International Night - colorful displays from thirty countries

Project Epsilon: Institute seeks black students

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The primary problem for the Admissions Office, however, remains attracting black students to MIT. For the class of 1972, MIT had only 29 black applicants, of whom 12 were admitted, and seven chose to enroll. Hence, fewer than one per cent of the freshman class is black, far fewer than most other top quality universities.

The Admissions Office has blamed hard, however, and this year anticipates receiving about one hundred applications from black high school students, thus increasing the size of the black students enrolled. At one Admissions officer concluded, "The problem is in just getting applications."

Project Epsilon

Accordingly, the Institute has established Project Epsilon, which began about one year ago. Under this program, the school will admit students whose college board scores are, as a group, about 120-130 points below the national average. If the MIT has a policy of admitting students who have talent, but, if not, the admissions officers are enrolling in the project, could not have been more enthusiastic about this program. The school will admit students who have talent, but, if not, and who are not good enough to be accepted by most other top quality universities.

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Letters

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run across several statements about the right of free speech, the right of assembly, and the right to do what you damn well please, (all probably quoted by Mr. White himself in his various crusading efforts) all of which seemed to those some doubt or the inaccessibility of the right. Mr. White says in his new book that straight logical it would be seen that in the absence of more many things to say Mr. White manufac- turers Rights and subsequently claims to be deprived of them—appears- ed. It has become my impression in recent times that most oddly demanding their rights are those doing least about making the most of their opportunities.

I would like to apologize to Mr. White if my tone appears a little critical of his efforts. If he does so feel, let me assure him that this letter is very critical of his efforts—at least those embodied in his letter of the 17th. All fo this reassures me, once again, that every Crusader Rabbit must have his Rams the Tiger.

Bob Metcalfe Westgate Arts.

To sleep, perchance to dream

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cause this or that matter of trivia until reaching the point of utter con- fusion. But at the same time, one real- izes that Rosencrantz and Guildenstern are reaching to this lack of action, this death of variation, in much the same way as the audience is.

Dinteman's delight

Some of the director's delights that emerge in the half-written dialogues of Rosencrantz and Guildenstern are not as meaningful as they first appear. This is the matter of the game of questions, in which the object is to answer a question with a question, until someone lapses into the use of nonsensi- quires, or other "illegal" questions, getting the opponent with a point. These skirmishes are handled expertly by the actors have pointed out to them all along, just as surely as, dying, whether one does so dramatically, or just notices that the lights have winked out, and just has time to realize that one will never realize anything again. As Rosencrantz and Guildenstern often say, "Now you are me, now you don't." Oh, as Rosencrantz (or was it Guildenstern?) says in the very last line of the very last scene—the stage is eerily blackened, and the spotlight is trained on his face. "Now you are me, now you..." The spotlight fades, and "the rest is silence."