just weeks after the CIA announced that it would be closing its offices on MIT's campus due to budget cuts.

The Center for National Security Studies has been monitoring CIA activities for several years, and has previously released reports alleging CIA involvement in various government and academic institutions.

Read the full report on the Center for National Security Studies website.
Robert Palmer has successfully returned to Boston

By Claudia Perry

Robert Palmer gave Sunday's sell-out crowd at the Orpheum Theater what they wanted as he paraded, strutted and sang for nearly two hours. Palmer, whose rhythmic and blues-styled crooning is best suited to a small audience, dispelled the myth that he was unable to hold a large house. Unfortunately, the sound system didn't have as much success.

The sound problems were minimal for opener Al Stewart, whose flawless - if unexciting - set did little to get the crowd going. Stewart's songs sound amazingly similar. The only way one could tell if the song had changed was by Stewart's lengthy and unnecessary preambles. He, however, is an engaging performer whose recorded work far surpasses that of his concerts.

The reverse seems to be true of Palmer. His live performances are exciting and elegant. His recordings, however, are often uneven. The latest, Some People Can Do What They Like, is the best example of this. There are only two cuts which allow Palmer to exercise his extensive vocal capabilities. These are done admirably but they can't overcome the sticky production of the concert.

Palmer himself overcame the wretched sound system in his performance Sunday night. Backed by an excellent band, the impeccably paced performance saved Palmer's best for the encore. Scouring his way through three of his best-known songs, he brought the moribund audience to their feet for the first time that evening.

The encore ended an evening that showcased two of the finest English performers recently seen in Boston. Robert Palmer's triumphant return and Al Stewart's impressive first appearance made for a night of rock that should long be remembered.

Brass Ensemble's interpretations good, practice needed

By Peter Coffee

Sunday's concert by the MIT Brass Ensemble demonstrated excellent taste in music, a thorough understanding of the material, and a general inability to perform their admittedly difficult program.

The concert was a baffling mixture of excellent sound and ragged technique. The closing chords of each piece were, without exception, rich and clear, making it difficult to believe that earlier passages had often come near collapse.

The Ensemble's preview concert, last Wednesday at noon in Lobby 7, gave the impression of a group needing only minor polishing to put forth a first-class performance. Sunday's concert showed no evidence of the needed touch-up. This led to problems.

Copland's "Fanfare for the Common Man," a magnificent piece, opened the concert with a volley from the bass drum and timpani. The triumphant trumpet line quickly withered, however, into a ragged and inarticulate entry. The triumphant trumpet line was clearly the limiting factor. Following entries.

Copland's "Fanfare for the Common Man," a magnificent piece, opened the concert with a volley from the bass drum and timpani. The triumphant trumpet line quickly withered, however, into a ragged and inarticulate entry. The triumphant trumpet line was clearly the limiting factor. Following entries.

The Ensemble's musical sophistication was clear throughout, with technique and a precision which wasn't present. The Ensemble's musical sophistication was clear throughout, with technique and a precision which wasn't present.

The trombones which saved the piece with a supporting line that clearly carried the faltering brasses. The MIT Ensemble, unusually enough, had obviously mastered the difficult rhythms and intervals common to twelve-tone works. They just couldn't play it, which was frustrating for those on stage and in the house.

Buxtedisle's "Fanfare" opened the concert's second half with some of the even less to be desired sound. The following "Choros," however, was full of flaws that just had no place in an otherwise fine performance.

For a free booklet on mixology write: GIROUX, P.O. Box 2186, Astoria Station, New York, N.Y. 11102. Giroux is a product of A-W BRANDS, INC., a subsidiary of IROQUIUS BRANDS LTD.
**Volleyball state champs; Eastern tourney next goal**

By Caren Penso

The MIT women's volleyball team won its second straight Division II state championship Saturday, trouncing Gordon, Worcester State, and Smith for the title.

Learning early in the day that the team had been seeded second for the Eastern Championships, MIT took all three matches easily, never giving up more than eight points in any game. MIT was seeded first in the tournament and had expected to meet Eastern Nazarene College in the finals, but Nazarene was upset by Smith in the semis.

Smith however was no match for MIT, who trounced the surprise finalists 15-8, 15-3 for the championship with Lisa Jablonski '77 winning the title point for the second year in a row. Last year against Eastern Nazarene, Jablonski spiked the game point, but this year she served the last four points, finishing with a clean ace, to bring home the victory.

All three Massachusetts college division championships were held Saturday with American International upsetting defending champion Regis and then first-seeded Wheaton for the Division III championship. Springfield College, whom MIT had defeated earlier in the year, justified its Division I (major college) first seed by beating Bridgewater State, another MIT victim, in three games for that trophy.

The volleyball team leaves for the Easterns at Mansfield State (Pa.) tomorrow, and a first- or second-place finish would have guaranteed them an invitation to the National Championships to be held at Pepperdine College in California on December 10.

**Pistol tops Coast Guard**

By Dave Schaller

The MIT Varsity Pistol Team easily outshot the Coast Guard Academy team in their first collegiate match of the season on Saturday. Despite the graduation of National Champion Steve Goldstein '76, and the temporary loss of top scorer Phil Bracat '77 following a motorcycle accident, the MIT shooters defeated Coast Guard by 55 points, 3104 to 3049.

Team totals are compiled from the top four individual scores. Since the maximum individual score is 900, a perfect team total would be 3600, although scores rarely exceed 3200.

Shooting for MIT was David Schaller '78 with a 795, Phil Morris '78 with 779, David Miller '79 with a score of 767, Dwight McCullum '78 with 763, John Soltes '78 with 753, and Rob Mitchell '78 with a score of 722.

The Varsity Pistol Team is temporarily being coached by Mr. Fred Akell, who is filling in on varsity as well as coaching JV until a permanent varsity coach can be named.

**Is their future a gamble?**

**InterViewS on Campus**

**Monday, Nov. 29th**

Our business at Dorr-Oliver is helping to solve some of the complex problems that face our country today … feeding an expanding world population, conserving dwindling natural resources, preserving a healthful environment. We make equipment and systems used in the food, minerals, pulp and paper, and chemical process industries. We’re into a lot of things that ultimately affect the fabric of American life.

We’re proud of our track record of technological innovation in liquid/solids separation, and our engineering excellence in equipment. And aware of the value of the individual’s contributions in achieving this. If you’d like to be a part of it, let’s talk. We have career opportunities for:

- **PROCESS ENGINEERS**
- **APPLICATIONS ENGINEERS**
- **SALES/ MARKETING ENGINEERS**

For an on-campus interview, sign up at your placement office, or forward an outline of your background and interests, to:

Ms. Susan E. Norton
Employment Representative

Dorr-Oliver

77 Honeyweaver Lane, Stamford, Connecticut 06901

AN EQUAL OPPORTUNITY EMPLOYER M/F