

Sedgwick convicted, will appeal jail term

By Curtis Reeves

MIT student Paul Sedgwick '71 was sentenced to six months in the House of Correction and fined \$100 for assault and battery on a policeman and public disorder by Judge Edward M. Viola in Third District Court last Friday. Sedgwick said that he would appeal and was released on personal recognizance.

The charges stemmed from Sedgwick's participation on a play at the Holyoke Center on August 29.

Witnesses for both sides said that Sedgwick and two companions were staging a play on Forbes Plaza when a Harvard policeman asked them to move to the sidewalk because the Center was Harvard property and the actors were blocking the entrances to many of the stores and offices.

Cambridge policemen, having been summoned by the Harvard officer, arrived within a few minutes and asked the players to move off the sidewalk because they were blocking passers-by.

According to the testimony of one defense witness, a sixth-grade teacher, there was a lot of confusion at this point because, although only about twenty or thirty people were watching at first, the crowd swelled to about 150 after the police arrived.

At this point, the stories of the police and the defense begin to differ. The Harvard officer and the one Cambridge policeman who testified stated that the Harvard officer was trying to arrest one of the actors who had climbed into a tree and was shouting to the crowd through a bullhorn, when Sedgwick allegedly hit him in the chest and kicked him with enough force to cause his skin to break and his leg to swell.

The defendants, who included the teacher, a secretary, and the other actors in the play contended that when the policeman was trying to arrest the bullhorn announcer Sedgwick ran up and said, "Hey, what's

going on here?" at which point the officer turned his attention away from the retreating announcer to Sedgwick. He was, they say, grabbed by several police officers and carried to one of the squad cars.

Sedgwick testified that after he was put into the cruiser he was elbowed and harassed. He noted that the tennis shoes that he was wearing could not possibly have done the damage that the officer claimed was done.

After he left the police station on bail, he was taken to a local hospital and treated for multiple bruises and a perforated eardrum.

Debbie Golumb G, who collected bail for Sedgwick from the crowd that had marched from Harvard Square to the Cambridge police station, testified that the crowd at the station was asked to keep the sidewalk clear, but was never asked to disperse. She said that when she went in to pay bail one of the policemen said, "Hitler was right, we should have gassed them all."

In talking to Sedgwick after the trial, he observed that the officer's stories agreed almost to

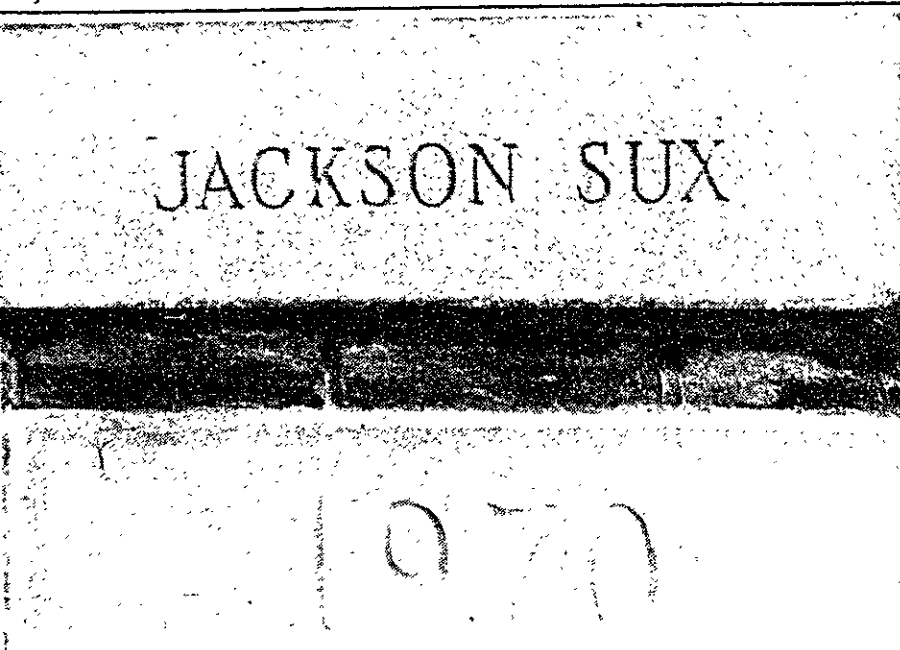


Photo by the Phantom, courtesy Technique.

Were it not for the hasty work of MacGregor House officials, this cornerstone would have been unveiled for dedication ceremonies Friday night. The stone refers to the slow progress that the Jackson Construction Company made in finishing the dorm. Missing from the photo are (l to r) Paul Johnston '70 and Scott Stricoff '71.

the letter with each other. He said "the cops didn't know anything about anything except that I shoved, hit, kicked, and yelled, 'Fuck the pigs.'"

He was also upset that a certified letter from a doctor stating that he had suffered bruises and a perforated eardrum was not allowed as evidence.

Sedgwick had hoped to show by pictures that were taken at the station, that the policeman's bruise was already darkened and must have been twenty minutes old. He had no way of obtaining

the pictures however.

It was also noted that Viola did not allow the defendants to answer Sedgwick's question about their political affiliations when they were not members of SDS, but did not allow answers from those witnesses who were members of that group.

Sedgwick, who acted in his own defense, was noticeably worried by the judge's repeated exclusions of his questions. In particular, he noted that Viola had said, "Anything pertaining to SDS is excluded."

MIT offers bond issue

The Massachusetts Institute of Technology will issue its first series of tax exempt bonds to be sold in the bond markets through the Massachusetts Health and Educational Facilities Authority on Thursday, November 12.

The bond proceeds, \$10,500,000, will be used for the construction of new housing for over 400 single graduate students and an expansion of the Institute's central heating and chilled water plant. MIT bonds will be the first college issue offered.

The bond issue was prompted by a new form of assistance

under the College Housing Loan Program of the U.S. Department of Housing and Urban Development. The Massachusetts Health and Educational Facilities Authority, an agency created by the state legislature, is empowered to issue tax exempt bonds to help private colleges and hospitals finance new buildings.

Subsidy grants

In the past, college housing loans at low rates of interest have been issued directly to schools by HUD. Under the new program, institutions obtain private loans and HUD will issue debt service subsidy grants annually for the life of the bonds

to lower the institution's loan costs.

A grant was awarded to MIT last year on part of the housing project cost; the balance will be paid for by unsubsidized bond proceeds and MIT funds.

Ground-breaking

Following the sale of the bonds, ground will be broken for the housing project. This building is part of the Institute's previously announced program to assist in easing the acute housing shortage in Cambridge.

Forum scheduled on new draft laws

A coalition of twenty-five Massachusetts organizations announced recently that they will conduct a public forum on the repeal or extension of the current draft law which will expire on June 30, 1971.

House and Senate Armed Services Committees during the current session of Congress, have repeatedly delayed open hearings on the future of the draft. This forum will give individuals, group spokesmen and draft experts, an opportunity to discuss publicly the various alternatives available to Congress — total draft repeal or extension, establishment of a volunteer force, or extension of conscription to include men for civilian work as proposed in the "National Service Act of 1970" (HR 18025).

The forum will be held on November 11th, Veterans' Day, in the Boston University Auditorium at 602 Commonwealth Avenue, from 10:30 am to 5:00 pm.

Individuals and organizations will be welcome to speak supporting any point of view.

MIT: 'new-wave' recruiting

By Alex Makowski

How do you sell MIT to high school students looking for a university?

Play up the electronic gadgetry? Service to the country? Radical movement? Social life?

The Educational Council is an organization of roughly 300 alumni charged with recruiting high school students for MIT. Part of the sizeable array of booklets and visual aids they use is "Progressions," an avant-garde, kaleidoscopic, 20 minute film on MIT shot in the fall of 1968.

The multi-faceted picture hits all aspects of life at MIT, from frank portrayals of Mike Albert and Noam Chomsky talking dissent and reform, to interviews with students in laboratories and on the athletic field praising MIT's diversity. The film evoked mixed reactions from Educational Council directors, who suggested to their colleagues in the

field that it be used only when the situation permits a question-and-answer session.

The overall emphasis of the film is on the breadth of offerings available at MIT. The film's producer, David Espar '64, weaves together interviews with a coed discussing social life, a Black Student Union member relating the administration's new policies on Black students, a humanities professor discussing his Contemporary Literature course, management students discussing the Sloan School Unified Studies Program, and a Wellesley student talking about her experiences as a cross-registrant in economics.

Rosenblith

The common thread tying the film together is the use of excerpts from an interview with then faculty chairman Walter Rosenblith. Shots of Chomsky at an anti-war rally cut right into Rosenblith's emphasis on a con-

tinuing need for "improvement, feedback, and self-criticism." Espar's cameras caught an 18.01 professor in the act of illustrating a point by mixing the contents of a Seagram's Seven bottle with cranberry juice; from 26-100 the scene switches abruptly to Rosenblith's office for a few remarks on teaching innovations. And a class discussion of urban problems merges with Rosenblith's assertion that we have to "combine rational inquiry and human concern."

Albert on TANG

The filmmakers covered a lot of ground that fall. One two-minute cut caught Mike Albert and Steve Loeb discussing the pros and cons of the new constitution that the Toward a New Government (TANG) committee offered that November. The TANG proposal was a biweekly "town meeting" open to all MIT students, with all in attendance

(Please turn to page 6)

Blacks fight with MIT over alleged racism

By Kyle Richardson

Yesterday afternoon, about forty people rallied on the Student Center steps and then marched to the Sloan School to protest alleged racist treatment of three black workers at the MIT Faculty Club.

Late in the afternoon, workers, students, and faculty met to consider the blacks' demands. Club manager William Morrison fielded questions from the demonstrators, but no major agreements were reached.

Demands

Herbert Lee, Jr., outlined the blacks' demands at the rally: 1.) \$3.26 per hour wages plus 15 cents for Lee, who holds a higher position than the other workers, Walter DeLeon and Henry Lacy; 2) dismissal of William Morrison, Club manager, who, the workers claim, is racist; 3) retroactive pay for every year the workers have been at the Club; 4) preferential promotion and hiring of black workers throughout the Institute.

Besides Lee, Professor William Pinson and a student identified only as Pierre also spoke at the Student Center. Charging that "the administration is more concerned with its liberal image than with the sufferings of its workers," Pinson suggested a faculty boycott of the club as a means for pressuring the university into meeting the demands. Pinson recommended that this incident be used as a vehicle to protest other racist practices.

Pierre tied the incident to the wider issue of racism in society — "Racism exists everywhere; this is just another example of the black man being stepped on." He pointed out the dangers involved when racism is institutionalized and accepted, and pledged that, if not erased, racism would one day be turned against the whites.

Management response

The Faculty Club Executive Committee also released a statement explaining its position. The management and the union, explained the statement, have decided to refer the dispute to an outside arbitrator. "The decision of the arbitrator shall be final and binding, and the wage rates determined by the arbitrator shall be made retroactive to July 1, 1970."

On the racist charge, the management reports verifying two of the alleged incidents over the past two years. The Executive Committee pledged to appoint a committee to investigate the problem and make recommendations.

Monday's rally was the product of an SDS meeting last Thursday. At that time, eleven SDS members listened to Lee, DeLeon, and Lacy describe their complaints concerning the Faculty Club management.

At the SDS meeting, Lee stressed, "This is the greatest opportunity we'll ever have to fight racism at MIT, because this is open and shut. If this rally is a success the administration will be in a corner instead of having students and workers on the run with the administration powerful over them."

Analysis

Violence this year?

By Alex Makowski
Student activism's course here at MIT has undoubtedly perplexed many observers. Throughout last year, a seemingly apocalyptic turmoil of militant protest and administration countermeasures gripped the campus; now, at least on the surface, tranquility reigns supreme.

Is MIT destined for further placid years? On the answer to this question rests the peace of mind of faculty and administrators, as well as the sizeable number of students interested only in their studies.

Major issues

Perhaps a review of the major issues involved in student protest would clarify the factors involved in answering that question. Early in 1969 war research developed as a crucial issue. SACC aroused a storm of protest with its constant detailed reports of campus military work. Student and faculty pressure culminated in broad review of research policy.

Then last winter the administration slipped and Mike Albert was expelled. The discipline process was the target of a barrage of protest, again resulting in a policy study.

What was significant was the scope of student involvement. Even when turmoil reached its most feverish pitch, only several hundred students, a small fraction of the total graduate and undergraduate enrollment, participated. By last spring these several hundred had shifted their focus; MIT passed through May unthreatened by the anti-war fever.

Three phases

Campus temperament, then, at least regarding those few hundred students, would seem to go through several phases. First would be ignorance, a detachment from those problems infesting the outside world but sparing the university. Suddenly their full enormity hit the campus, as when SACC revealed MIT's gruesome role in the war effort. During the second phase, shocked students react emotionally, irrationally, striking out at convenient targets. And such

an internal issue as discipline can precipitate the same gut reaction.

However, most college students soon recognize that emotional violence cannot rectify these problems. Some turn to other modes of solution, as many did last spring when the canvass attempt received intense, if brief, support. Others judge the task hopeless, their efforts meaningless and turn to personal concerns. So the final stage may be characterized by either extended, more peaceful effort or a complete disappearance of student interest.

Individuals, small groups

Here at MIT the passage through these stages has been repeatedly marked by important roles played by individuals and small groups. Besides the key role SACC played, such radicals as Mike Albert were instrumental in whipping up student passion. The action of the November Actions last fall and the spring anti-war effort, was similarly crucial.

What would this analysis predict for the future? MIT would seem to be in the final phase of developing student temperament. Even such a blunder as the MIT Corporation's neglecting to invite student participation in the presidential search was met calmly: some students began working through various committees; most reacted with indifference. The administration itself has grown increasingly competent in handling touchy issues — they are unlikely to provoke any incidents accidentally. And the radicals that once spearheaded the activism are gone. Of the SDS backbone, the twenty or so most committed students, most have been expelled, while the grad students that led SACC's anti-war research push have either left school or retreated to their labs.

Issues diffused

Now, the two volatile issues have been all but diffused. The Draper Labs are being spun off, and the Institute seeks funds to convert the Lincoln Labs. The discipline process has been revised; the MIT Commission might well provide a final ac-

ceptable structure. Compulsory Commons and the Student Homophile League mixer request have awakened student interest in control over the various aspects of their own lives, but these issues could not prove the source for serious disruption.

So this fall is certainly a far more satisfactory time than last spring for the study of educational reform. The MIT Commission report will be released soon; the campus atmosphere should encourage a dispassionate consideration of its recommendations. The violence and frenzy that pockmarked last year will not be repeated.

To the Editor:

The significance of the table presented in the commons article of Friday's *The Tech* would have been more evident if the cost/year had been divided by the meals/week as below:

School	(cost/yr)	Tech (meals/wk)	Rating
MIT	\$39.6		***
BU	\$29.0		**
BC	\$28.6		****
Wellesley	\$29.8		**
Harvard	\$38.1		*****
Brandeis	\$35.7		
	(\$43.3)*		
Tufts	\$38.2		
N. Eastern	\$30.9		

*(15 meal plan for Boston area students)

The underline serves two purposes: it denotes the only school on voluntary commons and the one with the lowest cost figure. We will not belabor the other obvious facts contained within the table.

David Shalloway
Jack Gingold
Pat Oesau

P.S. The savings to an MIT student if he received the BC rate would be about \$150/yr. Saga Foods (food service for BC) can be reached at 899-2661 for possible future commitments.

To the Editor:

There has been a question over the last several years as to why MIT cannot support week-ends and concerts as other schools in the area have been able to do. Though it is true that a large part of the blame must fall to increasing prices of artists, an increasingly significant portion must be placed with those who misplan the concerts on the MIT campus. The latest show of inadequacy only serves to further prove the point.

Last year, the Finance Board included in its budget a subsidy fund for entertainment for the campus designed to allow events which would lose nominal amounts. The entire amount (\$5000) was lost on the Mountain concert in October — a concert notable for its lack of advertising and lack of drawing power. Now, the classes of '71, '72, and '73 are to sponsor a

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Letters to The Tech

Tom Rush concert on November 21 — the same night as a concert (5 hours) by the Grateful Dead at Boston University and one by Jaime Brockett at Jordan Hall.

It is not so much that I would like MIT to stop having events of this type — I think that they can be a very significant contribution to student life. However, I do feel that \$5000 lost on Mountain and the four years of '71 donut money likely to disappear on November 21 could be put to much better use with a little intelligence on the part of those responsible.

Jeff Gale G

Most Learned Gentlemen:

I was dismayed to learn recently from an authoritative voice (the editorial writer of *The Tech*, who wishes to remain anonymous) that that illustrious newspaper is opposed to the removal of the jukebox from the third floor of the Student Center. What bothers me most is that you saw fit to write an editorial about the matter without bothering to look into the case, as evidenced by the lack of factual material in your editorial (''a p p a r e n t l y w e r e swayed . . .'). I can only assume this because any serious attempt by you to determine the reasons for the removal of the juke box and what if anything was planned to replace it would surely have led you to me, since I have been the member of the SCC responsible for planning many of the changes on the 2nd and 3rd floors and it was in fact my motion to remove the juke box that was passed by the committee.

The major reasons for the removal of the juke box were:

1. There was no place to put the juke box in the new pinball room on the second floor. (To save space I will not discuss the reasons for that move in this letter, but I would be happy to discuss it with anyone interested). And even if the juke box could be made to fit in that room, it would have been a shitty place to listen to music because of the noise of the pinballs.
2. Several committee members,

myself included, believe that the juke box was a magnet for a substantial number of "Cambridge children" and that that situation was not particularly conducive to efforts to make the MIT Student Center a place by and for MIT students, their friends, etc., etc. This conclusion was a result of our own actual observations of the use of the room and of examination of the playcounts from the jukebox, which reveal a disproportionate amount of play for "Top 40" songs which probably do not appeal to vast numbers of MIT students.

3. As a device to provide music to the people (and I see this as your major concern) a jukebox is at best a compromise and at worst a ripoff. It provides an extremely limited and often dated selection of songs appealing to the lovers of a certain type of music. Flexibility is next to impossible due to the nature of the juke box industry and its ties to the traditional, Top 40, market-approach, record sales chart aspect of the recording industry.

Music does have its place at MIT, and it certainly belongs in the Student Center. The SCC has no intention of leaving the juke box unreplaced. Our basic objectives are as follows:

1. To provide the greatest possible variety of types of music available (rock, folk, classical, etc.)
2. To provide maximum choice by those who listen of what they listen to.
3. That this be done at no cost to the listener. Why pay a nickel for a 2½ minute song? MUSIC SHOULD BE FREE!!!

It seems to me that the most promising solution to this problem is to provide one or more FM or AM/FM tuners at suitable location(s) in the Student Center. These would be readily accessible yet non-ripoffable.

There may be other, better solutions. What the Student Center Committee needs is people with ideas, time and a willingness to work. Music will return to the Student Center, but only when a few people are ready to invest the time and talent it takes to make it happen. I, for one, will judge student sentiment by the number of people who volunteer to help us get a music system in the Student Center.

Dave Brown '71

P.S. I have just learned that, in fact, your editorial was encouraged by none other than the Chairman of the SCC, John Gunther. It strikes me as being all the more irresponsible of *The Tech* to publish such an obviously prejudiced editorial, with no effort made to look into the matter.

Announcements

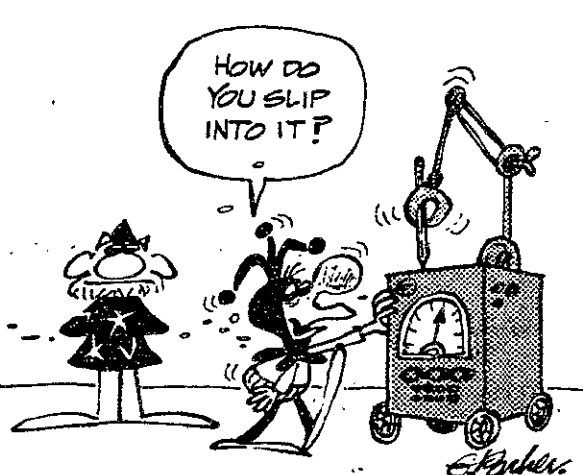
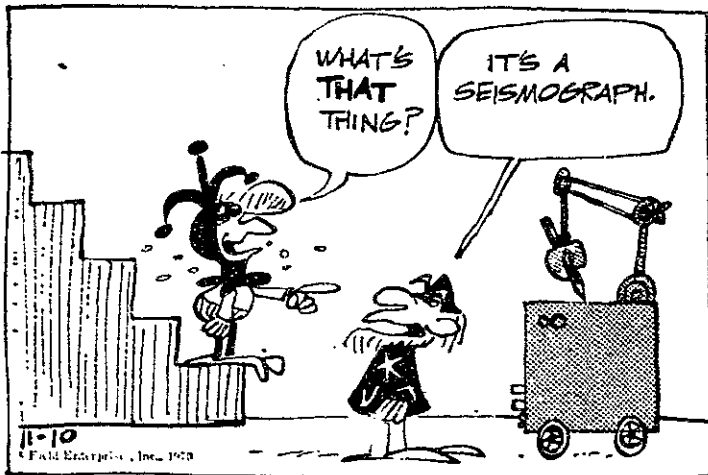
* The class rings of the Class of '72, ordered in May 1970, will be delivered on November 16-18 in Bldg. 10 Lobby from 10 AM to 4 PM. Please bring receipt and balance of payment. New orders, for those who missed out last May, will also be taken at that time. \$5 deposit required. RING COMMITTEE OF '72.

* There will be a Freshmen Council Meeting for all Council Members and interested Freshmen, Wednesday at 7:30 PM in the Mezzanine Lounge at the Student Center.

* FOREIGN GRADUATE STUDY: Application deadline for Churchill Scholarships and Fulbright Grants is 30 November in Room 10-303. For information about application procedures and other foreign grants, contact Dean Hazen, Foreign Study Adviser. Room 10-303; ext. 5243.

* Free space available — vacated Student Bank space in basement of Student Center available for free for interested activity or any (wholesome) fun idea you may have. Call x3913 with requests or ideas.

THE WIZARD OF ID



entertainment

books: 'The Indochina Story'
 recordings: Derek and the Dominos 'Layla'
 Gilbert and Sullivan
 cinema: The Mind of Mr. Soames,
 Ma nuit chez Maud

The 3-penny Opera

"The Threepenny Opera" is generally considered one of Bertolt Brecht's masterpieces. The MIT Gilbert and Sullivan Society will be presenting a production of this work in Kresge Auditorium at 8:30 pm on Thursday, Friday, and Saturday of this week. Brecht is unquestionably one of the geniuses of the modern theatre, and in this work he has blended successfully the greatest number of his theories on the role of the modern theatre, and works extensively with the relationship between the actors and the audience. Brecht based the play on John Gay's Restoration comedy, "The Beggar's Opera" which followed the adventures of the bandit Macheath, a swashbuckling English Don Juan. However, in contrast to Gay's light treatment of the theme of life in the seamy side of London, Brecht uses this

setting to bring out the ugly and brutal consequences of a social structure which breeds such slums. Brecht sees his bandits, whores and beggars as miserable and bitter victims of a social system which is based on entirely materialistic values and in which even human feelings and virtues are useful only as salable goods.

The brilliant music of Kurt Weill's accompanying score accentuates the irony and bitterness of Brecht's views. Such songs as Mack the Knife and Pirate Jenny, both from the show, have become independently famous and they are greatly enhanced by their context in the play.

Brecht frequently lets his actors address the audience directly to let them know that he considers them personally responsible for the scenes they wit-

ness in this beggar's underworld. But as harsh as Brecht can be, he is never devoid of immense compassion for all his characters as well as his audience, and never does the author lose his refreshing sense of humor as he views the society with stinging irony.

The relevance of Brecht's play to our present society is astounding; perhaps even a little disheartening. The very fact that the complaints Brecht levelled at the Germany of the twenties still apply full force to us is eye opening at the least.

In their production, the G&S Society is doing the show in nineteenth century costumes to accentuate the fact that while Brecht found the examples of the social ills he deplored a century before his time in Victorian England, we, a half-century later the first production of "The Threepenny Opera," still struggle with similar social ills.



Gilbert and Sullivan thespians rehearse for upcoming production of "The Threepenny Opera."

paperbound:

'The IndoChina Story'

By Bruce Schwartz

The Indochina story is an epic and historic tragedy, a tale of three continents, years in the making with a cast of billions, produced at a cost beyond calculation in terms of blood and treasure, inexorable, excruciating, ongoing.

It is an old story by now. When the Committee of Concerned Asian Scholars first met in Philadelphia in 1968, the Vietnam phase of the Indochina War was already old bad news. Its most recent development, the intervention of American ground troops in massive numbers, dated from 1965. The American people were undoubtedly sick of the war, and this drove LBJ from the Presidency. The anti-war movement that year was apparently strong, growing, and confident of its ultimate success. CCAS took as its task "to protest the American aggression in Vietnam, the blanket of misinformation about the war, the complicity of silence of so many of those in Asian studies with respect to American policy." CCAS was going to conduct an education for a public used to lies from its elected officials; a populace which spoke of a "credibility gap" with a certain amusement.

Two years later and Nixon is winding down the war. In April the United States forces open a new front in the war by invading Cambodia. For a while it seems

as though the Movement might again have a chance to appeal to a silent majority mostly pacified by the Nixon rhetoric and incremental withdrawals from the battlefield. The CCAS threw together a book called *The Indochina Story* and released it in the fall. But it won't do much good.

There is nothing new in the *The Indochina Story*. Those who have read up on the subject or who have followed Noam Chomsky over the years will encounter few surprises in the 347-page volume. Fourteen pages contain nothing but footnotes; the *Story* is, as advertised, "fully documented," drawing upon the findings of dozens of scholars and journalists, quoting spokesmen from within the governments of the United States, both Vietnams, Thailand, Laos, and Cambodia. The documentation is intended to make the arguments of CCAS as convincing and forceful as possible, for the only obvious purpose of the book is as propaganda for the solution put forth in the final pages: complete and immediate withdrawal.

The book is divided into four parts. The first goes far into the past to provide an historical perspective to the present situation. This section delves into the character of the French empire, the rise of the Viet Minh, the hiatus of the Second World War, the return of the French, Dien Bien Phu, the Geneva agree-

ments, Dien, US intervention. The same procedure is followed in the analysis of Laos, Cambodia, and Thailand.

The second section, entitled "How is the United States Fighting in Vietnam?" devotes 15 chapters to the tactics and technology employed in the attempt to achieve a military solution to a political problem. Here the reader will walk the minefield of "pacification," "search and destroy" (changed to 'search and clear'), defoliation, free fire zones, war crimes and atrocities, and other American dreams, such as the never-realized electronic "McNamara line."

All of this is recounted merely to embellish what former Undersecretary of the Air Force Townsend Hoopes admitted in his 1969 book *The Limits of Intervention*: to defeat a guerilla enemy who has popular support, one must either break down the insurgents' support or destroy its source: i.e. the people. Thus the logic of strategic hamlets, "urbanization," and saturation bombing: force the people to move into government-controlled areas under the threat of extermination. Deny the enemy access to the people. Destroy his food supply. Never mind that his supply is the same that feeds the people you're fighting to protect. Hoopes: "The rebels are inviting the West, which possesses unanswerable military power, to carry its strategic logic to the final conclusion, which is

eric clapton:

On Record

Layla (and other assorted love songs) - Derek and the Dominos - (ATCO)

Finally, after three relatively undistinguished albums Eric Clapton has returned. Armed with a new group and better material, *Layla* is perhaps his most distinguished production to date. The album is characterized by changing style which is much more structured than the free-form guitar leads that were so integral a part of Cream, and some surprisingly good lead vocals, too.

The album is a composite of tight blues and strong rock track. Clapton is given excellent backup performances by Carl Radle, Bobby Whitlock, and Jim Gordon; all three artists were formerly with Joe Cocker. In addition, Duane Allman of the Allman Brothers collaborates on several leads. (Allman has unfortunately received very little publicity; hopefully, this, and the release of his own band's album will rectify this.) The blues tracks on *Layla* are particularly interesting, being Clapton's first return to blues since John Mayall.

The double-album has 14 tracks, about equally divided between blues and rock. Clapton does the vocals for all the songs, with occasional help from Whitlock, and they're the best he's done since the days of Crossroads and Spoonful. As a whole, there is a definite trend towards a much quieter sound with much less volume than is current vogue, and correspondingly much more direction. The leads, particularly on the third side, are structured with melodic riffs which make for nice, catchy, easy to listen to tracks that have much more depth than a first runthrough reveals. (Also,

catchy melodies are notably salable) By the second or third time through, however, the intricacies of Clapton and Allman's jams becomes more evident, and the album starts to gain credibility as a major step towards the recovery of rock music.

Rock is really suffering from a lack of good material; this is the first notable release since Neil Young's "After the Gold Rush." There have been varied explanations and excuses for this, but few record companies have felt compelled to admit the truth: there is a dearth of good talent, and an even greater shortage of real artists; consequently, recordings are being rushed, and quality is dropping. The major record companies seem to have very little knowledge of their public's desires, and seems to use some sort of haphazard selection process for determining who and what gets the publicity hype. Most of the time, they're wrong.

As a result of this lack of artistry, the good groups are forced to take up the slack, and industry pressure does not allow proper development of new material. The volume of output of rock is little short of amazing in comparison to the other arts; this fact is, of course, purely commercial. Unfortunately, the musical quality of the average rock release is so bad that waiting for good albums is sort of like looking for pearls in oysters: if you find one, it's worth it, but you can get awfully sick on the way.

However, perseverance has its rewards, and occasionally the rewards are enough to justify the in-between. *Layla* is the first album in a very long time to satisfy that statement.

-Rob Hunter

The
 Harvard
 Drama Club
 presents
 Sartre's
Dirty Hands
 directed by
 David Boorstin
 November 12-15, 18-21
 at 8:30 p.m.
 Loeb Drama Center, Harvard
 64 Brattle Street, Cambridge
 Box Office: 864 2630

MIT GILBERT & SULLIVAN SOCIETY
 presents
The
 Threepenny
 Opera
 by Bertolt Brecht and Kurt Weill
 November 12, 13, 14
 Tickets: Thurs \$2.00; Fri & Sat \$2.50
 Available in Bldg 10 or call MIT x4720

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SUNDAY EVENING, NOVEMBER 15, 8:30 pm
 SYMPHONY HALL

Available at the TCA office, 4th floor, MIT Student Center
 Symphony Hall Box Office, and Civil Liberties Union, 227-9459.

Indochina

genocide."

A final solution.

Part two melts into part three, an explanation of why the US fights. CCAS clearly believes that the US main motives have been imperialistic, involving the protection of our economic spheres of control. The scholars have not neglected other factors, however, and these include the Cold War threats of Soviet Russia and Red China (threats part real and part imagined), and even a touch of altruism perverted by misreading the facts.

Having got in, why do we stay in? Why did the US adamantly support dictator after dictator? Why did the State Department, DOD, and CIA consistently misreport the facts to JFK and LBJ? Why did they, in turn, mislead the American public with false optimism? The Escalating Machine provides the answer, a lesson in the malfunction of a hierarchy that should have been part of *The Peter Principle* but wasn't. Stuck with the choice of admitting the whole adventure was a mistake, thousands of civilian and military officers from the president on down have consistently chosen to save face by upping the ante. And so it went, and so it goes, even as Nixon tries to save face and his foreign policy with the mercenary scheme called Vietnamization.

The Indochina Story is a convenient handbook for antiwar proselytizers. Unfortunately, its leftward slant will probably raise the suspicions of moderate readers, and may cause them to dismiss it as more propaganda than fact. (Rightwingers, of course, will probably dismiss it as propaganda after reading the cover, if they read it at all.) It is far too short and over-simplified to merit any status as a scholarly work; it was not intended to be one. But in simplifying, the CCAS had to omit mountains of detail; for example, the Cao Dai, a Vietnamese political-religious sect that rivals the communists in influence, goes almost totally ignored, lost in the shadow of the NLF. (The NLF, by the way, is a coalition which includes many dissident elements, including many Cao Dai.) the CCAS is perhaps a bit too ready to forgive Vietcong terrorism. Still, VC violence hardly rivals that of the US B-52 fleet, so perhaps we can forgive CCAS.

But all this hardly matters, for *The Indochina Story* is a failure.

It fails because it will not serve the CCAS purpose, which is to turn Americans against the policies of the Nixon administration. It will never reach its intended audience, simply because it is a book. The average American reads few books, and these are overwhelmingly novels. What is needed for the CCAS method is a mass approach; books are not generally a mass medium.

Ironically, a television pro-

gram exists whose content is very similar to *The Indochina Story*. It is called "Who invited the US?" and was produced for NET Journal last year. It was actually aired in several cities and then yanked from distribution, so the story goes, because Spiro Agnew saw it and exerted pressure. The impact television can make has been demonstrated by political campaigns over the last five years or so; instead of writing a book, CCAS should have made TV spots — perhaps with some of the 450 g's McGovern and Company collected when they went on the air last spring. (What happened that cash, anyway?)

That the war goes on, that Nixon rides high, is partly attributable to the weakness of the left; its inability to communicate its philosophy to the majority of the American people. Partly this is due to the radicals' roots in academia, whose inhabitants tend to speak only to each other, and who write books for each other. Meanwhile, through

skillful use of the media, abetted by emotional rock throwers and bombers (generally inept to boot), appear to have succeeded in convincing millions of people that their real problems are the kids (and the black militants) making trouble at home. One TV spot reaches more people than a dozen books.

The authors of *The Indochina Story*, however, point out that the trends which produced Vietnam are at work elsewhere. The United States cannot stall off the inevitable forever. One day it will have to surrender its dominance, share its wealth, or bleed trying to hold them. War will sap the economy; internal dissent will continue to weaken the social fabric (for some of us it is torn already); and if fascism comes to crush revolution, it will not spare peaceful dissenters, apologists, or radical liberals. And in that final abrogation of the American Dream, if not in the blood of street battles, millions of Vietnamese villagers may one day have an ironic revenge.

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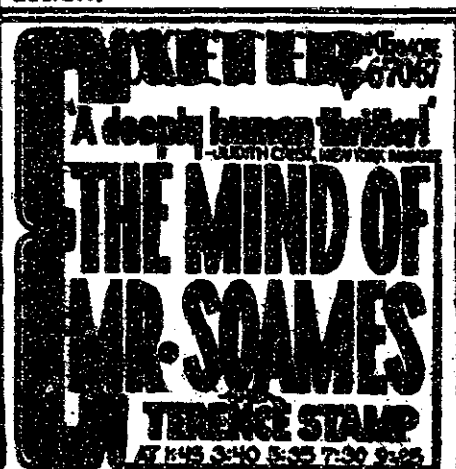
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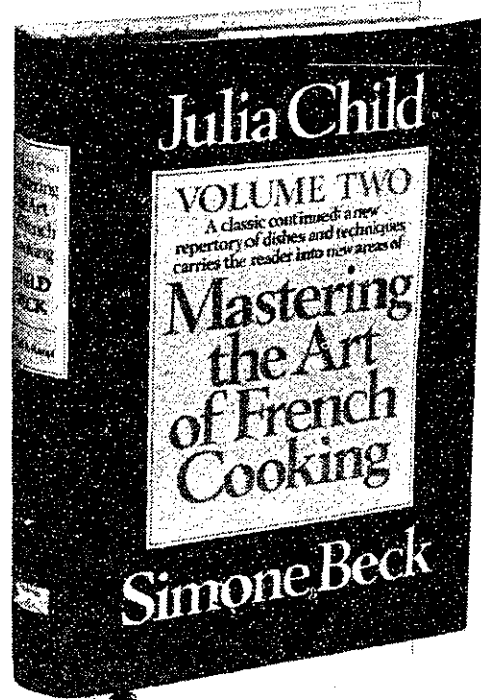


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film:

The Mindless Mr. Soames

By Michael Rosbash

It's with great regret that I start my belated career as a movie critic by panning what is a simply awful movie. I was determined to avoid the illustrious examples set by many big-name critics who write nothing but negative reviews. Hell, I really like movies, which is why I decided to do this in the first place. And so with overwhelming optimism, I went to see "The Mind of Mr. Soames" at the Exeter Street Theater.

It was advertised as a chiller, and indeed the theater was a bit cold. There were only 20 or 30 people at the showing (Friday night at 7:10) and we were all appropriately huddled together in one part of the theater, both for warmth and for psychological comfort in expectation of what was to come. It never came.

The film's central character, Mr. Soames, is a man who has been in a coma since birth. A group of garish doctors conceive

of and perform an operation on him which effectively wakes him up to the world around him. At the age of thirty, he goes through the processes of birth and childhood with a collection of doctors, psychologists, and attendants in place of parents. The relationship between Mr. Soames and his mentors, and its affect on his life, form the crux of the movie.

The idea, per se, isn't a bad one. It has intrigued science fiction writers and psychologists for a long time. The movie fails simply because it represents an insensitive and boring attempt at a complicated and rather grandiose experiment.

Terrance Stamp plays Mr. Soames and adds one more outlandish character to his collection of quite unbelievable roles. "Teorama," "The Collector," and now "The Mind of Mr. Soames," represent, in this reviewer's mind, a great, a good, and a mediocre film, respectively. Stamp's performance as

the lead in each one was acceptable, yet incidental. Each movie stood or fell in spite of Mr. Stamp's creditable although far from inspirational performances.

The screenplay and direction are equally poor. To give the most outstanding and humorous example, the movie ends as follows: Mr. Soames, after trying to escape from the Institute where he is being taught (held), is cornered in a barn by virtually every character in the film. In a child-like tantrum, he swings a pitchfork over his head, lets it fly, and plants it unwittingly in the arm of Robert Vaughn. The man who gave him "life" and his only friend. Biting the hand that feeds you!

Whatever you do, don't go and see this film. Don't even let your friends go see it, even if they have free tickets. And most important of all, don't go see it as a reviewer; you'll have to stay till the end and write about the bloody thing.

film:

How was your evening?

By Emmanuel Goldman

Albert Camus once wrote that a youth's metaphysical worrying ends with his first mistress. Not so for a practicing Catholic. Although the hero of *Ma Nuit Chez Maud* has known a few women in his time, he is still more comfortable debating philosophy than copulating. As he admits to Maud, "My Christianity and my affairs are two different matters - they conflict."

It is the classic conflict of a religious person: the difficulty of observing a morality that fails to accommodate human instinct. Discussing the pleasure of a good wine, the (unnamed) protagonist declares "It is not evil to admit what is good." Yet he refuses to make love to Maud, a woman he clearly desires. Later, accosting a different woman, whom he had admired from afar in church, he says "It's silly to pass up an

opportunity because of principles." Yet he had just passed up another opportunity, after Maud had made it clear that making love wouldn't necessarily require a serious, permanent relationship. He can only reconcile himself to his desires if his intentions are "honorable." In a half-joking way, he actually proposes marriage to Maud, offering to convert her to Catholicism - simply to give himself a rationale to make love to her.

However, an ironic twist at the end of the film suddenly betrays the hypocrisy of Catholic morality, indeed, the immorality of it: the difference between religious and non-religious people isn't so much the extent of their sexuality - it is their secrecy about it, both to themselves and to the outside world.

The reason for the secrecy, of

course, is that the religious person is taught to be ashamed of sex, to believe that there is something reprehensible in it. And yet, the hero of the film is drawn towards, just as much as he is frightened by, a sensual, mature woman such as Maud.

Implicit in this brilliant film is the conclusion that the protagonist's predicament is the inescapable legacy of the Puritan-Catholic syndrome: condemned to reject his desires, he lives in a pre-conscious sexual limbo, following a bankrupt moral code, ignoring the evidence of nature. *At the Orson Welles.*

Jock page bites ass.

For details, and other
tales, see pages 7 and 8.

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MIT: 'new-wave' recruiting

(Continued from page 1)

having a vote. The camera catches Albert arguing the need for a government open to interested students.

Another student political figure represented in the film is MIT Commission member Charlie Mann. Speaking in a chemistry lab amidst a tangle of glassware, Mann praised the wide range of activities open to students. Ability helps, but interest, he suggests, is just as important to students seeking a useful place in such MIT activities as the yearbook or newspaper.

'Just in fun'

And a lot of the film is just in fun. Cameras caught students playing with a six-foot balloon in the lobby of building seven; a narrator interviews a wrestler as he struggles to slip that half-Nelson on his opponent; and two or three segments are a melange of different scenes —

shots of the MIT symphony cutting to an IM football game, a WTBS announcer, a fraternity party, and the kinetic sculpture Takis that dazzled visitors to the Hayden gallery that November.

What's it all for? Rosenblith is quoted early in the film as complaining that a lot of people have misconceptions about MIT,

Female orb spiders that take LSD weave a different kind of web than spiders that take amphetamines or mescaline, says physician-pharmacist Dr. Peter Witt in the November SCIENCE DIGEST. The LSD web is small but regular, while the amphetamine and mescaline webs are small and irregular. Psilocybin produces a small, regular web, too. The most bizarre webs, small and highly erratic, are woven by spiders on barbituates.

and Espar tried to catch a little of the spirit that pervades the campus. Most college recruiting films are made by professional photography outfits, and one MIT public relations official noted that they all tend to look

alike. Espar made the film to satisfy a requirement for a graduate degree at Stanford University.

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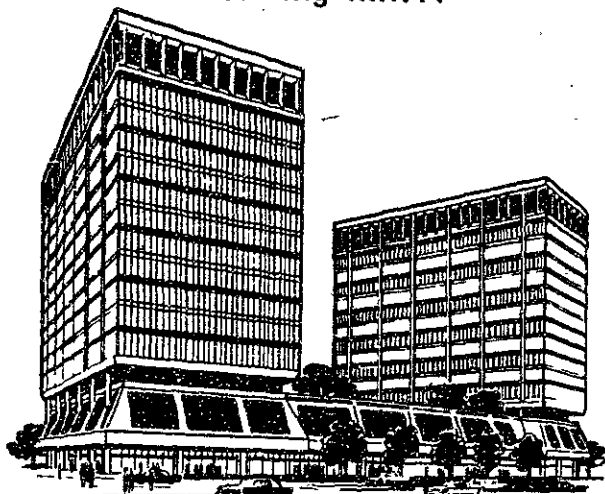
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The Tech

Sports

Soccer drops season
finale to UConn 4-1

By Nakir Minazian

The varsity soccer team wrapped up its season on Saturday when it met the University of Connecticut in a home contest. The Techmen played well but

missed many good scoring opportunities, losing to a powerful UConn team 4-1. Previously, though, UConn had beaten Yale and a nationally rated Springfield team.

In the first quarter, despite a strong wind advantage, the engineers could not get started. UConn set the pace of the game with their style of overcrowding the ball side of the field and working a short passing game, carrying rather than passing the ball from side to side. This payed off when at 11:34 of the period, the UConn right wing Fedus got a short cross which he placed past Tech goalie Tom Aden '72. Working with some good clearing passes from fullbacks Al Levin '71 and Lew Jester '72 and with some good halfback play, the booters took some of the offensive, but with pass after pass into the penalty area, only 4 shots were managed on goal.

The second period saw a pick-

up of the action with the Techmen working the ball well against the wind but again missing on some good goal opportunities. About 8 minutes into the period, though, UConn used the wind advantage and came back hard. At the 9:53 mark, they pierced the Tech defense for a score, and again scored at the 15:33 mark.

In the third, Dave Peterson, one of the co-captains, playing his last game for MIT, stole a ball from the UConn left full-back and blasted a fine 50-footer past the visitors' goalie. But despite this impetus, the Techmen missed several easy goal chances. UConn scored at 57 seconds of the final period to end the scoring at 4-1.

BENCHWARMER

continued from page 8

Carole Bertozzi, the sailing team captain, and I decided then that there was really no reason there had to be a different award for women's teams, and that since the sailing team was the only women's team with a strong intercollegiate program, we should work on getting regular varsity status for it alone. To get an idea of how the men's teams felt about it, we talked to the varsity captain who we knew. We found that some men did not care what sort of award we received and others agreed that it should be the same award. Not everyone feels this way, however, and since then there have been many reasons advanced for separate awards, but about the best one was that women and men use separate bathrooms.

Right now, the sailing team is the only women's team which could qualify for varsity status, but there are a number of new teams which compete intercollegiately and are likely to come up for varsity consideration in a few years.

Whatever is decided at tonight's meeting will set an important precedent for future actions.

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The Tech

Sports

BENCHWARMER

By Kathy Jones

A major topic of the Athletic Association meeting this evening will be a proposal to give the MIT women's sailing team varsity status and to give the team members the same award that men get. The first part of the proposal will probably pass. The women's team has competed intercollegiately since 1962, there is a full-time coach, and the practice schedule is the same as the men's. Besides finishing second in the women's nationals for the past two years, the team does very well in the regular season's New England Competition. This fall's record was seven firsts and two seconds in a total of nine regattas. What will provoke much more debate is the question of segregated awards.

Similar proposals have been brought up in the past four years since past UAP Maria Kivisild attempted to establish a Women's Athletic Committee with an award for members of the women's intercollegiate teams. But, as far as is known, the committee never actually existed and the nature of the award was never decided upon. Two years ago, when I was the McCormick athletic chairman, I discussed with Professor Smith, the head of the athletic department, and he agreed that there should be a women's athletic award. What it was would be up to the girls on the teams as long as it wasn't the same as the men's award because "the men wouldn't stand for it." We had a meeting that spring of the captains of the women's teams — sailing, fencing, crew, cheerleading, and field hockey — and decided that we did want a letter sweater rather than a charm bracelet or necklace and that we wanted the same shape "T" but would ask for a smaller one with emblems of the sports sewn into it since the "T" couldn't be the same. I told Professor Smith that we had decided, and I understood that it would be brought up in an Athletic Association meeting in the fall. When I spoke to him, however, he said that the award we wanted would not be acceptable since I had not drawn up a formal proposal and the award was too similar to the men's anyway.

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Riflemen rebreak record

The varsity riflemen, fresh from their match at Providence College last Saturday, in which they set a new MIT record of 1352, continued their hot shooting Wednesday against Boston State. The MIT shooters broke the all-time MIT team record, which they had set only four days before, with a fantastic 1366.

Leading the team were two seniors, Eric Kraemer and Captain Karl Lamson, who both fired excellent scores of 277, only 5 points below the all-time MIT individual record. Bill Swedish, another senior, was the third man on the team, as he produced a fine 273.

Kraemer had an exceptional score of 98 in the kneeling position, while Swedish had an equally exceptional 92 in the standing position. Both are close to being MIT records.

Sophomore Tom Milbury was another key man as he turned out a well-balanced 271, composed of a 98 in the prone position, 91 in kneeling, and 82 standing.

Manager Howie Klein '72 rounded out the rifleman's attack with a 268, made up of a 96 prone, 88 kneeling, and 84 standing.

The team had good depth in several shooters, among whom were Frank Leathers '72, Larry Krussel '73, Jack Chesley '71,

and Doug Belli '73. Leathers, for example, fired a 265, only three points below the fifth man on the team.

The Boston State squad was absolutely stunned by the MIT rifle team's performance, getting beaten 1366 to 1115. This year should be one of the best ever at MIT; the team has plenty of talent and experience. They are in a strong position to continue their strangle hold on the Greater Boston Championship and are

expected to be very strong contenders in the New England Championships again this year.

There will be a meeting of the MITAA tonight at 7:30 pm in the varsity club lounge (in the Armory). Important topics to be discussed are varsity status for water polo and women's sailing.



Halfback Rich Eskin (22) and lineman Mark Abkowitz go up for a headball in the third period in Saturday's soccer game. UConn topped the booters 4-1.

Photo by Sheldon Lowenthal.

Sailors third in Schell

By Randy Young

The Varsity and Freshman sailing teams finished their seasons this past weekend, as the Tech sailors were involved in four separate regattas. The Varsity competed in two regattas at the U.S. Coast Guard Academy in New London, as well as in the Schell Trophy Regatta here on the Charles. On Saturday and Sunday, Steve Cucchiaro represented the freshman team in the Allen E. Priddy Trophy Regatta, the New England Freshman Single Crew Championships.

The Schell Regatta, one of only two intersectional regattas held in New England in the fall season, is annually one of the biggest events on the college sailing scene. Each year, the nine top teams in New England and several visitors from other intercollegiate districts are invited to participate. Entry in the regatta is limited to schools which have won trophies or other major regattas, thus restricting the event to a rather select and elite group of teams. The regatta takes its name from an MIT professor who, in the 1930's, was instrumental in founding the MIT Nautical Association and setting up the Tech Sailing Pavilion.

The Schell Trophy was won by the University of Rhode Island, with a total of 81 points over the twenty-four race series. Scoring is done on a low-point basis. Harvard finished second with 100 points, while MIT came in third with a 110 point total.

Sailing for the Engineers.

Peter Nesbada '71, with Dwight Davis '72 as crew, finished second in a tough A Division fleet, with a 46 point total for twelve races. Abbot Reve of Harvard won the division with a score of 44 points.

Tom Bergen '72 and Larry Bacow '73 represented MIT in the B Division.

Low-point skipper for the whole series was Henry Bosset of Rhode Island, who compiled a 34 point total over the twelve races, sailing in B Division.

Also represented in the fleet were the following schools, listed with their scores: Stevens Institute of Technology (Hoboken, N.J.), 126; Yale, 141; Tufts, 144; Coast Guard Academy, 145; University of Michigan, 184; Boston University, 192; Webb (Philadelphia), 214; Maine Maritime Academy, 223; and Royal Military College of Canada, 243.

On Saturday, Al Spoon and Frank Keil sailed for the Tech squad in a regatta at the Coast Guard Academy, and finished in first place. Keil put on a particularly strong performance, winning almost all the races in his division.

In a regatta at Coast Guard on Sunday, MIT placed second behind the Coast Guard squad. Sandy Warrick, sailing with John Lacey, and Eric Darling, with Bob Hart, were each second in their respective divisions, finishing one point behind the Coast Guard skippers.

Harvard placed third in the regatta, rounding out the top half of the six school field.

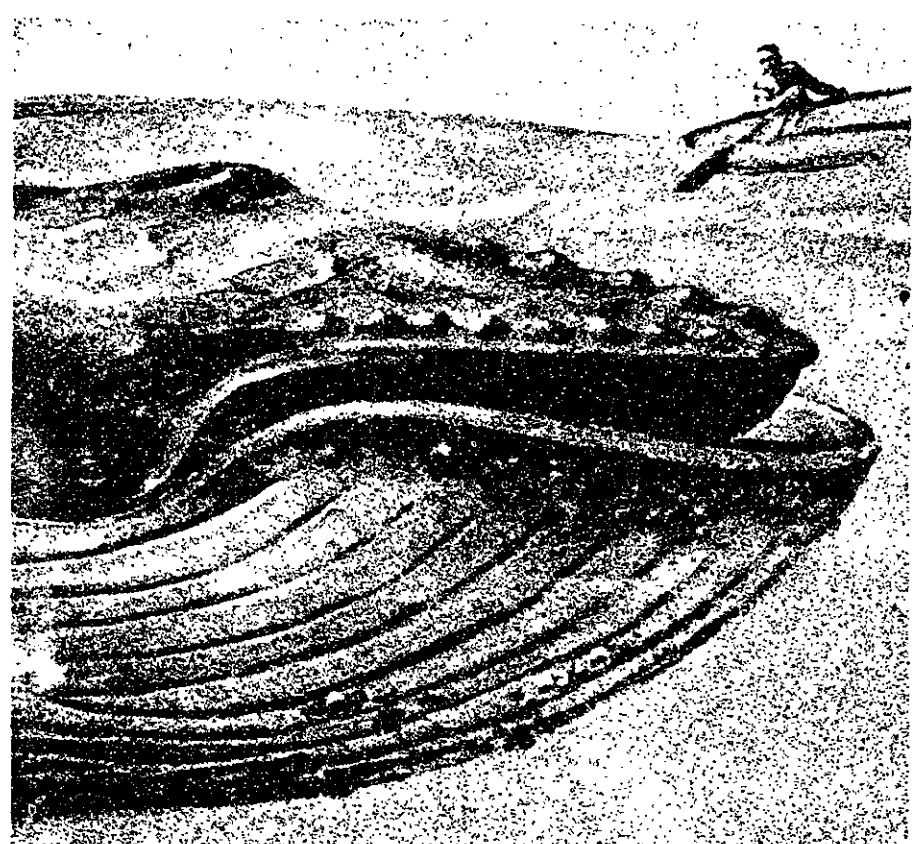
The Priddy Trophy Regatta, held at the Tufts Yacht Club on Upper Mystic Lake, was sailed in a variety of wind conditions. Four of the fourteen schools present were eliminated in a six race series sailed in heavy winds on Saturday. The ten schools which made the cut sailed two races on Saturday and seven on Sunday to determine the winner of the trophy.

Each school in New England is eligible to enter one skipper to compete for the trophy. Steve Cucchiaro, sailing with Arsenio Nunez and Randy Young as crew, represented the MIT freshman team, and placed third in the fourteen boat fleet.

The regatta was won by Mantion Scott of Tufts, a former winner of the Sears Cup, the National Junior Sailing Championship. The skipper from the Coast Guard Academy finished second in the series. Other schools fielding entries were Harvard, Yale, Brown, Northeastern, Boston University, Maine Maritime Academy, Trinity, Merrimack, Dartmouth, University of Rhode Island, and Holy Cross.

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Tuesday, November 10, 1970



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