**Charityitis Sweeps Campus**

A strange and wonderful disease, CHARITYITIS, is running rampant in the MIT area. CHARITYITIS causes a rare mixture in the female—to overcome with an uncontrollable urge to ask the male for a date. Symptoms of CHARITYITIS include:

- A pleasant and palpable heat in the chest.
- Extreme palpitations.
- A sense of delicious attention.

Specialists fear a plague of CHARITYITIS will hit towns, cities, and other communities. Every girlought to see it with someone she is dying to go out with. Hence the onslaught of young college men falling over their heels, yelling “Zoweee,” etc.

-Lenny S. Dixon, a Class ’69 victim to the disease

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**Artists challenge exploitation**

by Karen Wurl

Additional element of the MIT campus has drawn up a list of proposals and submitted them to the authorities.

Takis Vassilakis, an artist-in-residence at MIT's Center for Advanced Visual Studies, is spokesperson for a small group of artist and critics demanding changes in museum policy.

Among the 13 proposals they submitted to the museum of Modern Art last week are: that the Museum open an exhibition gallery for the week of black artists; that it pay a rental fee to artists whose works were being exhibited; and that it hold a public hearing on the topic: "The Museum's Relationship to Artists and Society."

Bass Lowry, director of the museum, asked to form a Special Committee on Artist Relations" to explore problems concerning the relationships of artists and museums. According to an article in the New York Times, the committee would hold a series of public hearings and make available the records of all proceedings to anyone interested.

"30 not representative."

However, in an interview with The Tech last Thursday Takis noted that the personal letter her group received "shows the possibility to put our fears to rest."

He added: "They want to close the circle in art and culture to publicize the results. But you can't close the hearings to 30 artists only; there are thousands of artists. The 30 can never be representative."

"Very different points might come up in the public hearing," Takis continued. "Art historians, anyone, should come in and speak on what he thinks will help better relations. The museum people should be made to help them to be unconditioned. But they hear something; otherwise they would schedule public hearings right away."

-Site is possible

Unless further action is taken on the public hearing, Takis and his group are "determined to force the situation" with a strike. They estimate that they would have "at least 300 supporters" with them.

Takis has protedted before, "but the timing this time was beautiful." During the recent exhibition of "The Machine" at the Museum of Modern Art, Takis walked into the museum one afternoon and removed his work being shown in the museum's garden, protesting that it had been displayed against his wish. (The piece had been purchased from him in 1962 and donated to the museum.) He and his friends waited with the sculpture until they were allowed to talk to Lowry, and it was agreed that the work was to be placed to storage.

To stimulate dialogue

The action then was "a symbolic action to stimulate more meaningful dialogue between museum directors, artists and the public. Takis sees directors today as 'having enormous power over artists' and wishes to put an end to this power, to paralize directors and awaken artists."

"Every profession is protected to-

"There are not enough artists eit-

"Takis continued. "It is because museums are now discouraging. Museums have pay him; they think of the artist only as a victim who will never raise his voice."

"What concerns me most," said Takis, "is that the museums create sections for the artist without his own power, who is not known. Exhibits could be changed every week or 15 days. If the museums have such small budgets, why do they spend so much for one artist?"

Lashing into a personal tone, Takis said somewhat bitterly, "I don't need them. I get my food; it's enough for me. When I needed them, they weren't there."

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