Faculty register support for Writing

By William Laser

A growing group of MIT faculty is organizing to ensure that the Writing Program will be "judged on its merits and not on personal or political grounds," according to Assistant Professor of Humanities Murray Biggs.

Several faculty members, many of whom have strong relationships with other the Humanities Department at the Writing Program, were reportedly went by a position paper prepared by members of the Program and circu- lated to the faculty in early March.

Others who have expressed concern include Associate Professor of Humanities William Watson, Professor of Management Richard D. Robinson, Nobel Prize winner Salvadoro Lurato, Professor of Biology, and Professor of Humanities Theodore Wood. Biggs told The Tech that they are seeking a "non-partisan inquiry into the situation so that decisions can be made with the widest possible consultation." He added that a faculty investigation members felt that it was necessary to inform MIT President Jerome Wiesner that there are a number of concerned faculty members who feel that open dis- cussion of the Writing issue is es- sential.

Wiesner told The Tech that although he was interested in the developments of the past two weeks, he had made no commitment at any par- ticular point of action.

Robinson stated that the con- trary when he received the written letter, "I knew nothing about it (the Program)," he told The Tech in telephone interview, "but I thought that some sort of due process was being violated." He explained that he had spoken with others who responded to what he described as the Program's "cry for help.

Wood declared that, "I like the Writing Program in its present form. I have faith in the people I know over there who have been teaching. I like what they're doing."

Wood declared that he would like to see a faculty investigation rapidly to inform MIT President Jerome Biggs, Robinson, and Murray Biggs of the Writing Program's position.

Loo Marts is the William R. Kenan Jr. Professor of American Cultural History. He is one of the four professors given chairs in Humanities last year by the New College Plan for Humanities at MIT. Kenneth Kemmick, Melon Professor of Human Development, and Robert Morrison, Visiting Professor of the class of 1949, are the other two. Morrison is from Yale University, and is Gerald Holton, a Visiting Profesor of the History of Science who is only here for one year. The New College Plan New College Plan has now been approved by the administration to anyone in the MIT community. It is ap- proved by the Department of the Humanities Department dealing with the Department of the Humanities Department dealing with the same faculty members. The New College Plan is intended to serve as a drawing card for the MIT, one that will make the Insti- tute's Humanities program comparable to that at Harvard and other Ivy League Schools. The plan has three times requested from the ad- ministration the $15 million dol- lar goal, and three times the administration has failed to find the necessary funding. Meanwhile, the three professors have offices on the second floor of the Wiesner building. The plan gets underway.

A saying that remains is the lack of communication with the School of Humanities and com- munication with the Writing Program. According to concrete plans for a new curriculum in Humanities, MIT's writing program have not been related to the faculty in the Program, and ails it effects them directly. Last week, this lack of com- munication manifested itself dra- matically. Several members of the Writing Program charged that Loo Marts and David Becker, Acting Director of the program, are not a special meeting of the faculty to be held in the future. Currently, there is no communication between the Program and the Department of the Humanities Department and the Program, and its own Internal Council. Several names, Acting Director Becker, and President Wiesner, representing the Program, are not being informed about administrative functions. Becker, however, has provided the program.

Program vs. Breakstone

Recent allegations by Lecturer Kenneth Loo that Breakstone, untruthfully, denied knowledge of an exposure in a writing course and told him that he was "wrong" at the meeting, are under investigation by the Dean of the School of Humanities.

The meeting, in which Loo was informed that the Writing Program would be "judged on its merits and not on personal or political grounds," according to Assistant Professor of Humanities Murray Biggs.

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Past UAP elections offbeat

By David B. Koretz

Tufts' UAP election promises to be one of the calmest in recent years, but not only because of the lack of controversial platforms or candidates. Last year, the UAP race boasted some of the most politically active students in recent history. Phil Mauz '77 knew for his Taiwan activism and bold dealings with the administration, edged out Katrina Wootten '77, noted for her position on Headboard. The tally was 621 to 507, with 35 percent turning out at the polls.

In 1975, the team of Jon Horn '76, Larry Appelbaum '76, and Zim Zimmerman '76 ran as a collection entry. The final tally was 607 for their team, with 60 percent of the electorate turning out. In 1974, election proceedings were even more bizarre. The Bob Zimmerman '76, Larry Appelbaum '76 ticket was first excluded for not having enough signatures, then replaced on the ballot when the Registrar's Office noted that the number of under-graduates was less than the number used by the UAP Elections Committee to determine the number of signatures needed.

The night of the election, vote fraud was charged when the Elections Committee found 60 ballots that were "forged and stuffed." Two weeks later, another election was held. The Bob Zimmermann '76, George Wallman '76 ticket was elected, with the closest runner-up Bakes House, which ran as a collection entry. The final margin for Tufts was only 22 votes.

The year before, when nearly 50 percent of the electorate showed up, Linda Tufts '74 was elected UAP, with the closest runner-up Baker House, which ran as a collection entry. The final margin for Tufts was only 22 votes.

In 1973, the team of Jon Horn '77 and Tim Wilson '78 of the Chumash staff quit the race with a week to go and threw their support to Ken Bachman '75 and Dominick Zito '76, who in turn pledged to share their positions with their benefactors.

Despite the team-up, Lee Allen '76 and Steve Spergur '76 triumphed easily, garnering 607 votes to their opponents' 433.

Only 30 percent of the student body voted.

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ARMY ROTC

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Editorial
Writing Prog. study urged

In recent weeks we have seen the Writing Program controversy explode into the news again with accusations of lying on both sides. In the past year, Dean of the School of Humanities Harold J. Hanham has made several decisions concerning the program that have been contrary to the Report of the Committee to Evaluate the Pilot Writing Program, decisions which have sparked dissent on the part of several Program members, and which have involved several top figures in the MIT administration.

The following actions have created much controversy:

1. David Breakstone was appointed Acting Director of the Program after only one term in the Program, and without evaluation.
2. Sanford Kaye and Joseph Brown claim to have been subjected to evaluation procedures that were neither outlined nor explained to them.
3. Hanham decided to keep the Program within the Department of Humanities, after meeting with President Winster, Chancellor Gray and Provost Rosenblith. This action was against the primary recommendation of the Sivin Report. Furthermore, the Program's staff, with one exception, claims not to have been told of the decision until several months later.
4. Writing and Experience was denied Humanities distribution credit, also against the recommendation of the Sivin Report. There was also controversy surrounding the operation of the Menard Committee which investigated the charges; two professors from outside the Program gave testimony to the Committee, against established practice.

There are facts which will not be uncovered through charges and counter-charges. Accusations are marring the reputations of faculty and administrative officials, and in the meantime, the needs of the students are being ignored. About 150 students enrolled in Writing Program subjects last year. Yet the future of the Program is not clearly defined.

We feel that it is about time for the facts to be made public. Therefore, we recommend that a complete and unprejudiced investigation be conducted into the circumstances of the Writing Program.

The investigation should be conducted by a faculty committee, appointed by President Winster and Chancellor Gray or by the faculty itself. The committee should see every relevant document and hear the testimony of every person involved. It should determine for the MIT community what has happened during the last twelve months within the Writing Program, the Department of Humanities, and the School of Humanities and Social Science.

After only an unbiased, in-depth investigation such as this can the prospects for the Writing Program be decided. The MIT community has been in the dark for too long.

Errors in UA story alleged

Feedback

To the Editor:
The statement "The three referenda, which were [illegible] initiated by Geoff Baskir '78 is simply not true. He had nothing to do with the one about the Writing Program (except that he and 600 others signed the petitions)." I may not care too much about the other issues but the writing issue concerns many important points:
1) Experimental teaching methods at MIT.
2) Administrative procedures (or lack thereof).
3) Hiring and firing practices.
4) The role of Humanities at MIT.
5) Students' roles in administrative decisions.

Check your facts more carefully so I won't have to read

PAGE 4 THE TECH TUESDAY, APRIL 12, 1977

Career missed point of an energy policy

By William Lasser

Jimmy Carter, that public relations expert who lives on Pennsylvania Avenue, has missed the mark in his campaign of energy proposals. The President, of all people, failed to realize that changing the attitudes of America's energy spendthrifts is at least as important as the details of America's energy plan.

America is running out of energy. That disclosure isn't really news to anybody, or at least not yet. But America does not appear ready to face the issue. Gasoline and gas prices are cited as the solution. Coal is a temporary answer. The nuclear industry is being attacked by environmentalists and is not yet promised to solve the energy burden. Solar, wind and other alternative forms of energy remain for the most part in their experimental phases.

The only real energy crisis is one of paperwork. Carter's plan seeks only to reduce the growth of demand. The plan would tax gasoline and gas-guzzling cars, both of which will take effect in 1980. But the tax on gas would be a mere ten cents a gallon, hardly enough to deter the purchase of those killer American drive big cars.

Carter's plan—regardless of the merits of its specific provisions—misses the point. A better policy would have avoided some of the symbolic methods which have characterized the new administration from the beginning. Carter should have stressed the seriousness of the situation; he might have even considered rationing to underscore the severity of the crisis.

If you're the American people are aware that the problem is an immensely serious one, once they are convinced that it was their personal fault; a national plan, the nation will have taken the first step in the tough energy battle. The people read of meat, vegetables, metal and clothing materials during the (albeit temporary) shortages of the Second World War. They would do just as well in saving energy.

What we need is a complete change in our attitudes toward energy use, and a strong commitment to efficiency. A logical move in that direction. Americans still think in terms of unlimited supplies; four years after the Arab oil embargo we have forgotten the long lines at service stations, and we have become accustomed to spending a great deal of money on gasoline fuel.

Even the bitter cold of this past winter has failed to make Americans believe that the energy crunch is an energy crisis. They have not blamed again, as they were in 1973, this time for alleged deliberate withholding of natural gas supplies. Instead, we will forget last winter's crisis as we head into the warmer weather.

Carter plans to mandate insulation in new homes, to allow tax credits for those who install solar heaters. It is possible that electric power plants, and to allow price increases for domestic oil and natural gas. Only experts in energy say what will do just as well in saving energy.

What we need is a complete change in our attitudes toward energy use, and a strong commitment to efficiency. But the problem is our own fault; a national plan, the nation will have taken the first step in the tough energy battle. The people read of meat, vegetables, metal and clothing materials during the (albeit temporary) shortages of the Second World War. They would do just as well in saving energy.

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W.T. Phelan & Co.
MTG's Godspell resembles professional production  
By Kathy Hardin

The talented and highly spirited cast of the MIT Musical Theater Guild's Godspell is very well directed and choreographed in a performance comparable to that of any professional production. The show is fun, original, moving, and deserving of the highest possible praise.

Written by John Michael-Teluluk as his master's thesis, the musical found its way to an off-Broadway theatre in 1973 and was subsequently sent to Broadway, where it became one of the most highly acclaimed musicals of the early seventies. Godspell, based on the Gospel according to St. Matthew, transforms religious material into a lively, positive spectacle of slapstick, vaudeville, song, and dance. The cast uses almost every trick of the theatrical trade to act out various precepts and parables.

The show demonstrates that they can exist without solemnity. Alan Scott as Jesus presides over this lively group, benevolently guiding his followers and preaching his wisdom with jubilant hokum. His characterization is gentle, sincere, humorous, and very touching.

Yet the show does not emphasize the teaching of Christian doctrine. Instead, it features a sparseness and festive liveliness that moders and offers endless possibilities for improvisational theatres.

The most cleverly presented parable is that of "The Good Samaritan" in which the cast members transform themselves into puppets for a humorously narrated puppet show, complete with an appropriate old-time music piece accompaniment.

At the end of the play, the characters wash off their make-up to perform the tragic scenes of Judas' betrayal and the crucifixion. Their transition between joy and sadness is beautiful.

The members of the cast all deserve praise. Lester Lurvey '78 sings, dances, and moves around with joyful abandon. The audience even clapped and stamped their feet to his lively rendition of By My Side. The performance was hilarious and stage presence.

Minch West '78 romps and clows on stage in a wonderful manner, providing most of the narration for the parables. Rosalie Gurut emulates the most warmth and friendliness in the cast: her singing and guitar playing in By My Side is beautiful.

Janice Avery Guild applies principles "Eat your heart out, Farrah Fawcett" as she vamps the audience in Turn Back, O Man.

Godspell demonstrates that piety can be fun. The choreography is simple and straightforward, never placing impossible demands on the cast. The resulting dances are creative and well-coordinated, especially Vomiting The Lord My Vine.

The cast has a relatively small number of MIT students which is unfortunate in a school which stresses the importance of student involvement. According to the director, several students auditioned whose dancing and acting abilities were adequate, but were unable to handle the demanding singing roles.

Steven Schwartz's music and lyrics, adapted from an old Episcopalian hymnal, create a balance between liveliness and reverence. The orchestra, conducted by Eric zoning '78, does a superb job of playing their music.

One might imagine that the large Krenge Auditorium would not be suitable for such a show. But the large stage itself is a challenge to any production. The lighting by John Q. Peers '78 and the sound design by Steven Schwartz were key to retaining the sense of intimacy. This is the greatest strength of the production, the driving force which makes it work. The actors interact exuberantly, and the audience can communicate with the audience at every possible moment.

The large stage itself is a challenge to any set designer, especially for a show like Godspell. However, the original set by Michael Conner '79, an interesting amalgam of wooden crates and sets representative of a dock, works extremely well. It makes the stage space much smaller and provides many levels for the actors.

The costume design by Ellen Mason are colorful, clever, and serve to reinforce the original production. The lighting by John Q. Peers '73 is similarly effective.

The production is excellent. And I strongly recommend it to anyone who could possibly see it, especially because it contains so many wonderful moments of improvisational theatre.

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Pablo Cruise and Armatrading excite audience

By Claudia Perry

Joan Armatrading, Pablo Cruise and Elliot Murphy played to a near sold-out crowd Saturday at the Orpheum in what might have been the best mixture of artists to grace the city for a long time. Both Armatrading and Pablo Cruise are enjoying a surge of popularity with the release of their third albums.

Elliot Murphy, the opening act, is the latest in a long line of Springsteen retirees. Afflicting the New Jersey phenom's street-pot stance, he sang a few songs that were interspersed with comments about the lack of functional monitors and the lousy PA system. In most cases the comments were more interesting than the songs.

The sound system was revived in time for Pablo Cruise to take the stage. Scorching through an hour-long set, the group's singer/bassist Bud Cockrell said in an interview earlier Saturday that the group pushes to do their best in the studio. This could be one reason that their albums are technically proficient but rather distant. They are too busy working to loosen up.

The members of Pablo Cruise come from a number of diverse backgrounds. Guitarist David Jenkins worked with Ron Nagle, whose album, Bad Rice, can be found in cutout bins all over the country. Nagle assisted with the ensemble's second album, Lifeline. Jenkins told The Tech that he was incredibly nervous about recording the group's first album. Their producer on that venture, Michael Jackson, is a man Jenkins respects, although he is no longer with them.

Cory Lerios, the pianist, writes most of the band's material. A former member of Stoneground, a group which enjoyed more popularity in England than in the States, Jenkins respects, although he is no longer with them.

The majority of Armatrading's performance consisted of cuts from her current release, entitled Oeom Breeze was one of the highlights of the evening.

Bassist Bud Cockrell is the most animated member of Pablo Cruise. He comes across like a small child let loose in a toy store. Cockrell seems to be genuinely glad to be onstage. His joy is conveyed through his music.

Joan Armatrading's part of the evening did little but confirm the existence of her prodigious talent. A first-rate singer and guitarist, she projects an incredible amount of stage presence. Unlike most female performers, Joan does not exploit her femininity by remaining ethereal and removed from the audience or by wagging and boasting like the worst male performers. Instead, she chooses to be herself, an appealing woman who has had rough spots in her life but has gotten over them.

The majority of Armatrading's performance consisted of cuts from her current release, entitled Joan Armatrading. She also played some material from her first two albums. On the first chorus of "People," one of her more well-known songs, bassist Pat Donaldson sang the second chorus instead of the first. Joan stopped the band, pointed at Donaldson, smiled, and motioned for them to begin again.

Stephen Price's supportive drumming is incomparable. Joan Armatrading is finally getting the recognition she merits. Her first two albums probably offer a stronger body of work than her current release, which is good but not quite as tight as its predecessors. After Saturday's performance, both she and Pablo Cruise may have found their places in the sun.

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Lacrosse tries hard, drops to Amherst
By Glenn Brownstein

For nearly three quarters, the MIT varsity lacrosse team controlled play in its game against Amherst Saturday afternoon, only to lose the Jeffs, 7-5. Unfortunately, lacrosse games consist of four 15-minute quarters, and in the first 18 minutes of the contest MIT was as cold as the sub-freezing weather. As a result, the Jeffs scored three goals in a 90-second span, a burst that seemed to awaken the team and change the game's momentum.

Scott Tustin rebuilt Amherst's lead to three with a quick shot just before the quarter ended, and that proved to be the w inning. MIT scored twice in 22 seconds, the second score by Keith Gaimportone.

The last goal came with 40 seconds left, on a narrow-angle shot by Gardie Zuerndorfer '78. Although MIT was the favored, the Jeffs scored three goals in a 90-second span, a burst that seemed to awaken the team and change the game's momentum.

In the third quarter, the Jeffs scored twice in 22 seconds, the second score by Keith Gaimportone. The last goal came with 40 seconds left, on a narrow-angle shot by Gardie Zuerndorfer '78. Although MIT was the favored, the Jeffs scored three goals in a 90-second span, a burst that seemed to awaken the team and change the game's momentum.

Racketeers off to hot start
By Marcus Julian

After their pre-season warm up down south, the MIT racketeers started off the intercollegiate season last week on a positive note, defeating their first three opponents.

On Thursday, the racketeers demolished University of Connecticut 6-1, and on Thursday they embarrassed Colby College, defeating them 9-0. In their Saturday match, MIT faced Wesleyan at Wesleyan. A close match was predicted for Saturday, and after the singles play had been completed, the score was tied at 3-3. Captain Pat Moses '77, Reid Shelfal '78, and Frank Fuller '77 winning for MIT. In the subsequent doubles play, Shelfal and Yusuf Mampaa '79 pulled MIT ahead 4-3 with their 6-4, 6-4 victory.

Pola Bears and temp. freeze out bat-men
By Tom Curtis

Saturday at Briggs Field, MIT's Beaver batmen faced the Bowdoin Polar Bears in weather more suited to hockey than baseball. Fortunately, if that was the case, the Polar Bears didn't manage to score a victory over the Beavers in ten innings.

Despite the thirty-degree temperature outside, Rick Olson '78 and Dan Sundberg '77 each hit home runs. Olson's solo run and Sundberg's two-run blast, which was tipped by the centerfielder's glove, gave MIT an early 2-0 lead. After two two-run Bowdoin fourth inning, Sundberg's eighth inning homer off the indoor tennis bubble red-pasing.

As a consequence of this, scores were unusually high for the Engineers, as three of the top seven were under 90, a score equivalent to a bogey on each hole at St. Mary's Country Club. Mark S.enson '78 and Leo Bonnell '77 did the best job of fighting weather. .-As a result, the Beavers dropped to 6-7.

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The women's varsity tennis team toasted their season record to 2-6 Saturday with a decisive 6-1 victory over Clark University. The team played at form they set all the matches. Chris Vogdes '78, Marcia Gabriel '79, Cathy Green '78, Sue Nelson '77 and Sue Tiffins '80 won their matches without dropping a set. Anne Averbuch '77 and Stella Perone '78 at first doubles also contributed to the cause with an easy 6-1, 6-0 win.

The team plays Endicott at home on Thursday.