footnotes* by Michael Warren

75. During the recent mayoral- and board-of-education elections, the flamboyant aspirants for the leadership of Boston made a last-ditch attempt to sway State Road. Blaring forth from the car speakers, O'Neill told the residents of the street, almost exclusively BU and M.I.T. students, that if they became mayor, he would not allow their array of concerts and street crossings, making noise and confusion, and upsetting other children who are thought to be slightly under the level of loud thunder. O'Neill also promised that building inspections would be toned. At this point, he was in front of an MIT fraternity, whose members told the candidate that they did indeed pay taxes. O'Neill vividly disapproved.

76. When he saw he was unable to convince the taxpayers that they didn't pay taxes, he got back into the sound truck, and continued up to the thoroughly disinterested students on the street.

77. Cambridge has declared war on the hippie population. Mayor Daniel Hayes said that the situation has reached proportions so desperate as to be dictating to even the most liberal of our residents. "Imposing that Harvard and Radcliffe provide a vise atmospheric effect for the hippies, but denying that most hippies are college affiliated, Hayes asked landlords to refuse renting to hippies. He also announced that building inspections will henceforth crack down on violations in hippi apartments.

Describing hippies as "soe...ugs, and engange in love-and-accompanying activities," the mayor reminded real estate agents that very often a hippie will clean himself up, rent an apartment, and open up to a herd of fellow hippies. Mentioning incidents where hippies have burst in on the hinges and then used them as beds, Hayes warned landlords that "those chance landladies who have been known to walk off with everything that wasn't nailed down in an apartment, and in one place, things that were nailed down -- namely the kitchen sink."

The ivory Tower

Unrest forces decision

By Steve Carhart

(Ed. note: This column is first of a regular series featuring Steve Carhart, Jr., The Tech's Associate News Editor. Steve will, in the weeks to come, comment on an issues relevant to students, the Institute, and the nation. Opinions expressed are his and do not necessarily reflect the editorial policy of The Tech.)

The inevitable outcome of the department of public health, Education, and Welfare's and Kennedy's attempt to ascertain whether or not the Institute is complying with the Civil Rights Act of 1964 should vividly illustrate one of the most critical decisions this nation will have to make during the next generation: Should Negroes be considered the beneficiaries of "reverse discrimination" in order to help them compete up against the country politically and economically?

Inconclusive results

What the Tech reporter will show is that despite the Institute's strict policy of non-discrimination on the basis of race in admissions, there are hardly any American Negroes in the skilled trades. This fact may be verified by anyone who chances upon his classmates at class gatherings or in social activities here in the bargain.

There are two possible explanations for this phenomenon. One is that as a Negro, race, lack the ability to handle scientific concepts -- the other is that the psychology, economic situation, and academic preparation of the ghetto-to does not produce many Negroes who are willing or able to attend the Institute. This is no reliable evidence supporting or refuting the first explanation, but a quick trip through any city photo will confirm the latter possibility. It is obvious that although the nation has, for the most part, decided that the Negro should receive equal opportunity in education, this decision has not produced overall social and economic equality.

Some might compare the situation of the ghetto Negro with that of a runner who is forced to start a race carrying a large weight. Halfway through the race, the officials allow him to drop the weight. Halfway through the race, the officials allow him to drop the weight. He is then competing on an "equal" basis with his opponents, though one might question whether or not his position is truly competitive. Should the final 500 yards be given a ride to allow him to catch up with his opponents? This is the decision which many Negro leaders undoubtedly attempted to force the nation to make.

Can two wrongs make a right?

By Roy Funnan

Ripples Walt Disney fans will find very pleasing are the promotions that were created for their enjoyment, these being the opening night screens of "The Family Way." Reading between the lines of this film, a picture with much as much competition as its creative ability will permit. Aside from the obvious picture, the film is a sentimentalist oddity, a turn one expects to be portrayed by Hayley Mills.

In the story

As Jenny Flit, a young bride, Hayley retains her innocent young girl appeal in an unusual way. One of the secrets is the fact that she was a bride of ten weeks and still remains as lovely as ever.

Lacking the initiative is Arthur (John Comer), Jenny's Cookley husband. Arthur stands out as a refined young man deeply involved by his own communal family life, his new, unachieved marriage, and personal conflicts. One vivid scene is the dilemma of a man isolated within himself. Comer's portrayal of Arthur's taut moods are one of the high points.

Lax class coyness

John Mills caricatures the ambivalent, low class, unrefined Ezra Fiten. In the beginning

Ezra is a boisterous, course boy who is inured of his son Arthur because he reads books. Ezra has a tender reconciliation with his son in the final scene.

Prior to the disclosure of his Warren- family secret, in the bars of some of the best humor in the film. Picture himself as the gift of manliness to the world, he shows himself to be not competent in comprehending the situation when he is told that his daughter-in-law has stolen a capitalアップ. To further his comic degradation, his wife ruefully

Ezra makes a concession a character, the low class Cowden worker of Dickens' London, and

Lacka coherence

Lacking a note, Hayley's "Family Way" vacillates between a marital comedy and a serious business drama. Tension is diffusely held only in the unfortunate Michael Warer's attempt to be inappropriately broken by out of place jumps to some comic situations. The coexisting aspects are the characteristics of the New York film studio of London.

A true sentimentalist, however, who dwells on happy Disney endings in a sophisticated setting will find "The Family Way," appropriate.