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Recombinant DNA: Asilomar to Cambridge

(Continued from page 1)

understood exactly how the inserted DNA will alter their new organism. Some scientists fear that the new combinations of genes may change the host and make it dangerous to man. The concern is especially possible by research done in the early 1970s. Everywhere were discovered which chop DNA at specific points along its length, leaving the fragments of the hereditary material with "sticky ends" which could easily be joined to other such molecules.

Papers giving examples of the use of recombinant DNA were read at the Gordon Research Conference on Nucleic Acids in 1973. Many members of the conference became concerned that the linkage of DNA from widely differing organisms could pose hazards that had never before been encountered. The conference voted to draft a letter which appeared in Science magazine in September of 1973.

MIT ready to begin P3 work

(Continued from page 1)

s uch hybrid DNA molecules may prove hazardous to laboratory workers and to the public," and that "prudence suggests that the potential hazard be seriously considered."

A group of scientists was formed to study the research. Professor of Biology David Baltimore was a member of this group, which was led by Paul Berg of Stanford. In a letter to Science on July 26, 1974, the group made the unprecedented recommendation that scientists voluntarily refrain from doing recombinant DNA experiments that fell within two classes: those that involved the transfer of genes for antibiotic resistance or toxin production from one bacterium to another, and those that involved genes from animal viruses.

They also called for a committee of the National Institutes of Health (NIH) to study the experiments, and for an international meeting of scientists to exchange information on recombinant DNA and make an informed judgment on the risks involved. The International Conference on Recombinant DNA Molecules, held at Asilomar, Calif. in February of 1975 replaced the moratorium started by Berg's group with a set of temporary rules for conducting research. The rules were stringent enough to make it impossible to satisfy them for many of the experiments, so that the moratorium was effectively still in force.

The NIH committee of scientists began by naming a subcommittee to draft a set of guidelines for safely doing recombinant research. The subcommittee presented its first draft to the full committee in July at Woods Hole. The rules proposed by the subcommittee were weakened at this meeting, a move which drew criticism from many, including Berg. A new subcommittee was formed at the request of the director of the NIH.

The final guidelines as approved in December, 1975, were stricter than those laid down at Asilomar. They define two types of containment (techniques used to prevent the escape of the host organism) — physical and biological. Physical containment attempts to stop an organism from being taken out of the lab. Biological containment involves designing strains of host bacteria that cannot survive outside the laboratory if they do escape.

The NIH guidelines specify four levels of physical containment — P1 through P4. P1 is satisfied by an ordinary laboratory; P4 specifies a lab with airlocks, sealed cabinets for experiments, and other precautions such as were used for germ warfare experiments at Fort Detrick, Md.

Three levels of biological containment are defined by the NIH. EK1 allows use of the normal K12 strain of E. coli, which is not a normal resident in the human intestine but can sometimes survive in the human body, living on an ordinary host that is expected to be able to survive outside the laboratory for 10-8 times as well as K12. EK2 is similar to EK1, except that the 10-8 probability has been verified by actual experimentation with animals.

These guidelines still left some persons unsatisfied. Robert Slonimoff of the California Institute of Technology advocated limiting the research to one site so that it could be better controlled. He expressed fears about what might happen when the genes of higher organisms were inserted into bacteria.

Others were upset that the NIH group did not have any representation from non-scientists, and that several of its members were interested in doing the types of experiments the group was at

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Malnutrition lowers incomes

(Continued from page 1) children as a prime cause of lowered resistance to disease and high child mortality in countries which are short of food. High child mortality, which may be from 10 to 40 times that in developed countries, makes it difficult for parents to accept family planning.

He explained that parents must depend on their children for support when the parents grow old; therefore they hesitate to exercise family planning.

Scrimshaw stated that the world nutrition problem was as high as thirty to forty per cent of world nutrition problems. In the United States, the average income of a family was $12,000 per year, and one out of every ten families under that income level. A study done with rubber plantation workers, who were paid $3.00 a day, showed that the families spent 30 per cent of their income on food. 

Although the Green Revolution — the application of genetics to development of faster-growing crops and the use of modern technology in farming — has been applied to the three main food supply crops, wheat, rice and maize, little has been done to improve farming methods for the twenty other major crops.

To underscore the importance of world nutrition problems, Scrimshaw stated that the world is approaching a socio-economic discontinuity of similar proportions to that which occurred at the beginning of the Industrial Revolution. The hearings drew a large crowd and attracted the testimony of several well-known scientists from throughout the US. After around eight hours of testimony the Council voted a three-month moratorium on P3 and P4 research in Cambridge, and named a panel to study the safety of recombinant research.

Scrimshaw warned, however, that the Green Revolution only “buys time,” during which population growth must be brought under control. An example in Mexico, a country which reached self-sufficiency in food production in 1970 after the application of science in agriculture for over two decades. Mexico is no longer self-sufficient because population increased in direct response to the growing food supply, thus creating a potential disaster in the future.

Other remedies for the world food shortage presented by Scrimshaw were processing of thaw fish (those which are commercially unsalable), processing of Arctic crill (a type of shrimp that whales feed on), and the development of oil seed protein and vegetable milks. Also mentioned were “single-cell protein” products which could be produced by large-scale culturing of bacteria.

The Board’s final report, released January 5, came out in favor of allowing P3 work in Cambridge, but also specified several other safety measures beyond the NIH guidelines. The report was praised by representatives from both sides of the issue, although opponents such as Associate Professor of Biology Jonathan King, still disagreed with its conclusion that recombinant DNA research should be allowed in Cambridge.

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The Cambridge Laboratory Experimentation Review Board heard testimony from many experts through the summer and into the fall. The Board requested an extension of the moratorium in October so that it would have more time to complete its work.

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When Grace Slick canceled her reservations on the Jefferson Airplane and booked passage on the Jefferson Starship, her switch was at least nominally symbolic of a new musical era for the group. However, Grace still has no inhibitions aside from the Honda engine in her Aston Martin. Amazing Grace brings us all up to date in the current issue of OUI. Some other OUI files on radicals. Robert Wiener, also in the current OUI, talks his file down—whatever it is. Redd Foxx — “I’m Still Happy — ‘Bout Your Face” while Anita Hoffman, Abba’s better half, tells you what’s in the folders of the famous. Meanwhile, David Dalton attends a charm school for transsexuals to divine the mysteries of feminine behavior and OUI asks, “Where has everything gone?” in Strange Vanishings, an investigation into the disappearance of just about anything. Naturally, there’s more — B movies, Mexican food, tennis addiction, CIA blunders, cross-country skiing and more than a little bare skin. But you have to ask for it at your newsstand. That’s easy, though. Just say OUI.
**Battle of the Nickname: Beavers vs. Engineers**

By Glenn Brownstein

Why are some MIT athletic teams known as Engineers, some as Beavers, some as Techiem? (which used to be the worst possible insult to an MIT student), some as nothing particular? In the past few years it has been the fashion to refer to all teams but baseball as the Engineers, simply because the outside world thinks of MIT as an engineering school, nothing else, probably.

However, we still get class rings called "Brass Rat" with a seedy, thoughtful, less-than-sufficient name that tends to put some present moment into John Murphy through hell just for consistency. For example, how about the Silver Foxes or the Cardinals? Cardinals has one distinct advantage: it is consistent. At the present time, the water polo, swimming, baseball, rugby or football or baseball helmets and other game uniforms upset a sizable portion of the campus, so the California school switched to Cardinals, a name that is consistent. At least we don't have a perceived moral problem, like Stan- ford or Dartmouth.

Stanford used to be the Indians, but the depiction of a savage on our football helmets and other game uniforms upset a sizable portion of the campus, so the California school switched to Cardinals, a name that is consistent. At least we don't have a perceived moral problem, like Stanford or Dartmouth.

Dartmouth also had the name Indians (or "Big Green") until recently, but the depiction of a savage on our football helmets and other game uniforms upset a sizable portion of the campus, so the California school switched to Cardinals, a name that is consistent. At least we don't have a perceived moral problem, like Stanford or Dartmouth.

To clear up this madness, I have a suggestion. As of today, The Tech will refer to the aforementioned teams as follows: we will welcome a response from other squads as to what they desire to be called. We'd have to change both our nicknames, as less offensive and still consistent.

We don't have to change our ring or our colors, but we need to be consistent. At the present time, the water polo, swimming, baseball, hockey, basketball, and lacrosse teams have decided that they want to be Beavers. Most of the other teams have not been polled, and so they stay the Engineers. At least we don't have a perceived moral problem, like Stanford or Dartmouth.

The only political spectrum we have to fear is "fear itself" and pledges to dedicate the nation "to the policy of being a good neighbor." For nearly 200 years, American presidents have spoken to the people on their first day in office. What is left of one's ability to be shamed in this role? Our first president delivered a "dancing beaver at courtside" in the Cage might be a funny idea, but an eleven-foot-high programmable calc-ulator is not. Engineers and Beavers deserve保留 the "Tech Tool" stereotype, and I think we should get rid of it — it has been our official nickname for decades.

"To the Tech," the "slipshod, alderlike" has to be changed. So does Beavers. "Beavers, Engineers, or something else?"

**The only political spectrum we have to fear is "fear itself" and pledges to dedicate the nation "to the policy of being a good neighbor."**

**The Tech**

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**Feedback**

**The President is making his first official speech on Inauguration Day. His words are no longer the rhetoric of the campaign, but rather Presidential statements of policy and philosophy. It will be interesting to see how Carter faces up to the challenge — whether his words reflect those of the campaign or whether they signal a new approach to the country's problems.**

It is not necessary that Carter's speech contain material which will someday find its way into Bartlett's Familiar Quotations. Andrew Jackson, who in 1829 was the main attraction at the first "people's inaugural," said very little in taking office. The men and women attending the ceremonies — the "mass," as the Jeffersonians considered them — spoke for him by mere presence. Jackson showed immediately that he was the first "people's president of the people."

President Carter's speech on Thursday may not differ significantly from the hundreds of stump speeches he has made throughout the campaign. Even as, whatever he says now, is on a new meaning. His words are now entitled to rank not with those of candidates, but with those of Presidents.

The inauguration of an unknown "man of the people" speaks volumes about the nation, the South and the American political system as a whole. Perhaps, like Andrew Jackson, Carter will not spoil his moment in the sun with meaningless oratory.

**A phyllistine art view**

To The Editor:

For those just tuning in, Steven Shladover and I are locked in an altercation which, viewed in a larger context, is international to say the least. President Carter narrowly won in 1976 with Mr. Shladover, who blasted Technicolor and the "clearing of the horizon and fumbling for an image that is not there" in 1976. Steve Frann

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Art for the philistine

(Continued from page 4)

I extend the difficulties and disadvantages.) It seems reasonable to expect that Mr. Shladover would extend the difficulties and disadvantages of rendering into language one's partiality for art works to naysaying as well. But, what is this? Once again I am indicted for revealing a lack of "understanding [for the language of Henry Moore and Louise Nevelson] that puts me in "no position to contend that their works are worthless or meaningless" (a contention, incidentally, that I never made). Our modernist never displaying any knowledge of that language himself (he says he has no position to judge Moore and Nevelson either). His assertion to the contrary notwithstanding. Mr. Shladover once again forces me to a contrary conclusion that to understand an art work is to have the same opinion of it as he. From his letters it seems that the way in which one comes to understand the Moore-Nevelson languages is by looking at RF or TF at great length. More than once I am upbraided for having looked at those items for an insufficient amount of time in a narrow frame of mind. Now on Earth our modernist knows how long and in what disposition I looked at RF and TF I cannot say. If mine were the same opinions of them as his, chances are he would now be claiming that I have looked at them long enough. His attitude reminds me of the academic phenomenon that a friend of mine calls the Infinite Tolerance Syndrome. Let the college professor find out that his students don't like an art work he approves of, and he will get down on his knees and plead for patience, tolerance, an open mind, etc. (As though a contrary opinion of necessity results from an absence of those virtues.) But let him suspect that the same people like certain modern works (e.g., Wyeth, Parrish, The Beatles, science fiction) that he does not; and he'll be a case of the hell-with-them. Stay away from them. They're harmful. Bad Taste.

To avoid misunderstanding, let me assure Mr. Shladover there is a lot to be said for tolerance. Complex musical compositions like Tristan, Elektra, Le Sacre and Beethoven's late quartets, as Mr. Shladover so correctly points out, cannot be intelligently dismissed after one hearing. Generally speaking, the more complex the item, the more time must be spent trying to fathom it. Agreeing with Mr. Shladover about this observation, I must now point out to him that it can be used with telling effect against his efforts on behalf of RF and TF. It is here that his argument collapses, if it hasn't already. Tristan et al are complex musical works. RF and TF, on the other hand, are simple art works in what is by its very nature a simple art form compared to music and literature. In general, the visual arts, except for film, are relatively simple media. One can spend months laboring over Tristan, Ulysses, War and Peace, The Waste Land, Beethoven's late quartets. A piece of sculpture, on the other hand, can be summarized by the eye in a matter of minutes, if not seconds. The fact that a sculptured work can be summarized quickly accounts for the inferior popularity of that art form compared to music, literature and film. (The arts achieve definition by virtue of extension into space do not command and hold most people's attention as well as those that achieve definition through extension into time.) It also explains why few people, including sculpture fans, ever stand before a statue for more than a minute or two at a time despite the familiar cliché that one can look at-a great sculpture for hours and days on end and still find something new in it. Transparent Horizons and Reclining Figure are simple items. Unlike Tristan, et al. there is nothing about them to suggest complexity or rarity of talent. Either could have been designed by any number of MIT undergraduates. Consequently, when Mr. Shladover is asked to explain what it is that we philistines don't understand about them, he remains silent. He tells us nothing about what there is to understand, because there's nothing to understand. One's response to them is instinctive and, like the art works themselves, subjective. No matter how long one looks at them, one's opinion of them will remain a caprice. One either likes them or one does not. And who's to say that one opinion is right and the other wrong? After all, as Voltaire observed two hundred years ago, "If a person says that he is bored, one must never ask him whether he is or not."
McCartney's live Wings, Queen's Races Superb

By David B. Koretz
Wings Over America — Wings (Capitol)

Early last summer Capitol Records announced plans to release by Christmas a live three-record set by Paul McCartney and Wings, to be compiled from the group's recent nationwide tour. Those supposed in the know couldn't help but expect a typical holiday season package, aimed at pleasing McCartney's teen legions.

Not many people were more surprised than I when Wings Over America turned out to be the most impressive, exciting live album since Yes released the classic Yes-ongs four years ago.

From the opening track, one suspects that this album may be something special. "Venus and Mars/Show/Act," a medley of Wings hits, is bright and vibrant, while the performance, though live, is unusually disciplined.

After "Spirits of Ancient Egypt" and "Maybe I'm Amazed" are mixed in with several less familiar tunes, McCartney really comes alive with reasonably faithful renditions of "Lady Madonna" and "The Long and Winding Road," two classics best sung as a Beatles.

The group finishes off the incredible first disc in style, bringing their audience to several ovations during "Live and Let Die," the James Bond theme song which became as popular as the movie.

The third and fourth could not be expected to hit the level of the previous two, but McCartney's fellow musicians at least give a good account of themselves by moving smoothly through an assortment of lesser songs.

The Wings, besides the former Beatles, are Linda McCartney, keyboards; Denny Laine, electric and acoustic guitars; Jimmy McCullough, bass and other guitars; and Joe English, drums. In this album credit is also given to a four-member brass section.

The middle disc is highlighted by the mellow Beatles tunes "Blackbird" and "Yesterday," and topped off by the recent hit, "Silly Love Songs," a meditation of Wings hits, bright and vibrant, the performance, though live, is unusually disciplined.

With side five the concert picks up its former fast pace, offering in succession four songs from the Wings' most recent studio album, At the Speed of Sound. "Let Me Roll It" and "Silly Love Songs," the group's two most recent pop singles, are played almost flawlessly, as if to assure the audience that even the musicians don't take the tunes seriously.

The final side begins with "Letting Go," a fine rocker, then moves into "Band on the Run." The climax of this song ("Well, the rain exploded with a mighty crash..." is also the climax of the album.

McCartney finishes with "Hi, Hi, Hi," a lively hit, and "Silly," a selection that, though forceful, is downright enough to make it clear that the end is at hand.

Wings Over America, according to Capitol, was painstakingly produced. McCartney himself going over the tape from each of the concerts in the tour. The fine performance and the excellent quality of the recording reflect hard work, both by the musician and the technicians.

With this album, McCartney casts aside his former idol image by putting out nearly two hours of superb live rock. Perhaps he has finally found the finest image that the break-up of the Beatles over six years ago.

A Day at the Races — Queen (Elektra)

In the beginning there was Brian May's guitar, a brilliant instrument capable of almost earth-shaking pyrotechnics, but often sweet and lyrical. Its music was called Queen.

Of course, the magic of Brian May's guitar alone was not Queen, which included the Fender bass of John Deacon, the drums of Roger Taylor, and the raspy voice of Freddie Mercury as well.

With time, that voice became polished, trained, and eventually quite skilled, so skilled, in fact, that on Queen's fourth album — A Night at the Opera — the beauty and power of the voice matched that of the guitar.

Combined with the rhythm of Taylor's percussion and the force of Deacon's bass, A Night at the Opera became a rock landmark, and a turning point for Queen, catapulting them to stardom.

Unfortunately, on A Day at the Races, Queen curtailed their music to just a few of their songs. After "Spirits of Ancient Egypt" and the force of Deacon's bass, A Night at the Opera became a rock landmark, and a turning point for Queen, catapulting them to stardom.

Unfortunately, on A Day at the Races, Queen curtailed their music to just a few of their songs. After "Spirits of Ancient Egypt" and "Venus and Mars/Rock Show/Jet," a medley of Wings hits, is bright and vibrant, that this album may be Something special.

Mendelssohn 4th: triumph for Davis, BSO

By William Lasser

Mendelssohn Italian Symphony — Colin Davis, Boston Symphony Orchestra (Philips)

Felix Mendelssohn Bartholdy composed the Italian Symphony (No. 4 in A) in the early 1830's. It is a classic among early Romantic symphonies, remarkably tuneful and simple, yet with the clear touch of the master at every step.

Mendelssohn began working on the symphony while in Italy (hence the name) and the music reflects the composer's impressions of that country. He described the work, while it was still in its early stages, as "the merriest piece I have yet composed, especially the last movement."

The thematic material in the fourth movement is taken directly from Italian dance tunes.

All of the joy and vibrance which the composer — and countless millions of music-lovers — have recognized in this masterpiece are captured in an outstanding performance by Colin Davis and the Boston Symphony Orchestra, Davis, who is principal guest conductor of that group as well as music director of the Royal Opera at Covent Garden, England, has come into his own in the past few years with definitive recordings of Handel's Messiah and Mozart's Cosi Fan Tutti. Now, he shows that he is equally proficient with the early Romantic Period.

Davis's rendition is a return to what might be called classical Romanticism, in which the works of composers such as Mendelssohn are played more like Mozart than like Brahms. The rhythm is regular and crisp; the loud passages are loud and the soft passages are soft; the endings are neat and concise.

The quality of the recording is excellent, allowing the full flavor of Davis's control and powerful orchestra to present itself. The conductor keeps the orchestra constantly under his command; in the final movement, this allows him to increase the intensity of the music gradually and effortlessly, leading to a stirring finale. One miss only the expected surge of applause and emotion which would be heard if the work were played before a live audience.

Along with the Italian Symphony, Davis plays on the same record excerpts of the incidental music, by the same composer, to A Midsummer Night's Dream. Davis seems less comfortable with this work, at least in the first few excerpts, although he soon regains his form, concluding with a fine performance of the Wedding March.
The Police Blotter has been suspended for the past few weeks due to the Christmas holidays. The report of an automobile accident involving several students in the vicinity of Memorial Drive near the campus police station has not been noted. However, the campus police are continuing to patrol the area around Memorial Drive on a regular basis. Call Gippi 494-9158 or Persio 874-6791 for more information.

The Campus Police are urging students to be cautious when walking around campus, particularly at night. The police have received reports of several incidents involving theft and vandalism, including the theft of a computer from a fraternity house and the break-in of a student's dorm room. The police are reminder students to lock their doors and windows and to be aware of their surroundings.

The MIT Police are also warning students to be cautious when using public transportation. Several incidents of theft have been reported on the MBTA Green Line, including the theft of a laptop computer and a cell phone. The police are劝 students to be aware of their belongings and to report any suspicious activity to the police immediately.

The Campus Police are also advising students to be cautious when using the Internet. Several incidents of cybercrime have been reported, including the hacking of student accounts and the theft of personal information. The police are advising students to be cautious when sharing personal information online and to report any suspicious activity to the police immediately.

The Campus Police are also reminding students to be cautious when using personal transportation, including bicycles and motorcycles. Several incidents of theft have been reported, including the theft of a bicycle and a motorcycle. The police are advising students to be aware of their belongings and to report any suspicious activity to the police immediately.

The Campus Police are also advising students to be cautious when using public restrooms. Several incidents of vandalism have been reported, including the graffiti in the women's restroom in the basement of Building 38. The police are advising students to be aware of their surroundings and to report any suspicious activity to the police immediately.

The Campus Police are also advising students to be cautious when participating in political activities. Several incidents of vandalism have been reported, including the graffiti in the women's restroom in the basement of Building 38. The police are advising students to be aware of their surroundings and to report any suspicious activity to the police immediately.
Undefeated Eckerd toppled by cagers

By Glenn Brownstein

Although the remainder of its southern trip was not as successful, the MIT men's varsity basketball team gained some measure of satisfaction by upsetting previously unbeaten Eckerd College 92-79 in the first game of the Beavers' tour through Florida last Friday night.

The Tritons, hosts of the Sun- Coast Classic in St. Petersburg, Florida, had scheduled MIT in the first round of the tournament in hopes of getting an easy path to the finals against heavily favored Transylvania, but the Beavers, playing their best game of the season, thwarted Eckerd's plan.

Guards Tom Berjan '79 (27) and captain Peter Maimonis '77 (21) paced MIT's winning attack by combining for more than half the Beavers' points. Maimonis hit six field shots in the last minute of play to seal MIT's win and secure the upset.

Eckerd, playing a 1-2-2 zone, took an 8-2 lead after three minutes of the game, but then inexplicably switched to a man-to-man setup. The Beavers took advantage of the alignment by scoring layups after layups and, after converting the free throw built a 45-35 lead at the half.

The majority of the second half, MIT handled Eckerd's zone well, and accumulated a 16-point lead with 9:07 to play. Yet the Tritons, 8-0 to that point and determined to make MIT's ninth victory a phony one, staged a whirlwind rally in the last minutes of the game, but MIT's lead never wavered as the clock ticked down on the Beavers' season.

Freshmen forward Paul Corte was the lone MIT high scorer, making a million excuses for MIT's defeat. The Crimson's superior height advantage and searing 50 percent shooting, combined with an 18-16 advantage in free throws, was enough to defeat the Beavers in. At any rate, Tranny's Pioneers rolled up a 20-4 lead in eight minutes and coasted to the win over the outgunned MIT squad.

The lone bright spots for the Beavers were Cavolowsky, who hit seven of nine field goal attempts, and finished with 18 points, and Maimonis, who only scored one basket of his own that passed off for ten others. Cavolowsky was the lone MIT player named to the all-tournament team, a squad dominated by Tranny, Pioneers' Jay Noel, who had 17 points in the final, was named the Suncoast Most Valuable Player.

Following the tournament, the Beavers spent two days motoring to Washington, D.C., to play Atlantic Christian College, a National Association of Intercollegiate Athletics (NAIA) team and the equivalent of an NCAA Division II squad. One could make a million excuses for MIT's lackluster performance Tuesday night against ACC, but regardless of the reasons for the Beavers' lack of motivation, Atlantic Christian's Bulldogs trounced MIT 93-52 in a game that featured little defense or excitement.

"It was like the letdown from the upset victory that caused the optimistic tournament final between MIT and Transylvania, winners over Washington (Maryland) in the first game Friday.

More probably, it was Transy's three-inch-average height advantage and scoring 20 percent outside shooting that did the Beavers in. At any rate, Transy's Pirates rolled up a 20-4 lead in eight minutes and coasted over the win over the outgunned MIT squad.

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