

Special faculty meeting to consider Lab issue

A special faculty meeting to provide for general discussion of the future of the Special Laboratories will be held tomorrow at 3:15 in Kresge.

The meeting is open to all, with speaking privileges granted to any member of the MIT community. A number of motions will be presented to the faculty for discussion and for a subsequent vote on March 11. Three of these motions are being circulated with the call to the meeting, and are reprinted below. Other motions may be offered orally by Faculty members.

A motion by Professor Ascher Shapiro, Head of Mechanical Engineering, which calls for divestment of the Labs in their present form should generate vigorous discussion. Other probable resolutions include a motion to keep the Labs essentially as they are, and a motion calling for unqualified support for President Johnson's avowed policy of conversion.

The following are three motions which will be presented for consideration at Wednesday's meeting:

Resolved:

Whereas it is the sense of the Faculty that it is not appropriate for the Institute to manage large, professionally staffed laboratories, the operations of which are only slightly related to the principal educational and research objectives of the Institute; and

Whereas the Institute owes legal and moral obligations to the Draper and Lincoln Laboratories as organizational entities and to the individuals comprising the staffs of these laboratories; and

Whereas goal-oriented laboratories of size and type appropriate to the academic environment, doing engineering systems research and development, can be helpful in achieving the educational and research objectives of the Institute;

Therefore, the Faculty of the Massachusetts Institute of Technology recommends to the President as follows:

1. That the President form a committee, at least three-fifths of whose members shall be from the School of Engineering, to study and make recommendations on the types of goal-oriented laboratories that are suitable to the educational and research objectives of the Institute.

(Please turn to page 2)



Guerrilla theater, preceded the takeover of Johnson's office last month. A new show begins in court tomorrow, where 28 will be arraigned.

MacGregor residents selected

By Harvey Baker

A lottery was held in Burton House on January 16 to determine which of those residents of the dorm would be assigned rooms in the new MacGregor House, scheduled for completion next September.

The remainder of the residents will be quartered in a hotel and an apartment house in Allston that the Institute is leasing for the next year.

Residents of the dorm were given the opportunity to indicate their preference as to living quarters about a week prior to the lottery, and of those indicating MacGregor as their first choice, 81 members of each class were chosen to live in the new 16-story West Campus Tower. The Housing Office had previously decreed that exactly 81 seniors, juniors, sophomores,

and freshmen must be admitted, thus while MacGregor has over 300 spaces, only 243 current residents of Burton-Conner were to be allotted space.

Because the Housing Office then left the process of selection entirely up to Burton House Committee, the Committee was free to decide on whatever it thought was the most equitable method of distribution and thus settled on the lottery. Elaborate descriptions of the apartment complex on Linden Street, Allston, and of the Hamilton House Hotel, including blueprints, were made available to Burton residents weeks prior to the lottery in the hope that many would choose the Allston option as their first choice, thus reducing the number of people to be disappointed in the lottery.

This strategy was reasonably successful, as under 100 members of each class ultimately elected MacGregor as their first choice. A bottleneck was created, however, when nearly 150 chose to live in the new apartment on

Linden Street, which can hold a maximum of 42 people. This necessitated an additional lottery to see which of this group could be assigned to the apartments, and how many would be forced into the hotel. Thus was the distribution question finally rectified.

The decision to let House Committee decide the method of assignment resulted in an unexpected by-product. As 200 dormies jammed into Burton's small 420 Lounge awaiting the lottery, Burton President Paul Johnston announced that the drawing was to be done by two lithe and lovely undressed ladies. True to his word, the announcement was followed by the appearance of two girls wearing nothing but a smile and a vitally placed towel around their waists. At any rate, at the conclusion of the drawing, the two girls raced from the Lounge to a nearby Ladies' Room, shedding their towels as they went, and causing a visible stir among the remaining residents.

Grad Student Council asks Albert case examination

Four resolutions dealing with disciplinary questions surrounding recent events at MIT have been passed by the Graduate Student Council and now are being considered by the CEP.

The texts of the resolutions follow. The first calls for a re-examination of the case of Mike Albert and his recent expulsion; the second urges that changes in disciplinary procedures be effected. The two others condemn the acts of disruption surrounding the recent occupation of administrative offices and express approval of the civil action that has been taken by the Institute against identified participants. A fifth item, commending MIT's obtaining of a court injunction prohibiting disruptive acts, was not passed.

I. Whereas the rules and procedures of the Faculty Committee on discipline were not designed to handle cases growing out of political protest, and

Whereas the recent expulsion of Michael Albert has led to a genuine concern among many students that he was singled out for disciplinary action because of his political activism,

The Graduate Student Council strongly urges President Howard Johnson to appoint a special committee of faculty and students to examine the case of Michael Albert: to determine whether or not "political repression" was a significant factor in

his case; and to make recommendations to the President concerning the case of Michael Albert, and the GSC recommends to the President that Mr. Albert's disqualification be rescinded pending the report of this committee.

II. Whereas there has been a substantial loss of confidence in the Faculty Committee on Discipline by members of the MIT community, particularly among the students and

Whereas the present structure of the Faculty Committee on Discipline was not developed for the hearing of cases involving political activism; and

Whereas it appears probable that a substantial number of such cases will arise in the near future;

The Graduate Student Council urges the Augmented Faculty Council to develop a proposal for alteration, or replacement, of the Faculty Committee on Discipline, and to bring this proposal before the faculty at the earliest possible time.

III. Whereas the issuance of an ultimatum breaking and entering

(Please turn to page 9)

Steve Krasner indicted for 'manufacturing' ram

Stephen F. Krasner '71 was arrested on the MIT campus by state police yesterday afternoon, after being indicted by the Middlesex County Grand Jury on charges apparently related to the battering ram used by demonstrators to break open the door of President Johnson's office last month.

Bob Byers of the Office of Public Relations said that the Institute had been notified that Krasner had been indicted for "manufacture of a larcenous (or burglarous) instrument" - i.e., the battering ram. Krasner was seized about 2 p.m. on Massachusetts Avenue near the Armory. He was taken to the Third District Court on 3rd Street in Cambridge, booked and released on \$1000 personal recognizance. (Personal recognizance means that no bail is paid, but Krasner will forfeit \$1000 if he fails to appear in court.) A hearing was set for this morning in Superior Court before Judge Robin Lurie.

Middlesex County District Attorney John J. Droney, reached at his home last night, would not comment upon the case "for fear of prejudicing it,"

nor would he disclose what Krasner's maximum penalty if convicted might be. However, manufacturing or possessing a larcenous instrument is a felony, which would mean a possibly stiff fine or lengthy jail sentence.

Radicals expressed anger. George Katsiaficas said that the indictment was part of a campaign sponsored by the U.S. Government and the FBI to "rip off" active radicals. Krasner is a member of RLSDS and was active in the November Actions. He did not participate in the takeover of the President's office, however.

Byers said that the Institute had been aware of the grand jury's investigation of the January events, but he would not reveal whether the Institute had given evidence against Krasner. He did say that MIT had not actively sought an indictment against him, but that they had been aware that some sort of indictment was coming.

A mass meeting called by radical leaders for the Sala at 7:30 last night was expected to discuss the arrest as *The Tech* went to press.

28 IN TAKEOVER TO FACE COURT TOMORROW AM

Twenty-eight persons have been issued summonses to appear in court tomorrow to answer charges stemming from the occupation of the offices of the Chairman of the Corporation and the President here January 15 and 16. The complaints were issued at MIT's request by Judge Harold E. Magnuson at a hearing in Eastern Middlesex Court on January 21.

MIT had sought complaints against 31 people originally, but Judge Magnuson would not issue complaints against Miss Melinda Bird '70 and Minot Cleveland '70 because of what he considered insufficient grounds. Frank Taylor '70 was charged with assaulting a campus patrolman who attempted to prevent him from climbing the side of President Johnson's house during a demonstration there the Friday night the demonstrators left the offices. But as of this writing, the charges had been dropped since Taylor has left the Institute.

MIT, represented by attorneys Robert Sullivan and John Wolsey, succeeded in having trespass charges brought against the following:

Professor Louis Kampf and Lillian Robinson, both of the Humanities Department and both members of the radical New University Conference (NUC).

MIT students Rich Edleman '70, Peggy Hopper '71, David Krebs '72, Jeffrey Mermelstein '72, Charles Simmons '72, Meryl Nass '72, Aaron Tovish '71, and Donald Wolman '71. The last two are members of MITSDS, the rest are connected with RLSDS. Other students charged were Peter Kramer '70, and Gregory Habeeb and Thomas Goreau, News Editor of "Thursday."

(Please turn to page 3)

A professor's class is his castle? Perhaps...

On Friday, January 16, at about 11 am while the President's office was still occupied, Pete Bohmer and George Katsiaficas went looking for support. They tried to attract it from the classes of Professors John Wulff and Edwin Bransome.

First they went to 10-250, where Wulff was giving the wrap-up lecture for 3.091, a lecture he considered his best and which he'd worked on several hours. According to Bohmer, the two entered from the rear and began to pass out leaflets, and Wulff, angered, shouted, "What are you doing?" The pair said they'd come to talk about the occupation and, Bohmer said, about the important issues raised.

Wulff responded by physically pushing them from the room after asking his students to help. He became so excited in the scuffle that in court the following Wednesday he could say, "... and furthermore, your honor, I lost both my dentures..." Much the same happened in Bransome's nutrition class. It would seem that a professor's classroom, at least to him, is his castle.

Announcements.

- * UAP and class elections will be held on March 4, 1970 from 9 am to 5 pm in the lobby of Building 10. MIT ID cards will be required to vote in this election. The deadline for petitions for offices is 5 pm on Friday, February 27. The petitions should be given to Beatty Hendricks in W20-401. General Assembly representatives should expect to be contacted about manning the voting booths.
- * There will be one more seminar group in 8.02Z than in 8.01Z. A limited number of places for students who want to transfer to the seminar-tutorial mode will be available. Interested students should contact Earle Lomon, x4877, as soon as possible.
- * Alpha Chi Delta, women's service organization, will be holding a book sale today through Thursday 9 to 5, in the lobby of building 7. Tools (students) are encouraged to bring used books, and set their own price. Books not sold will be returned to their owners.
- * On Thursday, February 19, 1970 at 8:00pm there will be a Panel Discussion in Kresge Auditorium on "Power and the Environment." This meeting is open to the public. Further information on the panelists can be found on posters at MIT.
- * The next meeting of the Corporation Joint Advisory Committee will be held on Tuesday, February 10 1970, at 3:30 pm in the Jackson Room, 10-280. There will be discussion of MIT's housing plans and policies.
- * The ASME will sponsor a Panel Discussion on "Conversion or Divestment - What Role for the I-Labs?" Thursday, February 12 at 5 pm in the Bush Room, 10-105. Speakers will include Professor Ascher H. Shapiro of the Mechanical Engineering Department and Steve Kaiser. All are welcome. Coffee and doughnuts will be served.
- * The Education Research Center and the Department of Humanities will present "The Piano Trios of Beethoven", a lecture by Professor Gregory Tucker, on Tuesday, February 10 at 5 pm in the Music Library, 14E-109.
- * There are a limited number of openings in USSP for the spring term. Interested freshmen should contact Sandy Morgan in room 20C-110 by Wednesday, February 11.
- * Eta Kappa Nu, the MIT Electrical Engineering Honor Society, will present "Multiply and Subdue the Earth", a film about today's ecological problems, Tuesday, February 10, at 8:30 pm in room 10-250. The showing is free and open to the public.

Motions call for Lab conversion; divestment, status quo also sought

search objectives of the Institute; that this committee consider such items as size, location, sources of projects and of funding, proportions of professional staff, faculty and students, the degree to which control lies with faculty or professional staff, etc.

2. That the President formulate plans by which the Institute can, in an orderly way, divest itself of the Draper and Lincoln Laboratories as now constituted; giving due consideration to workers' rights, to the careers of thprofessional staff, to the coherence of the laboratories as organizational entities, to contractual obligations, and to the possibility that certain segments of the laboratories might be incorporated in new goal-oriented laboratories appropriate to the Institute's educational and research objectives.

Submitted by A.H. Shapiro
January 19, 1970

Seconded by Thomas B. King

In the discussions concerning the future of the special laboratories, two principal issues are involved. One, an internal MIT problem, concerns the role of the laboratories in the life of the Institute. The second issue has much wider scope: it concerns the implications of certain types of military research and development for the arms race and, ultimately, the survival of mankind. Both issues are of vital importance: our resolution is

addressed to the second one. Regardless of whether conversion, divestiture, or still some other course is best for the special laboratories, we have an obligation to speak out publicly if we believe that certain weapon developments in which we are participating may be detrimental to the best interests of our country. We do not have the option of remaining silent. Our past and present involvement in weapons development makes silence appear as tacit approval. We therefore move the following resolution.

The faculty of MIT affirms its belief that the survival of our nation and of the entire world are gravely threatened by the continued expansion of the strategic arms race; that the security of the United States is not automatically increased by the construction of every weapon that is technically feasible; that on the contrary some weapons, by destabilizing the strategic balance, can increase the chance of nuclear war and thereby diminish the security of all.

We are troubled by the imminent deployment of new weapons, both offensive and defensive, which are not necessary to ensure our nation's deterrent capability. Particularly disturbing is the development of multiply targeted missile warheads of such high accuracy that they threaten the destruction of a potential adversary's missiles. Such a weapon does not enhance our own deterrent, but fives the appearance of striving for a

first strike capability. It thus can be dangerously destabilizing.

We call upon the President and the Congress of the United States to discontinue the development of high-accuracy MIRVs, and to give the highest priority to negotiating international agreements which should include a permanent ban on the development and deployment of these and other destabilizing weapons.

The preceding is offered as a sense-of-the-meeting resolution.

Francis E. Low
Philip Morrison
Leo Sartori

December 16, 1969

Motion:

It is hereby moved that the President appoint a committee to propose alternate means of supporting university research in view of the recommendations of the Pounds Committee and in view of the Mansfield amendment. The committee should consult with representatives of other universities, with members of the financial community, and with government officials to see if a self-sustaining independent organization can be created to assume the support of university research. A preliminary report should be presented at the next faculty meeting.

Edward Fredkin
Jerome Y. Lettvin
Joseph Weizenbaum

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Two face four-month jail terms

(Continued from page 1)

Also: Virginia Valian and William Saidel, research affiliates in the Research Laboratory of Electronics; former students Mike Albert and Steve Shalom of RLSDS, and Larry White, a

figure in RL'S predecessor organization, Resistance, who had returned from England only one day before the occupation. Also charged with trespass were Mike Ansara, "Old Mole" editor and NAC organizer, J. Mike O'Conner of RLSDS, and Susan Orchard, a Northeastern student who figured in the November Actions, also Robin Hahnel, James Kilpatrick (formerly of Weathermen), Miles Rapoport, a Harvard NAC organizer, Lenny Weeks, and William Murray, a radical "floater" who has been involved in NAC and RLSDS activities.

In addition to being charged with trespass, former grad student Pete Bohmer '64 and George Katsiaticas '70, both of RLSDS, were charged with disrupting the classes of Professors John Wulf, and Edwin Bransome, XX, when they attempted to leaflet them and proselytize for support of the occupation Friday, the morning of the 16th.

Each count of trespass carries a maximum penalty of \$100.00 and 30 days in jail; "Disruption of classes" is punishable to the

extent of a \$50 fine and a 30 day jail term.

The preponderance of radical leaders and activists among the 31 MIT sought to bring charges against elicited accusations of "repressions" from radical leaders such as expelled UAP Mike Albert. Well over 100 people entered the offices at some time; radical leaders pointed out that it seemed odd MIT could only identify members of their organizations. To deal with this and other issues, a meeting of about 300 people in the Student Center Reading Room on Sunday, January 18 decided to circulate a "complicity" statement to be signed by everyone who participated in the action, to block any attempt by the Institute to "pick off" only leaders.

Leaders of the occupation intended to renew activity as the vacation ended by leafletting registration lines and calling a mass meeting for Monday (i.e. last night), the purpose of the latter being to decide how to handle the court appearances and what further actions to take to press the demands around

which the takeover of Johnson's and Killian's offices was initiated: End to war-related research, no GE recruiters on campus for the duration of the strike, and an end to the speedup of campus workers and the firing of night supervisor Sal Ciulla, the reinstatement of Mike Albert and recinding of past punishments as well as amnesty for participants in the occupation and abolition of the Discipline Committee.

Pete Bohmer said Sunday night that the complicity statement had about 100 signatures on it, and that he expected many more to be added at the Monday meeting. It may be used Wednesday in court to support the defense's case.

Institute officials showed up in force at the January 21 hearing. Testimony from V.P. Kenneth Wadleigh, Assistant Provost Paul Gray, Dean Sorenson, Assistant to the President Constantine B. Siminides, Captain Olivieri of the Campus Patrol and others led to the issuance of the summonses. Only two of the defendants, Peter Kramer and Tom Goreau, were present. Goreau, through defense attorney Klubock, attempted to show that charges should not be brought against him as a member of the press. Privately, he maintains that the administration is out to "get" him because as News Editor of "Thursday" he was involved in the publication of letters "liberated" from Johnson's office.

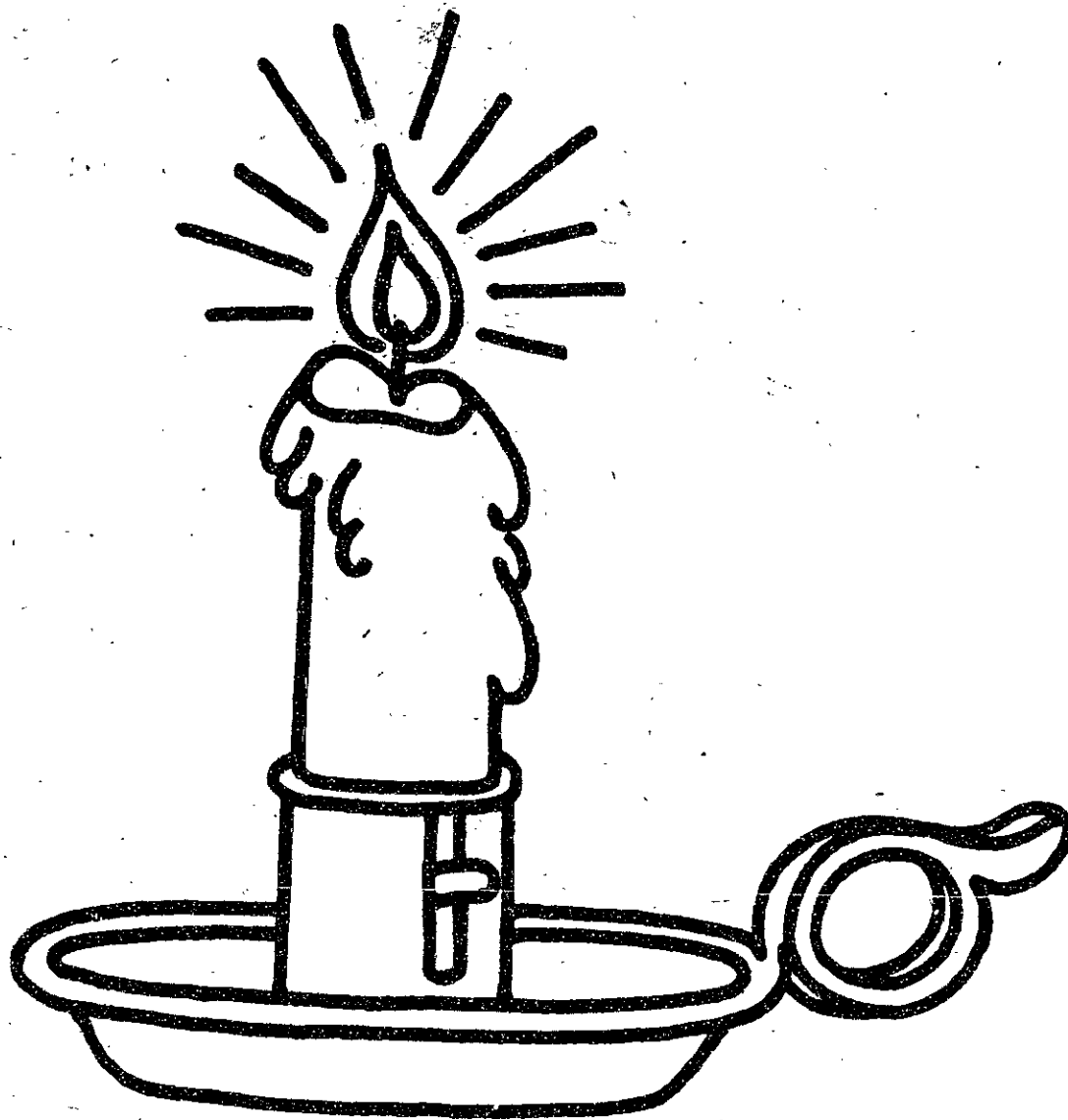
No charges were made for breaking and entering or vandalism, chiefly because those who had committed such acts could not be identified.

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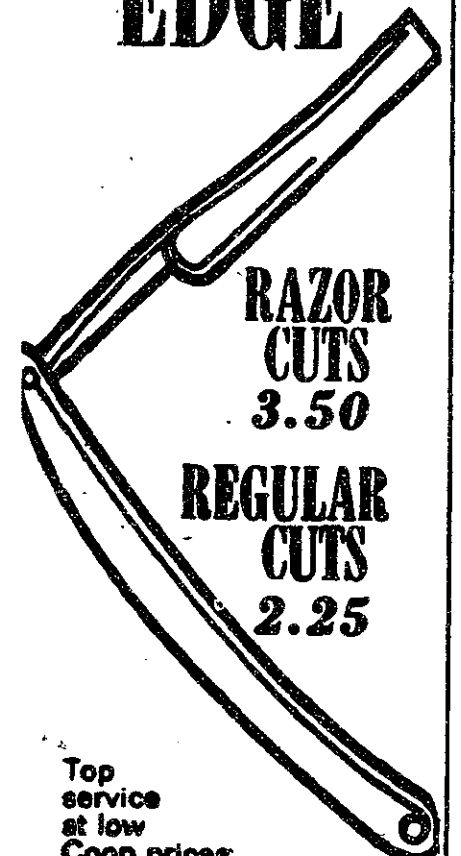
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Looking Ahead

With the prospect of a new term *The Tech* would like to speculate on the events of the coming four months.

Many of the issues which have concerned us all must be decided. The question of what to do with the Laboratories will be discussed in an open — anyone may participate — meeting of the faculty tomorrow. Proposals for conversion and proposals for spinning off the Labs will be considered. Voting on these proposals will take place at a meeting in March. President Johnson asked for and received a May deadline for following the recommendations of the Pounds Panel. A decision on the Labs will be made this spring, of this we feel certain.

The related questions of what to do with MIRV and the other war related research projects is a question which has warranted a student referendum, faculty petitions, and a multitude of expressed opinions. This is obviously related to the total question of the Labs, yet this issue might well need resolution before May.

We face a Spring characterized by continued confrontations between the administration and the radicals who are demanding change, visible change. An acceptable, equitable judicial process must be found as must the "basis of common law" which has been searched for in vain by the administration. Without some agreement in the Institute

Community it is quite probable that the intellectual fibre of the Institute will indeed be immeasurably damaged.

MIT's role in the community and the degree to which we become an integral part of Cambridge as both landowner and citizen will shape our environment for the next decade. The Simplex properties become a crucial factor in this area and it appears that many decisions vis-a-vis Simplex will be made this Spring.

Many of these current problems point up the necessity that MIT keep its focus on the future. In the excitement of today's crises we must not fail to prepare the foundations of tomorrow's solutions. If this is the job of the MIT Commission we would hope that they will make a larger effort to become visible. Without visibility, the credibility and the legitimacy of the Commission may be seriously open to doubt. If this group is to form the basis for MIT in the Seventies it must engage the entire community in its discussions and deliberations.

With this issue Volume 90 of *The Tech* is launched. We hope our past readers will continue to use us as their source for news, and that our new readers will look to us for information in the future. As we follow the events of the coming term we hope you will be as concerned with us as we are with you. God Bless America.

Letters to The Tech

Discipline Disagreement

To the editor:

This letter addresses itself specifically to a letter appearing in the January 16, 1970 issue of *The Tech* and signed by eight faculty members, but it is also to rectify misinformation which exists with respect to the procedures and actions of the MIT Discipline Committee.

One aspect of the letter concerned the desire to review the practices of the Discipline Committee, its procedures, its method of constitution, its composition, and its interpretation of what acts constitute the basis for disciplinary action. The importance of the actions of a Disciplinary Committee, as we have seen, make it advisable as stated in the letter that its practices be constantly reviewed.

The Committee, in fact, anticipated that cases might come before it that involved disruption or violence motivated by the protests which have become familiar on other campuses. Indeed, the "traditional" procedures under which the Committee operated in the past were not manifestly fair and above all reproach. A review of procedures was undertaken in the Spring of 1969. The procedures that were recommended to the faculty were based on the Committee's review of various suggestions.

(1) Advice of both MIT legal counsel and the advice of a lawyer proficient in Civil Liberties work.

(2) The procedures follow closely the recommendations contained in a "Joint Statement on Rights and Freedoms of Students" sponsored and signed, among others, by the United States National Student Association and the American Association of

University Professors.

(3) These procedures are also in accord with those suggested by the American Civil Liberties Union.

Copies of these procedures were sent to all faculty members on May 20, 1969. At that time the Committee heard no adverse criticism from anyone. The content of the letter sent by the eight faculty members is understandable in that they may not have been aware of just what the Committee procedures are. I have approached several of these letter signers and found that this was indeed the case.

In addition, the Committee recommended to the faculty that four student members be made permanent members of the Committee.

There remain two issues which might very well be considered by faculty and students and which have been brought out either in the letter or in various other statements appearing in the student publications.

(1) To what extent should political motivation be assayed in determining disciplinary action. In my view the Committee should not take the political position of a student into account. However, I believe it may very well temper the degree of punishment if it finds that the student's motivation was based not on personal gain but on some sense of idealism. This particular temperance was mentioned in the Committee statement on the disruption of the Alumni Seminar in September.

(2) Both faculty and students might discuss the degree of disruption, violence, and general rowdiness which they consider acceptable in the University environment and in its formal procedures. Honest men may differ on

this point, but implicit in the decisions of the Discipline Committee is the value judgement that the incidents on which disciplinary action was taken went beyond acceptable norms. L. S. Osborne

NASA Decision

(Editor's note: This letter first appeared in the *Boston Herald Traveler*, and is reprinted with their permission.)

To the Editor:

Cambridge, Greater Boston and all of New England are desperately disappointed at the decision of the federal government to move the great new NASA center away from Cambridge on the doorstep of MIT.

Yet what person in his right mind would want the safety of his country's most sophisticated, secret and critically important defense activity to be located in what has become a focus of revolutionary and seditious activity, MIT. Would you want Noam Chomsky, the idol of many MIT students, whom I personally heard openly refer to Americans in Vietnam as "invaders", to be closely associated with and respected by the center entrusted with your country's defense?

It is commonly suggested that NASA is being closed down in political retribution for the Democratic failings of Massachusetts in general. This is the typical reaction of down-at-the-heel ward politicians who have been in control of Massachusetts for so long. The Nixon administration is not of this cut. I suggest that it is merely a matter of national survival that NASA be removed from the influence of an institution which cannot even find the guts to throw a bunch of overt revolutionaries out of the president's office, but politely waits for them to leave of their own free will.

William B. Elmer, (MIT, 1922)

THE TECH

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The Defense speaks...

To the people:

Once again, the MIT administration seems to have succeeded in deluding members of this community (if it exists). The lies perpetrated by Howard Johnson et. al. during the course of the last semester reached a high point during the recent takeover of his office. We are writing this letter in an attempt to set the record straight.

Before describing the events of January 16, we would like to comment on the administration's attempts to manipulate students, workers, and faculty, and isolate them from those of us with beliefs and interests diametrically opposed to those of the MIT Corporation.

During the November Actions, for example, Howard Johnson and the rest of the lackeys tried to scare the community into believing that students, classrooms, and laboratories, would be indiscriminately attacked. Our aim, as we stated time and again, was to demonstrate support for the NLF, and attack imperialist research at MIT, not any MIT facility, as Johnson indicated, but specific imperialist targets, such as MTI, VTOL, and CAM.

Further examples of administration duplicity and lies can be found in their espousing democracy and academic freedom, on the one hand, and ignoring 70% of the student body voting to immediately break MIRV contracts and denying the radical course, on the other.

To enunciate but a few more of the many incidents in which the administration has dramatically exposed itself, we should discuss the nature of "non-negotiable" demands, as the administration labelled our demands in faculty meetings and press releases. If our demands were non-negotiable, then why did some of us try to negotiate with the administration long before the takeover? (See *The Tech*, January 16, p. 5) It's true that the administration would not negotiate with us, and in that sense, our demands were non-negotiable. The only non-negotiable entity here is the administration's power to build MIRV, throw students out of school for swearing, or do anything else they please, like jail us.

What happened on January 16 between 11 and 12 noon? What heinous crime did we commit so that MIT is trying to put the two of us in prison for four months each? Rumor has it that we disrupted classes, pushed and beat older professors and had 10 hooligans outside the classroom threatening to kill a 68 year old professor. What in fact happened was the following: First, we walked into Professor Wulff's lecture and stood

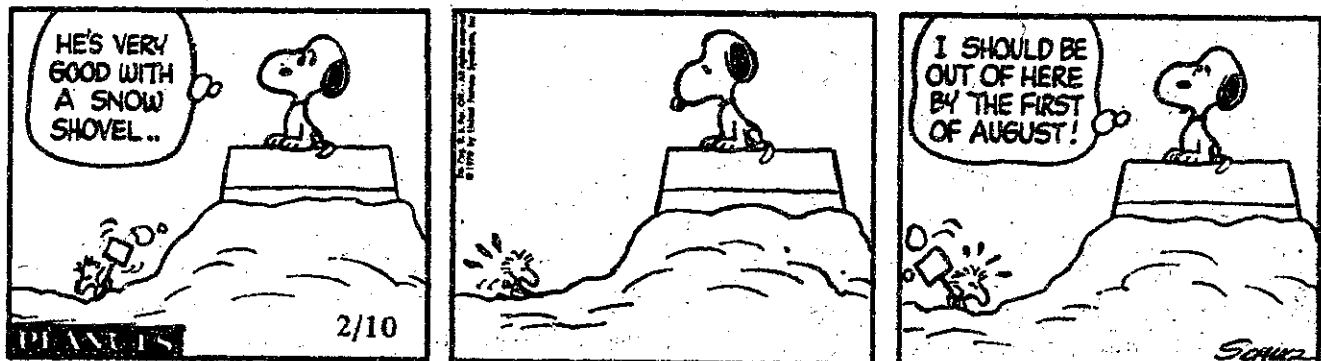
there while he was speaking. Upon seeing us, Wulff became very agitated and asked what we were doing. One of us said that we would like to talk about the importance and justification of the events taking place at MIT. Wulff ran over and began pushing one of us; we asked that the class rather than Wulff decide whether we should speak. He said, "No, no, it's my class. You can't speak. Help me class." Two students got up probably to help Wulff. We immediately said that we were leaving and one of us with Wulff's permission announced the noon mass meeting in Kresge auditorium.

We then went to Prof. Bransome's class and waited until he had stopped writing and asked what we wanted before we asked to talk to the class. He started yelling "No" and tried to prove his masculinity by growling and trying to physically throw us out. He would not let the class decide, but the two of us not wanting to provoke a fight left. Outside the classroom, Bransome, typifying what is wrong about male, white, America and said, "Georgie Boy, (substitute BLACK, VIETNAMESE, girl for Georgie Boy) if I ever see you again, I am going to beat the living daylight out of you."

We attempted to enter the classrooms to announce the 12 noon meeting and if permitted, to talk about the events at MIT. We feel that students at MIT cannot be spectators in a country that is committing genocide against Blacks and Vietnamese, and relegating oppressive and unfulfilling jobs to the people. The unbelievable response of Bransome and Wulff was predictable. The authoritarian relationship in the classroom; the teachers deciding who should speak, the grades, the material (i.e. the student having no power), mirrors the situation in the world where the worker has no control over what he produces, for whom it is produced, and how it is produced. The response of the administration to our threatening the absolute authority of the teacher is the same as the response of the government to anything they consider a threat to their power...IT IS REPRESSION!

We must break down authoritarian relationships in our society. Our attempts at this are the reason why MIT is trying to send us to jail. Unless each of us sees fit to act for the breakdown of illegitimate power and authority in our society, then oppression will continue to be perpetrated by those in power. The people must seize the time—the time is now. Brothers and sisters: unite and fight!

Power to the people!
George Katsiaficas
Peter G. Bohmer



centerfold

FEBRUARY 10, 1970 NO. 12

film:

Willie Boy Is Here

By Robert Fourer

Movies of exceptional quality—exceptionally good or exceptionally bad—seem the least worth writing about. Anyone knows what makes a movie; if you can't weigh both pros and cons, what's there to say? If the film is horrible, it doesn't deserve mention; if it's superb, it shouldn't need mention, other than the command "See it!"

Tell Them Willie Boy Is Here, written and directed by Abraham Polonsky, is exceptional—and fortunately, on the good side; in consequence, one can only list what he tried to do, and gloat over its fulfillment. It's not, at least, an unpleasant task. (If you've never heard of Polonsky, don't be surprised; he was blacklisted in the late forties, and this has been his first chance at directing since.)

Willie Boy is based on a real character, an Indian living in California around the beginning of the century. He is in love with an Indian girl, but in a fight kills her father and runs away with her; though a posse sets out after him, he cannot be caught. Coincidentally, President Taft is passing through the area. The



Robert Redford and Susan Clark arrange a tryst in "Willie Boy."

assassination of McKinley just eight years earlier has prompted special security arrangements, which, coupled with vague reports of the Willie Boy incident, give rise to wild rumors of an Indian uprising. In earnest, now, the manhunt is resumed with larger forces and greater success.

Like any good drama, *Willie Boy* operates on several levels. It is, foremost, a splendid action story, with a plot that never slows and an unfading tension.

However, in equal (but not greater) measure, it is a precise psychological drama, whose sophistication is belied by any simple description of the events. Paralleling the Indian lovers are a pair of whites: the local sheriff, who resembles Willie in many ways and admires him very much; and an Eastern-bred (B. A. Radcliffe, etc.) woman doctor, overseer of the reservation, whose favorite is Willie's girl. Their envy of the Indians' love, which they do not share, is perhaps the deciding reason they refuse to allow them to escape, though eventually matters get out of even their hands.

Furthermore, as in any good psychological drama, the motives are plainly recognizable in contemporary men, often under similar circumstances. Polonsky has not tried to create a com-

(Please turn to page 6)

theater:

The Blacks

By David J. Mauriello

Jean Genet's *The Blacks*, produced by the Theatre Company of Boston and The New African Company at Harvard's Loeb Theatre, is a disappointment, for it promises more than it ever becomes.

As directed by Harold Scott, the beginning is a lean-forward-in-your-seat opener as soul music blares, ramps drop automatically on either side of a throne built high above the stage, a catafalque moves stagefront and the cast dances its way down the aisles. The entire scene bespeaks innovation, spectacle and good drama. Black actors introduce themselves, while above them, on and around the throne, other black actors sit masked in white. This tribunal of neat symbolism includes the Queen, a Judge, a Monsignor, a Governor, and an Artist. They (we) are to judge the re-enactment of a murder performed by the actors on stage.

We are beset by unanswered questions: are the actors black, or have they embellished themselves as black for the purpose of presenting a play on social conscience? If so, then whose guilt are they attempting to find? Who has murdered whom and what motivations to murder mark the ultimate victor in the class struggle?

So far, so good; the evening's promise is still alive. But even while the actors are introducing themselves and explaining what is to come, the momentum begins to falter, interest begins to wane.

Is it because suddenly we realize we've seen "it" already? Are the characters too stock, too predictable even within the magnitude of the subject and the questions the play presents? Are we as a white audience or a black audience (for we are never sure whether the black actors are not indeed white) turning ourselves off? And if all these possibilities are true, what is lacking in *The Blacks* that allows the audience to wander?

Genet has created a labyrinth of action, plot upon plot, apparent answers that are actually ten times the enigma that the purported original question proposed. This and his dialogue, which is both poetic and bald, natural and contrived, requires much of both director and cast. Mr. Scott attempts to give it all to us, with a myriad of tone, stageposition, and pace changes including a choreographed sequence, leaving the audience continuously adapting to new situations.

The one element that could fuse these ingredients into a brilliant explosion is the cast. Unfortunately, The New African Company does not succeed. Instead of well-motivated and genuine response we get technically good actors' reactions. Lines are recited, not lived, and in some instances (the Governor pulling a written speech out of his pocket, a member of the audience holding the victim's sewing) action meant as either satire or comedy becomes a time wasting gimmick. Even more dis-

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Nashville y'all

Hello, I'm Johnny Cash (Columbia)

Try a Little Kindness—Glen Campbell (Capitol)

John Hartford (RCA)

Nashville's music row has been doing a booming business since the "revival" of interest in country music. Three of the names in country-flavored pop have new albums out. As proof that the CW area is as dynamic as the rest of pop music, the release by the least known of the three turns out to be the best.

It seems as if Johnny Cash

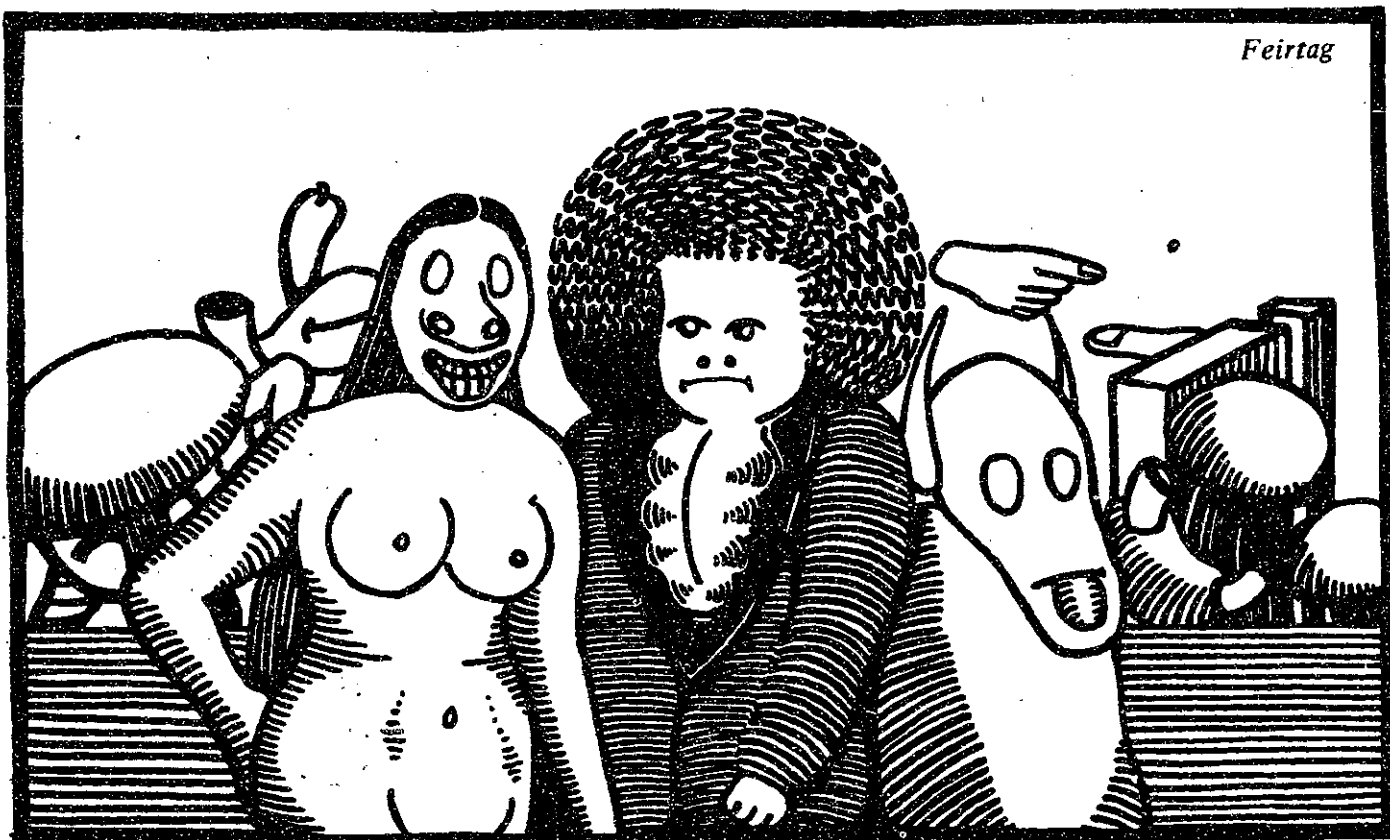
has been making records forever. His "I Walk the Line" and "Ring of Fire" were popular years ago. Recently, his gimmick has been singing to prison audiences (*Johnny Cash at Folsom Prison*, *Johnny Cash at San Quentin*). He's also been in the public eye with his hit singles, "Folsom Prison Blues" and Shel Silverstein's "A Boy Named Sue." But *Hello, I'm Johnny Cash* has neither a prison audience nor a hit single. Cash is competent, of course, but the album has nothing inspirational to offer. Cash does a good job growling "Southwind," "Blistered" (remember when the Association did that?), and "The Devil to Pay." However, all are sung with a lack of involvement. The worst of the lot is Johnny and June Carter's version of "If I Were a Carpenter." The only cut which hits home is a deeply religious song titled "Jesus Was a Carpenter." The album is fine for his fans, but Johnny Cash will make few new ones with its release.

"Glen Campbell. Glen Campbell. This is your barber calling. I saw a stray hair on your TV show last night. Please come in for a \$20 razor cut." Such are the dreams of the everyday studio musician! They would do better to stop dreaming and make music, something which the darling (along with Tom Jones) of middle-aged American housewives has forgotten how to do. His new album *Try a Little Kindness*, named after the muzak single of the same title, is a good example of the depths of success. Campbell and Jim Webb's slobbering "Honey Come Back" are a perfect match. Most of the material is never-to-be-done-again songs of little

(Please turn to page 6)

music:

Live/Dead/freaky



By Michael Feirtag and Rex Begonia

In the early 1960's, the Merry Pranksters discovered LSD. The Pranksters, a band of heads led by novelist Ken Kesey, proceeded to use the mind-gronking micrograms in the worst way—they invited the youth of Los Angeles, feckless, footloose, or just L.A. freaky, to an Acid (hee hee) Test, spiked the Kool Aid with the ol' mind expander, and ad-libbed from there.

After all, once you've smashed in the door of perception, you can't just stand there in the infinite. You've got to learn how to live under these new conditions, with your synapses agog, and your Mind slobbering on the cosmos. If you can bring to-

gether the energy of hundreds of individuals in one monster collective Trip, and live to tell, you've graduated.

And so it was that, on February 12, 1966, in a Youth Opportunity Center warehouse in, of all places, Watts, while scores of minds merged into one Mind, a girl sat on the floor and freaked out. They gave her a microphone. It was all part of the Trip...

...including the band that played the accompaniment to all this. Equipped with more variable-lag tape-recorders, feedback equipment, and amplifiers than had ever been seen before, all played for by Owsley, the Charles Pfizer of lysergic acid diethylamide, the band was the

Grateful Dead. The music they played was to become known as acid rock.

Along with the music came a new criterion for judging music. Since the Dead's music was supposed to whip the mind into the consistency of butterscotch pudding, the sounds were deemed to be good if they raped the listener's head, and catalyzed spaced-outness.

Freaky in spirit

Was all this so new? How far back does drug-inspired music, or, more generally, freaky music go?

Berlioz billed his *Symphonie Fantastique* as an opium vision. Scriabin meant his music to be

(Please turn to page 7)

LSC

FRIDAY

The Libertine. A well-made, reasonably enjoyable skin-flick, for once, about a young widow who discovers her husband had secretly made himself a connoisseur of perversion, and sets out to discover what she'd been missing. (All shows in Kresge.)

SATURDAY

Can Heironymous Merkin Ever Forget Mercy Humppe and Find True Happiness? A half-witted sex farce, notable mainly for its long title and the use of its publicity stills for a Playboy spread. (All shows in Kresge.)

SUNDAY

Dial M For Murder. Good, but not great, Hitchcock, with his touches evident throughout, but marred by the usual problems of bringing a play to the screen: too much talking, not enough change of scene. The story line is a complex little gem about a murder that backfires.

Cold Blood, Fugs, Okie, and shorts

(Continued from page 5)

aning and less musicianship. Campbell even murders the old Van Cliburn-Cahn number "All the Way." He's become so damn commercial, he probably has to practice his drawl at night.

Fortunately, John Hartford, Campbell's ex-banjo player and composer of "Gentle On My Mind," has not fallen victim to



John Hartford

the bug which has nearly killed the once-competent Campbell. His new release *John Hartford* shows the creative force which holds much in the way of promise for the future. A truly creative CW composer is a rare animal, but Hartford can give many of the talents in other music areas a good battle. The music ranges from the light "The

Old Prurient Interest Blues" through the bitter "Orphan of World War Two" to the pensive and haunting "I Didn't Know the World Would Last This Long." Always the melodies are clean, the lyrics masterful, and the singing involved if not terribly harmonious. The best work on the album is the first cut, an instrumental with an Aaron Copeland feel which conveys the country spirit, titled "Dusty Miller Hornpipe and Fugue in A Major for Strings, Brass, and 5-string Banjo." Hartford's music is masterful. The album comes highly recommended.

—Jeff Gale

Cold Blood

Cold Blood (San Francisco)

While *Cold Blood* is the best of the first three releases of Bill Graham's Fillmore Corp., it still misses the mark.

Cold Blood is singer Lydia Pense and a back-up band. Lydia is a singer with the potential to become a super-star—she has a hefty voice, coarser than Grace Slick but a bit sweeter than Janis. The band is technically outstanding, and their arrangements are open, clean, and don't interfere with the vocals.

So, one might well ask, why does the album miss? Cold Blood plays blues. Blues are gut music. And Cold Blood is not a gut band. The arrangements are too stiff for the freely based blues structure and all sound as if they had been rehearsed for

many hours. Lydia contributes to the problem, for singing the blues requires feeling them. Perhaps no white musician can ever really feel them, but Miss Pense is even more detached than most.

The material, admittedly, is excellent. "I Wish I Knew How It Would Feel to Be Free" is a fine example of Miss Pense's voice as she gets a chance to range from soft to coarse with some unaccompanied work. Other outstanding cuts are Isaac Hayes' "You Got Me Hummin'" and the begging "Let Me Down Easy." Both of these show a back-up band of tasteful brass better than Joplin's band. Perhaps the best example of the group's detachment is Willie Dixon's "I Just Want to Make Love to You"—Lydia just doesn't sound like she means it.

The potential is there. Maybe the problem is the inherent nervousness of a young band on their first album. Maybe it's their upbringing. Time will tell.

—Jeff Gale

The Fugs

The Belle of Avenue A—The Fugs (Reprise)

Oh where are the Fugs of yesteryear—that carefree, fun-loving group who sang with such youthful exuberance of Coca-Cola douches, who could casually introduce themselves in song: "We are the Fugs. We eat pussy."

Comes the Revolution, and

that stuff is out, replaced with dead, droning songs, mostly sung by the dead, droning bass of Tuli Kupferberg. The album is just dripping with truth and beauty, I suppose, but there is no musicianship (inability to play instruments loses what rustic appeal it has very quickly), and hardly any humor hides behind the heavy-handed, sloppily delivered lyrics.

There is one notable exception, however: Ed Sanders' narration of the title song, it being the odyssey of a Kansas truck driver looking for hippie nookie. Sanders' voice is a sort of plaintive yodel with Baroque ornamentation. This single excellent cut stands alone against the rest.

—Mike Feirtag

Okie from...

Okie From Muskogee—Merle Haggard and the Strangers (Capitol)

Perhaps you've heard the title song played as a hack on the air: a put-down of draft-card burners, long-hair freaks, and marijuana smokers, and an exaltation of the simple virtues of "pitchin' woo," guzzling, and the good life in Muskogee, Oklahoma.

The entire album is simple country-western schmoo, with all the bits: drawling, friendly, mindless songs, an audience that commences a whoopin' and a hollerin' when anybody mentions prison or parole in song lyrics, a guest appearance by the mayor of Muskogee.

None of the songs has quite the sang-froid of "A Boy Named Sue," but "Billy Overcame His Size" comes close.

—Rex Begonia, minus 3 leaves

Shorts

Please Tell a Friend—Sugar Creek (Metromedia)

Sugar Creek has been kicking around New England for a while. If you have heard them, you'll probably want the album. For those of you not lucky enough to have had the pleasure, they play simple music which ventures from straight folk to blues and covers all ground in between. Borrow it from someone who has heard, so you can get a listen.

Medium—Mandrake Memorial (Poppy)

Once again, we must ask: "Who was Mandrake and what did he do so terrible to earn this as a memorial?"

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BLACK ORPHEUS 6:15-9:55
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Tell Them Willie Boy Is Here

(Continued from page 5)

plete parable of present-day race relations, nor should he have tried—there are complication today that just didn't exist in the West in 1909. However, the numerous examples of outright racism certainly ring true. Moreover, there is the less obvious racism of the two principal whites, a sort of possessivism, which nevertheless proves equally deadly. It is this that's especially dangerous today, since its practitioners are seldom fully aware of their prejudice and cannot fully comprehend its results. In addition, some might recognize the specter of conspir-

atorial assassination, which has hardly diminished.

So much for the plot itself; as for its technical realization, one can say no less. Despite the limitations of Hollywood star-system casting practices, Polonsky was able to pick his cast carefully and well (the leads are Robert Blake and Katharine Ross as the Indians, Robert Redford and Susan Clark as the whites). The photography—directed by Conrad Hall, who's done many other popular American movies—is striking in its own right; great pains were taken to preserve the bleached-out quality of the desert scenes,

and, for once, the wide screen was really an asset. Even the musical score (by Dave Grusin) is superb—a collection of modern-sounding effects that blend in so well most people probably won't notice it.

If *Tell Them Willie Boy Is Here* is disappointing in anything, it is only by comparison with movies with other aims. People who enjoyed the shock of Z's contemporary politics will find *Willie Boy's* relevance more abstract and perhaps less satisfying, though in plotting and technique it is undoubtedly the superior of the two. Polonsky does not deal with events of the present, only with ways of thinking that persist in them; but seldom is anything dealt with so well.

film: Cactus Flower

By Emanuel Goldman

Did you know that even with all those prickly, spiny needles, every once in a while, a cactus will send out a flower? Sounds pretty absurd, doesn't it? Well, you see, there's this dentist's nurse named Stephanie with a pet cactus that, hate to use the word, is symbolic of her nature. Just as the cactus does its thing, guess what happens to Steffi? It might have made a good story, if only Stephanie's flowering were rooted in firm and fertile soil.

In spite of some bright and original wit, *Cactus Flower* is a film predicated on an absurdity. Julian, the dentist, has gotten himself into a fix with his girl, Toni. Although a bachelor, he had invented a wife and three kids so that their affair would not be sticky. But he hadn't calculated on loving Toni and wanting to marry her—and therefore having to dispose of his fictitious family. His solution: to masquerade his loyal and dull nurse of ten years, as his estranged wife.

According to formula, he gets deeper and deeper into the pretense. Like the *Odd Couple*, the dentist and the nurse begin to

behave as if they actually were married. But in *Cactus Flower*, this development continually depends upon the contrived and external situation, while the characters of the *Odd Couple* came together because of their intrinsic personalities and relations. That is why the *Odd Couple* was both human and believable. *Cactus Flower* may be human, but forget about belief.

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Some are born tinkers; most work with no supervision, only with guidance from somebody who works with them to prevent overlap and to seek serendipities.

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theater:

Halfway to Cephellania

By David Housman

W.E. Wilson's *Halfway to Cephellania*, had its first presentation by the MIT Community Players in the Kresge Little Theater last month. Set during the earliest phase of the Trojan War, it brings a new dimension in language to those fabled times in Greek history. Neither the melody of Homeric hexameter nor the structured poetry of later tragedy presents itself when the curtain rises—rather, we are confronted with Greek mythology presented in locker-room English. The effects of this drastic contrast in language are quite profound. The heroes appear a good deal less heroic and we begin to recognize them as some of the more prosaic characters in our lives.

Thetis, Queen of Thessaly, having decided that she does not want her son Achilles to be sent off to war, brings him to Skyros, a small island kingdom in the Western Aegean. Here, he is hidden dressed as a princess in the palace of Lykomedes, the king of the island. Nestor, Ajax and Odysseus have been dispatched to search for Achilles and bring him back to Aulis so Achilles and his three hundred ships can be off to war. Of the three, only Odysseus appears as a cultured and refined gentleman. Ajax, reminds one of an army sergeant,

and Nestor is the epitome of a war hero twenty years past his prime and still living in the glory of "old days."

The plot careens along with a good deal of bawdiness and some real belly laughs. However, the profanity fails to lead to profundity. A pure burlesque might have been perfectly acceptable, but the author does not make it clear that he is attempting to ply us with deeper meaning. The attempt is so weak that it fails and considerably weakens the script.

The characterizations were in most cases extremely satisfying. Scott Miller brought out the imbecile in Ajax to a degree great enough to amuse one and all. The romantic involvement of Odysseus and Thetis was sensitively handled by John Fogle and Penelope Hull. Ron Wiseman and Karen Hawkesworth were amusing as Nestor and Didamia. Christopher Josephs simpers effectively as Achilles.

The disturbing aspect of the assortment of characters we are presented with is that there are none that I, at least, could admire very much. Each of them was rather manipulative, self-interested and shallow. Perhaps Mr. Wilson was trying to inform us that this is the real level of human relationships. If this was his point, I was not persuaded

by the forcefulness of his drama. Perhaps on another journey into his imagination, Mr. Wilson will provide us with a group of characters with a bit more depth.

The MIT Community Players are looking for design and production assistance for their spring production, Albee's *A Delicate Balance*. Anyone interested should contact Karin O'Loughlin, ext. 5680.

The MIT Community Players (distinguished from the Drama-shop, an undergraduate group) is composed of MIT students, staff, and alumni, all drawn together by a common interest in producing plays.

film:

Cold Hotshots

By Emanuel Goldman

(Syndicated by Cambridge Phoenix)

Tennessee Williams' play *Seven Descents to Myrtle* closed very quickly on Broadway. Director Sidney Lumet would have been wiser to have let it rest in peace instead of attempting resurrection under the title *The Last of the Mobile Hotshots*. Even Gore Vidal's efforts with the screenplay are not enough to stave off an overwhelming boredom.

The work is a vision of decadence and death. On an old Southern plantation, the mansion, said to have been grand in 1840, is by now a crumbling, decrepit structure. Jeb, the owner, has no heir. Dying of emphy-

sema, he continues to chain smoke right to the end, despite seizures of coughing and shortness of breath. His black half-brother, Chicken, warns of flood waters coming their way, and, sure enough, the flood arrives. Like Noah's ark, the roof of the mansion saves Chicken and Myrtle (Jeb's bride), and several animals.

I like the way the black man comes across. He is strong, potent, clever, and he wins both Myrtle and the inheritance of the plantation. It's a pity that this winning black portrait is buried in the context of a highly exaggerated, contrived and irrelevant story.

Freak music through the ages

(Continued from page 5)

accompanied by light shows, although his *Poem of Ecstasy* is tepid (to be kind) in fulfilling the orgasmic promise of its title. Liszt turned out a *Death-Dance*, Rachmaninoff an *Isle of the Dead*, Geminiani an *Enchanted Forest* way back.

But these are obvious cases. If you go through the Schwann catalog, you can come up with quite a few freaky titles to pieces of music that are often little better than lousy. A freaky title does not a freaky piece of music make.

However, we are ignoring music that, in emotion or in spirit, rather than merely in name or "program," turns out to be freaky. In fact, a great deal of classical music evokes moods that are unusual, grotesque, weird, or downright bizarre. Some is mystical. And even the most moving, profound of music sometimes, in strange ways, verges on freakiness.

Head freak

If music is the highest form of artistic expression, and art the noblest human endeavor, then Beethoven is the greatest human being this earth has seen thus far. He is the greatest freak as well.

From the Scherzo of the *Seventh* (the walk through the catacombs), to the entrance of the tenor in (*O Heresy!*) the *Ninth* (sounding like a synchopated interior decorator, backed by tam-tam and garbage-can covers, as he sings of universal brotherhood), to his last composition, the *Sixteenth String Quartet*, whose final movement was inspired by the tone and inflection of his landlady's voice, demanding the rent, Beethoven wrote grotesqueries, put-ons, and produced some of the freakiest, in the sense of macabre and/or sardonic, moods ever heard.

The *Eighth Symphony* is possibly the freaky Beethoven at his

most obvious: the bassoon is unable to do more than croak out octaves, the Scherzo's tick-tick-tick rhythm is a hack on the newly invented metronome, the symphony refuses to conclude, going through five or six false endings, a misplaced coda, and finally stopping at a beat which is not entirely satisfying.

But this is the way Beethoven composed in general, carrying theme inversions, key changes, and false finishes to an extent so far above ordinary playing-with-thematic-material that his pieces are practical jokes on the performers and the audience.

And yet, these hacks are, paradoxically and simultaneously, the most profound, transcendental statements ever made by man. The later in Beethoven's work one looks, the more obvious it becomes that this greatest of artists wrote cosmic jokes, tried in his music to evoke the greatest, deepest, most moving emotions in his listeners, and then punt them.

For those who doubt, consider this reminiscence by Carl Czerny in Cock's *London Musical Miscellany* of August 2, 1852, describing the piano technique of Beethoven at a mere 26 years old: "His improvisation was most brilliant and striking. In whatever company he might chance to be, he knew how to produce such an effect upon every hearer that frequently not an eye remained dry, while many would break out into loud sobs: for there was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of rendering them. After ending an improvisation of this kind he would burst into loud laughter and banter his hearers on the emotion he had caused in them. 'You are fools!' he would say."

Live/Dead

It may be freaky in some

sense to arouse deep metaphysical and emotional states and then hack them, but, to say the least, Beethoven and Grace Slick are not freaky in the same way.

Any analogies drawn in trying to compare freaky rock and freaky classical are necessarily loose, especially since so much rock is more mind-flattening than mind-bending. Rock musicians *do it* mainly by battering the chemically altered head into submission via sheer volume, screams, and reverberation (i.e. by sensory overload); very little research goes into discovering what varieties of sound other than "loud" and "electronic" are freaky. Rock may have discovered a few freaky noises, but has yet to come up with a freaky melody line, for instance, with the possible exception of Frank (Those Kids Wouldn't Know Music If It Bit Them In The Ass) Zappa.

And it is on these grounds of freaky musicianship versus freaky noise that, even if Beethoven's perverse sense of humor is far from the current vogue in freakiness, something like Solti's reading of Bartok's *Music for Strings, Percussion, and Celesta* should have it, in subtle freakiness although certainly not in decibels, over Pink Floyd, Airplane, et al, for anyone with half an ear. And for grosser effects, Berg's *Wozzeck*, a paranoid opera, ravishes the listener...

...which brings us back to the Grateful Dead, and, in particular, *Live/Dead* (Reprise), their new album (finally, a record review). There is no mind flattening by way of sound level. Even "Feedback" on side four is subdued.

Yet the album is really excellent. The two records contain seven cuts, all almost entirely instrumental, which is fine seeing that none of them can sing well. At first, they sound like pleasant enough free improvisations—rambling, ever so slightly disjointed, rarely what a rock listener would call loud. Certainly not freaky in the sense of Pink Floyd.

With a bit of time, they metamorphose into subtle experiments in freakiness, with feedback and reverb gently intruding into the listener's consciousness.

Surviving the Acid Test has improved the Dead's music (although their chromosomes have yet to be heard from). The numbing tendency of the acid rock of the past might be lessening as freakiness moves, albeit with the swiftness of a glacier, towards the sophistication of Beethoven, and the compositions of what he himself termed his "Unbuttoned Period."

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records: Kum Back

By Bruce Schwartz

...they decided to hold up releasing the *Get Back* LP so they could put out a collection of uncollected singles first, see, but apparently someone got hold of some tapes of the recording sessions and brought them over and did an underground pressing, which resulted in an injunction on sales of the white album with "Kum Back" stamped on the side, so through devious means I paid \$7 for the privilege of obtaining a contra-band Beatles record.

It's good. Also, unlike the *Great White Wonder*, this underground job has good sound quality, aside from a little hiss. As for the songs, there are no surprises, just more of the good music the Beatles have been turning out since *Revolver*.

Besides two tracks of "Get Back" and one of "Don't Let Me Down," the LP contains eight new songs. Two probably won't be there when the album is officially released; they seem to be abortions from the Lennon-McCartney creative genesis. The other six, though, deserve comment. Any of them could have been on *Abbey Road*, and they're probably the leftovers.

Arbitrary side one (no labels) begins with "Don't Let Me Down," but it's not the version you heard on the single. Instead of John's raunchy blurch there's John and Paul harmonizing—disconcerting on such a tune at first, but you get used to it. The second cut, "Got a Feeling," features a flash of horseplay that is rarely heard on their polished records:

I got a feeling
Keeps me on my toes
On your what?
and:
Everybody had a hard year
Everybody had a good time
Everybody had a wet dream
Everybody smokin' sunshine
Oh yeah

That's followed by the obligatory McCartney lovesong, "The Long, Winding Road," a slow dream about "getting back" to the one you love. People who grooved on "I Want You" will appreciate the hard blues of "All I Want Is You," replete with Lennon's pseudo-backwoods accent. The side finishes with a crude, poorly coordinated version of "Get Back," a disappointment.

The version of "Get Back" which leads off the second side is almost the single version, but not quite. This might be a tape from the original recording session, before the engineers polished it up. This side also includes "Teddy Boy," a whimsical ballad about the devotion of a boy for his mum, and vice versa, "On Our Way Home."

You and I have memories
Longer than the road
That stretches before us
My favorite song, though, and the one I feel destined to be the biggest "hit," is "Let It Be." McCartney's choirboy voice is especially appropriate to this spiritual whose message is "Take it easy, be at Peace, let it be."

When I find myself
In times of trouble
Mother Mary comes to me
Speaking words of wisdom
Let it be
Let it be

The album is not a polished, finished performance. The Philharmonia Orchestra hasn't been recorded in yet, for example. But that's a kind of virtue, since it offers about the best approximation to a live performance that we are ever likely to hear from the Beatles. Careful listening will also give some insights into the process by which the Beatles' tunes are composed. Half the lyrics on "Teddy Boy," for example, are things like "do do do do dum dee dee doo..." you can tell that John and Paul are still putting the words together.

When the final, official version of *Get Back* is released, it'll be worth buying. But if you just can't wait, well...try Headquarters East, but if the Man asks, I know nothing.

The Blacks

(Continued from page 5)

turbing is the seemingly lack of rapport between cast members, resulting in stop and go action.

It is obvious that some of the Company's actors are at home on stage. Gustave Johnson has an ease and polish that is a pleasure to watch. Esther Rolle as Felicity Trollop Pardon takes command each time she speaks. But *The Blacks* is not a star vehicle or a play for character parts. It has to be a unified movement that catches all in its arms and pushes towards a conclusion. The production at the Loeb presents itself in pieces and loses its audience in its wake.

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UNDERWRITERS AND INVESTMENT BANKERS

film: Leacock's world

By Daniel Dern

When an event takes place, and after it is over and done with, the important essence all too seldom remains. That is Richard Leacock's goal: to not only watch something happen but to capture it and record it as it is for the future.

The documentary film proper is made without tampering with events in motion: early in his career Richard Leacock set up the rules for his game of observing life. Never ask questions. Never have something done over. Remain in the background. He and whatever other camera crews working with him look at events from their many angles without getting in them, and after the fact put together the essential elements from the many feet of film they shot.

One example of Leacock's work is *The Chair*, an account of lawyers Donald Page Moore and Louis Nizer in their desperate efforts to save convicted murderer Paul Crump from the city of Chicago's electric chair. The camera follows the lawyers, the prison warden, the convicted, the governor granting the pardon, and all the little pieces starting from the situation to the resolution. Even so, there is no sense of intrusion, no sign that the participants know they are on film.

Yet, at the same time you know that you are watching real life. There is no acting, no smooth polish where everything fits exactly together. The film conveys reality rather than realism; little things creep in that you know would not be anywhere except in reality. Any attempt to make a Leacock film from a script would be like filming or dramatizing a Hemingway creation. You can't fake the underlying reality.

That is where Richard Leacock has succeeded. He has taken the world and put it on film. In his over two hundred documentaries he has developed a method and a style which is keeping the present from being lost to posterity.

Admittedly, the state of the art in film-making has advanced from the primitive machinery with which Leacock began his

work. He started out with a large camera incapable of recording sound and was limited to mostly showing processes—this is how this is done, here we do this, and so forth. But when the gift of synchronized sound appeared, he was at first swamped with the necessary equipment, which overwhelmed any subject he wanted to cover.

Finally, after much experimenting and many failures, he emerged with a relatively small and portable synch sound movie camera and recorder which permitted pairs of cameramen to be a complete unity independent of lights, cables and any other extraneous equipment. This development allowed his crews for the first time to really get in unobtrusively

Richard Leacock has succeeded in his first step—capturing life in its own right. Nobody who has seen his *Monterey Pop* and most other of his works can doubt that. His next step is to bring this ability to others. Leacock believes that certain events almost demand to be recorded, and he cannot do every occurrence. He wants to start to teach others how to press reality into celluloid, and to do that he has come to MIT as one stop in his program. He will be here at MIT Thursday, February 12, at noon, in the Bush Room, 10-105 to deliver a talk on "Learning from Filming"—which is only fair when you consider how much filming has learned from Leacock.

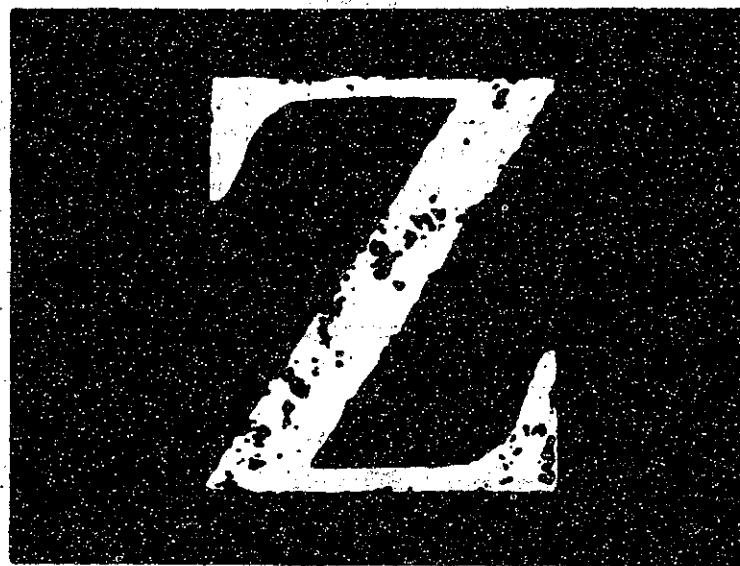
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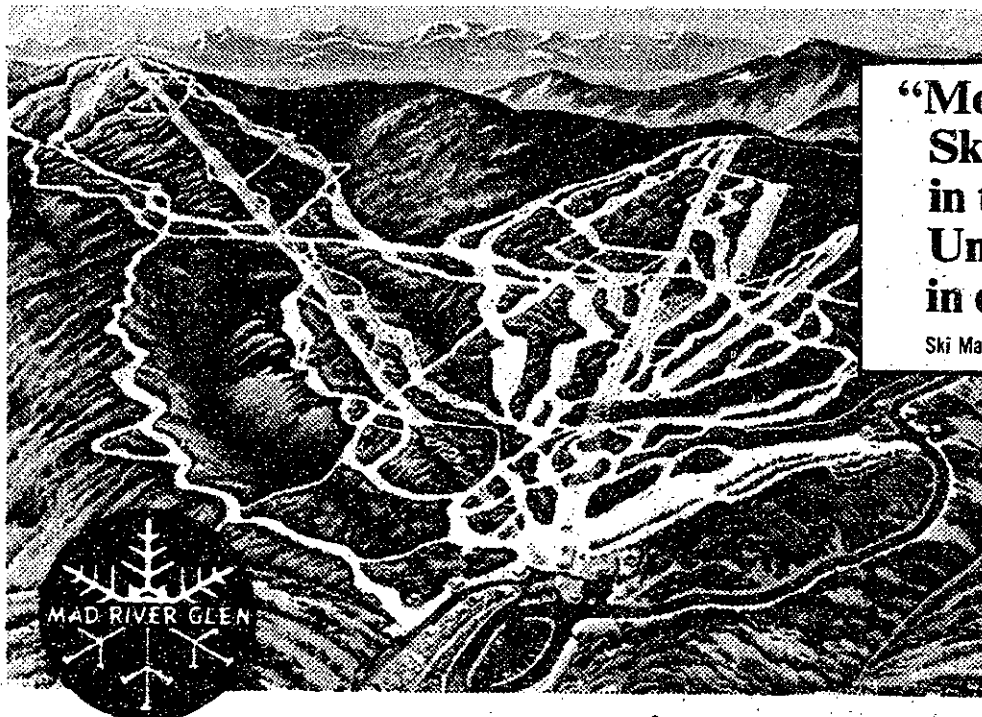
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GSC decries occupation actions

(Continued from page 1)

ing, vandalism, and threats of physical violence against members of the MIT community are inconsistent with the accepted norms of behavior of the academic community.

The Graduate Student Council condemns the following acts performed at MIT by members

and non-members of the MIT community during the week of January 11 through 17, 1970:

- 1) The delivery of an ultimatum to the MIT administration;
- 2) the hurling of a pipe through a window of the house of President Howard Johnson;
- 3) the breaking down of the

door to the presidents' office (with a battering ram);

4) the malicious and wanton destruction of property within the offices of Corporation in Building 3, including damage to telephones and telephone wiring, to a steel safe, to the desks, to filing cabinets, to doors and woodwork, to portraits, to furniture, to walls, to rugs, and to several antiques.

5) the disruption of two classes by students who in each case threatened the professor involved.

6) theft and conversion of documents taken from files; V. (1) Whereas the breaking and entering into the Office of the President, and the malicious destruction of property within the Offices of the Corporation is outside the bounds of acceptable dissent in the MIT community; and

(2) Whereas there exists a serious doubt in the minds of many students whether or not the Faculty Committee on Discipline is capable of fairly hearing cases involving political activism,

(3) Whereas a significant member of the participants in the above actions were not members of the MIT community; and

The Graduate Student Council regrets the use of court action against students but confirms that civil action against all identifiable participants, in the above action—both students and non-students—is the proper course of action for the Institute.



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RADICALS HIT BU, NU

By Bruce Schwartz

Unrest at two local universities, Northeastern and BU, cropped up in the Boston news while you were away.

At Northeastern, 2000 people showed up to greet S.I. Hayakawa, controversial president of San Francisco State College. The Weatherman Faction swore to "get" Hayakawa; security was tight with several hundred cops on hand. A few incidents, such as a protestor grabbing a cop's hat, set things off. The Boston Tactical Squad rioted, according to observers who witnessed and underwent beatings as the TPF charged repeatedly. Thirty-one people were arrested.

At BU, the administration fired Government Professor Edgar Bottome after his department had authorized tenure. Also, investigation was threatening Professors Howard Zinn and Owen Fleishmann over their parts in the occupation of the BU administration building last December to push a demand for getting GE recruiters off campus. These moves resulted in BU's Student Union, the student government there, voting 11-1 to promote a strike of classes on February 23 and 24th to demand the rehiring of Bottome and an end to harassment of the other men.

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WRESTLERS THIRD IN OWN TOURNEY

Over intercession, the Tech grapplers hosted a quadrangular tournament which was won by Colgate. The tournament was actually a two-day round robin with each school meeting every other school. Colgate had a 3-0 record, Wesleyan had a 2-1 record, MIT was 1-2, while CW Post was 0-3.

Although the team as a whole did not show up too well, there were several good individual performances. Co-captain Walt Price '70 was outstanding at 177 pounds as he beat all three of his opponents. Bruce Davies '71 was 2-1 at heavyweight.

The middle weight sophomores were again impressive as they continued to brighten the season. Bill Gahl was 2-1 at 142. Monty Robertson was also 2-1 at 167 pounds. Paul Mitchell was 1-1 at 158.

Tech crushes Dartmouth
The week before intercession, the wrestlers easily defeated Dartmouth 35-3. Joe Baron '70 (124) and Gahl (142) got the two pins for Tech. Baron's was at a phenomenal 53 seconds of the first round. Gahl took until 44 seconds into the third period before he finished off his opponent.

Mitchell (167) at Robertson (177) each picked up strong victories by scores of 10-6 and 8-2. Walt Price had little competition as he won by a 10-1 score. Davies had a much tighter match as he beat his Big Green wrestler 4-1. Jeff Cove '71 (177) beat his man 8-5. Tech's only loss was Sam Arthur '72 (134).

GYMNASTS BEAT CG FOR FOURTH WIN

By Gregg Oppenheimer

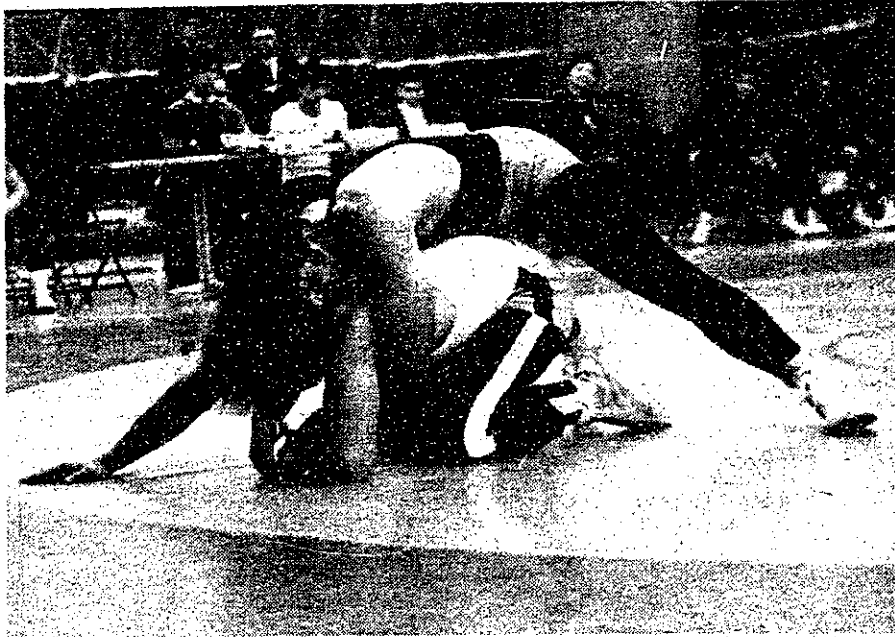
The gymnastics team traveled to New London, Connecticut to defeat the Coast Guard Academy for the first time in Tech's history. They captured first place in 5 of the 6 events, including clean sweeps in the floor exercise and parallel bars, in achieving the final score of 119.20-106.15

Taking first place honors for MIT were Tom Hafer '70 in parallel bars and rings, Dave Beck '72 in floor exercise, and Richard Hood '70 in long horse vaulting and high bar. Hood was also the winner of the all-around competition.

Other outstanding performances were turned in by Danny Bocek '72 in floor exercise, Rich Daub '71 in long horse vaulting and Ken Gerber '71 on parallel bars.

The team is now 3-1, matching its total number of victories from last season, their only loss this year was to Dartmouth by only one point. At this point, they look to have a good chance at a New England College Division Championship this season, a welcome first

This Saturday the gymnasts return to action when they host Plymouth State in DuPont at 2 pm. Tech is favored to win their fourth straight match



Tech grappler picks up riding time as he holds his advantage on opponent. MIT placed third in recent quadrangular tournament.

Photo by Gary Ezzell

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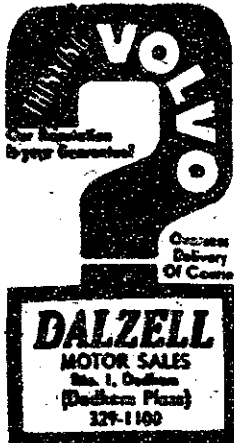
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Tankers swamp Trinity 63-31

The Tech swimming team improved their record to the .500 mark Saturday by easily crushing Trinity 63-31. The tankers won every event except the 200 yard breaststroke.

Leading Tech's victory parade were Pete Sanders '72 and Al Graham '71 picking up two individual firsts as well as participa-

ting in the winning 400 yard freestyle relay. Jim Bronfenbrenner '70, Dave James '71, and Tim Gilmore '70 each picked up one first. Jesse Heines '70 won the diving competition.

In the relays, James and Larry Markel '71 rounded out the freestyle squad. The 400 yard medley squad was composed of

Gilmore, Dave Lawrence '71, Pete Hadley '72, and Kim Bierwert '72.

The swimmers will be attempting to better their 3-3-1 record tonight when they are hosted by Tufts.

Results

400 yd medley relay: 1) MIT 4:07.9

200 yd freestyle: 1) Graham (M) 2:00.9 2) Notman (T) 3) Corton (T)

50 yd freestyle: 1) Sanders (M) 24.0 2) Brown (T) 3) Ross (T)

200 yd IM: 1) Bronfenbrenner (M) 2:18.3 2) Mack (T) 3) Bierwert (M)

Diving: 1) Heines (M) 188.85 2) Prevost (T) 3) Rich (M)

200 yd butterfly: 1) James (M) 2:30.5 2) Godsall (T)

100 yd freestyle: 1) Graham (M) 50.6 2) Mack (T), Brown (T)

200 yd backstroke: 1) Gilmore (M) 2:26.4 2) Collier (T) 3) Godsall

500 yd freestyle: 1) Sanders (M) 5:48.7 2) Hoffman (T) 3) Corton (T)

200 yd breaststroke: 1) Knight (T) 2:36.3 2) Hansen (M) 3) Hadley (M)

400 yd freestyle relay: 1) MIT 3:34.2

CINDERMEN FIFTH

MIT placed a distant fifth in the Greater Boston Collegiate track championship last weekend as Harvard swept to its seventh consecutive victory in the event. After Harvard's 85 points came BC with 40, Northeastern with 31, BU with 29, MIT with 10 and Tufts with 1.

Larry Kelly '70 was Tech's top performer with points in two events. He captured a third in the 50 yard dash and a fifth in the 440. Charlie Gentry '72 captured a second in the pole vault.

Al Lau '72 and Pat Sullivan '71 each added a fifth place finish. Lau got his in the long jump while Sullivan placed the 1000 yard run.

The Crimson performers broke 6 meet records. One of them earned Keith Colburn the Outstanding Performer award for the meet. He ran an 8:52.2 2-mile.

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Swordsmen slash Norwich and SMU

By Steven Goldstein

Streaking towards the New England Fencing Championship, Coach Ed Richard's Techmen soundly defeated Norwich and Southern Massachusetts University by scores of 16-11 and 21-6.

The 16-11 defeat of Norwich was highlighted by the 7-2 victory of the sabre team, led by captain Dave Rapoport '70 and John Abrahamson '72, who were both 2-0. Wally Miller '71, Louis Clark '72 and Pete Hwang '71 also contributed victories in the sabre.

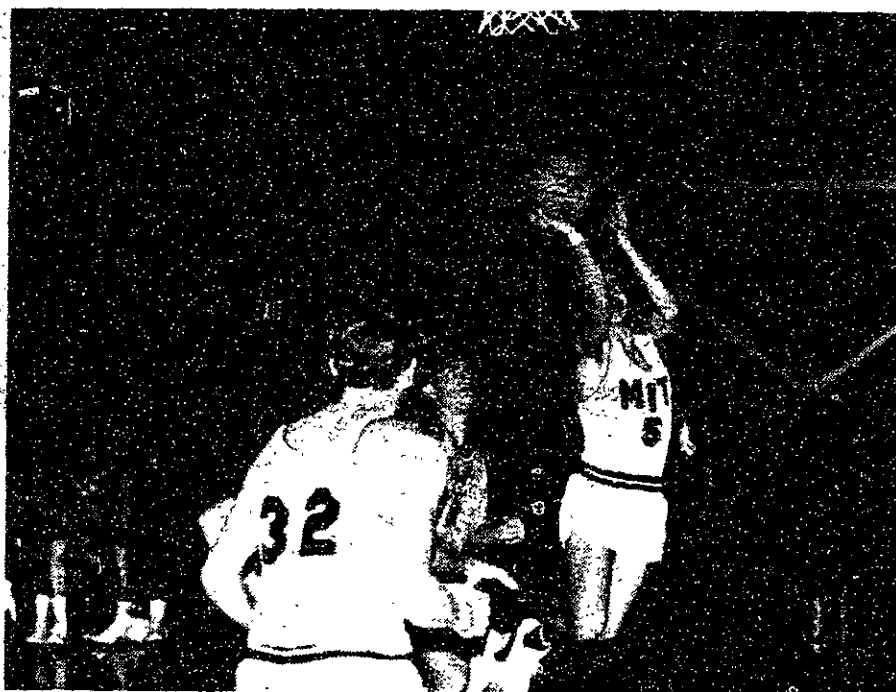
Tech also won in the epee, by a score of 5-4, led by Vince Fazio '70 (2-0) and Guy Pommares '71 (3-0). Pommares had the honor of winning the match-clinching bout. Mike Asherman '72 and Karl Van Bibber '72 contributed two victories apiece in the foil competition.

MIT finished off the triangular meet by humiliating SMU by a score of 21-6, in a match that saw John Sachs win the clinching bout in the first round

of foil. Tech dominated the match from the beginning by winning the first twelve bouts. The sabre team went 8-1, led by Wally Miller, Dave Rapoport and John Abrahamson, who each had 2-0 records. Louis Clark and Bill Smith '71 came off the bench to deliver impressive victories. Two victories apiece from Don D'Amico '72 and Ed Delivers '72, coupled with victories by Don Rogal '72, Guy Pommares and Vince Fazio, led the epee team to an impressive 7-2 victory. The crowning blows were the three victories apiece by Mike Asherman and John Sachs '71.

The team's overall record now stands at six victories and two defeats, including their present three match winning streak, which was initiated by the big win over Harvard. The fencing season now takes a break, and will be resumed on Friday, February 13, against a powerful team from Brooklyn Polytech, at MIT.

Cagers edge CG 59-57



Minot Cleveland '71 in for short shot. MIT won two of three games during vacation.
Photo by Garry Ezzell

The Tech cagers made their intersession schedule a successful one by narrowly defeating Coast Guard 59-57 last Saturday. Earlier in the week the team had traveled to New York to play

NY Maritime Academy and CCNY. On Wednesday, they had crushed Maritime 84-64 but on Thursday, CCNY rallied to dump them 71-64. Maritime managed to keep

the game close the entire first half by playing a tenacious press defense. This held Tech back for the first half, but Tech still led 31-25 at the intermission.

In the second half, however, Tech broke the press and the game turned into a rout as Tech poured in 53 points in the second half.

Ben Wilson '72 led the scorers from both teams with 25 points. Hal Brown '72 was next for Tech with 14 while leading the game in rebounds with 17. Nick Mumford scored 12 points for MIT.

In the C.C.N.Y. game, the opponents scored four points at the start and then protected their lead for the rest of the half. At the intermission, C.C.N.Y. led 37-31.

Tech came out for the second half fired up and with a hot shooting hand. They quickly evened the game and then surged into a small lead of their own which lasted most of the game. With about 90 seconds left, and Tech holding a four point lead, CCNY put in substitute Paul Wong. Wong scored four baskets in a row and his teammates scored a couple more as they swept past MIT to win by 7 points, the largest margin either team had had all night.

Hal Brown led all scorers with 26 points and Wilson was next with 17 points. Bruce Wheeler '71 had 10 points. Dave Miller '72 led the team with 14 rebounds.

The Coast Guard game was close all the way, both teams played the entire game in very aggressive zone defenses. The offenses were also very deliberate with a lot of passing while the ball was slowly worked in for the score. This led to one of the lowest scoring games of the season. Tech led most of the way and ended with a well-deserved 59-57 victory.

Minot Cleveland scored 22 points. Ben Wilson had 15 points and 10 rebounds.

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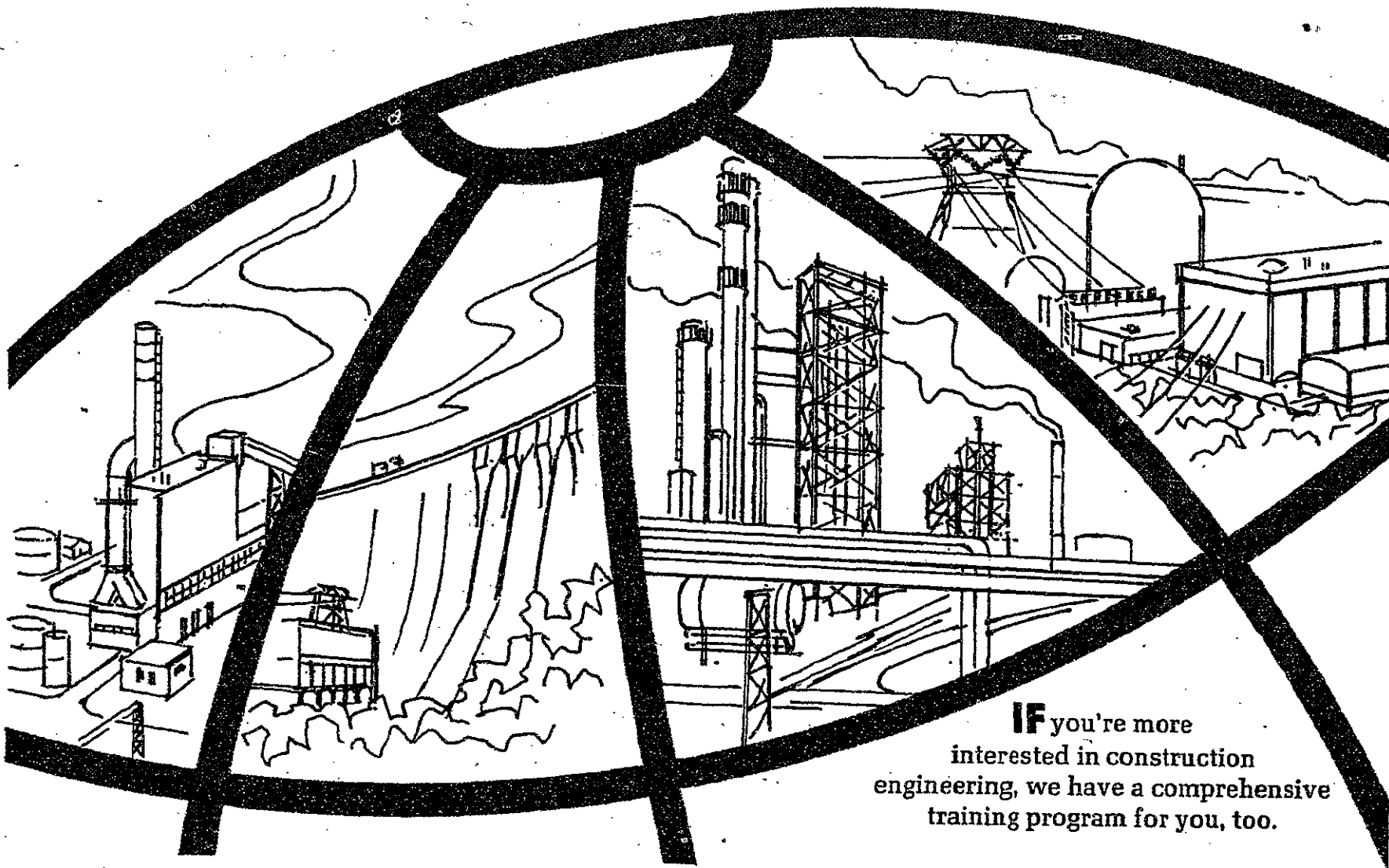
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