CSF finances community services

By Martin Prince

"The MIT Foundation Student Service Fund (CSF) has recently decided to allocate money specifically to help fund initiatives aimed at enriching student life by promoting community activities," according to a recent CSF Board member, Robert Kellemmer. Assistant Dean for Student Affairs and a member of the CSF Board of Trustee. This decision was made when the CSF had $10,000 available, a little over what has resulted in a substantial CSF budget surplus for the past year.

CSF wants to "atimize students' participation in community activities," said Kellemmer. Another inducement for students to re- create projects, in addition to the new funding, is the James R. Kil- lian Award, a new prize this year and a first presentation annually at the Interfraternity Conference and the Office of Dean for Student Affairs.

Individual MIT students or groups consisting primarily of MIT students can send written requests for funds to Room 5-208 through March 29. Money may be spent for materials or supplies but not to pay salaries. All proposals will receive consideration, but Kellemmer"assumed that most requests will be for no more than a couple hundred dollars," said Kellemmer.

Requests are normally considered maximum only once a year. This year, however, proposals will be accepted on an "as-needed" basis, according to Kellemmer, "in an ef- fort to be flexible in responding to students. Students with ques- tions are urged to contact Carmen Beserman, Room 5-208, x-1388.

Grants are awarded only to ser- vice-oriented projects that meet several criteria. Projects must in- volve MIT students, benefit the community, and they must be un- likely to be funded by the local schools. Projects currently receiving CSF money are Urban Action Group, Social-Justice, and others from the local school system.

University Scouting Advisors utilize the scouting skills of MIT people to enrich the various scouting programs in the Cambridge community.

The MIT faculty started CSF ten years ago when "students in- terest was enormous," said John E. Mullin, a veteran CSF Trustee. "It was a means of sup- porting students interested in helping the community," he continued.

CSF was born by a Board of Trustees made up of all sectors of MIT community: CSF trustees include faculty, recre- ation committee, students, and staff employees.

Newly elected to the Dormitory Council are (left to right): Tom Potter '79, Chairman, Bob Stone '80, Social Chairman (responsible for organizing events such as the Bear Ball), Matt Stern '79, Treasurer; and Thaddeus Root '79, Judicial Committee Chairman. Also discussed at the elections meeting were the rate review and possible changes in R/O Week rules dealing with dorm-frat com- petition. (Photo by Randy Fahey)

Ten new officers elected to IFC

Ten new officers were elected to the Interfraternity Conference (IFC) for the 1978-79 school year. Outgoing Chairman Steve Peterson charged the fraternities to continue to work together with the officers that you will elect this year to better the fraternity system, and dist- ributed a 12-page "State of the System" report covering past ac- complishments and future hopes of the IFC.

The new chairman, Joe Chap- man '80, Tau Epsilon Phi, stated, "I look forward to another year of work with the fraternity on issues that concern both students and the AA. The IFC has more work to do in the limited goal.

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The dinners were planned to reach half the senior class all together, which works out to about 40 students. "Some of the dinners have been full, though," added Wheatley, "and all of the upcoming dinners have space left." The remaining five dinners will be held on March 15, 20, and 22, and April 13 and 15. The AA operates several programs in the Boston area. The Boston MIT club, which has monthly luncheon meetings with speakers, Special events include museum exhibits and a river cruise. There are MIT Clubs in a large number of American Cities. The MIT Alumnae Association, which is a special AA branch for women. Yearly class reunions. Technology Day, usually the Friday after graduation. (This year it will be June 9.) On Tech Day, past alumni and faculty come back; there are some speeches and a general fun event. This includes MIT Night at the Pops, a special concert by the Boston Pops Orchestra, to be held this year on Thursday, June 8. Two alumni summer seminars, each about a week long. This summer a seminar on molecular genetics will be held here in Cambridge, and one on engineering in the coastal zone will take place in Hawaii. A summer job program. Alumni in the Boston area are encouraged to list job-openings with the Student Employment Office, which is associated with the Financial Aid Office. (This should not be confused with the Career Planning and Placement Office which handles permanent job placement.) A 4-week IAP program in which students can learn from alumni about career possibilities. There is always the problem of what to do with a PhD besides becoming a professor somewhere. Many career choices are attractive but are not immediately apparent to students. Often such choices are a blend between two or more fields, as many MIT graduates do not stay within standard career boundaries but tend instead to create their own fields. The senior dinner program at MIT was originated by Jim Champy '65, Executive Vice President of the AA. They are patterned after similar programs at Dartmouth and other schools.
Speeches given on Soviet Jews

(Continued from page 1)

According to Amalrik, the Soviet Union depends heavily on American science and technology in its military efforts and for its expensive industrial complexes. Both Amalrik and Yankelovich maintained that contact between American and Soviet scientists should be contingent upon Soviet compliance with human rights demands.

Besides the monitoring of human rights abuses, the US government can exert pressure directly on the USSR. For example, New York Senators Javits and Moynihan have led a special effort on behalf of Shcharansky by threatening the Soviet Union with a trade embargo. It was mentioned that Americans can play an important part with threats of an "euthanasia" on important scientific exchanges with the USSR.

Yankelovich stated that while a common attitude of scientists is that "science is supreme," morals and science can coincide if American scientists demand an exchange with only the leading scientists of the Soviet Union and refuse to welcome those of only mediocre ability. These inferior scientists, according to Yankelovich, are allowed to visit the US because of their "moral and ideological convictions." Is their ability to utter "pseudo-Marxian, humanist" expletives an exchange with only the leading scientists of the Soviet Union and refuse to welcome those of only mediocre ability? These inferior scientists, according to Yankelovich, are allowed to visit the US because of their "moral and ideological convictions." Is their ability to utter "pseudo-Marxian, humanist" expletives an exchange with only the leading scientists of the Soviet Union and refuse to welcome those of only mediocre ability?

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Does art matter in today's world?

By Bob Wasserman

The Committee on the Visual Arts has succeeded in placing several large pieces of modern art on the MIT Campus in the past decade. There must be a reason behind these acquisitions some of which, according to the appropriate authorities, were quite controversial.

One question remains, however: Why is MIT concerned with installing so many pieces of modern art on its campus? The Northern European painters were more concerned with portraying their own era and with making a vivid impression on the public. They did not consider the technical aspect of their art as important.

Does art matter in today's society? The answer to this question is yes and no. As human beings, we are all artists in some way or another. The art of painting, writing, dancing, and music is a means of self-expression and a way of communicating our feelings to others. Art is a form of expression that transcends language and allows us to connect with people from all over the world.

Art is also a way of understanding and interpreting the world around us. It can help us see things from different perspectives and can inspire us to think critically about the issues that we face. Art can also help us to express our emotions and to cope with difficult situations.

In conclusion, art is an important part of our lives. It helps us to express ourselves, to understand the world around us, and to connect with others. So let's continue to support and encourage art in all its forms.

Socialists mistake CIA role

By Joe McDermott

The recent letter from the MIT Young Socialists Club, calling for the removal of the CIA from the I.A. campus, causes wonder about the validity of their position. Some, without compromising or waiting for the report of the Ad Hoc Committee, hastily reject too without a full understanding of the CIA's objectives and its relationship to the rest of the world.

The CIA's role in the world is not clear-cut. It is a complex and controversial organization. Some people believe that the CIA is necessary to protect the United States from foreign threats, while others believe that it is a harmful and dangerous organization. However, the CIA plays a crucial role in shaping the world order.

The CIA is responsible for gathering and analyzing intelligence information. This information is used to inform and guide the decisions of policymakers and can help to prevent terrorist attacks. The organization also plays a role in protecting the United States from foreign espionage and terrorism.

In conclusion, the CIA is a complex and controversial organization. While some people believe that it is necessary for the security of the United States, others believe that it is too powerful and too secretive. However, the CIA plays a crucial role in shaping the world order and can help to protect the United States from foreign threats.

To the Editor:

On last Saturday night, LSC showed the movie, "Lenny," a biography of the former Russian newspaper editor and dissident. The movie was well-received by the general public. Your news paper has had a lot of negative articles about the CIA and its activities, but this is the first time that the organization has been discussed in such a positive light.

I have seen the movie several times and I feel that it is a well-made film. The acting is excellent and the script is well-written. The movie is a great reminder of the importance of freedom of speech and the power of the press.

Thank you for your continued support of the arts and for providing us with such excellent films. I look forward to seeing more of these types of films in the future.

David A. Schaller '78 - Chairman
Robert Wasserman '80 - Editor-in-Chief
Steven F. Frann '80 - Managing Editor
Lorna A. Lindquist '79 - Business Manager
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Tuesday, March 14, 1978

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**Opinion cont.**

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**Arts**

**MIT and Boston getting all jazzed up**

**By Clark Bield**

This past Friday MIT saw the return of the spring jazz festival in Krenge Auditorium. The four featured bands were the MIT Festival Jazz Ensemble, MIT Concert Jazz Band, Harvard University Jazz Band, and the University of Lowell Studio Orchestra. All of the bands were well received and attending the concert was a pleasant way to spend an evening.

The MIT Concert Jazz Band opened the program with a variety of big band songs from the past. The opener, "Big Swing Face," a Buddy Rich piece, was quick and lively with accentuated dynamics, setting the tone for the evening. The band slowed down with a Basie number and then finished with an up-tempo piece, "Killer Joe." The trumpets and rhythms sections turned in competent performances and seemed to run the band. The need for better balance and were uncertain on many of the technical passages in the pieces.

The University of Lowell Studio Orchestra was the second group to perform. They played more contemporary big band pieces and their performance was excellent. The performance was cohesive, with the band sustaining a tight, balanced sound. Solos were excellent and provided fresh thoughts into the music with their improvisations. Tenor sax Tom Oliva was particularly outstanding on his several solos.

The Harvard Jazz Band was third on the program. Their performance was adequate but their audience impact was greatly reduced by following the Lowell band. "Footprints," a Wayne Shorter sextet ensemble number, provided a welcome break from the main group.

The MIT Festival Jazz Ensemble finished out the show and departed from the earlier music styles with their selections. Several of the songs were recently written for the band and are progressive in style. The music was well rehearsed and the band ran through the challenging rhythms with apparent ease. The band had an excellent sound; each section was individually strong. The ensemble performance was very good and the progressive jazz band sound existing.

Overall the program was good and an easy entrance into the jazz world. The concert was well attended by an interested audience.

Several jazz events are coming up soon and merits mention. Lowell will be hosting a jazz weekend on April 7-8. Featured performances will be by the Ramsey Lewis Orchestra and the Herb Pomeroy band.

Also the Boston Globe Jazz Festival runs from March 14 through the 18 and packs several big-name jazz concerts into these five days. Tuesday, drummers Roy Haynes and Tony Williams will be in Boston. Wednesday, Lionel Hampton and his All-Star Alumni Band mark Hampton's 50th year in music at Symphony Hall. Lionel is a true Jazz legend and to his horror, she finds herself hunted by a murderer. At this point, the movie darkens to pace and is in high gear un

till the very end.

Coma is an anticlimactic chiller carefully contrived to keep the shocks coming. And despite the script and Clowton preys on everyone's fear of hospitals and the ut-

ter helplessness that a patient feels when he is waiting for surgery.

There is little comic relief here. One nurse exclaims ludicrously that a patient has an invite (nave) Susan mistakenly finds a parking space across from the hospital's entrance, and she also gets on the green line MTA bus on that day. The audience. Besides this, there is little time for even nerv-

ous laughter. Although Coma was partially-

ly filmed in Boston, there are very few scenes of Boston itself, since most of the se-


tion takes place inside the hospital. One of the most interesting sequences is filmed inside the fictional institu-


tute, a futuristic intensive-care facility. There are few windows, and the concrete and steel interiors with diffused lighting seem to drain all the color out of the film. It is an eerie place with a very suspicious-ly looking nurse (Elizabeth Ashley) and bodied hugging from the beds. The building looks like an I.M. Pei creation stuck in the middle of a forest.

For those who have read the book, the film follows the same basic plot, with a few changes. For example, the same is true for the book about Kendell Square and the Sloan School is cut from the movie. Because of the film's pace, the changes aren't noticed until the end.

Go see Coma. As thrillers go, it is plasti-


cible, well written and acted, and good for a fright or two.

**A hero ain't nothin' but a turkey sandwich**

**By Bruce Nawrocki**

Genevieve Bujold acts as Dr. Susan Wheeler flees from the operators of a human organ black market ring in Coma. Actual people rather than dummies were hung from the ceiling in this scene in order to increase visual realism.

The film's pace is so proficient, it's hard to find a place to start. It's about a 10-year-old boy named Ben who lives in a Los Angeles ghetto with his confused mother (Cicely Tyson), his confused grandmother, and his "stepfather" who becomes confused later on. Ben goes to a school that is totally black except for the principal and an English teacher (David Greel). Grot is the only one at the school who feels that the drugs problem they are having should be dealt with. When he tells a fellow teacher that he intends to speak to the principal about it, the other replies, irrelevantly, "You're a Jew... Don't you remember what World War II taught you?"

Here is full of such lines, that seem awkwardly thrown together. As the plot unfolds, Ben gets hooked on heroin and is sent to a hospital to recover from an overdose. When he arrives back at home, life continues as usual. Ben's "stepfather" (his mother's lover) becomes furious when Ben stays out late one night. His anger toward Ben reaches such a height that the "step-


father" feels he must leave, and does, but he soon returns. Then it's Ben's mother's turn to go into a fit of rage and leave. But the scene is her nervous. Then Granny locks herself in her room because she feels so no one needs her. But she later sees the light. Ben's turn: He screams at everyone besides the poor Script, the photography and acting are also lacking. There are only two interesting scenes in the entire movie. The first is when Granny does a "shake dance" and to-her horror, she finds herself hunted by a murderer. The second is when Granny pretends to ward off your coat and start to leave the theatre, with the intention of getting your money back. But, wait! It's mother's turn to arrive, and Ben's lawyer, her lover, Dr. Bellows (Michael Douglas). He later hinders her, since he feels that his

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Draw The Line typical of Aerosmith’s style

Draw the Line — Aerosmith on Columbia Records.

This album represents the latest of Aerosmith’s musical endeavors, with Steven Tyler still boasting one of the most recognizable voices in the business. And typically, his style is characterized by a mixture of love songs and hard-rock rhythms that are well-recognized.

Billy Falcon is such a group, and their first album shows it. The album includes love songs, hard-rock rhythms and well-pleased humor.

Aldo Akins is a particularly moving song about a young man who dreams of taking his girl away as soon as he gets some money. Friday Night, a song reminiscent of Bruce Springsteen, is a soft tribute to the fast-paced, hard-driving sound of the weekend party scene.

Boys and Girls is a satire of the entire weekend party scene which is especially effective in its hard-driving sound. Another Lonely Night has a ragtime-style theme that shows the well-roundedness of the group’s musical talents.

Overall, the album is an outstanding first effort by a group that has put together a unique mixture of instrumental, rhythm and humor.

— Steven Lazer

### Happenings

**IN TOWN**

**Around MIT**

- Faculty Recital with Marcus Thompson on viola, Seth Carlin on piano, and Maryse Carl on harpsichord will be held Wed., Mar. 15. Tickets: $3.75. Kresge; free admissions.

- Thursday Noon Hour Concert Series, featuring harpsichordist Maryse Carl, will be Mar. 16 at 12:10pm in the MIT Chapel.

- Richard Smith will have an exhibition of his paintings, drawings, and graphics on display at the Hayden Gallery from Mar. 17-19. From 10am-4pm, Sun.-Fri. Public preview with an informal talk by Smith will be Fri., Mar. 17 at 7pm.

- Choral Society with John Oliver conducting an all Schumann program, including Nachtlied, Requiem für Marion, and Der Kongress, Op. 116. Sun., March 19. 3pm. Kresge Auditorium. $4 uncrowed, $5 reserved. $2 with MIT/Wellesley ID.

- Guest Artist Series, Concord String Quartet, Sun., March 18 from 4pm in Kresge.

- **AT THE MOVIES**

The LSC screens this weekend:

- Monty Python and the Holy Grail (Fri.) & 9:30pm in Kresge.
- Jabberwocky (Sat.) & 7:30pm in 26-110.
- Citizen Kane (Sun.) & 6:30 & 9:30pm in 26-110.
- The Ipcress File, the Midnite Movie, Fri., March 18 in the Sala de Puerto Rico; free with MIT/Wellesley ID.
- The Conference directed by Costa Gravis, French with Eng. subtitles, Wed., March 15, 7pm in Rm 66-110, sponsored by the Dept. of Humanities.
- A Woman is a Woman, directed by Jean-Luc Godard, Fri., March 17, 6pm in Rm 66-110; donation $1.25.

- **Fourth Annual Animation Series** continues the sixth of eight consecutive weekend screenings with Animation by Larry Jordan, Fri.-Sat., March 17-19 at 7:30 & 9:30 at the Carpenter Center for the Visual Arts on Quincy St., outside Harvard Yard. Tickets $2, call Center Screen, 253-7620.

- **Second Annual Cambridge River Festival**, sponsored by the Cambridge Arts Council, invites artists to participate in festival competition. Proposal deadline is March 15; call Jeff Mausy (876-4800) for info.

— Leigh J. Passma

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Pistol sweeps Sectionals

By Bob Hoit

Last weekend, the MIT pistol team won both the International Collegiate Sectional and the Open International Sectional. Based on their performances in the Sectionals, the members of the MIT varsity team and Steve Goldstein '81 were nominated for All-American positions.

The collegiate competitors on Saturday were MIT, Boston State, and the University of Massachusetts, with scoring based on both free- and standard pistol shooting. MIT took the top four places in both events. Miller won the free pistol with a score of 256 out of a possible 300 while Morris finished second in both events with a 256 in free pistol and a 540 out of 600 in standard. The winner in standard pistol was Schiller with a score of 351; his 286 in free pistol was good for third place. Bob White '79 took third place in free pistol, while Mullen tied for fourth in both free and standard. MIT's varsity, followed by the NAs, easily outdistanced Boston State, the third place team; the University of Massachusetts was fourth.

In the open invitational on Sunday, Morris won the overall title with a 264 in free pistol and a 281 out of 300 in standard for a 565 total. In second place was Steve Goldstein '81, with a 537 score. The invitational team shot a total of 1103 out of 1200 to outscore three other squads. The team, presently holding a 10-2 record, concludes its regular season later this week against Army.