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The Tech

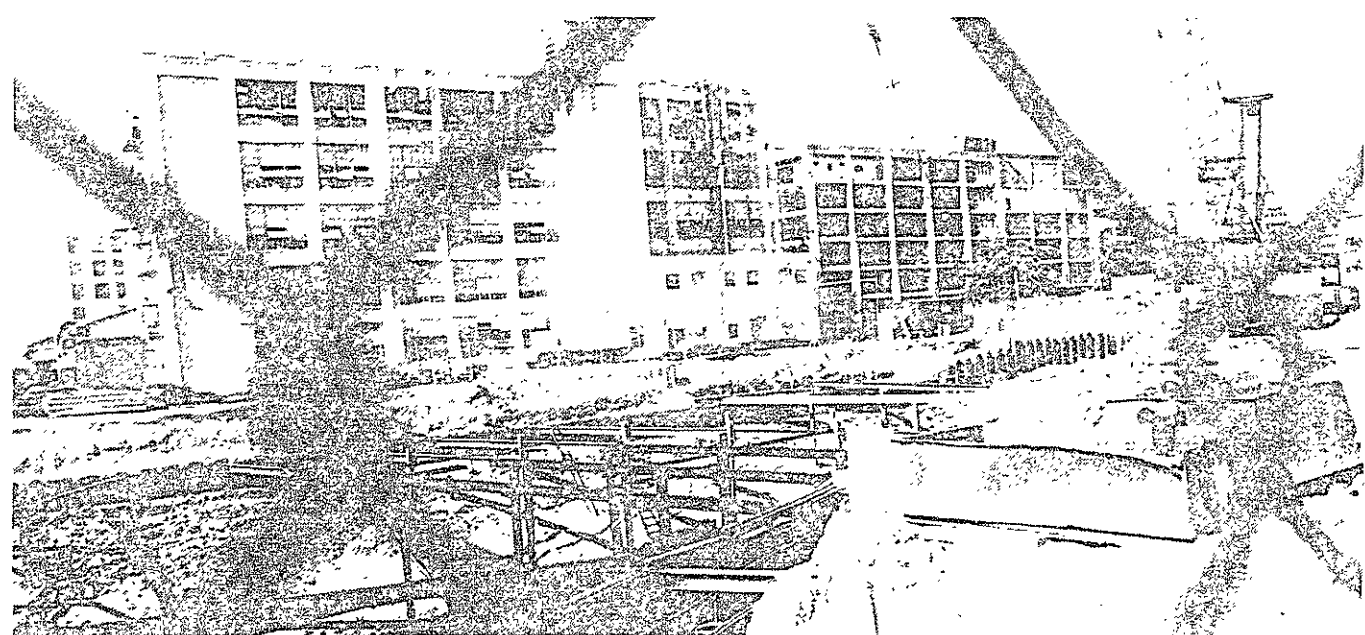
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VOLUME 93 NUMBER 27 CAMBRIDGE, MASSACHUSETTS FRIDAY, AUGUST 3, 1973 FIVE CENTS

Admissions office expects 900 frosh

By Storm Kauffman
The Admissions Office reports that the Class of 1977 will have 913 members; this number based on the acceptances of admissions received. However, a certain amount of "melt" is expected to put the final number about 900.
In response to recommendations made by the Committee on Undergraduate Admissions and Financial Aid to the Faculty (CUAFA, see story page 9) and as part of the continuing effort to attract applicants from diverse backgrounds, the Admissions Office has made special efforts to attract more minority applicants. However, minority representation in the class of 1977 has not increased significantly.
Approximately 15% of the class is female, the 124 women qualling the high of the Class of 1975 but making up a larger proportion because of the smaller class size. The breakdown according to minority background is: 31 Blacks, five Chicanos, five Puerto Ricans, five Mexican-Americans, one American Indian, and 40 foreign students from 25 countries.
A further analysis shows that eleven are attending MIT after their junior year in high school while 28 completed the four

years in three. Financial aid assistance is being extended to 458 freshmen. The class includes 703 students from US public schools, 93 from private schools, 64 from church related institutions, and 49 from overseas schools.
There are 184 freshmen from the New England area, 304 from the Middle Atlantic states, 91 from the Southern Atlantic, 141 from the North Central, 51 from the South Central, 87 from the West, and 55 from foreign countries (not necessarily foreign students).
Admissions
To achieve the desired class size, 1663 students were admitted. While Director of Admissions Pete Richardson is not satisfied with this yield - he's like to see 75% of those admitted decide to attend - MIT does as well as, if not better, than almost all its competitors except Harvard. In years past, for example, if ten people were admitted to both MIT and Harvard, eight went to Harvard. The figures for the Class of '76 were an improvement, as six of ten went to Harvard and another ten percent to other schools.
The reasons for withdrawal? Richardson feels that they are the customary ones: "money," broader programs or, as they put (Please turn to page 6)



Site of construction of Chemical Engineering Building on the east campus. Also shown in the background is the Cancer Research Center under renovations.
Photo By Roger Goldstein

Institute opposes rezoning

By Curtis Reeves
The MIT administration has come out in opposition to a proposal which would rezone the Cambridge riverfront for residential purposes, and limit the extent of development.
On June 13, Walter Milne, Special Assistant to the President, presented MIT's position on the proposed "Riverfront District" at a public hearing in Cambridge. Milne termed the proposal, which would redistrict practically all of the area along the river between MIT and Harvard, "probably the most extensive and drastic rezoning and

reduction of value ever attempted in Massachusetts."
According to David Vickery, of the City Planning and Development Department, MIT owns about 30% of the land in question. Milne suggests that the actual figure is somewhat lower.
The Riverfront proposal, which is supported by several neighborhood groups around the affected area, was submitted to the City Council by the Planning Board, which is part of the Planning and Development Department. According to their booklet, "Riverfront," several state officials also endorse the idea, and suggest that it might come under the Massachusetts Scenic Rivers Act of 1971, which aims to preserve the "scenic and recreational resources" of the state's waterways.

quality of development vis-a-vis the relationship of the existing communities and the river.
The Planning Board has toyed with the idea of the city buying the 50 acres of underdeveloped property, but the attached price-tag of \$20-25 million makes this idea presently unfeasible.
Vickery notes that, were the land developed to its current maximum legal limit, the crowding would be similar to that in Brooklyn's Bedford-Stuyvesant. Such crowding, he says, is not to be found in Cambridge, and is seen in few locations in the Boston metropolitan area.
Most of the land that MIT owns in the district is leased to the Polaroid Corporation for seven to eight more years of a ten year contract. Any new development is probably at least ten years away.

The thrust of the proposal is to change the zoning of the properties from their present Residence C-3 status, which allows 144 housing units per acre, and Office status, which allows total commercial development, to the status of Residence RF, a zoning which allows a maximum of 120 units per acre and a maximum of 15% commercial use.
The RF classification permits a basic density of 60 units per acre, with more density being allowed, up to the 120 unit maximum, should the developer use any or all of the stipulated bonus alternatives. Such alternatives include: low and moderate income housing; large apartment units; riverfront pedestrian access; a 50 foot setback from Memorial Drive; and, special design considerations, aimed at encouraging a high

The Riverfront plan is meant to develop mixed income housing with a potential of 3800 units for 9500 people. The "Riverfront" booklet states that despite the recent building of projects in the city, there is still a particular need for low income housing for large families, but notes also that few large families would be able to afford to live within the Riverfront District.
Originally, the Riverfront District was to extend from Harvard's Peabody Terrace to Audrey Street (Westgate II). After reconsideration, the border was rolled back to the Boston and Albany Railroad tracks at the City Council meeting of June 25. This move cleared the way for the construction of a 490 room Hyatt Hotel at 575 Memorial Drive, the site of the old Jordan
(Please turn to page 7)

City revises voter canon

By Storm Kauffman
Cambridge is now permitting students with proof of residence at a college to register to vote in the city.
Persons 18 years of age or older by November 6 may register to vote at the Election Commission office, Monday through Friday from 8:30 am to 4:30 pm. Special hours for new voters are being conducted at the office every Thursday from 6 pm until

9 pm. The address is 362 Green Street, near Central Square.
Persons residing in the Second Suffolk District of Cambridge (Wards 1, 2, and 4) may register now to vote for the senator of that district in the special state election of September 11. The MIT campus lies within Ward 2, the precinct depending on exact location of the residence.
The last day to register for

the municipal elections will be 20 days prior to election day, November 6.
The rules for eligibility are:
1) You must be a US citizen.
2) You must be 18 or older by November 6, 1973.
3) You must be a legal resident of Cambridge with no present intention of making your residence elsewhere.
In proving your legal residence, you must first present evidence that you actually live in Cambridge. The following are acceptable.
A) Your name listed in a 1972-1973 student directory.
B) A statement from your college housing office on their stationery, authenticated with the college seal, to the effect that you live at the address claimed.
C) Your name in the annual Street List.
D) Your name in the 1973
(Please turn to page 7)

Class of 1923 donates record \$8,098,300

There are four buildings at MIT that bear the names of graduates of the class of 1923. There will probably be more, because the class has donated a record \$8,098,300 as its 50th year gift, exceeding the previous record by \$7 million.
The class also provided MIT with the first dean of the School of the Humanities and Social Scientists (now retired) John Burchard, and its 11th president, Julius Stratton.
The Stratton student center wasn't built by him, but it bears his name. P.Y. Tang's money, Cecil and Ida Green's money, and Helen F. and Uncas A. Whitaker's money, however, went into the buildings bearing their names.
As if the current gift wasn't enough from the 328 active members of the class who are left, 34 of them have promised another \$9,563,000 for the future.
When asked to detail the

gifts, Martin M. Phillips '47, associate director of the MIT Alumni fund stated "Several of the large donors prefer to remain anonymous. Some gifts have very specific designations and others are undesignated. Some funds have been allocated and used..."
He went on to describe some of the details in a letter sent to The Tech, including \$1.2 million for the Cecil Green Professorship in Electrical Engineering and the Robert Schrock Professorship of Earth and Planetary Sciences, donated by Cecil Green, \$2 million in anonymous gifts for the new EE-RLE complex and for the MIT-Harvard Joint Program in Health Sciences and Technology, and \$3 million in various trusts.
The donations were announced at the Alumni Day Luncheon on June 4. Also announced were the donations by the classes of '33 (\$816,371) and '48 (\$597,560).

Finaid funding has priority

By Storm Kauffman
Funding for student financial aid programs has first priority, according to James Lampert, Vice President for Resource Development.
In a personal interview with The Tech, Lampert, who has now held his position for six months, described some of the intricacies of raising money for the Institute.
Presently, the MIT operating budget is based on the assumption that some \$25 million per year will be supplied by gifts,

grants, etc. This figure is an average, in any one year it may differ by several million.
In addition to this "expected" contribution, there is also a hefty list of special programs to be financed if the funds can be acquired. It is up to Lampert and his staff of approximately 16 to convince potential donors from the private sector that MIT is a worthy beneficiary. [Federal grants are solicited on a departmental or project level.]
The resource development effort has recently received Cor-

poration approval to expand. Presently, the office is seeking personnel in several areas, among them being corporation relations, assistance in the research support office which utilizes a substantial computer system dealing with resource procedures and activities, and preparation of proposals.
Needs
Areas in which the Institute is seeking support, in their approximate order of priority, are: loans and scholarships for students.
(Please turn to page 18)

Committee probes finaid impact

By Storm Kauffman

At the concluding faculty meeting of the spring term, held in the last week of May, the Report of the Committee on Undergraduate Admissions and Financial Aid to the Faculty (CUAFA) was presented. The document included an analysis of the effect of financial aid on applicants and made recommendations upon admissions policy dealing with foreign students.

Overall, the study found that the Institute, which has admittedly smaller finaid resources than its competitors, has not suffered appreciably from it.

The report stated the four major findings of CUAFA:

1. *The Academic quality of MIT applicants and registered students (as measured by CEEB scores) has remained essentially constant over the last ten years although the number of final applications has dropped by 23% since 1970.*

2. *While the numbers of registered women students and students of minority backgrounds have increased appreciably, those numbers remain small and our student body consists mainly (75% to 80%) of white men whose families' incomes are above the median for the US population.*

3. *Our financial aid program disposes of considerably smaller resources and relies more heavily on loans than our competitors. Up to this time, this has not appreciably diminished the level of academic potential of our students, but it has undoubtedly been one of several factors in limiting the diversity of their backgrounds.*

4. *The faculty and student members of the CUAFA take this opportunity to report to the faculty the extremely high standard of fairness, judgment, wisdom, responsiveness and compassion which the Admissions and Student Aid staffs have displayed in selecting our students and our complete confidence in their work under frequently difficult conditions.*

Admissions process

As explained by Director of Admissions Pete Richardson, the process of selecting a class is a complex one that extends throughout the year. There are ten members of the admissions staff, 23 support staff, and about a half dozen students during peak times, which are IAP and the beginning of the spring term. The staff is also aided by a large group of faculty.

Decisions must be made on some 3500 applicants, based on information accumulated from personal interviews, application forms, CEEB scores and class rank, and recommendations from instructors and high schools. Each application is reviewed by at least two or three faculty or admissions staff who summarize their responses and rank the applicants. Those who

receive the highest ratings are felt to have the best chance of doing well at the Institute and afterwards. It is this select group of about 1600 individuals who are admitted to MIT.

Naturally, other colleges are greatly interested in this same group of students. MIT competes with a number of other universities, the Ivies, Stanford, Caltech, and a few others. This year, about half of those who went elsewhere entered Ivy League colleges, another 10% to Caltech, and otherwise fairly well scattered. Richardson feels that MIT should have a yield of about 75% (three-quarters of those admitted would attend), and, with the present figure at about 56%, he and his staff continue to promote MIT.

Part of the difficulty, though this has more to do with encouraging applications, is the MIT image. The Institute is one of the finest science and engineering colleges, but there is far more to it than that.

For example, MIT is still largely considered to be an all-male school. In an attempt to attract more women, this year all women National Merit and National Achievement Semifinalists interested in a field offered to MIT undergraduates received a mailing urging them to apply. Also, women who filed preliminary applications and had CEEB scores high enough to make their admissions likely received a letter from an alumna of the Class of '70 which covered questions most often raised by women about MIT. Undergraduate women also wrote personal letters to each of the admitted women in hopes of encouraging them to attend. The CUAFA report states that a survey indicates that while these letters "rarely influenced the decision to attend substantially, they were appreciated as a personal gesture, and were at least perceived as a positive input."

All this energy is expended to encourage women, and other minorities in other cases, to apply or accept offers of admission. Richardson stresses that the decision to admit an individual is made solely on the basis of merit and the feeling of the staff that the individual will find MIT suited to his or her needs.

Financial aid

According to the CUAFA report, about three-fifths of all applicants request aid while roughly half receive it.

In general, any finaid program operates on the basis of figuring costs of attendance, determining the student's resources as based on a family and personal statement (supported at MIT by the front page of the family head's IRS Income Tax Report since 1971), and finds the "need" as the difference. Disparities in programs largely lie in how the universities fulfill this need.

According to CUAFA, "the MIT position is to meet every aid applicant's full 'need'... by

a combination of loan, scholarship, and job. In particular, since 1970, no merit or quality ranking is considered in making aid awards."

MIT has adopted an "equity" system in which all aid up to a predetermined level is in the form of loan and/or job, and the aid above this threshold, up to the full need, is scholarship. "The advantage of that system is that it concentrates our resources on the neediest cases and puts a uniform ceiling on the amount of indebtedness which our undergraduates incur," states the report.

To meet the costs of its aid program, MIT has income from a number of endowed funds plus a small allocation from general funds. The money for scholarships has been increasing at only 2% per year while the total need has been increasing at 8%. This growing gap is closed by a combination of loan and job, but CUAFA recommends that this equity level be held at its 1971-72 level of \$1600. A similar recommendation this year could not be followed due to a shortage of general funds and the level has been set at \$1750 for the coming academic year.

CUAFA has also urged a high priority for the raising of funds for student aid. As its first funding priority, the Corporation has set the raising of ten million dollars over five years for scholarship and loan purposes. Some progress of significant scope has already been made in this area; however, considerable resistance among potential donors was found "partly as a result of their concern over some student activities in 1969-1970 and partly because student aid money does not achieve the visibility of permanence of a building."

A significant part of MIT's loan funds come from the federal government. Considerable distress was raised this year when President Nixon's budget proposals for FY 1974 made no provision for the two major programs: the National Defense Student Loan Program (MIT participating since 1964) and the Educational Opportunity Grant Program (1966). The new program would have made aid for those at MIT, who rarely fall into the neediest category nationally, harder to obtain and would have resulted in an increase in the rates of federally backed loans. However, Congress has enacted the traditional package and the MIT program should be maintained intact for at least another year.

About a fifth of the loans come through the Technology Loan Fund. The Institute has rejected the Yale concept, the Tuition Postponement Plan, which essentially meant that some alumni should, though higher repayment over a fixed length of time (as based on actual future income), subsidize the loan obligation of other alumni who are earning less. "It

was agreed," according to the CUAFA report, "that each borrower should accept responsibility for his own educational debt."

However, a new approach has been advocated. Annual payment on loans should be a function of the MIT degree earned, with the first year's payment being a fixed fraction of a class' median starting salary. Further, annual payments would increase with time, reflecting a presumed increase in earning capacity. Thus, "the amount repaid each year will, in general, be the same for each borrower in a 'degree/class';" so the repayment time for a given borrower will depend solely on the amount he has borrowed. Integration with the Federal Insured Student Loan Program provides guarantee against default and pays interest while students are still in school. This new program, Technology Loan Fund II, has been in effect since September, 1972.

Impact of aid

CUAFA considered the effect of aid policy on academic selection. The cost of an education at most selective private universities and the reported needs were found to be comparable, but it was shown that most Ivies meet a significantly higher fraction of those needs with scholarship, allocating a larger amount of their budget for such purposes. However, except in relation to Harvard, MIT draws at least as well "as our competitors in spite of a weaker aid package."

There has been a drop of eleven points in the average yield among the most promising admittees (those defined as having the two highest academic and personality quality ratings in the previously described admissions process). However, the drop was roughly the same for both aid applicants and others and the CUAFA report speculates that "our loss may rather result from the fact that many superior students with broad interests now apply to MIT as well as to Ivy League or comparable universities while they may not have done so in the past." Although "the academic quality of the pool of our applicants appears to be holding... the CUAFA remains concerned over the relative weakness of our financial aid program, and feels that it should be strengthened to minimize the risk of quality erosion in the future..."

Economically, MIT students come from the higher echelons. A tenth of the student body is drawn from the lowest income quartile of US population (about \$8000), an eighth from the second quartile (\$12,000), a fifth from the third quartile (\$16,500), and the remaining 57% or so from the highest level.

Since 1969 MIT had admitted and provided special academic and financial support to a group of 35 to 50 students from minority backgrounds. This has in-

cluded a larger fraction of scholarship in the first years, but the gap between package and the standard has been steadily decreasing and will be closed completely in the next ten years.

Foreign students

The last consideration in the CUAFA report was foreign students. MIT has the second highest proportion of foreign students among major universities, 27% in the grad school with undergrads.

The concern was that with the need of the group is essentially the same as the average foreign student does not generally have access to federal funds, making MIT's share considerably greater.

CUAFA concluded that "the presence of foreign students and their participation in the activities of the MIT community enriches and broadens the educational experience of all out students, and that as a major university of international reputation, MIT must be open to qualified students, whatever the origin. On the other hand, the Committee recognizes that the allocation of the limited resources available for student aid, it should propose guidelines which implement a conscious of priorities."

CUAFA recommended that:

1. The number of foreign undergrads registered each year be limited to about 60 (including permanent alien residents of the US and Canadian citizens).

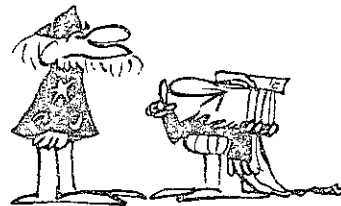
2. All applicants have qualifications that ensure that they will benefit from their experience at MIT.

3. The Admissions Office select students from a variety of backgrounds.

4. The total amount of financial aid available to foreign students will not exceed 8%.

5. The aid package offered foreign students will, in general, have the same mix of job, loan and scholarship as offered to all applicants but that MIT recognize difficulties inherent in individual situations.

Richardson stated that the criteria were applied this year and that he felt satisfied that they were fair and worked within guidelines.



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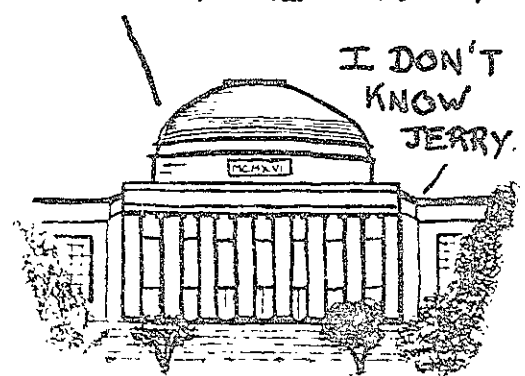
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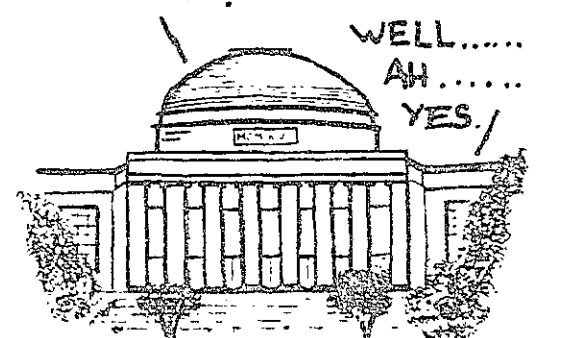
Nuts & Screws

By Fred Hutchison

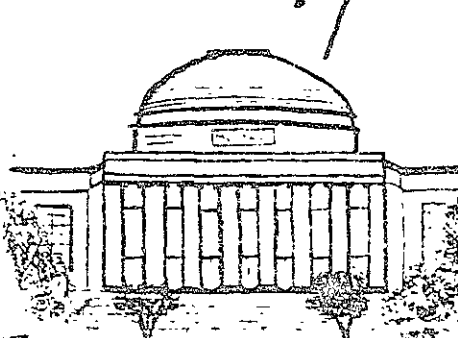
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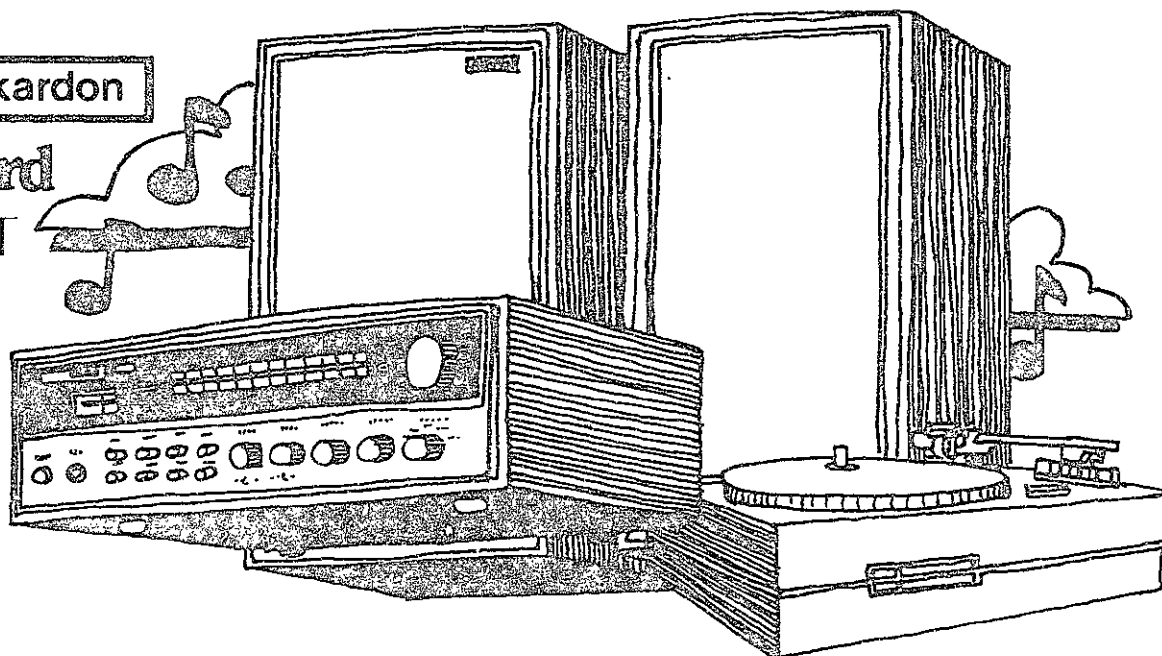
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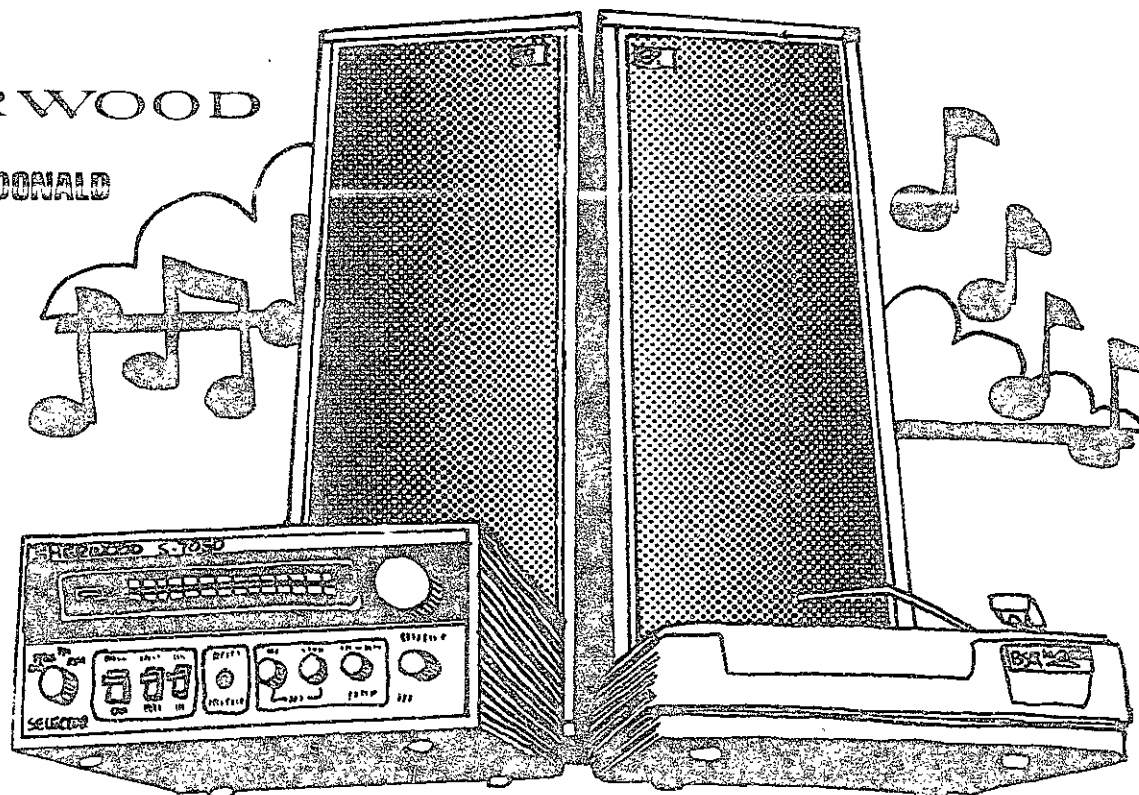
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Editorial I

There are several kinds of material in any given issue of *The Tech*, and the Editorial Board felt that it would be appropriate to explain these in the summer issue so that at least one generation of freshmen would understand the distinctions.

First, there is copy that appears on page seven, in this size type, with the headline "Editorial." This is the unsigned, unanimous opinion of the Editorial Board of the newspaper, and is intended to be similar to editorial columns, but shorter and more direct and of more import.

Editorial columns are signed news analysis and speculation. They are solely the opinion of the author and do not reflect the official stand of the newspaper.

"News Analysis" is a news story that contains analytical material, but on a single event which is covered as news within the same story.

Finally, there are "news" articles, which may be news, sports, arts, or features. With the exception of Arts (a special case), "news" copy, as far as humanly possible, reports the facts without including the reporter's opinion.

Every article, of course, includes the reporter's opinion and experience inherent in the way it is written, the facts which are given prominence (and those which are not printed) and the editors' opinions in which it is located and its headline.

All newspapers reflect the people that run them. It is inevitable and unavoidable. But a newspaper attempts, as much as possible, to identify opinion and separate it from fact.

The Tech Editorial Board:

David Tenenbaum, Chairman; Paul E. Schindler, Editor-in-Chief;
Norm Sandler, News Editor; John Hanzel, Night Editor
Mike McNamee, Associate News Editor

Editorial II

Freshmen — men or women — can do anything they prove capable of doing on this newspaper. Rumors to the contrary, seniority takes a back seat to ability at *The Tech*. Since the assignment of stories is based on a person's willingness to cover them, any assignment that interests you can be yours.

You can specialize, generalize, attack (with caution), defend (with good cause), build up, or tear down, as long as you can do it in readable English and have your name on it.

This newspaper has no more complicated statement of principles than the one in our constitution, which says that the purpose of the organization shall be to publish a newspaper for the MIT undergraduates, and engage in any other activity that does not interfere with that goal.

Currently, the paper comes out twice a week — Tuesday and Friday — during the college year, except vacations and one in the summer. Which means that those of us who are sufficiently insane spend about 40 hours a week working to put it out.

Of course, not all of the 60 people listed on our masthead contribute that much time. The level of commitment covers the whole range from zero to 100%.

What are all these people doing? They have served the MIT community with "Continuous News Service, Since 1881." And, in addition to the straight news coverage, *The Tech* reports sports, reviews the arts, publishes opinion columns, and prints Letters to the Editor.

But, most importantly, "we are doing something we enjoy, with people we like."

The board member who said that is a member of the Class of 1976. He was a freshman last year, which proves something about how fast you can rise.

Join *The Tech*.

The FAA is eliminating youth fare. If you don't like that, write your representative and senator telling them to support HR73-18 which makes it possible to restore youth fare. Also write Harely O. Staggers of the house committee which handles such bills. His address is 2125 Rayburn Office Building, Washington DC, 20515. PES

The Tech Summer Staff

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Continuous News Service

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Since 1881

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A review for the freshman: 1969-1970 — 'The Time of Troubles'

By Paul Schindler

This is the only column you are likely to read in the next four years addressed specifically to you as a class. The summer issue of *The Tech* is sent out to all freshmen to introduce you to the only newspaper on campus (the other two weekly devices are journals of opinion) and report the news of the summer.

After this, the paper will devote itself to issues of concern to all four classes, something between 3600 and 4000 undergraduate women and men.

But next year, your class will be unique, although after that it will get to be like any other. Your class will never have first hand exposure to the last of the "old-time demonstrators."

The class of 1972, last year's seniors, are the last undergraduates to have been here during the 1969-70 school year, the most tumultuous school year ever seen at MIT, known to some as "the time of troubles."

Starting with the summer preceeding it, and ending with the summer that followed it, that year included disruption of a meeting of the MIT Corporation (which now keeps its meeting locations secret), the "November Actions," the expulsion of a student government president, the occupation of then-President Howard Johnson's office (now chairman of the MIT Corporation), the Strike, and James R. Killian's resignation as chairman.

There are people around who remember these events, graduate students, a group of the incorrigible hanger-on type undergraduates, all of the administration, much of the faculty (especially its more radical members: Louis Kampf of humanities, who was almost fired; long time war critic Noam Chomsky, who made Nixon's enemy list; and others) were here then and have memories of those events that they will never forget.

At least three people were permanently marked by the confrontations of that year, as lead characters, and one student

may have made his most lasting mark on MIT because of it.

Howard W. Johnson, Roy Lamson, and Mike Albert would never be the same after the 1969-70 school year. Student journalist Mike Fiertag will long be remembered as the cogent historian of at least one event that transpired.

That which follows is a "personal view of history." The dates are purposely vague, and the events are not described in great detail, because the documents needed to do a thorough job are in Boston, Mass. and I am in Portland, Ore.

But this report is sufficient to serve its purpose: to give you a feel of some recent MIT history. Besides, during the fall term of next year, *The Tech* will publish histories of the Strike and the November Actions to accompany our already published version of the occupation of the president's office.

The spirit of the times

A lot of American universities were striking and demonstrating and rioting during the 1969-70 school year. Most of you were freshmen in high school that year, surely watching the news, or reading it, as we all suffered through the first year of the Big Dick.

There had been demonstrations and protests at MIT: over the war, over secret research, over complicity with America's war-making machinery. But MIT has a proud tradition of serving our nation during its "times of need" (much of the important work on radar was done here during WWII, and one of the men helping was our current president, Jerome B. Wiesner), and the middle-aged men who were running the Institute had, for the most part, not yet realized that the students were not all willing to buy "national defense" as an explanation for war weapons work.

Maybe if the war in Vietnam had been declared, there would have been fewer people involved in protest. But by 1969 there were some to whom a formal

declaration would have made no difference at all.

If you had asked one-time Undergraduate Association President Mike Albert about it then, he probably would have told you that the war was imperialist, racist, and genocidal. Not the kind of war he was hot to do research for, or anything else for. Declared or not.

Albert was not alone. At that time, MIT had an active chapter of the Students for a Democratic Society. When they called for a demonstration, there was one (in marked contrast to '70-'71 and '71-'72 when their dispirited rallies drew crowds in the dozens instead of the hundreds).

The people who participated in demonstrations, with few exceptions, were a minority of the engineering and science bound hordes of MIT. Rumor has it that the Institute's admissions process "went sour" for a couple of years while it was being expanded to admit a broader range of students, and that the people now leading demonstrations were "mistakes."

Present Director of Admissions Peter Richardson, who was here then too, dismisses that out of hand. "NO WAY" he will tell you emphatically, if you ask whether radicals could have been weeded out in later years. He has gone back to the files, and Mike Albert or Wells Eddleman in high school look no different than anyone else; there is no accurate method of predicting who will go radical at college.

So maybe, in some ways, MIT students really are a cross section of real people, and just as youths all over the country were waking up to radical causes, so too were MIT people waking up. But just like anywhere else, it was usually only a few, who were joined by the vast ranks only when the issue they chose to stand on had great popular appeal.

Opposition to the draft or the war could draw mobs of people who would

(Please turn to next page)

The Present: a time of peace?

(Continued from previous page)

never buy the SDS analysis of the cause of such problems but were more than willing to express their distaste.

Disruption and November Actions

The act of disrupting an alumni officers' conference, and the later disruption of recruiting efforts by some companies at MIT, involved Mike Albert and several other people in the act of not allowing business as usual. This was an affront to the people who run American business, and who "run" MIT.

(The MIT Corporation, a large group of big businessmen, now expanded to include some younger "representatives of recent classes" but at that time representing mostly banks and think tanks and large companies, officially owns and runs MIT under a charter granted by the Commonwealth of Massachusetts. As is the case with all corporations, the place is actually run by the professional managers, in MIT's case, the administration, whose actions are then *pro forma*, and *post facto* in many cases, approved by the Corporation.)

People react strongly when they feel affronted and this case was no exception. Ill feeling against Albert ran very high in some administration and faculty circles. He was not acting as a member of a "community of scholars" was expected to.

From a radical viewpoint, the fact that a student could be charged with "disruption" by faculty or administration was not the spirit of a community of scholars as long as no faculty or administration member could be charged by a student with "complicity in a genocidal war-machine." Justice, in the view of some, is not a one-way street.

So, the atmosphere was already sour when planning was begun for the November Actions, probably the largest scale protest to date, and one which certainly set a lot of people to thinking previously unthought of thoughts.

The November Actions involved a number of events. It involved MIT President Johnson's getting an injunction against November Action Coalition demonstrators. It involved a lot of people in the streets in front of MIT's Instrumentation Labs, which later that year became the Draper Labs and last month became the independent Charles Stark Draper Labs, Inc.

What it was all about was protest, and the MIT administration did everything it could to minimize that protest and the effect of that protest. Some people questioned whether this was the action of a "community of scholars." Some things, it seemed, were not subject to debate in the streets.

Professor Roy Lamson, a cultured man, a professor of humanities at MIT for years, was chairman of the faculty Discipline Committee during the 1969-70 school year. As many have said between then and now, the committee was "just fine for petty thievery and cheating, but not so hot on political trials."

As happened with criminal trials of political people in the real world, Mike Albert tried to make his "trial" before the Discipline Committee into an act of protest. Accused of disrupting the function of MIT, he attempted to accuse MIT of complicity in American disruption of the rest of the world.

His attempt failed, in the eyes of the committee. But along the way, he used foul language, and talked back to Lamson. The Committee recommended that he be "required to withdraw for disciplinary reasons." Also, he was charged to have "verbally abused an Institute official" and that he "conducted himself in a derisive and disorderly manner..."

At that time, the Discipline Committee was a very poor forum from which to make such a protest. In general, committee meetings are supposed to be private, and to this day, it is a committee rule that the results of their actions are not to be publicly announced.

That procedure is circumvented by the decision of all political "defendants" to release to the campus press any correspondence they receive from the committee regarding the disposition of their cases. But it is true that, in cases of cheating or thievery, it is difficult to find out even if there was a hearing held, much less who was involved.

The committee had operated for years in "loco parentis," and had seldom faced any student who was not contrite and cooperative. As a result, it had no rules of procedure or evidence to speak of, and acted in a very informal fashion.

When such issues as "what is the charge?" and "I want counsel present" were raised in a serious fashion, the Discipline Committee had two anatomical responses. Caught flat-footed, it reacted with a heavy hand.

Perhaps most dubious of all was its decision to "try" Albert over Christmas vacation (December 22-23) when he could rally neither support nor witnesses from among his scattered friends.

Understandably, a fair number of people were upset when they returned from vacation and found out that Mother Institute, during their absence, had expelled a person who, if he was not universally loved, was at least grudgingly respected by many students. Some people got more than upset. They acted.

Occupation!

A group of MIT students, faculty and others occupied the office of MIT President Howard Johnson during January of 1970, to protest the expulsion of Mike Albert, among other things. The occupation was short but tumultuous.

It is treated quickly here because the issues involved do not seem so important now as they did then.

But then! Around the clock meetings were held, by students and by administration members. There was plentiful precedent for occupation of a university president's office, most of it pointing to unhappy endings.

Would the administration call the police in? In the end, they did not, although there is evidence to believe that the alternative was seriously considered (see the three-part series "Battering Ram - The Occupation of the President's Office," *The Tech*, December 7-14, 1971).

The administration was saved the trouble of removing the hippies when they left of their own accord. Their action had no substantive result, except to cause formation of a faculty committee that never did agree on a way to get rid of radical faculty members who participated in such things.

Mike Albert was eventually allowed to return to the campus two years later. He came quietly, finished his work, and has now left again.

In spite of the passage of time, Lamson still refuses to talk about the time he spent as Discipline Committee chairman. Vice-President Constantine Simonides will not release pictures of the office taken immediately after the occupation because "they would bring back bad memories for many people."

And, when it attempted to hold hearings for a group of people accused of occupying the MIT-ROTC building during the abortive 1972 spring strike, the Discipline Committee proved that it is still impossible to try people for "political crimes" in a community of scholars.

Some things, it seems, do not change with the passing of time.

Strike

MIT students took an active role in the ineffective nationwide student strike which occurred as a result of Kent State and the invasion of Cambodia during the spring of 1970.

As a result of community interest, the faculty effectively suspended classes, and put grades on a pass/fail basis if students so requested.

The strike was certainly *not* ineffective locally, or nationally, in terms of the number of student lives it affected. But it did not end the war, or even the invasion of Cambodia; it did not result in the election of a particularly anti-war Congress in the fall of 1970, and it was forgotten in time to get Nixon elected in 1972.

But it seemed important at the time, so important that the faculty even considered allowing staff workers the same freedom to protest the war that they were offering themselves and students. When it was pointed out that the University could function (research and physical plant) very well without students and faculty, but not at all without employees, the idea was dropped.

Students began work with a burst of enthusiasm, going to Washington to lobby Congressmen, and going to Route 128 (a grouping of esoteric electronics firms and think tanks, located near a circumferential highway that marks the edge of Bostonian Suburbia) to lobby scientists and engineers.

The burst dissipated under the burden of student apathy; a lot of students went home to start summer jobs early, others spent the month sailing.

In the flush of the moment, the faculty approved a few days off (the Princeton Plan) the following fall to allow students to work for congressional candidates.

Arriving as a freshman that fall, I found it difficult to understand the burnt-out attitude of the upperclassmen. Princeton Plan vacation time was an even greater puzzle: no one I knew spent the time working for any candidate. It was viewed as a chance to "catch-up" on fall work which had been neglected during weekend parties and weekday excursions to the Cape.

Aftermath

The resignation of Dr. James R. Killian, Jr. that summer had nothing to do with the turmoil of the preceding year. Killian, in his mid-sixties, felt that he could continue to contribute to MIT without being chairman. He has since devoted unstinting effort to MIT fundraising, known here as development.

In a familiar pattern, the President was elevated to Chairman of the Corporation, although Johnson did not make the announcement until the fall, several months after Killian announced his retirement.

Johnson's five years as president of the Institute were very difficult years. He was a compromise candidate to start with; he had already made his mind up to accept an offer from industry, to leave MIT for work in Chicago.

No one could have guessed, in 1966, what the coming years would bring. Dissension, protest, strikes, the expulsion of a weapon-developing research lab that had brought fame, honor, and millions of dollars to MIT (the Draper Labs); all of these crises were handled by the former dean of the Institute's Sloan School of Management with cool and aplomb.

Howard Johnson has been called "cold and calculating" by some, based on his public performance during those years. Certainly, the Institute benefited from his ability to control crisis. His contributions to administrative structure, which he took from disorder to order, are unquestioned. He backed the rights of women and minorities to an MIT education. He stayed when he could have gone.

Regardless of his personality, he left his mark on MIT, and he left it without "calling in the cops" at every turn.

Professor of Humanities Roy Lamson retired last year as the responsible officer for humanities majors. Any man, present in the position of Discipline Committee Chairman by fate, at a time when abuse and scorn would be heaped on a saint serving in that position (for no one could have been a saint to both sides in the confrontations of that year), might well have reacted as he did.

His refusal to treat "political acts" as anything but a matter of behavior subject to discipline may be viewed as unenlightened by some, but the performance of the system since indicates that it still cannot operate in the political sphere.

Mike Albert, SDS member and Student Body President, left one mark on future generations of students. The "Albert rule."

His election as president was set aside, for a few hours, because it was impossible to ascertain whether or not he was a registered student. Under MIT's unusually lax procedures, it was possible to avoid much of the paperwork of registration until virtually the end of the term.

As a result of Albert's persistent habit of doing this (and possibly as the result of many others doing the same thing), the administration made the set of rules now given to every student about the "4-step registration process" which must be completed by thus and such a date, or else the student has to apply for re-admission.

MIT still has very lax registration, which allows courses to be dropped as late in 10 weeks into a 14 week term. But

for all his political action this minor rule change is Albert's only certain result.

Divestment of the Draper Labs, and the cessation of secret research on campus are other possible results, as is the death of student government.

Then there is former *The Tech* contributing editor Michael Fihtag. Fihtag, in addition to producing 13 full pages of history in the paper on the President's office occupation, had previously run the Arts section, calling it Centerfold during his brief regime. He wrote a long piece on his personal experiences entitled "Overkill" which we published; he wrote a lengthy and interesting letter of resignation which *Thursday* published.

Currently working for the Alumni Association magazine *Technology Review*, he was always a little out of place on a twice weekly newspaper. His compatriots said, "he is a magazine writer, not a newspaper writer," because of his preference for writing lengthy analytical pieces of his own choosing. He seldom wrote the short, straight news which is needed to run a newspaper.

Still, he and his contemporaries, Alex Makowski, William H. Roberts, Bruce Schwartz, Steve Carharz and Harvey Baker were the lights of the paper in a difficult time. Their chronicles of that time, and those of last year's seniors, including Lee Giguere, David Searis, Bob Elkin, and "riot correspondent" Joe Kash, will form the core of any historical accounts.

Change

Some things obviously do change, whether in spite of the sound and fury, or because of it, I do not know. There is nothing like the political activism of '69-'70 left on the MIT campus.

Or, seemingly, anywhere else around Boston. There are still the vocal few, as there have always been. A letter or two will be sent to this paper, and dutifully published in the fall, pointing out that the people are still behind the revolution, but working for it in less public but more effective ways.

The person(s) who write that will be half correct. Protest against the status quo is less public today.

Some things do change, very much. Most people who apply to MIT, and who come when they are admitted, are interested in an education polarized around science and engineering. They are not interested, particularly, in revolution, or changing the world, or the news of the country, the city, or the campus.

They don't read the *New York Times*, the *Boston Globe*, or *The Tech*, except possibly the last, to relieve the boredom of early morning lectures (feeling as they do that it is less impolite to stay awake reading the paper than to fall asleep and snore).

The majority of the students here spend their time in class, in the library, studying at home at night. The pressure is great.

Not as great as it once was: there was time when the regimen here was orders of magnitude stricter, driving people either to achievement, or retirement from the academic battlefield.

Until and unless MIT becomes something it isn't now, the concern of the men who run it will be to provide the people who attend it with the education they came for, virtually uninterrupted by consideration of the political implications of their education (and its cost) or their work.

MIT is a private institution. If it did not offer what the students want, they would not come. It is not their only alternative, educationally. There is great wisdom, in these days of universal blandness, in maintaining a unique identity.

The Institute did this in spite of the "time of troubles." It will continue to do so, in spite of any single student's best, or worst efforts.

So what is it that hasn't changed very much? The academic pressure at MIT that dulls a student's sense of desire to participate in anything but education.

The pressure explains why such organizations as this newspaper are perennially understaffed. Why all student activities have so few upperclassmen.

And why it can be said with assurance, as far as protest on a large scale goes: never again.

JFK Library meets resident opposition

By Curtis Reeves

Plans for the John F. Kennedy Memorial Library have been revealed in Boston amid some mixed reaction by residents of Cambridge, where the shrine is to be built.

Fearing overloading of roads and facilities, skyrocketing rents around the Harvard Square site, and the emergence of fast-food chain stores to replace the bustling shopping district, area residents have begun to seek ways to stop or slow down the project.

The Library, which will include a museum and archives, an Institute of Politics, and Harvard's School of Government, is to be located at the corner of Memorial Drive and Boylston Street. The twelve acre lot is presently used to store subway cars from the MBTA red line, and trackless trolley cars. Early next year, the subway cars will begin to be stored in a new building at the corner of Dorchester St. and W. 4th St., while, presumably in time for a possible May 29 groundbreaking, the trolleys will be moved to Watertown.

Groundbreaking is slated for

the 57th anniversary of the late President's birth, with dedication slated for one year later.

Building costs have been estimated at \$27 million. Much of the money was donated by Massachusetts residents, and other Kennedy admirers.

Chief architect for the pavilion is Ieoh M. Pei (MIT class of '43), who also designed the John Hancock tower in Boston. The Museum, a glass pyramid, will stand 75 feet tall.

Planners have estimated that area traffic will be increased only six percent during peak season, but residents seem to believe neither this story, nor the one about the number of parking spaces that will be needed. The design now shows space for 400 automobiles; city planners think that 1100 spaces will be necessary to accommodate the crowds that will be attracted to the Library.

Residents are also worrying about the impact of the building on the environment, and the Environmental Protection Agency has been called in to study the ecological impact. The EPA is pushing to complete the study before construction begins.

Many remain in dorms

(Continued from page 1)

it, "liberal arts." He suggested that the hierarchy of school preference is determined at an early point in the student's college planning; his office is trying to determine the validity of that hypothesis.

Richardson expressed regret that he and his staff see very little of the students after they are admitted. "We are always delighted to have students in the office, and are looking for ways to get our undergraduates to talk about the Institute back home." Another drawback of this lack of communication is that the admissions staff have little feeling for how students are getting along, how satisfied they are with various aspects of MIT. More interaction might permit the staff to judge applications better.

Housing and class size

This year, the number of students admitted was cut in hopes of reducing class size. The rationale for this decision was the desire to ease the campus housing shortage that has become increasingly acute in the past several years.

Basically, there have been two reasons why the housing system, consisting of both dormitories and fraternities, has been saturated. In recent years, a larger fraction of upperclassmen have decided to remain within the system rather than seeking apartments of their own in the area. According to Assistant Dean for Student Affairs Ken Browning, 97% of those freshmen who lived in dorms this year will return to them. The return rate for last year's sophomores is 85%, for the juniors 81%. This trend is amazing in the face of the nationwide tendency of college students to move off campus leaving empty dorms behind.

The other source of the housing problem is that last year's freshman class was about 50 larger than had been expected and this forced some overcrowding.

The Office of the Dean for Student Affairs originated the request for a smaller class. Browning stated that their optimal number, from the housing viewpoint, was about 875 and that the slightly larger class will probably force a moderate

amount of crowding. The over subscription will be somewhere around 50 at worst, but the exact extent will depend on the success of the fraternity rush (which must take the usual 400 or so) and upperclass cancellations. Freshmen are guaranteed assignments, but the overcrowding usually involves tripling freshmen in large doubles until enough upperclassmen move out of the system by the end of the first term.

Asked about the likely availability of space in the various dorms, Browning said that MacGregor and Burton are expected to be oversubscribed as usual. This year, there are not a great number of places available in McCormick, and he does not foresee the problem encountered last year when not enough women requested places in the hall. He also believes that removal of the triples from McCormick will further encourage applications to it.

Housing system

This year, an attempt will be made to bring the management of the various dorms into closer contact with the residents, according to Director of Housing and Food Services E. Harmon Brammer.

Along these lines, every dorm will have at least its own assistant manager to handle problems of maintenance and system budgeting. For the coming year, these managers will be:

Dan Bloom, Senior House; Len Wahley, East Campus; John Woodbury, Ashdown; Norma Mele, McCormick; Don Hubbard, Baker; Lee Burkes, Burton and Bexley; and Lee Saunders, MacGregor.

Also, as part of a systemwide ten-year renovation plan, Senior House has been closed this summer to facilitate work. Improvements include installation of sprinklers, new roofing, some painting, construction of an office and desk facilities (this will be the first year that Senior House will have its own desk and be totally independent of East Campus management), and the addition of walls in the basement to improve the security aspects of storage cases and provide more space. Installation of double cylinder locks and repair of worn areas in the hall carpeting are still being con-

Media keep MIT informed

By Paul Schindler

Three "newspapers," a book, a magazine, and an FM radio station serve as the media through which MIT students express themselves. Each serves a purpose, each has a unique and separate identity and history.

This article is not exhaustive, and is not as authoritative as the propaganda put out by the media to describe themselves. It is intended to provide as unbiased as possible a view of their nature of interest.

WTBS, 88.1 FM is the MIT-affiliated radio station, located in the basement of the Walker Memorial building. Founded as a closed circuit, MIT-only AM station in 1948, it has suffered a perennial identity crisis since it obtained FM in 1962.

Although it got the FM license with MIT help for the purpose of serving off-campus students, it has since expanded non-MIT programs and personnel until they now dominate the station.

Tech Engineering News is a student-run magazine of technical articles which has led a precarious existence in recent years. Under-financing and understaffing have been its major problems.

The disappearance of large-

scale on-campus recruiting by major firms meant the disappearance of their ads in *TEN*. As a result, the magazine has not published issues larger than 20 pages since 1970, and has therefore had trouble attracting staff.

No such problems face *Technique*, the MIT yearbook, except possibly financial problems. In existence since the latter part of the last century, the crew of the yearbook, almost completely photographers in recent years, puts out a regular publication which contains much MIT history and much else.

A certain inattention to text, and what some deemed an "inordinate" amount of non-MIT photographs (both criticisms have recently been expressed in *The Tech* yearbook reviews) have marked recent books, but it has been, without doubt, a photog's showcase.

MIT's youngest "newspaper" is *Ergo*, founded by an MIT student who was disgruntled by the fact that opinion in MIT newspapers covered a small range. His oft quoted statement in the paper's original prospectus was that it ranged "from Michael Harrington to Mao Tse-Tung."

The paper has passed through many stages since, but what began as an MIT newspaper has since become a dogmatic journal of Libertarian and Objectivist political philosophy, distributed at MIT, Harvard and Boston University which seldom, if ever, concerns itself with MIT. It is a weekly.

Also suffering from a lack of the MIT news which launched it is the self-styled "MIT Community Newspaper," *Thursday*, named after its weekly distribution day. *Thursday* was founded just a few months before *Ergo* during 1969, by a dis-

gruntled *The Tech* columnist named Jim Smith.

Smith felt stifled by the established policies of what was then the only paper on campus, and started some competition. This paper too has been through several incarnations, the latest of which, a left-radical "newspaper" with some MIT orientation, grew out of enormous financial difficulties, some of which are yet unresolved.

Both *Thursday* and *Ergo* mix news and analysis pretty freely. The avowed policy of MIT's third student paper, the only one to appear more than once a week, is to avoid that mixture whenever possible.

Publishing Tuesdays and Fridays, *The Tech* has been the MIT community's major news source since its founding in 1881. For many years, it was the only publication on campus that regularly reached students, except for the now-defunct humor magazine, *Voodoo*.

It was therefore forced by conscience to perform many public relations functions for MIT officials. In recent years, the founding of an official PR publication, *Tech Talk*, distributed to both students and employees, relieved the paper of that burden.

The Tech is now the only continuing source of news about the actions of MIT outside the administration itself. It is the most financially successful of all campus publications.



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CSE advises dining study

By Storm Kauffman

The Committee on Student Environment (CSE) reported to the faculty on the closing of Ashdown dining room (at the end of the fall term).

CSE noted, "The objectives of the dining system appear to be, in no necessary order of priority: to provide a suitable social setting for students and other members of the community; to provide adequate nutrition of members of the community; to provide certain standards of service; and to achieve these objectives as economically as possible."

Socially, the effects of the dining halls is not known. Nutritionally, the CSE noted that "practically nothing is known about what MIT students actually eat from day to day — whether they are getting balanced diets that contribute to their educational performance..." Possibly conducting a UROP sponsored survey was suggested.

Standards of service — insuring all who wish to dine that no undue overcrowding will occur — was a partial reason for the closing of Ashdown. It was not known to what extent this or other attractions such as variety of selection are relevant in a university atmosphere. Economically,

CSE recommended that alternatives be explored.

"These alternatives should include not only the reduction of standard dining service in favor of other patterns but also the increase of dining services by means of a return to compulsory undergraduate commons. What is required is that the range of alternatives be explored and that the economic costs of each of them be estimated and presented to the community... In any case, the current apparent economic standard for the dining services, that they be run without any operating losses according to present accounting practices, appears to be too crude a criterion."

E. Harmon Brammer, Director of Dining and Housing Services, noted that no plans for immediate changes in the present status of the system are planned. He did stress that a return to compulsory commons would result in a lower contract cost (presently \$720 per year), as "it takes essentially the same staff to feed 50 people as it takes to feed 500."

The CSE report continues that sufficient information must be accumulated to permit adequate decisions on dining problems.

On Ashdown specifically, the

CSE reported that it was cognizant of the loss in the quality of social interaction for former Ashdown devotees, but that the number of diners who so suffered appeared to be small. Also, the hall would "face heavy going economically because of the required renovations and competition from the kitchens to be installed in the renovated living areas. On balance we are not persuaded that there is a strong case for the reopening of Ashdown dining room in the near future, especially since Ashdown House itself will not be full due to renovations for at least one more year."

Finally, the CSE offered its recommendations:

"... the Administration make an assessment both of the objectives of dining services at the Institute and of the extent to which alternative dining system configurations contribute to the attainment of those objectives."

"... pending the completion of such an assessment no major changes be made in the status of any unit of the dining system."

"... the assessment, that we recommend, if started this summer, can be completed by 31 December, 1973."

Students now eligible to register to vote

(Continued from page 1)

Telephone Directory.

E) A telephone, gas, or electric bill in your name.

MIT opposes proposed zoning plan

(Continued from page 1)

Marsh Warehouse, which was replaced by a new facility in Squantum. MIT has never owned the plot, although they own the land on either side of it. The announcement for the hotel was met with "not unfriendly" comments.

The rollback, which was made, in part, to avoid an early court fight, points to one of several problems with the Riverfront project.

As detailed in the Milne statement to the hearing committee, the plan "has legal flaws... is unfair and discriminatory... [and] will probably be counterproductive to achieving the goals that it is meant to achieve."

The legal question arises over the bonus alternatives, which allow greater densities only if the developer provides certain public facilities — for example, the pedestrian access to the river — which are usually supplied by government funding. Should the City Council approve the rezoning, they are almost certain to have it tested in court.

"We know of no precedent anywhere for reducing values so drastically in one district only to force landowners of that district, and no others, to subsidize public developments by write-downs of their land costs," states the Milne report.

MIT has joined with 21 other organizations from across the city to form The Cambridge Planning lobby as a result of the Riverfront case and others similar to it. The aim of the lobby is to encourage city planning on a city-wide basis rather than in ad hoc, crisis-to-crisis manner.

It was the Riverside-Cambridgeport Community Corporation, one of the Planning Lobby members, that got the Riverfront District off the ground. It was this group that had the first feasibility study done, with \$16,000 of City funds.

The City Council has taken its leave for the summer without taking final action on the Riverfront. The plan will come before the Council at its first meeting of the fall, to be held in September.

Institute seeks funds for woman's chair

A chair has been established for distinguished women members of the MIT faculty.

No one will be appointed to it, however, until another \$350,000 is added to the \$400,000 seed money provided by Chancellor Paul Gray. \$750,000 is the full funding level for an Institute Chair.

The Ellen Swallow Richards Professorship was announced by President Jerome B. Wiesner during ceremonies commemorating the 100th anniversary of her graduation from MIT. Mrs. Richards was also the first woman to serve on the MIT faculty.

When the chair is funded, it

F) A lease or deed in your name.

G) If the lease is not in your name, the lease and a notarized statement by the lessee that you live at the address claimed.

H) A notarized statement from the landlord or building superintendent that you live at the address claimed, or a statement to that effect on his business stationery.

I) A cancelled check made out to the landlord or a rent receipt showing the address claimed.

J) If you pay your rent to a lessee or principal tenant instead of directly to a landlord, a notarized statement from the lessee or principal tenant that you live at the address claimed, plus proof of physical presence by the lessee or principal tenant.

All present MIT students should qualify under "A." Once they have permanent rooming assignments, incoming freshmen may go to the Office of the Dean for Student Affairs and see Molly McBride, to obtain the statement described in "B."

The first two proofs of residence indicate that Cambridge will no longer obstruct the registration of students who live on college campuses within the city limits. Last fall, former UAP Curtis Reeves organized a registration session in the Student Center.

At that time, 82 students were turned away. The registrar for Cambridge, Commissioner Edward Samp, went beyond the thirty day residency requirement in his interpretation of voter eligibility. He asked questions about financial ties to parents and intent to remain as a domiciler in Cambridge. Such intent was considered to be shown by possession of Massachusetts drivers' license, Massachusetts income tax, Massachusetts draft card, or indication of more than student status. Then, enrolled students were not considered residents of Cambridge without some other indication of intent to make this city their permanent residence.

Such difficulties apparently arose from Cambridge Election Committee officials' refusal to register students on the basis that they do not maintain "domicile." As defined by Attorney General Quinn, "to maintain domicile is to have no present intention of changing residence to another city." The difficulty of proving this somewhat subjective intent, and the recalcitrance of the registrars, forced many students to give up. (*The Tech*, September 22 & October 6, 1973)

Subsequent court rulings have evidently led Cambridge to ease its stand on student registration.

News Analysis:

Draper Labs officially divested as of July 1

By Paul Schindler

When it started in 1935, it was the Instrumentation Labs. In June of 1970, it became the Charles Stark Draper Labs, an independent division of MIT. When the MIT Centrex telephone system was installed last August, it got its own phone number. On July 1, 1973, it got its own "Inc." and became, for the first time in its 38 year history, an independent entity.

There will still be connections with MIT; the Institute's Vice President for Research, Albert Hill, is Chairman of the Board of Draper Labs. And the press release announcing the final divestment stated that "necessary organizational changes [to remove the labs from the administration of MIT] have been effected with a minimum of internal disruption."

It goes on to add that "the relationships with MIT are cordial."

Such was not the case, at least in the eyes of many students and faculty when the decision to separate D-Labs from the Institute was first announced by MIT President Howard Johnson in June of 1970.

At that time, Johnson kicked off an unsuccessful search for non-defense research that could be used to convert the Draper Labs into a form acceptable to the MIT faculty. He stressed that the labs were doing work that had to be continued.

At that time, Johnson announced that a five month search by the labs for non-defense work was unsuccessful, and, that in any case, they could not continue to do their unique and valuable work as part of MIT. So, they had to be spun-off.

There were some objections by members of the MIT community then that divestment was a bad way out; that the university would then lose what small restraining effect on the labs that it had at that time.

Regardless of conflicting protest: some said get rid of the labs, others said pull in the reins the decision was made to separate them from MIT. Slowly, so as to avoid any damage to ongoing personnel or programs.

The sudden economic downturn in the defense industry that hit in 1970 and 1971 took the Institute by surprise, and greatly slowed divestment. But there was never any diversion from the path of eventual separation, even when the Department of Defense threw up flak, objecting to any increase in its contract costs as a result of divestment. Negotiations eventually cleared that block.

What had the Draper Labs done, to earn the enmity of some academics, and the love of the DoD? Guidance systems for Polaris, Poseidon, and Thor; advanced flight control for VTOL craft; and some radicals claimed that the labs developments were used to make it possible to shoot accurately from helicopters in Vietnam.

The laboratory is mission oriented, and conceives, designs, tests, and supports "operational systems." Its work has been in instrumentation, guidance, and control of aerospace and marine vehicles.

At least partially as a result of the debate over the labs three years ago, a motion was introduced to, and passed by the MIT faculty, this May to the effect that not all operational weapon systems to which MIT might make a contribution were worthwhile.

The founder of the labs, Dr. Charles Stark Draper, now 71, is an Institute Professor Emeritus (a position of honor) and Professor Emeritus of Aeronautics and Astronautics. He continues to serve as a consultant and board member of the D-Labs. He was department head from 1951 to 1966.

Draper started the labs in 1935 to build anti-aircraft gun-

sights for the Navy. At that time, and for many years thereafter, there was unanimous approval of "Technology's War Record," the Institute's service to the United States in time of war.

Draper, and his lab's association with MIT, became the victims of changing times, proving once more the old maxim that "if you maintain a consistent political position long enough, you will eventually be accused by some of treason."

Certainly not by employees; of the 1800 people who work for the lab, only five refused jobs tendered them by the new corporation.

Certainly not by the Department of Defense, which provides a big chunk of the lab's \$61 million research budget for this year.

Certainly not by those faculty who have steadfastly maintained that the Government (or the Administration) has the sole right to decide what is good for the US, and that MIT has no right to decide for itself.

No, it was only those few who thought the government incapable of deciding what is best for this country that felt that what the D-Lab did was only questionably in the best interests of America.

They will continue joint educational and research activities with MIT. And lab staffers still have access to MIT facilities.

One administration official expressed second thoughts about divestment, after supporting it in 1970. "They've gotten better. They really do contribute to an MIT education now, which they didn't then. And the loss of the lab will cost us dearly, in terms of finances. If only we could reverse the decision. I don't think the protest now would be that great."

But the decision was irreversible. And now, the Draper Labs are, metaphorically if not physically, gone from MIT.

Going home... 3 different (?) views

"Although 51% of our country's population is female, we are still considered a minority."

By Barb Moore

DAYTON, OHIO — Every spring, the time comes to pack one's baggage and dutifully make the pilgrimage back home for three months of warm home life and relaxing summer recreation.

Speaking as one who has made this crusade but once, I have found that behind this innocuous, wholesome image lurks three months of parental intrusions, disillusioned friendships and plain old hard work.

I'm not knocking summer vacation, but there must be some alternative to spending it here in Dayton, Ohio. Dayton is a fine city, if you're over forty, married, and masochistic. But for those of us who are 19, single, and less than degenerate, summer vacation can be an extremely stupefying experience, especially here in an industrial city.

In a very fitting return to Dayton, I found myself working in a General Motors plant. Not on the line, but as an unqualified engineer (amazing what the MIT

name can do) whose main purpose seemed to be that of satisfying Federal Regulations governing minority hirings. Although 51% of our country's population is female, we are still considered a minority, so I looked very good on the payroll. And that payroll looked pretty good to me, too. Having seen little money for nine months (other than a fleeting glimpse of all those checks made out to MIT), my first pay day was quite a pleasant change. I drooled and stammered in awe for some time before I even noticed the \$50.00 tax bite.

Then there's living at home again. And that often complicates matters with things like parents, care, ex-romantic interests (or lack thereof), and the readjustment to all these perplexities of home life. After living the free and easy life of an over-burdened Tech tool in swinging Boston, this readjustment can be tough. How can people like your parents have the utter gall to try to take over your life once again?

As we all know, parents are famous for just this unadulterated [sic] pushiness, commonly confused with "interest" or "responsibility." Living at home does have its advantages, however; it is cheap and easy and directly inflicts no physical pain.

So, industrial Dayton has treated me right, but summer still seems to defeat its entire purpose. Who has decreed that working nine hours a day — dodging lecherous old men who insist that I am a secretary — is summer vacation, while the festive, or rather bestial, atmosphere of the Institute is work? Someone is looking to the wrong place for fun.

It has been an experience, though. One that I could have done without. I suppose that I can now more fully understand how Middle America lives (or does not) since I've seen it through the eyes of a reclaimed Bostonian. All I can do is admire my parents; they must have some determination and a strong stomach.

"the callow, if rotund, fellow's fate to end up at MIT became clear."

By Paul Schindler

PORTLAND, ORE. (ANS) — This provincial town, nestled in the confluence of the Willamette and Columbia rivers, filled today with apple-knockers and moss-backs, was once nearly named Boston, Oregon.

Lovejoy and Pettygrove, two pioneers, decided to name the infant village in the early 1850's. One was from Portland, Maine, the other from Boston, Massachusetts. They tossed a coin (now in the Oregon Historical Society Collection), and the 7th Portland in America was born.

The city's fame since that time has grown from such sources as the world's fifth longest suspension bridge, an annual Rose Festival, and a lost chance to attract the Boeing plant that went to Seattle.

But 100 years after its birth, it gained the sole distinction which placed it in the summer issue of *The Tech*, as this reporter was born there in 1952.

Years of childhood filled with a spectacular public school education were to follow before the

calow, if rotund, fellow's fate to end up at MIT became clear.

During the spring of 1970, with the arrival of the MIT admission notice, his fate was sealed.

Natives of the Pacific Northwest will tell you: it rains here, in some places, but not in others, where it snows, but more than in the former, where it doesn't.

As a result, Boston weather, about which someone who was probably not Mark Twain is reported to have said, "If you don't like it, wait a minute," either comes as no surprise or a great surprise.

After spending almost three uninterrupted years getting used to this, Boston, self-designated as the "Athens of America," re-adjustment to the boonies can be difficult.

Not that trees and rivers and mountains and clean air and ruggedly beautiful coastlines do not have their place, when kept in proper perspective. But this state has all of them in obtrusive profusion, and almost none of the squalid slums, military bases, think tanks and sprawling, world-famous universities one associates with the Hub (that's another nick-name for Boston, like Beantown. It is short for Hub of the Universe, I think. New York City natives will tell you it is short for hub of the spare wheel. But then they have Mayor Lindsay.)

During the nine months of the school year, statisticians will tell you (if they have nothing better to do) that Portland's population of 380,000 is overshadowed by the student population in Boston, which approaches 500,000. But what of that? These are the same people who will tell you that it would take about \$21,600 to complete an MIT education at next year's rates, and who wants to hear that old stuff?

To explain, as a freshman knows already, what school you are going to (or in my case almost finished by... with) is a task whose difficulty is inversely proportional to the distance from it.

Thus, in Oregon some people used to call a Milwaukie (Oregon) trade school that moved into downtown Portland, Milwaukie In Town. I leave it to your fetid imagination what initials it was known by.

When you meet someone who has heard of the Institute (that, of course, sounds like a nickname that would be equally appropriate for an asylum as for a university; but then the place used to be known as either Tech or Technology. Today, many call it the 'tute, which sounds like toot and is usually used to confuse freshmen) they are, of course, suitably impressed.

Often, they will ask you if you know Mortimer Snerd. "You couldn't miss him. We were all worried he was a little too effeminate." Mortimer comes from Ukifah, a town in your state, like Drain or Hebo, which has 35 people in it.

This reporter has found, over the years, that it is usually easier and faster to say, "yes I have heard of him but don't know him very well," and quickly change the subject to Nixon, or the War (or now, Watergate).

That way, you don't spend the rest of your visit listening to a graphic description of Mortimer's god-awful case of acne.

Mortimer, wisely, stays in Boston for the summer.

"... summer vacation is really a hoax inserted into the academic calendar by sadistic faculty..."

By Mike McNamee

FRANKTON, IND. (ANS) — Despite the feeling, prevalent on college campuses during the months of April and May, that summer vacation is really a hoax inserted into the academic calendar by sadistic faculty members, it does eventually arrive. The day comes when the finals are all finished, the junk that's been acquired all year is packed, and, if you're one of the Hub's quarter-million knowledge-seekers, you say good-bye to dear old Boston — for three months, at least.

Being one of those thirsters after education — more specifically, a member of the class of '76 at MIT — I participated in the '73 Exodus. Unlike many, I left with a certain reluctance. Not that I minded leaving Beantown — far from it! — but because my particular Canaan happened to be Frankton, Indiana (Population: 1800).

I keep telling myself that there have to be hundreds of Franktons in this great land of ours, but the argument is weak. Set in the middle of conservative central Hoosier-land, Frankton's

days of glory passed with the 19th century, and it now serves mainly as a sleeper town for nearby Anderson (where all the factories are located).

The high point of the town's recent history was last spring's water shortage, which had gotten five minutes on the Indianapolis TV news. Since then, excitement-seekers have had to content themselves with Little League games.

I have lived in Frankton for eleven or twelve years, attended Frankton High School, and had been a fairly normal Franktonian, but I had done something no native before me had done — gone to MIT. So as I returned home from my freshman year for the summer, I was well aware of what the next three months had in store.

This is the land where Watergate is merely "boring." Visits at Christmas and Easter had convinced me that even the wretched *Globe*, not to mention the *Times*, had it all over the *Anderson Herald*; that Harvard Square freaks would not be tolerated in red-neck country; and that I couldn't even get the

National Lampoon in my hometown (and have a hard time getting *Newsweek*!). Frankly, I wasn't certain that my Eastern-intellectual-effete-liberal-hip attitudes, so painfully acquired, could last for three months in the desert that loomed ahead.

One of the first, and most prevalent, questions put to a college student home on vacation is the innocent query, "Where do you go to school?" Experience has shown me (and other Midwestern Tech tools have confirmed this) that MIT, while it is famous all over the world, enjoys almost complete anonymity in Middle America; this anonymity results in one of two reactions when you tell someone you attend MIT:

1) A look of profound admiration spreads across the questioner's face, as he says something like, "Boy, you must be smart!" Gratifying as this may occasionally be (what do you think you're paying \$3100 for?), it can also be annoying, because intelligence can be a hard thing to live down.

2) (Far more common) A

look of profound puzzlement spreads across the questioner's face, as he says something like, "Is that like ITT Tech?" "Is that in Indianapolis?" "Are you studying electronics?" or "Why didn't you go to Ball State?"

My mother, who will tell anyone who will listen that her sons attend GMI (General Motors Institute) and MIT, says that people often seem sorry for her because her kids apparently can't get into Purdue. This reaction is not particularly gratifying, if only because it entails long explanations of the Tute's true status, which is seldom understood.

I was rather surprised, when I got to Boston, to see that ITT Technical Schools are not a purely Midwestern phenomena, but I've never met an Easterner who confused MIT with ITT. Still, I wonder if President Wiesner ever has nightmares of screaming TV commercials promising "High paying careers in the exciting field of electronics!!!! for the graduates of 'MIT Tech,'" with the Great Dome lending dignity in the background?

Lincoln exploring laser weapons

By Norman D. Sandler

The latest issue of *Esquire* magazine gave a detailed examination of the latest fad in Pentagon weaponry, the laser. As writer Harvey Ardman says, for quite some time we have come to know the laser as a "super-tool" of sorts... serving everything from medicine to the garment industry.

However, since the development of the laser in the very early sixties, the Pentagon and defense researchers (pentagon capitalists) have eyed the laser with that certain "oh, what we could do with that" glare... much as they have done with atomic energy, biological disease, and the ballistic missile.

Finally, over one decade after the development of the first laser prototypes, the Pentagon has disclosed that yes, they are interested in the laser for purposes other than communications or bomb guidance.

Science fiction is becoming a reality as a result of a \$130 million per year Department of Defense (DoD) allocation for laser research. Behind well-guarded closed doors at a few hitherto unknown government installations, research scientists have been developing weapons which will ultimately utilize that thin beam of light from heated carbon dioxide as their destructive element. The "laser death-ray," for years considered a part of fiction, is becoming a reality, and the prospects are good for such a weapon to become one of the major advances in tactical weaponry since the airplane.

Esquire quotes the Army's Chief of Research and Development, Lieutenant General William C. Gribble as predicting the development of laser weapon prototypes within "the next six to ten years." However, that estimate makes no mention or indication of the intense pro-

gram currently underway to develop the technology for those weapons.

The Air Force is taking the lead among service branches in pressing for laser research. *Esquire* says the main laser R&D effort is taking place at Kirkland Air Force Base in New Mexico. Kirkland is located in the Manzano Mountains, not very far from the site of the first atomic explosion, Alamogordo.

However, behind the scenes, far from historic atomic test areas and defense showplaces, far before the laser takes the physical form of a weapon, MIT scientists, engineers, and technicians work quietly away behind well-guarded doors at the Institute's Lincoln Labs... approximately ten miles outside Boston, and just minutes from the military-industrial-technological think tanks that line Route 128.

Weapons research is a very touchy thing to most of the MIT community, for people both in favor and opposed to it. So, it is not surprising that MIT administration officials deny any work on "operational offensive weapons," such as the laser death-ray, which is not all that an accurate name for it, but descriptive nonetheless.

The Tech has learned from persons close to Lincoln Labs research that Lincoln is one of the locations working on laser weaponry, although still at an extremely experimental stage. The research is being done primarily for the air force... and although much of the laser research at Lincoln relates to development of military communications systems, sources have disclosed that work on laser to intercept guided missile warheads has been done. The extent of that research is unknown.

R/O Week: a hectic time

By James Moody

On some days, you will be very busy, and on others, some of you may have nothing to do. Sorry, we can't help this, for the week's activities naturally fall into chunks. If by some strange circumstance, you find yourself wanting of activity, follow these simple rules:

1. Check the R/O Schedule and daily updates — maybe you have overlooked something.
2. If it is Rush Weekend, and you don't think you will like a fraternity — try it, you might like it. Fraternity people just love freshmen, and they'll try their best to make you feel wanted and at home. They will even be more than glad to pick you up or take you somewhere, just ask, they are waiting.
3. There will usually be some sort of tour going on, either of MIT, the Cambridge area, or Boston.
4. Dorms will be offering tours, informal coffee houses, and some organized activities.
5. The Student Center coffee house (center back of 2nd floor) is an excellent place to hang around. There will be people (mostly freshmen) playing cards, chess, reading, or just waiting for someone like you to come over and talk to them. This is one of the best times to meet people.
6. Explore the Coop.
7. Open a checking account at a nearby bank.
8. How about that good book you brought along???
9. There's always your nice

warm bed, and sleep (you'll probably need this).

10. And, last, and probably least, you can read the catalog cover to cover and dream about all the fine subjects you are going to take.

Housing

First, a brief note about temporary housing. When you arrive at the Clearinghouse, you will be asked to choose a dorm in which you wish to stay until you pledge a fraternity or receive a permanent assignment — unless you have already made arrangements to stay at a fraternity overnight. If you are considering living in a dorm and are particularly interested in one or two, have those in mind when you ask for the assignment. The R/O Center people will try to place you where you want, and living in the dorm for several days is one of the better ways to get the feel of it and to decide if you will like it. However, remember that everyone is not back yet: the upperclassmen lend a lot of atmosphere and friendliness to a place.

One additional point. You will receive a blanket and linen from the desk of your temporary dorm, but you must bring towels, soap, and any other accessories that you will need during the first few days.

About 400 of you will pledge fraternities by Tuesday, and the rest will be given Institute House assignments. Hopefully, you have gotten around to all the dorms, and decided where you

want to live. If not, do so quickly. Now, fill out the preference card, listing your choice of dorms, in order. Every attempt will be made to give you your highest preference. But, since some of the dorms will be over-subscribed, you may get a lower choice. Girls, you will have your choice of Burton, East Campus, Senior House, and McCormick. Guys, you will have your choice of Baker, Burton, MacGregor, Bexley, East Campus, and Senior House.

You will receive your permanent assignment on Tuesday afternoon. It is up to each house how individuals are assigned to specific rooms. You can, however, request a specific roommate, and clip your applications together. This year, there were problems with overcrowding, and some freshmen did not receive permanent assignments until very late in the week, and several rooms were overcrowded. Hopefully this will not happen this year, with the smaller class size. But if it does, don't worry, no one has forgotten about you, and you will eventually get a bed; MIT guarantees this to incoming freshmen. Here is how the assignment process works. A pile of cards is made for each dorm, of those freshmen who requested it as their first choice. If this is less than the number of spaces, all will be assigned there. If there are more cards than spaces, cards will be randomly drawn from the pile until the

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For the women, mostly

By Pat Callahan

(Pat Callahan is in charge of Women's Orientation for the R/O Committee — Editor)

MIT is more than the opportunity to do a large amount of schoolwork and get a degree.

You know from the deluge of letters and pamphlets that you have received this summer that there are a lot of people actively involved in many diverse areas. Realize, too, that many more are involved in a rewarding way in research and academic work.

Much of the lasting use you can receive from MIT lies not in a degree but in the good that comes from caring actively for people, events, or work.

For the women — there is here a special opportunity — one not easily found at many schools. First, your academic goals will be more readily ac-

cepted here than in other places. This is a definite advantage.

Also, because we are so few, most women find that they are welcomed quickly into activity groups. We all realize that a balance of sexes is a good thing. The percentage of women involved in any given campus group is usually a lot higher than the percentage of women students on campus. It is a rare thing to be excluded from any group because you are female.

There are problems for a girl to face at MIT — sometimes many problems at once: personal, social, and academic. But most of your problems are the same that all college people — of both sexes — face, and there are people here that do care enough to help if and when these crises arise.

During R/O Week we will let

you know who are some good people to talk to if you do want some advice or help. We also want you to meet each other because it is the people around you who can help the most in efforts to live comfortably at MIT.

Boston is a full, active city; it can be very good to those who make the effort to like it. Don't let your four years go by without getting out and looking around the city. Take advantage of the museums, concerts, athletics, shops — whatever you like best.

There are an infinite number of possibilities of which to take advantage—just pick something!

We are looking forward to having you here as part of our community. May your time at MIT be of great profit to you and everyone around you.

Sports at MIT? You'd better believe it!!!

By Fred Hutchison

(Fred Hutchison is co-Sports Editor of The Tech. — Editor)

MIT is the biggest jock school in the country. Roughly sixty percent of the student body mangle, strain, or strengthen themselves at one form of athletics or another. Twenty-two teams have varsity status here.

"Ah hah," you say, "What is this guy trying to put over on me? Everyone knows that MIT has all sorts of scraggly types who don't lift anything heavier than a knife or fork and never run unless they're late for their 9 am class."

Well, you can stop right there. I wasn't fooling you. MIT currently has one more varsity sport than either Dartmouth or Cornell which field teams in 21 NCAA sanctioned events.

For you people who can't come up with 22 guesses, as to the teams: Baseball, basketball, lightweight crew, heavyweight crew, cross country, fencing, golf, gymnastics, hockey, lacrosse, pistol, rifle, sailing, skiing,

soccer, squash, swimming, tennis, indoor track, outdoor track, water polo, and wrestling.

I'll wager even money that if you were guessing the sports, you probably guessed football. There you're wrong, dead wrong. MIT hasn't fielded a football team in over 60 years. Explanations to this fact are scarce. (MIT Sports Information Director Pete Close seemed to think that a 52-0 loss to Harvard at the turn of the century was the reason. That's 52 touch-downs.) I'll venture a few conjectures of my own.

Perhaps the biggest reason for the lack of football here is MIT's patented athletic "philosophy." In the age of high powered recruiting, we stand practically alone in the "no recruitment of any kind" category. The coaches aren't allowed to talk to students until after they have been admitted. And it is therefore very difficult to predict how a team will do from year to year.

Athletics here are treated as a service to the students. The sur-

vival of each individual sport is not dependent on gate receipts and it's a good thing because admission is not charged at any event. It's also a damn good thing that admission isn't charged at any event or the hardy few who brave the cold to watch hockey or muster up enough courage to watch basketball in the Cage (which during times of student unrest doubles as a dungeon) just wouldn't show up.

This isn't to say that spectators don't come to watch MIT home games. They do come. There is just always plenty of room on the bleachers.

Every few years a "Football at MIT" movement arises. Just as surely as it arises it is quietly quelled by Jim Smith, athletic director of 13 years. If anyone is responsible for the current shape of athletics here, it must be him. His emphasis isn't on winning, it's on participation. But to the surprise of many and the delight of Smith, "his" teams do win.

Take the outdoor track team,

Fraternities provide variety, comradeship

By Drew Jaglom

(Drew Jaglom is the IFC Judicial Committee Chairman, and has lived for three years at Delta Tau Delta Fraternity. — Editor)

Summer is here again, and with it the annual deluge of mail from the fraternities to the incoming freshman class. Yet while the individual houses try to sell themselves in a variety of ways, little is said of the fraternity system as a whole at MIT.

What is a fraternity at MIT? What do the twenty-nine Greek letter living groups have in common? Their differences are readily apparent. They vary in location from Cambridge to Brookline and Boston's Back Bay. Some are coed. Some have thirty members, some over sixty. There are "jock" houses and those that field only one or two intramural teams. Yet all call themselves fraternities.

Independence and responsibility

Through the Interfraternity Conference (IFC), the MIT fraternities give the impression of a well-organized system with a great degree of autonomy. Indeed, one of the advantages of fraternity living often cited is a freedom of action which does not exist in the dorms, simply because MIT is the owner and sets the ground rules. Fraternities own their own houses, either outright or through alumni house corporations, and their members are responsible to themselves and set their own rules.

With the independence goes responsibility. As they are independent from MIT, fraternities must run their houses on their own. Someone must handle the finances (an annual cash flow in the neighborhood of \$70,000), someone must order the food, someone must see that the house is kept in good physical shape, and everyone must help to keep the house running. Through living in a fraternity and holding offices comes an acceptance of responsibility, a development of self-confidence, an ability to lead, as well as valuable experience.

These benefits of fraternity living are exhibited in the higher proportion of fraternity men in student government positions, in athletics, both intramural and intercollegiate, in other extra-curricular activities, and in fraternity participation in community activities. This past year fraternities again participated in

the annual Back Bay Clean-up, and several took part in the Muscular Dystrophy Walk-A-Thon.

Brotherhood

Perhaps the most important part of living in a fraternity, however, is the benefits of brotherhood. As a fraternity member one has the opportunity to be close friends with about forty people, to be interested in their well-being, and to have them interested in yours. While no brother must fit a fraternity mold, all must be willing to be a contributing part of the larger group, and to work to make it function smoothly and be a living group worth living in. Fraternity spirit may be an old hat phrase, but it exists, and provides one of the greatest benefits and experiences of fraternity membership.

Brotherhood, however, does not imply homogeneity. Look at the membership of any fraternity on campus and you will find a diversity of family, financial, and geographic backgrounds, of academic and extra-curricular interests, of political beliefs and social activities. It is this diversity that is a major factor in the strength of the MIT fraternities, and it provides their members with the advantage of associating with people of many varied and different backgrounds.

Fraternity activities

The fraternities' independence from MIT does not, of course, mean that the two are completely separate. Rather, fraternity life tends to expand and broaden the MIT educational process. Through participation in and association with Institute activities, the fraternity complements the formal education with its own activities.

This benefit derives from the concern for one's fraternity brothers that is such an important factor in a fraternity. The MIT administration expects upperclassmen to take responsibility in helping freshmen in all areas of adjustment and growth. This includes help and guidance in academic, extra-curricular and social areas, where the upperclassman's experience can be useful to the freshman. Nowhere is this attitude better exemplified than in the fraternity system.

The hazing of the fraternities of the 1950's has been replaced by freshman orientation programs which help the freshmen to learn about the running of the house, take some responsibilities in its operation, and to become acquainted with the opportunities—academic, social, and cultural—provided by MIT and the Boston area. In fact, over fifteen years ago the IFC voted overwhelmingly to eliminate all physical and emotional hazing in pledge training programs. The freshman in an MIT fraternity learns to channel his energies in constructive activities, rather than wasting his time in meaningless tasks.

The fraternity organizes educational and social activities of its own as well. Many houses provide a graduate student tutor to help with academic work and hold quiz reviews, and organize regular faculty dinners to meet with professors in a social, rather than an academic setting. Most houses have study hours, so that its members can work without disturbance, and upperclassmen are always available to help and advise on any problems, academic or otherwise.

Some houses have parties almost every weekend, providing ample opportunity to meet at

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Rushing, orientation, and much more

(Continued from page 9)

spaces have been filled up. Brothers and sisters of current residents will be allowed in automatically, but there will be absolutely no further fixing of the lottery. Don't believe anyone if he tells you he can get you into a specific dorm. He can't! This is also guaranteed. After all the dorms have been gone over once, the cards will be redistributed, according to second choices, and the process will be repeated. Most freshmen get either their first or second choice, but even if you don't, you will probably end up being satisfied. Everyone else does.

Particular problems are in Burton, McCormick and MacGregor. This year, both Burton and MacGregor were tremendously oversubscribed, due to their physical appearance. Your chances may only be as good as 1 in 3 of getting into these two dorms. McCormick has just the opposite problem. This year, many girls were assigned to McCormick, who had been promised spaces by coed living groups. This is because McCormick must be kept all female, at least for the time being. Hopefully it will work out so that McCormick will be filled by those who want to live there. The other dorms lie somewhere in between these two extremes.

Here is a list of points that may be of help:

1. With the exception of brothers and sisters of current residents, there is absolutely no "fixing."
2. Clipping your application together with someone else's has absolutely no effect on either of your chances in the lottery.
3. Do *not* put MacGregor and Burton down as your first two choices. These are filled up strictly by first choice people, and your third choice dorm may already be filled by first and second choices. *You will get screwed!!!*
4. Not putting down a dorm at all that you don't want helps some, but not very much. It certainly will not increase your chances of getting assigned to a dorm you did put down.
5. Turning applications in late, early, or otherwise doing strange things does not help your chances, and might hurt them.

Fraternities

One of the most important

things you should remember is to give all living groups, both fraternities and dorms, a fair chance. Even if you are sure you want to live in a fraternity or a dorm, at least check out the others. You may be doing yourself a grave injustice if you don't.

After the picnic Friday evening, the fraternities will be lined up at the end of the Great Court, and this is the only way out. Rushing is unbelievably painless, and in most cases, a lot of fun, so pick the fraternity of your choice, and go over to them after the picnic. They will be more than eager to chauffeur you across the bridge or down Memorial Drive to their respective house. For the next two days, you will be taking part in the glorious institution that is "Rush Week." There will be lavish meals; "wild" parties; lengthy tours up back stairways in the ancient mansions; numerous trips to games, downtown, Cape Cod, amusement parks, etc.; and much, much talking.

From a fraternity point of view, they have to get to know as many of the 900 freshmen as they can in a mere two days, find people with whom they sense a reasonable chance for *mutual* compatibility, and extend enough bids to fill up the available number of places in the house.

From your point of view, you will be looking for a living group in which you will be happy for the next four years, where *you* can find *mutual* compatibility. This means you will have to talk with and get to know the guys well enough to judge your choice of living groups.

Two days leaves much to be desired, considering the importance and difficulty of the above two tasks. This accounts for the "pressure" of Rush Week — the shortness of time, and the immenseness of the task. It is obviously very difficult for a house to get to know you well and vice versa in such a short time, but unfortunately, this is the way the system is. So be sure to put your best foot forward; this is what the houses are doing. But remember, for your own good, and for that of the houses, keep it honest and open. Mistakes can be changed, but this involves time and a moderate amount of hassle.

Past experience has shown that you will have only enough time to see at most six different

houses. Even this will keep you busy, assuming you devote a fair amount of time to each of them. So, get rid of those ideas that you will see everything. By looking at all the rush booklets and talking with the frat people that just happen to drop in over the summer, you should be able to narrow the field down to five or six.

Friday night, the rushing will be fairly disorderly, with both the houses and you looking at each other. The system will be fluid, with cars shuttling you back and forth to wherever you want to go next. The Clearinghouse will keep track of you throughout the weekend. This is

located in the Student Center, and provides the link between all the fraternities. They keep track of the freshmen, and watch to see that there are no violations in rush rules. If you intend to consider frats at all, you should "get into the system" on Friday night. You will probably be asked to spend the night at a fraternity. This is a good idea, as this helps you to get to know each other.

Yes, those secret meetings do exist, in corners, and closets, and after you have passed out and been put to bed, but the fraternities maintain that they are seeking what is best for both the house and you. On Saturday,

rushing gets a bit more serious as the houses have to start thinking about who they will "bid" the following day. The Saturday night set of parties and outings even more important.

Starting early Sunday morning, the fraternities are allowed to extend bids. These are offered to you to live in that house. You may get from zero to several bids, and you may accept only one of them, or none if you choose.

You will have at least a day to think about the bids you have received as you can't pledge a house until early Monday morning. Pledging is the act of accepting.

(Please turn to page 12)

22 sports, but no football

(Continued from page 9)

special breed of person. It's not easy to keep your cool when your first string center tells you that he's got a class that meets from 4 to 7 and he won't be able to make practice two days a week, or the goalie can't go on the road trip because of a quiz on Friday afternoon.

I don't want to paint only a rose-colored picture of sports here at MIT. Personality conflicts between coach and players do exist. It's hard to stick with a team when you're riding the bench of a squad that hasn't won a game all season or when two hours a night seems like a hell of a lot of time to spend *not* studying. It's the same sort of thing that happens everywhere. Perhaps the difference here is a lack of peer group pressure to be a "jock." The pressure just doesn't exist except from fellow players and the coach, and even they understand when a guy is getting "screwed by the Tute."

Any decision to drop a player from the team roster is initiated by the athlete, as no one is ever cut from any squad. Maybe you won't play much if you're number 25 man on the basketball team or perhaps you won't get to go on all the road trips if you're on crew, but you have the unique opportunity to participate in intercollegiate athletic events.

If you aren't into that scene, then maybe you should check out the intramural program or club sports. Last year there were 102 intramural basketball, and over 50 intramural softball and volleyball teams. That's a lot of

people who think team sports are an important part of their lives (a lot of those same people just like to spend Sunday morning destroying their bodies for a little "fun"). There are a hodgepodge of such things as ping-pong, field hockey, rugby, archery, karate, judo, badminton, and kayaking. In a category all by itself is the notorious Chinese Curling (known in England as fireside rugby). (See the February '73 edition of The Daily Reamer. —Editor)

Every undergraduate at MIT is required to complete eight units of physical education as a prerequisite to graduation. Until the 1972-73 academic year only males were required to do so, but then even MIT was "liberated" and the administration has finally taken women's participation in athletics seriously. Physical education classes generally last half a semester, meeting twice a week. Each class will net two points of credit, but athletic units may be garnered in other ways.

Participation in an intercollegiate sport on either the freshman or varsity level will give two points for the fall and spring seasons or four during the winter. Also started last year was a program where a student could receive advanced credit for proficiency in an athletic event. The sports which currently offer advanced standing: archery, badminton, diving, fencing, golf, gymnastics, judo, karate, lacrosse, rifle and pistol, sculling, skating, skiing, squash, swimming, scuba, and tennis.

As I mentioned earlier, women's athletics at MIT are finally

being considered in a serious light. Last summer the Institute undertook a major remodeling effort to provide women with larger and more convenient locker room facilities. Besides increasing the number of lockers and baskets available for both transient and permanent use, the remodeling also included the installation of a sauna.

The change in the role of women athletes is not merely a product of improvements in duPont, but, in fact, lies much deeper than that. The women who wish others to take their participation in athletics more seriously, have made the logical first step: they are more serious in their involvement. The two women's sports of sailing and crew currently enjoy varsity status, while seven others participate intercollegiately on the club level (basketball, fencing, field hockey, gymnastics, softball, swimming and tennis). Chris Randall was named director of women's athletics in 1972 and has led the way for greater participation for women in sports of all levels. Most people are amazed by the fact that an Athletic Department report released this year shows that the same proportions of men and women compete on the intercollegiate level.

My tone in writing this article has hopefully been optimistic. MIT is a unique experience and likewise sports here are unique. Be your interests intercollegiate, competition, touch football with your friends or just merely learning a new skill, there is a place for you in sports here at MIT.

BEAT PHASE IV

FOOD PRICES FIXED
FOR ACADEMIC YEAR

In the face of rampant inflation and an uncertain food market,
the M.I.T. Food Services offers a solution —

THE COMMONS MEAL PLAN

Why go through the aggravation and drudgery of shopping, cooking, and cleaning up (not to mention eating your mistakes) — you have better things to do with your time and body. Sign up for Commons and relax and enjoy all the food you can eat in any of the M.I.T. dining halls. You can even arrange for a box lunch if you are going to miss a meal. All this can be yours for the entire academic year (even IAP) at a mere \$720, which can be charged to your M.I.T. account. In these times, for excellent food, convenience, relaxation, and security you really can't afford not to take Commons. It even comes with our exclusive four-week, no penalty cancellation feature. Come to any of the dining halls to ask questions and sign up.

TODAY'S FOOD AT YESTERDAY'S PRICES — THE COMMONS MEAL PLAN

EXCELLENT FOOD

LARGE VARIETY

CONSTANT PRICE

EAT WITH FRIENDS

UNLIMITED SECONDS

NO SHOPPING

NO COOKING

NO DISHWASHING

NO MESS

The Tech

IS MORE THAN JUST ANOTHER EXTRACURRICULAR ACTIVITY

First, for you career-minded opportunists out there: companies have come to stress the importance of the ability to communicate ideas well (especially engineers and scientists). Writers can find few better showcases for their talents or opportunities to prove that they can communicate.

Production hackers do lay-out and learn to run our typesetting machines (we use an IBM MT/SC system to produce photo-offset ready copy). Those proven competent — it really is not that hard — get a chance to earn a little money typesetting and pasting up jobs we do for groups at the Institute. (Look at the dedication pages of your Freshman Handbook and Undergraduate Residence book: you'll see "Typography by *The Tech*.")

Writers with tact have access to most of the Institute and will soon be rubbing elbows with those along Teakwood Row — the provost, the chancellor, and maybe even Wiesner himself.

There is ample room for growth in the Sports department: freshman writers will be welcomed with open arms.

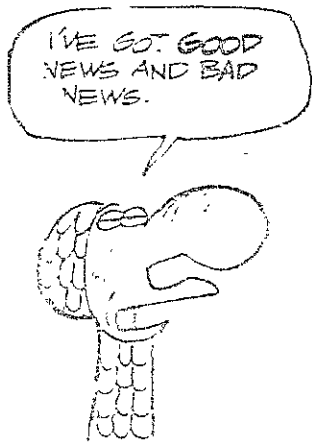
Arts staff review records, plays, and movies in the Boston area.

Photographers on the staff have access to our well-equipped darkroom and have gotten their photos on the AP line in the past.

Ad solicitation, circulation, bookkeeping, and management is a largely hidden facet of the operation at *The Tech*. It's good training, we feel — our business department is responsible for about \$70,000 and a half million copies of *The Tech* per year.

Any freshman willing to stick to his job has a chance to become an editor.

We recognize the existence of graft-and-corruption (G&C), and you'll probably be able to get away with your share if you're not greedy. We get pizzas for the staff every make-up night (Sundays and Wednesdays), we have wild parties several times a year, we have an *esprit de corps* (gasp, choke), we are generally as insane as the rest of the Institute.



IT IS REALLY A MARVELOUS WAY TO WASTE TIME

Try dropping by our office on the fourth floor of the Student Center (W20-483) during R/O Week; check us out at the Activities Midway on Friday, September 7 (our first issue of the term comes out that day); call us before you get too wrapped up in the tooling grind of the Institute.

R/O Week happens just once, enjoy it

(Continued from page 10)

ing a bid. Rushing, bidding, and pledging will continue in a given house, until they have filled their spaces, so if you change your mind later in the week, you can still find a fraternity that is looking for you. Once a bid has been extended you, it is good for a whole week, so don't be pressured into making a decision.

You're not going to get a bid unless you get out there and meet people and act like you are a reasonable facsimile of a human being, so don't just sit on your ass in your room, or with your hands in your pocket. They are all real people too, just like you. If you don't get a bid, don't worry, or even feel bad. It's really hard to get to know each other in such a short time anyway, and a lot of the decisions are based on shallow or surface variables anyway. It is not even the end of the world, since MIT guarantees housing to all freshmen who ask for it. You "ask" by filling in a house preference card on Monday at the Student Center.

One thing to watch out for, for your own good, is your time. Don't waste it during Rush Week, and don't let your time be monopolized by only one fraternity. You have to get around and see other houses, and they realize this. Be wary of those day long trips to Cape Cod with one of the brothers. If they like you so much as to keep you away from the other houses, you will probably get a bid from them anyway.

One final thing to mention is a process called "flushing." As rush goes into its second, third, and fourth day, things become more serious, and a house has to concentrate on the people it wants to bid, or has bid already. This gives them less time to spend with new people, or people they have decided not to bid. So, you may find yourself being led into the pool room, where there is one solitary player, or into some other secluded area. One of the brothers will put his hand on your shoulder, and suggest something like you would be more suited to dorm living.

Fraternities provide variety, comradeship

(Continued from page 9)

least some of the many thousands of members of the opposite sex at the vast number of colleges and universities in the Boston area, a task in which upperclassman brothers are more than willing to help out. Parties range from the standard band party to wine-tasting, casino, and finger-painting affairs, and often several houses will get together to hire one of the top small Boston groups for a party. Other houses, for those who prefer a lower-key approach, leave social activities up to the individual brothers for the most part, having large house parties only occasionally.

All houses field at least a few intramural teams, and while the quality of the teams may not always be top-notch, everyone has a good time participating with his brothers. This attitude prevails in many aspects of fraternity life, and is reflected in myriad bridge, poker and chess games, and in group outings to a baseball game or on a picnic.

Fraternities offer other benefits as well. Since the members determine what they will eat, the food is generally more satisfactory than in the dorms. Costs are easily comparable to those in the dorms (the average fraternity

He will suggest that you may want to look at another frat, or be driven back across the river to the dorms. Again, do not despair, for the world has not ended. This just means that on the basis of a very quick look at each other, the house feels that you would not be mutually compatible. Another frat may want you, and in any case, you will be comfortable in a dorm. Just be friendly, be yourself, don't worry about outcomes, try to take it easy, and all of Rush Week will go well.

Trouble

If you have trouble with anything, or are confused, or just have a few simple questions, go to the R/O Center in the Student Center, 2nd floor. There will be people there who can answer your questions, or find you someone who can, about housing, fraternities, dorms, meals, academics, activities, any of the R/O events, etc. . . . They can refer you to professors, medical aid, deans, etc.

If you are lonely, or just want someone to talk to, come by. There will always be other freshmen around playing chess, cards, and other games, so this is a good chance to meet your classmates when you have some spare time. The R/O Center is the first place you will go when you arrive, where you will get a packet of information, an advisor assignment, and a temporary housing assignment. Here, you should check any excess luggage you have for the weekend, until you are settled into your permanent residence. The R/O Center will be open daily from 8 — midnight from Thursday, August 30 to Friday, September 7.

Orientation

After you have made your living group decision, and settled into your new home, the "orientation" part of R/O Week will get into full swing. For many of you, these college years will be a time of significant personal growth and change, and at the very least, you will be exposed to a variety of differing experiences and life styles, from which you will learn much. The purpose of orientation is to

introduce you to the totality of this personal growth experience. MIT has a lot to offer, both in the curricular and extra-curricular areas. Both what you do in the classroom and out of it will be equally important to you, in terms of the total personal growth experience. MIT is much more than mere academics, and the "orientation" will be styled to give the whole picture, MIT's route to the "whole person."

For efficiency's sake, orientation will be divided into three parts, Core Orientation, Academic Midway, and the Activities Midway. The Core Orientation will present the basics of your freshman year program. The math, chemistry, and physics options will be discussed. The special programs (ESG, Concourse, Freshman Project Year) and UROP will also be covered. Time will be provided in which you may ask questions about the major aspects of the freshman year program.

The Academic Midway will feature representatives from all the departments, special programs, and interdisciplinary groups. Many instructors of freshman core subjects and electives will be there. The structure

will be very flexible, tables set up in a big rectangle. This will be your opportunity to ask individual and specific questions, and to sample the departments and various elective offerings.

The final segment of the "total" orientation will be the Activities Midway. This will feature a myriad of extracurricular activities, generally not related to academics. Groups from acrobatics to Zen will be represented. All of the intercollegiate athletics and teams will also be making presentations in the Rockwell Cage. The idea here is to wander around to all the tables, talk to the people there, pick up the handouts, and generally get the flavor of student activities at MIT. This is not the time to concentrate your attentions on one particular group. Just leave your name where interested, and opportunities for extensive involvement will soon follow.

Remember that these three separate events are part of one "total" orientation. You should be sure to attend all of them, as they are a good overall introduction to your MIT experience.

Advice

You will be assigned a Freshman Advisor, based on informa-

tion which you supply over the summer. Every attempt will be made to match up academic, and non-academic interests. You will receive your assignment card when you first check in at the R/O Center. During the following week, you will meet with your advisor, and his associate, and plan your first term program. Throughout the year, he will handle all the little details like evaluation forms, add/drop cards, registration forms, seminar and humanities assignments, program planning, etc. Your advisor will be your bureaucratic link with the Institute.

What is by far more important, though, is the relationship you will develop with your advisor. It is an insult to both of you "people" to treat each other in a purely formal manner, seeing each other only when the bureaucracy requires you to. It is in both of your best interests to develop much more than a simple advisor-advisee relationship. You should come to value your advisor not only as a helping resource, but as a person; friend, guide, teacher, and giver of sage personal advice. Your relationship should grow during your freshman year, and extend throughout your stay at MIT.

Where to eat at MIT

THERE ARE FOUR DINING SERVICE FACILITIES OPEN DURING R/O WEEK

On West Campus, in the Student Center (Stratton Building, W20)

Lobdell Dining Hall

on the second floor, across the lobby from the R/O Center
cafeteria service providing breakfast, sandwiches at lunch,
and complete meals at lunch and dinner

Year round hours:

Monday thru Friday

Breakfast 7:30 to 10:00

Lunch 11:00 to 2:00

Dinner 5:00 to 7:00

Twenty Chimneys

on the third floor, above Lobdell

fountain and grill serving bar-b-que chicken, half-pound chopped steak,
Weiner Schnitzel, sirloin strip steaks, and French fried filet of sole,
as well as California burgers, french fries, sandwiches, and desserts

Summer Hours:

Saturday

8:00am to 7:00pm

Sunday

9:00am to 7:00pm

School year hours, effective September 6:

Monday thru Friday

2:00pm to 1:00am

Saturday

8:00am to 1:00am

Sunday

9:00am to 1:00am

And, on East Campus, in Walker Memorial (Building 50),
which faces East Campus dormitory and the Great Sail

Morss Hall

on the first floor, on the side facing the Great Sail
cafeteria service providing breakfast (Continental during summer),
sandwiches at lunch, and complete meals for lunch and dinner

Summer hours:

Monday thru Friday

Continental Breakfast 9:00 to 11:00

Lunch 11:00 to 2:00

School year hours, effective September 10:

Breakfast 7:30 to 10:00

Lunch 11:00 to 2:00

Dinner 5:00 to 7:00

Pritchett Lounge

on the second floor, above Morss Hall

snack bar serving hamburgers, french fries, fountain specialties

R/O Week hours, effective September 4 thru 7:

5:00pm to Midnight

School year hours, effective September 8:

Monday thru Friday

11:00am to Midnight

Saturday

8:00am to Midnight

Sunday

9:00am to Midnight

Ask at any dining hall about the various meal options available to students

the tech arts section

Wizzard Wood & well-lit Lynne

by Mark Astolfi

Wizzard's Brew (UA)

Electric Light Orchestra II (UA)

Here's the scene, the time is the present: imagine you're sitting around with your droogs trying to stump each other on obscure song titles and the resident Anglophile sez: "OK, here's one you'll never get: who did 'Hey Jude' back in 1969?" While on the tip of many tongues, the answer is not forthcoming. When it's revealed to be none other than the Beatles, a long-lived Liverpool band of nevertheless negligible importance, having some cult following in England and Germany but never having a major hit single in America, it's decided that it's time to ease up on the trivia and concentrate on the Old Milwaukee.

Impossible, right? That John, Paul, George and Richard could have released one stiff single after another, put out albums which went directly to the cut-out bin without passing Go, without collecting twenty million dollars, and could have been greeted on tour by fewer people than turn out for a Texas Rangers-Cleveland Indians doubleheader, is out-and-out blasphemy. There's no *could have* about it. These guys *had* to be that successful. Why? Well, for Chrissakes, look at all that talent... But of course, that can't be the whole story, for then where has all that talent gone to today? It just could be that the true genius resided not in each of the four mop-tops, but in their collaboration. Remember, it was the *Beatles* which underwent commercial deification, not each individual member. We see now why the group was always more important than its members (a fact which ironically caused the break-up) for, on their own, each ex-Beatle is floundering, artistically.

The controversial conclusion, then, must be that the Beatles' genius was artificially created, which is ironic when we consider a band which is proving to be perhaps one of the most talented of all time, but which never gained the success it deserved, and could lay claim to all that the Beatles did, only much more persuasively. No, not the Stones, or the Who, or Kinks, or Cream, each of whom eventually saw its magic die away, but the Move. If you've never heard of the band, I guess that's the point. And when they split up, they got even better.

It's hard to say when the Move as such ceased to exist, since the first Electric Light Orchestra was composed of Roy Wood, Jeff Lynne, and Bev Bevan, who were none other than the Move as of the Move's last album, *Message From The Country*. The concept and name were different, the personnel still the same. (Singles which succeeded *Message* were not strictly by the Move either: for example, "Do Ya," if expanded to album-length, would have been called a Jeff Lynne solo album, whereas its flip-



Wizzard's Roy Wood

side, "California Man," was primarily Roy Wood at work.) According to Wood, although ELO was his original idea, it was getting progressively more difficult for him and Lynne to share the spotlight; both were writing songs, each pursuing different musical tangents. (See the Move's greatest hits package, *Split Ends*, which divides very nicely, with one exchange, into a Lynne side and a Wood side.) Consequently, Wood agreed to leave ELO and start his own band, which he named Wizzard. As a credit to Roy's diversity as a musician, but also to allow ELO to go touring, he was replaced by five musicians, several from the London Symphony Orchestra. Meanwhile, Wood collected together seven musicians, including bassist Rick Price, who had long before replaced the original Move bassist Trevor Burton, then split after the *Shazam* album, temporarily halting the Move's touring activities and turning them into the studio overdub band out of

which the first ELO was born.

Needless to say, *Wizzard's Brew* and *Electric Light Orchestra II* are two of the standout albums yet released this year. Although somewhat different in conception and execution, these two works precipitate such arresting power, joy, and sophistication as to make "My Sweet Lord," "Yesterday," or "Lucy In The Sky With Diamonds" seem utterly vapid by comparison. As opposed to the case of the Liverpool Legends, separation seems to have strengthened, not weakened, the creative prowess of Messrs. Lynne and Wood. *Wizzard's Brew* first.

Wizzard has done two singles which are not on *Brew*. Their current one, "See My Baby Jive," reached Number One on the BBC, Roy Wood's first chart-topper since "Blackberry Way." The other, "Ball Park Incident," b/w "The Carlsberg Special (Pianos Demolished Phone

[Wizzard/ELO, continued on page 15]

Andy Pratt — vindicated

by Neal Vitale

The very low ceiling at the Jazz Workshop gives one the feeling of gazing, as somewhat of an outsider, through a peep-show viewer at whomever might be carrying on upon the wide, ungainly stage. Yet the setting also lends itself to a tight, sharp focus on a singular, central figure; in this case, on the tall, slight, almost fragile, singer-guitarist-pianist off to the left of center stage, moving in much the same erratic, marionette-like fashion of a Van Morrison or a Joe Cocker.

But peering half-sheepishly, half-anxiously from behind over-size aviator-style glasses and a shock of scraggly, thinning blond hair, Andy Pratt is far from an imposing figure. This Cambridge native and heir to more than just a sizeable family fortune is almost a parody of the rock star of today. He is quiet, friendly though rather shy and introverted; a man of few or no words, not terribly conscious of the image he presents from the stage.

For it is his music that is being displayed, and it is a music so unique, so dazzling and complex, so simple and pristine as to command all attention.

Titled simply "Andy Pratt," his first Columbia album is an eclectic, unconventional blend of songs that are sometimes beautiful, sometimes bizarre, always brilliantly fresh. Some year and a half in the making at Aengus Studios in Fayville, Mass., with nearly all the instrumental and vocal tracks recorded by Andy himself, the record is marked by the same varied array of styles and moods that marks Andy Pratt in concert. Spanning from the delicate beauty of "So Fine (It's Frightening)" and the sultry "Summer, Summer," to the Donovan-esque "Deer Song," a "song about sharps and flats" in "Give It All To Music," and the dementia of "Sittin' Down In The Twilight," the highpoint is nonetheless the blistering "Avenging Annie." That revitalization of Woody Guthrie's "Pretty Boy Floyd" is the best single to hit the AM airwaves since the Move's "Do Ya" broke in last fall.

Throughout, Andy Pratt's music is fascinating, driven on by his ever-changing vocals (dwelling mostly in a clear, rather high range only to plummet into a ruminant growl, then skyrocket into a frail, breathy falsetto) and lyrics that can hold their own well as poetry. He delves into regions that have become practically off-limits for most performers — the music is dense, subtly weaving and shifting textures, varying dynamics, and changing rhythms. And all this by a musician whose career is only beginning; the Columbia disc follows Andy's first album, "Records Are Like Life" on Polydor (which is now unavailable). In many ways, "Andy Pratt" is an experimental effort, one in which explorations into many different musical possibilities are being made, one which proffers immense potential and hope for future work, and one which marks Andy Pratt as one of the best new talents to emerge in the past few years.

It is nearly six years since the hype-inflated "Boss-town Sound" exploded in Dick Summer and MGM Records' collective face and, in the process, severely damaged Boston's dream of being the Hub of the American music scene. The list of local acts that have managed to overcome the stigma of that occurrence and achieve some measure of national notoriety is growing all the time. But the individual who looks to be the artist that the Boston area can and will be most justifiably proud of calling their own is Andy Pratt.



The Move (circa 1966)



Electric Light Orchestra

O Lucky Man! — masterful...

by P.E. Schindler, Jr.

NEW HAVEN, CONN. — New Haven is the home of a small, obscure liberal arts university known as Yale. Such relative unknowns as conservative gadabout William F. Buckley, Jr. took their training here.

It is a quaint town, laid out like most in New England, with a green in the center of town, now abandoned at night, surrounded by distinguished old buildings chuck-a-block with garrish new ones. This small town was selected by Warner Distributors to hold the World Premiere of *O Lucky Man!* The original candidate, Washington DC (where garrish new buildings stand chuck-a-block with garrish old ones) was eliminated because of politics, and because last time he was here, Malcolm McDowell promised to come back. So here he is.

And here I am. And here are 150 college radio and newspaper arts types from all over America (30 from New York, two from LA, two from San Francisco, and several from Chicago). The old-timers here say the junket is unprecedented. But it certainly accomplishes its purpose. No one here is going to ignore this film.

Personal interviews have been arranged with the star (who doesn't like going on tour for a film) and the director (who thinks a lot of this film). A showing of *If* was arranged, as were showings of Lindsay Anderson's other films (short subjects mostly).

I hate to say anything which might jeopardize the appearance of another such junket in the future, but the fact of the matter is that the film *O Lucky Man!* can stand on its own two feet, without excessive hype. Actor McDowell and director Anderson are charming, but even if they were both demons and morons, it would not detract from the power of the film they have made together. You will find it hard to believe when you see it, as see it you must. It is an epic, if not a spectacular. It is a long film, over two hours when I saw it, and it has sweep, movement, and moment to excess. As with a Costa-Gravas film, or any other film in which you are witnessing fictionalized history, it is often difficult to tell where reality leaves off and fantasy takes over.

O Lucky Man! was shot mostly on location, with an outstanding supporting cast (each member of which pops up repeatedly throughout in different roles) and a sensitive, hard-working director, featuring the most innovative use of music this writer has ever seen.

Alan Price has written the score — he is British and damn good. Price and his band actually appear in the film, both as participants (they pick McDowell up in their van at one point) and as on-screen performers. Their music comes as close to advancing the story as it dares to, but stops short; more than illumination, less than storytelling, it more or less underlines critical points. It is toe-tapping stuff that sticks with you, and at least the theme should be a hit, if not several other tunes in the flick.

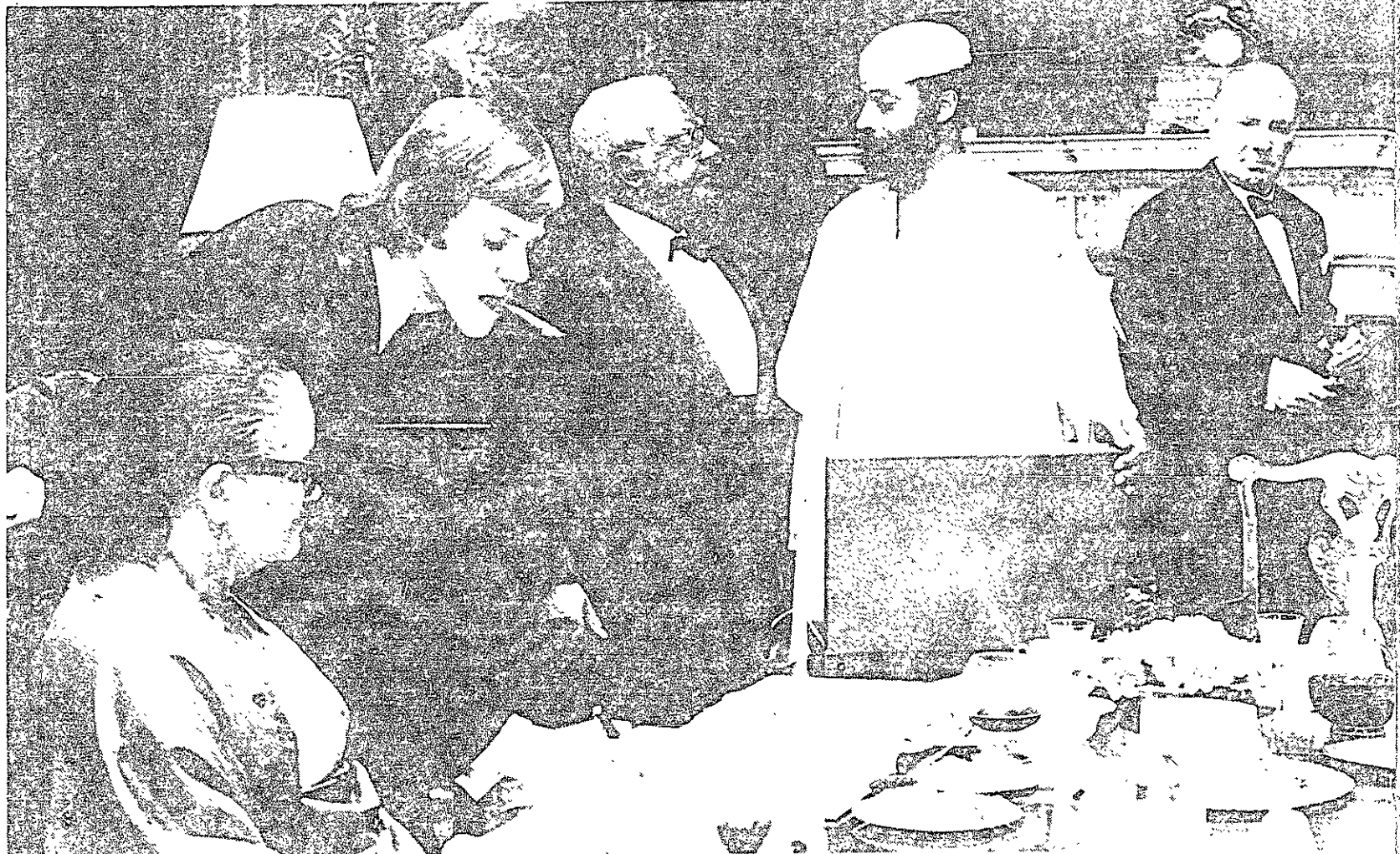
Over two hours is a generous way to describe a three hour film. Briefly, here is the plot, in a movie that was based on early experiences in the life of Malcolm McDowell. He had said, "I thought of writing a screenplay based on my early life and adventures as a coffee salesman. . . I set to work on it. . . chiefly to get Lindsay to make another film with me."

McDowell plays Mick Travis, an apprentice coffee salesman who is thrown into the breach when the man covering the Northeast of England suddenly disappears.

Mick takes over, and is immediately raped by the landlady and given a gold suit by an old man in the same boarding-house.

If it is not obvious from this plot summary, let me make it clear that Mick's luck is on a roller coaster, running from good to bad to worse to good.

He calls on an Atomic Research Establishment, to try to sell coffee. He is



O Lucky Man!

arrested, beaten, and forced to sign a confession. Then the place blows up.

He escapes in his gold suit, and is mothered by an old lady, the vicar's wife at a church. He then hitches a ride with a man who convinces him to volunteer for medical experiments.

My only major criticism of the whole film is the next scene: it is your typical modern-day mad scientist scene. Much more invidious than in the old days, because now they no longer slaver; modern mad scientists are respectable, dress in white, and speak impeccable English. Their problem is that they believe technology has, as its sole end-product, the enslavement of mankind, and they want a piece of the action. Hopefully, most people will overlook the doctors' speech, as he is made out to be a very unsympathetic character. One can only hope.

Alan Price picks Mick up as he escapes from the hospital. (The cause for his escape is a real horror scene; one of the

nastiest in recent years — he sees a patient who has had his head grafted onto the body of a sheep.) He meets a girl traveling with the group, whose father is rich.

Sir James' (the girl's father) assistant falls out the window, and since Mick is standing in the office, he is picked as a replacement.

Some really biting parody of modern international business follows, as Sir James makes Mick the fall guy for a shady business deal with the president of an emerging African nation. The climactic scene is quietly hysterical, as Mick signs as a witness on a document, only to be convicted of embezzlement for doing so.

His time in prison, his sudden getting of religion, and his stoning by bums (as well as the picking of his pocket by a man we have seen before, a greasy little wart, in the coffee factory) all follow in quick order.

At the end, he is in the gutter, when he sees a young man (who had played the

patient in the human/sheep scene) with sandwich board. They are looking for new star, holding auditions nearby. The real director of the film, Lindsay Anderson, is the director in the film scene. He picks Mick as his star, who Mick proves he can smile. For what, that is the question — you answer it.

It's a perfectly lovely ending, the old time happy movie ending, with the whole cast re-united. Its catharsis for all that has gone before.

If you only paid marginal attention in grade school, you will wonder, as I do, why the film seems to remind you of something you can't put your finger on. Then you'll remember, and McDowell admits it; he read *Candide* while writing the script. Also *Amerika* and *Heaven's Gate*.

O Lucky Man!, to be redundant, is an unbelievable, have to see-it-to-believe piece of work. See it. Believe it. At the Cinema 57 Complex.

Malcolm McDowell

Youthful, engaging, and terribly British, Malcolm McDowell is just coming off a tremendous hit, *A Clockwork Orange* and seems headed for another one, although that is not exactly how he looks at it.

He does call *O Lucky Man!* "the most rewarding experience I've had in making films so far," but in interviews he granted college film writers this last spring, he did not seem undyingly infatuated with making films. He could, it seems, survive without.

His character in the film? McDowell calls him an "extract of innocence," but adds, "no one would watch an innocent for three hours. He learns. He does not smile readily at the end." McDowell also stated that "Mick . . . tends to react to events rather than cause them," which he says is quite a change from the mover and shaker he played as Alex in *Clockwork Orange*.

McDowell has other comments to make on the film:

"We don't want you to learn anything. We have only one hope, that you will be emotionally taken, that you will either hate or love."

"You don't make a film for an audience. You make it for yourself."

"Did I enjoy making this film? It's like asking if I enjoy ice cream. I did not enjoy making the film every minute. I lived through a full life

cycle: fulfillment, happiness, joy, all emotions."

"I am . . . marked for life [by the fact of making this film] . . . it was two years of work."

"I don't put everything into portraying an emotion. . . I save something for me."

"The window scene [in which Mick leaps through a second story

window] was not a swipe from *Clockwork Orange*. . . there were no jabs, no knocks intended."

"Film is the best medium for communication . . . personally I prefer painting."

When one reporter noted that several of his recent roles were at least partially nasty characters, McDowell responded "that's my boy."



McDowell did *If* four years ago with Anderson. In between that film and his current outing with Anderson, he did Losey's *Figures in a Landscape*, Forbes' *Long Ago Tomorrow*, and Kubrick's *A Clockwork Orange*. Warner Brothers publicists call him "one of the cinema's outstanding young actors."

He is certainly relaxed, pleasant to talk to and easy to get to know. And a damn fine actor.

...or miserable?

by Neal Vitale

There are few feelings quite as unsettling and disquieting as that which comes from particularly hating (or, to a lesser degree, liking) a movie, for instance, only to find that nearly everyone who's anyone in cinema *loved* (or *hated*) it. Depending on what the specific reviewer had to say, you can range from thinking your intelligence has simply been demeaned to feeling that you are completely stupid and utterly wrong.

Just such a situation surrounded last fall's release of Luis Bunuel's *The Discreet Charm of the Bourgeoisie*. I went to that movie, early in its initial run at the Cheri, without knowing anything about it, about Bunuel, or even that Bunuel directed the film. I hated it, as did seemingly everyone else in the theater that afternoon — for what was later reported to be a hilarious movie, only one line of dialogue ("I shit on your entire army.") caused perceptible laughter throughout the small crowd.

Meanwhile, *Discreet Charm* was being hailed as great, one of the best of the year, *the* best of the year, the best of the decade, ... *ad nauseum*.

I was shellshocked, to say the least.

Well, that same predicament has reoccurred, only now there seems to be a few more dissenters. *O Lucky Man!* is the new culprit.

Rex Reed called it "A masterpiece . . . The most significantly important motion picture I have seen in a long, long time."

Village Voice said, "A challenging, unique mind-tour. A massive work of the cinematic imagination . . ."

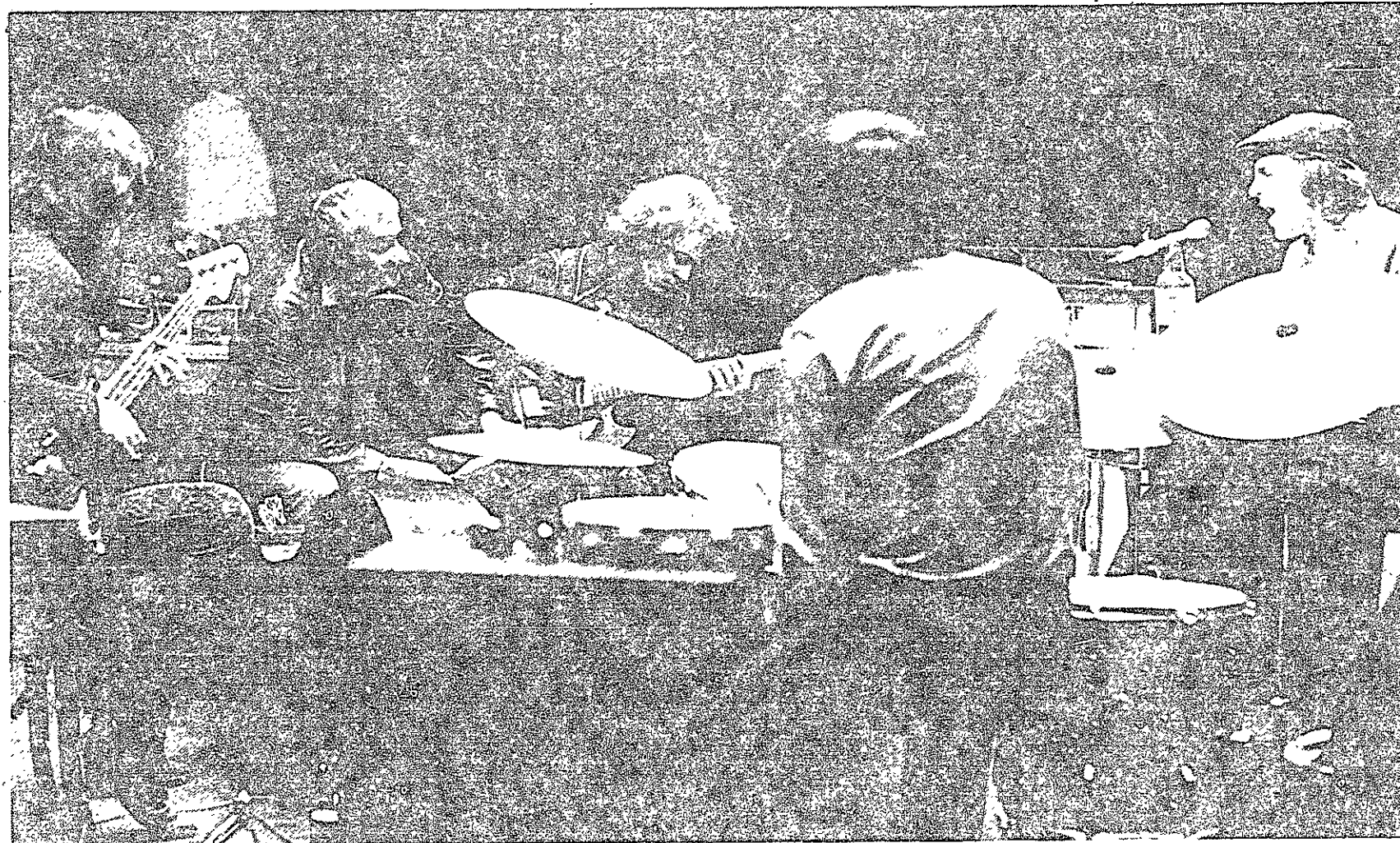
Jay Cocks termed it "A transcendent movie . . ."

New York Post picked it as " . . . obviously one of the Ten Best [of the year]."

Judith Crist raved, "A triumphant film . . . a unique creation, one of the finest films of the post-Strangelove decade."

P.E. Schindler, Jr. gushed " . . . an unbelievable, have to see-it-to-believe-it piece of work."

And so on and so on, from *New York Daily News* to *Seventeen*; from *After Dark* to *Cue Magazine*. Comments were all running in that frightening *Discreet*



O Lucky Man! (Alan Price, far right; Lindsay Anderson, second from left)

Charm vein — "A fascinating movie;" "A stunning piece of cinema;" " . . . one of the finest films I have ever seen;" "A modern legend . . .;" "One of the must-see films of the year;" "A marvelous movie. Don't miss it;" " . . . an entertainment of the best kind;" "A major event of the movie year." . . .

Arggh!

Yet I maintained hope for the film, having enjoyed Malcolm McDowell in *A Clockwork Orange* and havg heard only raves about Alan Price's score.

O Lucky Man! proved to be nearly three hours of unrelenting tedium. It was a bit clever here, a mite witty there; McDowell gave a particularly good performance and there was some visually intriguing footage. But it proved to be the marginal interest of keeping track of the other actors as they appeared and reap-

peared in different roles throughout the movie, combined with Price's brilliant work, that supplied what little there was to recommend *O Lucky Man!*.

The Boston writers, particularly in the weeklies, didn't take to the movie nearly as much as the New Yorkers had; in some small way, my feelings were at least partially assuaged. But it was one renegade in the *New York Times* (Lorraine Alterman) who summed up things perfectly — she said that ex-member of the Animals Alan Price salvaged a lousy film with his score. Exactly!

What it took director Lindsay Anderson just under three hours to say, Price stated concisely in forty minutes of music (actually seven distinct songs, plus some instrumental "travelling" music).

In many ways, Price's soundtrack to *O Lucky Man!* can easily stand on its own

without the movie (a situation that is not true in the reverse), just as other albums of film music have done (to varying degrees of artistic success). Some of the better attempts have been Walter Carlos' *A Clockwork Orange*, Taj Mahal's *Sounder*, the Beatles' bizarre half-an-album of *Magical Mystery Tour*, and Jimi Hendrix's *Rainbow Bridge*; all have survived *sans* movie. Notable failures at the same effort have been Bob Dylan's *Pat Garrett and Billy the Kid* and Neil Young's *Journey Through the Past*.

Alan Price's score stands as perhaps the best in a rock style in years, if not, in fact, ever. *O Lucky Man!* is essentially a miserable film — is it because of McDowell's rapidly tiring concept, Anderson's tediously self-indulgent directing, or some combination or clash therein? The answer is not readily apparent, but it is clear that the singularly masterful aspect of the movie is the work of Alan Price. Save the six dollars or so that you would spend on a pair of tickets for *O Lucky Man!* and buy a copy or two of the soundtrack instead.



Lindsay Anderson admits to a psychological quirk: "I can't watch a film of mine with an audience."

He goes on: "It is not possible to be balanced. . . and it is difficult to gauge response — every occasion is different."

If you have ever wanted to see what a real director looks like, you have your chance in *O Lucky Man!*, although you would never know it if you didn't read it here. Anderson is the fellow in the red shirt in the opening scene with Alan Price, the musical group. This is not to say that he in any way typifies movie directors.

While he was directing a London play, a note appeared in the program; "Mr. Anderson will shortly direct his last film." Who knows?

He describes it by pointing out that the world is now so frightening that all we can do is laugh at it. "But comedy need not be a means of escapism, rather a way of restructuring experience, bending it a little out of the ordinary, so that its essential absurdities become apparent."

Anderson had some comments:

"The film is long because it has to be long. *War and Peace* is a long novel."

Lindsay Anderson

"I have to have sufficient faith in myself to believe that I can please the audience by pleasing myself. To tailor make a film for a market is nonsense."

"This is not for the British, it is not for the Americans . . . this film is about honesty and anti-BS. It is for people who are not yet committed to BS."

"It is more mature than *If*, and not as romantic. It contains 50 years of my life."

When he was asked who had power of final cut, he poooh-pooohed any chance of the film being cut over his objections. What is his secret? "I do not treat the producers like idiots."

The end of the film had Buddhist overtones; you can hear them foreshadowed on the radio as Mick approaches the atomic plant on his first sales trip in the Northeast.

The original story is of a Zen instructor who hits a student with his chin rest, in an effort to end ceaseless questions about *satori* or enlightenment. Bang — the student achieved *satori*.

In this case, Anderson hits McDowell with a script, for asking why he should smile at an audition. The point? "Life's larger meaning is not to be found in questions and answers, but in the act of acceptance," according to Warner Bros. publicists.

[Wizzard/ELO, continued from page 13]

021-373-4472)," a keyboard instrumental written by Wiz keyboard man Bill Hunt, also scored big in England. Both singles were for the most part ignored in the States, but they are legendary: raw, throbbing Fifties junkets reminding one of Lloyd Price's raunchy saxophone, or Gary U.S. Bonds' untempered abandon. But these two singles were just the tip of the iceberg as *Wizzard's Brew* demonstrates. It is a difficult album to get into at first. Wood's production and mixing is crude, raspy, and downright violent, upstaging even the Move's surliest cacophony, "Brontosaurus." Things like "You Can Dance Your Rock n' Roll," "Meet Me At The Jailhouse," "Buffalo Station," and "Going Down to Memphis" combine relentless piledriver boogie with both Fifties and classical themes. Your typical rock and roll band of the Fifties was composed of guitar, bass, drums, maybe piano, and sax. Roy Wood uses and abuses 'em all, but is well on the way to adding *cello* to the list. Whether clarinet, sitar, bassoon, tuba, French or flugel horn, all bump and grind with a sneering coarseness, although nothing compares with Wizzard's battery of killer saxes: Wood, Nick Pentelow, and Mike Burnie are brutal, especially on the dueling saxes intro to "Meet Me At The Jailhouse," not to mention Burnie's wild synthesized sax.

[Wizzard/ELO, continued on page 16]

kiss this

mark astolfi

Here's where the irreverent, post-sexual holdover-adolescent pop sage, clearly oblivious of that Final Deadline which none of us assembled will fail to miss, nonetheless sublimates with token deadlines, which are all in his mind and in reality established to be overstepped, e.g. a weekly column on rock music, media, science, *et al.* Very excellent, as they say these days, back at my old HiSkool. Quite a stearic dizbuster, he. End of intro. Cut to — true dharma from the Summer of '73. You shouldn't be surprised.

Is one of the panelists on *The Watergate Show* a closet Rolling Stones fan? On June 5, Sen. Howard Baker (R., Tenn.), while questioning a witness on the Gemstone code-names "Ruby I," "Ruby II," and "Crystal," referred to them as "Ruby I, Ruby II, and Tuesday."

Flotsam and Jetsam: Dave Bowie has quit as Mott the Hoople's and Lou Reed's producer, in the latter case to be replaced by Bob Ezrin, who does the honors for Alice Cooper... Meanwhile, another Velvet Underground alumnus, John Cale, is producing the long awaited debut of Boston's own Modern Lovers, on Warner Bros.... Todd Rundgren, after doing the production chores on Grand Funk's latest, will next lend a hand on Phonogram's New York Dolls debut disc... Roy Wood may team up with Carl Wayne, to record, once again, as the Move... Chubby Checker's latest single is, naturally, reggae... Alice Cooper is pondering the notion, or so it's said, of establishing a NYC night-club, tentatively named Le Club Foot. It'd be members-only, though.

Who'd They Think They Were Kid-ding Dept.: *National Lampoon* once ran a Super Hero Comics spoof called "Son-O-God," starring nebbish Bennie David, who, when he "takes the name but not in vain" and shouts "Jee-zuz!" turns into the Christ-like Son-O-God, who walks on water, is accompanied by a haloed dove named H.G., and who battles a nefarious Holy Father, the Scarlet Woman of Babylon, and then Satan himself. Well, I somehow knew it was too good not to someday come true, and it sort of does in the hallowed pages of Marvel Comics. After playing around with other people's Gods, like Thor, Zeus, etc., they bring it all home with their latest hero, Daimon Hellstrom, otherwise known as the Son of Satan. The "macabre man-spawn of the Devil Himself" even has a sister, the vampire Satana, and he debuts in *Marvel Spotlight No. 12*. His story begins, however, in *Ghost Rider No. 2*, when Johnny Blaze and Witch-Woman descend into Hell and... but go buy the books yourself.

The Strange Tale of Eddie Haskell: A while ago the rumor was circulating that Alice Cooper was in reality the dude who portrayed Eddie Haskell, Wally's pal on the old *Leave It To Beaver* show. Alice has since been revealed to be Vince Furnier, and never a TV actor. A couple of weeks ago, I was thumbing through a January, 1973 edition of the *Berkeley Barb*, when I came across an ad for porno flicks, several of which featured one John Holmes, described as "the original Eddie Haskell," and his famed 13 inches. Consulting my sources, I found that Eddie was, at one time at least, played by Ken Osmond. Were there two Eddie Hasskells? That would at least explain the 13 inches. Keep posted for the shocking untangling of this most unexpected scandal.

"Am I My Son's keeper?" — God

by St. Paul John-St. Gene

Well, there is no question about it. Norman Jewison and Robert Stigwood, the producers of *Jesus Christ Superstar* knew what they were doing when they put "and now the movie..." on the posters and in the ads.

Because the movie is like the play is like the concert version is like the records. Almost nothing has been added or changed since the two-disc bombshell by Webber and Rice several years ago that *Variety* now hails as the "greatest all-media parlay in show biz history."

If you like the liberties taken with the story of the last seven days in the life of old JC, you'll get a kick out of the film.

If you saw the reviews of the play on Broadway that called it "a tasteless, overproduced spectacle," and said to yourself, as I did, "that sounds like my kind of play," then get to the nearest theater that is showing this thing.

Maybe when you start with a rock opera that turns golden in your hands, you hesitate to tamper with success, so in spite of three incarnations, you don't change but a little of the arrangement of the music.

Maybe when you start out with a libretto that paints a complex story in broad strokes of black and white, villain and misunderstood hero, you beg your producers to turn out interpretations that are broad, stagey and showey.

What was shot in 14 weeks in Israel may be spectacular, because of scenery and special effects, and it may be entertaining because it is still good rock, only now it is illustrated, but — is it a religious experience? That's a good question.

You will certainly be entertained by the anachronisms that supposedly make the time timeless; hard hats, jackboots, jet planes, tanks, and a bus for the cast. Modern dress mixed with ancient. A production number finale in which a black Judas appears in a white leather outfit with a singing chorus behind him, all of it shot through a filter that turns dancing spotlights into stars, juxtaposed with JC being nailed to a cross. Powerful, but what does it all mean?

It means that they have taken a good product, and not tampered with it too much. It means we can all chuckle at mincing, homosexual Josh Mostel, son of Zero, who plays the comic King Herod in "Herod's Song," the only intentionally funny piece in the film-play-concert-opera-record.

Some have called the whole thing anti-Semitic. To do so, in my opinion, requires excessive sensitivity to who is Jewish and who isn't among the characters. Frankly, I don't think most would know or care. I know I don't. It also means you have to take it seriously. Once you have seen it, you will know why no one can or should.

If this is religion, it is the religion of the TV, or Marjoe, of the radio preacher, with enough show biz thrown in to make it appealing. It is rated G. Go, if you like it, with anyone.

If you're looking for uplift, go to church. If you're looking for entertainment, see *Superstar. At the Beacon Hill Theatre.*

Roger McGuinn, nee Jim, ex-Byrd

by Jeff Palmer

Roger McGuinn (Columbia)

After noticing the dearth of McGuinn songs on the last two Byrds albums, I began to wonder if he was gradually retiring from songwriting. Not so. Evidently Roger's been saving up songs for this, his first solo album, and Roger McGuinn proves that he'd had an admirable hoard hidden under his mattress.

What helps to make these songs so appealing is the wide scope of subject matter that the songs encompass. Throughout his eight or so years with the Byrds, McGuinn has written about many characters and situations; to find such a variety on one album is exhilarating.



Jesus Christ Superstar

Presented here are tunes, mostly McGuinn compositions, about sailing ships, a hitchhiker, a new lover, airplane races, a skyjacker (based on a true story), a North Vietnamese prostitute, and even the creation of the earth. The musical arrangements and instrumental applications for each song always complement the lyrics expertly. In fact, except for the awkward use of a child chorus in "Stone," McGuinn's production job is flawless.

"I'm So Restless" leads off the album, as McGuinn takes the stance of an indecisive man who listens to the patronly advice of three others on what to do with his life. Though McGuinn agrees with all the advice given him, his restlessness won't let him settle into any of these roles. This tune and five others on this album were written by the Roger McGuinn — Jacques Levy team, whose admirable work together (since the Byrds' *Untitled* album) has never created a bad song. Bob Dylan provides the icing on "I'm So Restless" with his pleasant harmonica playing. His presence here is possibly a tribute to all the commendable cover versions of his songs that the Byrds have recorded over the years.

Spanky McFarlane, whose previous credits include the several hits she had with Spanky and Our Gang, helps McGuinn sing "Heave Away," a traditional sailing song. Their voices are remarkably apt for such a song, so that I can almost smell the brine and see barnacles on a ship's hull. McGuinn's ability to set such a variety of moods is fascinating, as the steel guitar adapts another traditional song to a country setting, as steel drums give "M'Linda" a Latin sound, and as his guitar playing on "Hanoi Hannah" suggests the blues. A solo album fortunately allows for such flexibility in style and instrumentation.

One cut blends the hot rod influence of the West Coast early sixties with the aeronautical milieu existent in "Eight Miles High" and "The Lear Jet Song" from the Byrds' *Fifth Dimension* album. The result is "Draggin'" — a race across the country between two 747 jetliners: "It's tougher on the people riding back in coach/But I've got to beat my buddy to the final approach." The finishing touch is the employment of former Beach Boy Bruce Johnston on "ooos and piano," as listed on the lyric sheet. Though Bruce joined the Beach Boys later in their career, his "ooing" during the chorus brings back memories of surfboards, Woodys, and vertically-striped sportshirts.

"My New Woman" features the five original Byrds in possibly the best song they've recorded since they re-formed. David Crosby supplies a syllabic back-up vocal similar to what he sings in the beginning of "Deja Vu," and this adds a coat of mysticism to the song. Charles Lloyd blows sax here and on "Draggin'," and again the use of a single brass instrument in Byrd material is skillful yet restrained. (The earlier example is Hugh Masakela's trumpet work on "So You Want To Be A Rock 'N' Roll Star.") The complex interweaving of guitars in the late Danny Whitten's "Lost My Driving Wheel" also suggests vintage Byrds, of the days when Roger was Jim and wore his tinted granny glasses.

"Time Cube" involves the time when "... The planet was molded from great clouds of dust/Then molten eruptions

would burst through the crust." This is Roger McGuinn — R.J. Hippard collaboration, whose previous efforts together resulted in "Space Odyssey" on *The Notorious Byrd Brothers*. This new solo is equally intriguing, with an eerie mixture of banjo and Moog.

Roger McGuinn is one of the best albums of this year, and I trust that the future will contain more excellent releases by him. After enduring mediocre solo albums from seemingly every bad up musician of the past five years, it's refreshing to see and hear a superior solo album by a leading rock veteran.

[Wizzard/ELO, continued from page 15]

The overall tone of this album is American; while Chuck Berry rocked done with end-of-the-world ferocity and keen Elvis imitations abound, there are but two cuts of British hue. One is the marching band goof "Jolly Cup of Tea" and the other is the relatively subdued "Wear A Fast Gun," American in content, British in style, sounding like the Electric Light Orchestra meets John Yuma. In reality, all Wizzard's dangerous moonshot craziness and punkoid Fifth rockola is the most speculative rock experimentation, but so much fun that you don't notice. Wood's got the mag we're the guinea pigs. See it jive.

In contrast, *Electric Light Orchestra* is, in a word, less messy. Jeff Lynne's voice rasps well enough, as on "In C England Town" (or "Do Ya" for that matter), but doesn't split your speaker-like Wood's sandpaper larynx. The overriding influence on *ELO II* is classic, thus strings and piano play a prominent role, screaming saxes are nowhere to be found, and riffs from the classics abound especially on "Roll Over Beethoven" where Chuck Berry's tune fades in and out with bits of Beethoven's 5th (the popularity of the edited down version has prompted Roy Wood to what must be a parody, although I've yet to hear it, called "Bend Over Beethoven.")

But more, Lynne's songwriting and production renders everything much more ordered, textured, and controlled than Wood's rude madness. This does mean that ELO doesn't go off on exploratory tangents. Nor can the classic overtones affect Jeff Lynne's status as a Move alumnus, a vocation which entails dedicating your life to punching people in the nose with music. ELO is as exciting as it is sophisticated and exacting, albeit excluding "Roll Over," a bit too serious. But they make the Moody Blues look like the Archies, and are indescribably live.

Which was the greatest mid-Sixties British rock band? Just look where they are now. The Who has disintegrated with a flurry of mediocre solo albums; the Stones are sputtering to a decadent, somehow dignified, stop; the Kinks have added horns as Ray Davies preens the group to oblivion. But the Move keeps on gaining momentum, even though few pay any attention. You might start right now. There are now two McGuinn to choose from, the Classical Move and the Raver Move, each topping the list in some respects, each borrowing a lot from the other, each soaring with certified genius at the control panel.

The case of the vanishing horns

by Jeff Palmer

Chicago VI (Columbia)

I've noticed that one thing this group hasn't had to include on this and their past two releases is time lengths for their songs. It's evidently an unnecessary bother for a group of such popularity and success as Chicago. After all, they're probably the biggest AM rock band on Columbia right now, and they seem determined to stay in that position by releasing albums which contain simple ditties of little substance. The group didn't start out that way, and this is why their recent releases have been so disappointing to me — I know they can do better.

In the summer of 1969, once I'd heard enough of the cuts to convince me that this brand new double-album at \$5.98 list price was worthwhile, I bought *Chicago Transit Authority*. I discovered a talented rock band with the novel addition of horns, and the more I played each cut (excluding "Free Form Guitar"), the more I liked each one. Early in 1970 *Chicago* was released; the "Transit Authority" was dropped. The album featured the horns more prominently, and though the band seemed more polished and less experimental, the overall effect was also very enjoyable. *Chicago III* was released in January of 1971, and was good over-all, despite the self-imitative "Sing A Mean Tune Kid" and the schmaltzy "Loneliness Is Just A Word." *Chicago at Carnegie Hall* was built up to be a greatest hits package, though in most cases the original studio versions were superior to the live versions of the hits; hits which had either been released from



the then-current album, or milked from an earlier album, then butchered to three-minute length, and re-released as singles. All but one of the songs on this four-record set had been previously recorded, and the group simply plodded through much of the material, with a few sparks of improvising. At the release of *Chicago V* I could see a pattern developing in their studio work. They started as a good electric band with horns; then the horns took over for a while, and once the horns returned to the background, the electric part of the band had meanwhile lost its excitement. Consequently, *Chicago V* was a disappointment in all aspects, as the minimal role the horns now played was also surprisingly amateurish, as was the rest of the band.

Chicago VI isn't much better than their last mediocrity, but at least the music isn't as chintzy as the blue and cream-colored album cover. (I'm still waiting for John Berg and Nick Fasciano to use my favorite color, green, in their cover designs.) The brass section offers effective playing on only a few cuts, is absent from two more, and only fills the spaces between verse lines with a note or two on the remaining songs. The lyrics throughout are, for the most part, offensively puerile, and if ignored, the album will be more appreciated.

The good songs here are the two James Pankow contributions and their hit single, "Feelin' Stronger Every Day," a James Pankow — Peter Cetera collaboration. This hit becomes infectious, either because of Peter's pure vocal, or the churning, compact sound they produce in the second part of the song. This denseness is also the highlight of "What's This World Comin' To," and here Peter steals the show with his spirited bass playing. The other Pankow song, "Just You 'N' Me," is one of their prettiest tunes ever, with the best brass arrangement of the album and a short, gentle sax break by Waller. The remaining seven songs range from ordinary to awful, with the innocuous "Something In This City Changes People" being possibly the best of the rest.

Chicago has enlarged their instrumen-



Chicago

tal variety on this album, and the results are not very interesting, but in some cases promise better things in the future. "Darlin' Dear" features Terry Kath on slide guitar, and the song structure combined with Robert Lamm's piano playing reminds me of Lee Michaels at times. Terry's only song, "Jenny," includes an outsider on pedal steel, and incorporates the same four-letter word used in their live version of "Does Anybody Really Know What Time It Is?", seemingly to serve no other purpose in both cases than to spark the interest of the early-teen listener. Ho, hum. "Jenny" 's striking similarity, in a number of ways, to "Living In My Own Time" by The Fabulous Rhinestones will probably go unnoticed by the masses, as the Rhinestones have only a minority of followers.

I've read recently that James Pankow realizes the banality of *Chicago V* and *VI*, and promises more invigorating music on *Chicago VII*, now in the production stages. I think that if they ignore the needs of their new-found, unsophisticated audience, shrug off their greed for easy money in hit singles, and get down to playing the type of music which I presume their artistic talents would prefer them to play, *Chicago VII* will be a more eclectic and intricately composed album. They may lose some Chicago fans, but may regain some Chicago Transit Authority fans. I must be an old die-hard to stick

with them all this time, but then I still wear my "President McGovern '72" button occasionally.

Wings — featherweight

by Mark Astolfi

Red Rose Speedway — Wings (Apple)

With *Red Rose Speedway*, Paulie overtakes Chicago to become the King of Rock Muzak. It was neck and neck for a while, but Wings' *Wildlife* album spelled an inevitable victory for the British. In fact, the most interesting part of this package is the packaging itself. It's something like a giant, distorted comic book, calculatedly gross and ugly, yet somehow perversely alluring. Frighteningly slick, sort of Liberated Walt Disney. There are plenty of fanzine pix of the band; rumor has it that guitarist Henry McCullough will scurry back to Joe Cocker at a moment's notice, but he poses well here. One fact that might in some way explain the concern for externals, while neglecting the music, is that most of Wings' British fans — they have few American followers — are in the 12-15 year old bracket. It seems strange when you think that this means they were 3-6 when the Beatles first hit, and to even the older ones, the Beatles are thought of in terms

of "Hey Jude," "Let It Be," and "Long and Winding Road."

Anyway, Paulie's packaging is kinda dumb, like a cereal box, a "12-page booklet" that brings up more questions than it answers: in general, what does it all mean? And in particular, what's going on on the two pages with the naked bodies? What does "Seaside Woman" mean? What does the Braille print on the back say? ("We love y'baby") What is that picture on the back? It looks like red roses and a baggie of some sort of white powder (*Red Rose Speedway*)... Who's shaving Paulie? Why does Wings now spell out its name with a stylized label like Elektra used to do (oh, you mean they're still in business?).

The packaging is so crisp and weird that you just can't throw it out. You can, however, throw out what's inside, for Wings' second album is in a word moronic. "Lazy Dynamite," "Little Lamb Dragonfly," "Single Pigeon," the song titles promise weird lyrics at least, but they don't materialize. Melodies are effete and tiring, and production is sorta sloppy except for everybody's favorite single, "My Love." Lyrics seldom approach the intellectualizing of "Hold me tight/Hugga me right/Hold me tight/Squeeza me tight." That's it, holda me, squeeza me. And Linda still can't sing.

It occurred to me that, after Paulie's first solo album, *McCartney*, was panned by the critics as a 4th-rate Beatles ripoff, perhaps he set out to make it likeable by recording albums totally and uncomparably awful. So I went back and gave a listen to my sister's copy. Sure enough, it's really dynamite stuff; the smooth daintiness of "Junk," the quiet fury of "Maybe I'm Amazed," the sentimental yet sinister childishness of "Teddy Boy," (which is surpassed by the Beatles' own longer version of the tune, to be heard on some of the "Get Back" or "Cum Back" bootlegs of 1970), the tasteful guitar work of "Ooo You." Three albums from now, will *Red Rose* seem as enjoyable?

Four years ago, I would have thought that Paulie would have developed into sort of an Elton John type. Instead, he does the theme music to the latest James Bond flick. If Paulie were an American, he's probably have a golf tournament named after him, or a record-of-the-month club, or at least a brand of bread, like Carl Yastrzemski.

What really pisses me off, though, is that Paulie can get down and get with it when it's his pleasure, like that single of a while back "Hi, Hi, Hi" and the flip side of "My Love," "The Mess," which was performed with surprising flash, during the live segment of Paul's recent TeeVee special. We'll just have to wait and see. Maybe Paulie's getting back at those who, back in 1964, thought his name was "McCarthy."

SCHINDLER ★ READS ★ ★ ★

The Great American Novel — Phillip Roth (Holt, Rinehart and Winston) \$8.95

If this is a funny book about baseball, then *Moby Dick* is a study in American whaling. By creating a fopish third major league out of whole cloth and populating it with the weirdest people this side of creation, Roth (of *Portnoy's Complaint* fame) has held America's love affair with sport up to the bright light of satire. He has not been found wanting.

The book is hysterically funny, thought-provoking, moving at times, worth reading at all times, and the best novel out in several years. It is a novel for people who hate novels. Read this, and you may be reading them again for years. Alliterate your way to heaven with the narrator and his cast on the best work this side of Vonnegut.

Going Down with Janis — Peggy Caserta as told to Don Knapp (Lyle Stuart) \$7.95

If you have been suspicious, as I have, of any book that is "as told to," and were lulled by Jim Bouton's books, don't be. Peggy Caserta has shown us where that road can lead.

If your interest in Janis Joplin is purely erotic (or neurotic), if you want to see the seamy side of public life, pick up this little tome. Read the first page (actually page 7). It sets the tone for the whole book, "... the girl lying between my legs was Janis Joplin..."

If you don't read jackets, this is Janis'

female lover talking, interjecting herself and her life, for no good reason I can see, into the telling of a part of Janis' life.

This book probably adds to the total knowledge the world has of Janis Joplin. It is reviewed here because the publisher thought it would be of interest to a college audience. They pay him more than they do me, so he must know.

Still a Few Bugs in the System; The President is a Lot Smarter Than You Think; But This War had such Promise — G.B. Trudeau (Holt, Rinehart and Winston) \$1.50 ea.

There is almost no corner of America where one can now escape the scathing wit of Gary Trudeau. He started out as a mere Yale, and his semi-autobiographical hero, Mike Doonesbury, led a life of misadventure at irregular intervals in the *Yale Daily News*.

Today, he has it made, with 200

BUT THIS
WAR HAD
SUCH
PROMISE!!



newspapers, and as of this spring, three paperback reprint books. If you have saved all of the strips that have appeared in the paper, you don't need the books.

But, if like normal folk, you haven't, and if like normal folk you enjoyed barbed attacks on the president, the war American universities (and the freshmen incoming who don't like or appreciate the attacks yet will learn that, in some ways, we are all Donnesburys going to Yale), and fatherhood and mother, you'll want all three.

SDS — Kilpatrick Sale (Random House) unpriced hardcover.

This book is, or should be, of interest to MIT students as a document of part of their Institutional history. MIT had one of the early SDS chapters (probably due to Harvard influence); at one time, there were so many SDS people, with disparate views, that they had two fully functional chapters, MITSDS and RLSDS (Rosa Luxembourg, a famous radical woman). Between them, they raised a lot of hell at MIT.

Sale tells what kind of hell they raised everywhere else. He wasn't there, so he writes from documents of the National Office of an organization that never had a national organization worthy of the name. He has been criticized for that, rightly. But he admits it in the book!

SDS still has value as a delimiter of the stages of SDS evolution, and as a chronicle of radical events of the 1960's.

The Students for a Democratic Society were the movers and shakers of three generations of students before us; we should know what they were about. This book will tell you.

Survey: 100 Years of Women at MIT

"... when I went to get a job after seventeen years of being a housewife I heard 'you have been out a long time — still MIT — we will take you'." — MIT Alumnae

By Walter T. Middlebrook

That part-time graduate study and part-time appointments within the professional advancement structure should be provided for both men and women students at MIT was the most enthusiastically supported proposal offered in a survey of alumnae.

Fifty-eight and four-tenths percent of those alumnae participating in a survey sponsored by the Alumni Office felt that this program among many should become an integral part of the MIT experience. It was also shown that 30% of all MIT women graduates, with their high level of educational background, now hold non-supervisory roles in the job market. (Non-supervisory jobs include teacher, technical writer, research assistant, etc.)

These are just a few of the results published in the report "100 Years of Women at MIT." This preliminary report of a survey of former MIT women students was prepared by a committee of the Association of MIT alumnae and chaired by Susan Kannenberg.

This report along with the other commemorative displays on campus are part of celebration of the 100th anniversary of Ellen H. Swallow (Richards), the first woman degree holder of MIT. It was the first of its nature taken at MIT since 1953.

The survey

In October 1972, nearly 1600 questionnaires were sent by the Alumnae Association to the women graduates. Of that number, 752 (48%) responses were returned. The sample includes MIT degree holders in greater proportion than the overall group; only 16.7% of the respondents are non-MIT degree holders while over a fourth of the total group do not have an MIT degree.

Of degree holders, the sample reflects the whole faithfully, with 40% of the respondents holding B.S. degrees only (34.6%), 18.4% have masters degrees (19.8% of total). Doctorate holders (with or without M.S.) constitute 15.3% of respondents and 12% of the total, and women with both bachelor's and master's degrees form 6.5% of the sample and 3.7% of the total. Holders of the B.S., and Ph.D. (D.Sc.) with or without M.S. represent 3.1% of the sample and 1.35% of the alumni overall.

The questions used in the survey were of two kinds, subjective and objective. The former category involved personal opinion as to the effect of their sex upon career development; whether their salary was equivalent to that of similar men; factors hampering their career development; and the degree of encouragement or discouragement

that respondents felt was provided by fellow workers, friends, professors, etc. The latter group included degree, field, school, occupational status, salary, job title, marital and family status, etc. A final set of questions probed alumnae views of MIT policies under consideration or implementation.

The subjective

The median salary for the MIT woman graduate is between \$10,000 and \$12,500. More than half of the respondents seem to feel that they are paid the same as that of an equally qualified man.

On the other hand, "more than a quarter of the respondents believe that they are paid less than an equivalently qualified man while three persons said they received more. 21% did not answer.

Categorically speaking, the median salary for the woman engineer is \$12,500. For those in management fields, it's \$16,000; in medicine- and health related fields, it's \$10,000; and in the educational fields it ranges from \$10,000 to \$12,500.

The objective

As mentioned earlier, 30% of all MIT alumnae women hold non-supervisory roles. When broken down into age categories, it was found that the under-25 age group involves more than 75% of that group in those positions.

In the 25-34 age group, 33% are in this group. Only four of this age group (1.6%) enjoy senior faculty rank even though promotion to the upper faculty ranks normally occurs well before 35 for men.

In the 35-44 age group, 20% are in non-supervisory roles; and in the 45-54 group, 30% fit this category.

Most alumnae are now in very stable career situations as reflected by both the number and content of the responses to this question.

On the question of encouragement received, "... the very high support recorded for parents together with the negative attitude of high school counselors combine to reinforce the notion that MIT women are motivated by self and family and pursue their career in spite of institutional opposition."

Encouragement for the woman student was received in this order: 1) parents, 2) boyfriend or husband, 3) professors at MIT, 4) fellow students, 5) fellow employees... It should be noted that the least amount of encouragements for the woman came from her subordinates or from other women.

"It is almost impossible for mothers to compete with men in academia. The best men doing research in science or engineering work evenings, weekends,

holidays, and are supported by their wives in the sense that the wives provide conditions enabling this type of dedication. I feel I have been left way behind for this reason."

MIT Alumnae

Resolutions from the survey are 1) part-time graduate study and part-time appointments within the professional advancement

structure should be provided for both men and women;

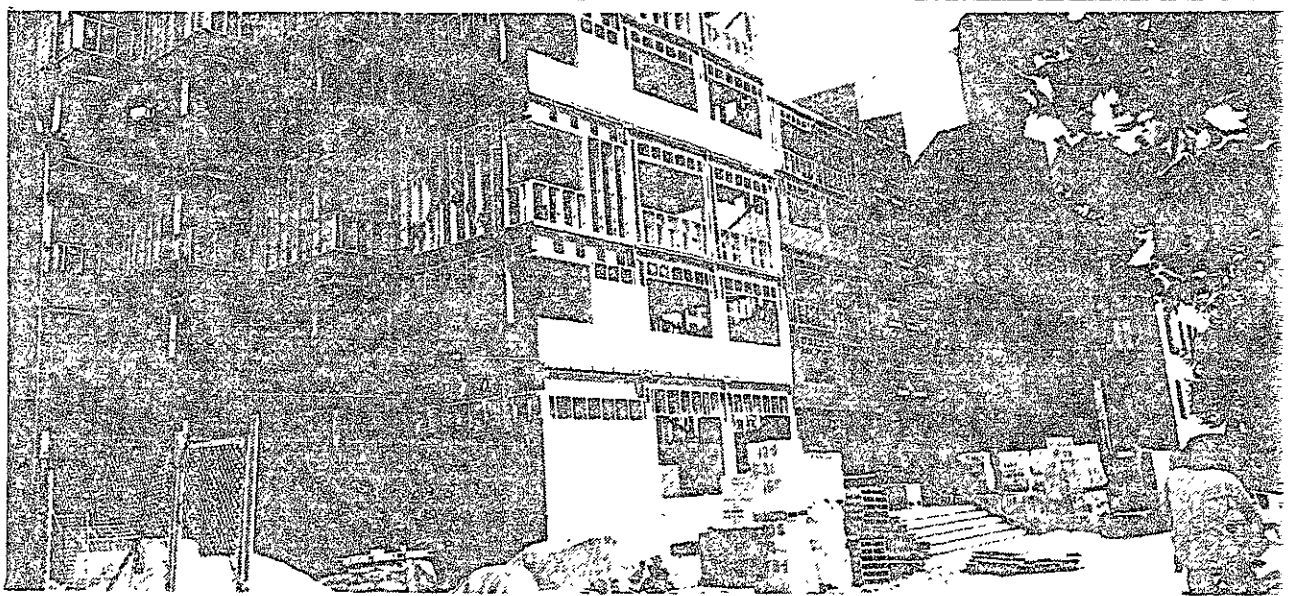
2) anti-nepotism rules have worked against women professionals more than male relatives for whom they were originally intended, they should be replaced by conflict-of-interest rules;

3) recruitment of women

faculty as required by HEW with the support of AMITA;

4) care of children exacts one of the greatest professional costs in the careers of women. MIT should assist in providing child care facilities for the students and staff who desire them.

These are only a few of the resolutions, but these were ones with the strongest support.



The ATO-Kappa Sigma Fraternity Complex is scheduled for January 1974 occupancy.

Photo By Roger Goldstein

'Needs' exceed \$200 million

(Continued from page 1)

dents (\$5 million); general purpose funding to be used to strengthen the five Schools (\$8 million); Chemical Engineering building (\$13 million, \$12 million already raised); the MIT share of the Joint Harvard-MIT Program in the Health Sciences and Technology (\$5 million); endowments for additional professorships (at least \$5 million — each chair costs from three-quarters to a million dollars to maintain); the newly organized Energy Laboratory (\$5 million); general improvement of the library system (\$8 million); improvements to the athletic facilities, especially the proposed new sports center (\$5 million); a start on backing for a new undergraduate student residence (\$1.5 million); support for the Council on the Arts (\$2.5 million); and a large increase of the endowment to add assured income to the yearly budget (on the order of \$100 million to provide some \$5 million annually).

Major funding decisions are made by the Council on Resources, on which sit President Jerome Wiesner, Corporation Chairman Howard Johnson, Honorary Chairman James R. Killian, Jr., Chancellor Paul Gray, Provost Walter Rosenblith, Vice President and Treasurer Joseph Snyder, Director of Development Nelson Lees, and Lampert. This group, said Lampert, serves as "a Board of Directors of the development effort." They review the status of the effort, set priorities, and advise

which senior officers should visit which potential donors.

Resources

Basically, there are three sources to which MIT can look for support. First, there are about 25,000 foundations of varying size around the country. While some of these have a specific purpose or goal, many have broad interests and often the Institute will be involved in that specific area of interest to a particular foundation.

Second, many corporations have begun to set increasing amounts aside for public purposes. Often they can be interested in backing some program at the Institute.

Last, gifts from individuals remain important. Notable contributors of the past have included Sloan (Sloan School), Eastman of Kodak, and McCormick (McCormick Hall).

Alumni are dependable contributors, but it is the Alumni Fund, not Lampert's office, which is in charge of "reminding" them of the Institute's needs. A yearly campaign directed at the approximately 60,000 alumni brings in from two to three million, but, more importantly, by keeping as many graduates as possible in touch with the Institute, it can lead to major gifts.

Class gifts are also handled through the Alumni Fund and administered by the Institute treasurer. Efforts to solicit contributions for the 25th and 50th anniversaries usually begin two to three years ahead of time and can be quite sizeable. (Such as that presented this year by the Class of 1923: a record \$8,098,300.)

Development

Lampert's responsibility is to discover new resources and to convince new and old donors that MIT can make good use of their gifts. Methods used depend on the type of the source.

If a foundation has a goal compatible with a need of the Institute, a series of informal, preliminary meetings usually lead to a detailed proposal being submitted. If the proposal is accepted by the administrators of the foundation, MIT may find that it has acquired a sizeable amount of money. Such was the case with the \$750,000 and

\$250,000 grants for ocean studies from the Dohe Foundation (announced July 13).

Funding from industry often secured similarly.

While Lampert is familiar with many likely donors, he is dependent on leads from alumni or acquaintances. One of his major supplies of tips is the Corporation development Committee, a group of about 10 men in business who suggest approaching companies or individuals who they know are seeking a suitable recipient for their gifts.

Once it is known that a potential donor exists, he is approached by a member of the resource development staff, Lampert himself, or, in special cases, by a high officer of the Institute (Wiesner, Johnson, Gray). Hopefully, a favorable impression will be made and the definitive discussions will begin. A considerable amount of effort may be required to develop a program of utilization which will satisfy the donor.

It is in these discussions that the funding priorities play a role. If the contributor has no specific purpose in mind (some insist on a building or a tennis court, for example), then the Institute representative will suggest an area in which there is an especially need.

Lampert admits the difficulty in convincing donors to support financial programs. He feels that more success will be achieved if the importance of this fundamental part of the educational process can be stressed and made clear. However, there will always remain those, such as donors creating a memorial, who wish to dedicate something tangible. Of course, MIT will accept with the same pleasure that it receives a string presentation.

Lampert believes that he is still getting the feel of this extensive area that is so important to the continuation of the Institute. He enjoys his job and hopes that he will participate more of the personal contact work which is so vital to fund raising and so rewarding, for him in making personal acquaintances and for the Institute in securing much needed money.



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Two MIT crews row in Europe

By David I. Katz

This spring the end of final exams did not mean a trip home for seven members of the MIT crew squad. Instead, it was at this time that these heavyweight oarsmen started to prepare for a series of three summer regattas held in England and Switzerland. The two English regattas were the Nottingham International Regatta and the Henley Royal Regatta. Lucerne, Switzerland, was the site of the Swiss regatta.

The crew members were heavyweight co-captains Jere Leffler '73 and Gregory Chisholm '73, Dustin Ordway '74, and next year's captain Andrew Kernohan '74. The coxswain was (JC) James Clark '74. The two spare oarsmen, brought along as back-ups in case one of the regular four became sick or injured, were Charles Davies '74 and James Gorman '75.

MIT sent this particular "crew" to Europe because last

fall they made MIT history when they became the first Tech crew to win an 'Elite' event at the Head of the Charles Regatta. Heavyweight coach Peter Holland expressed the optimism that this four "could give a good account of itself against any competition in the world."

The crew left for England on June 24 with the first competition scheduled for June 30 in Nottingham. In their first race, the MIT four quickly realized how much better Europeans representing their countries could row compared to American university students. The Tech crews, rowing as representatives of both MIT and the United States, came up against the crew from England. The English boat won easily by a margin of 36 seconds. The Soviet Union was second, Poland third and the Australian crew scratched after it had seen the high level of competition.

In a race for pairs of "elite

two's" Gorman and Davies won their heat easily. In the final, they finished a very close second to a crew from England, St. Ives. They defeated crews from Ireland, Scotland, and Harvard. Their accomplishment is all the more remarkable in that they had been rowing together as a pair for only two and a half weeks.

The next day, the pair again came in second in the final after winning their qualifying heat. The four finished last, losing to rowing squads from Poland, Germany, the USSR, England and Northeastern University. Observers noted definite improvement as the MIT boat lost to England by only eight lengths as opposed to the 15 of the day before.

On July 2, the crew left for Henley-on-Thames, the site of the Henley Royal Regatta. Traditionally the format of this regatta is a single elimination series. Each crew rows a single race

each day against another boat. One loss and that crew is eliminated. In its first race, the Tech boat drew the Sidney Rowing Club and advanced to the semi-finals when Sidney withdrew. In the next race, rowed against Santa Clara, the MIT crew won easily by six boat lengths.

Pitted against Northeastern in the final, the Engineers were plagued with trouble. After the start, the blade of stroke Leffler caught under the water and consequently the boat was turned sideways to the course. JC straightened the shell out, but the NU boat had gained a long enough lead to give MIT no hope of winning.

The only consolation to be gained from Henley is that again, the MIT spare pair pulled through and easily won the pair's competition.

At Lucerne, the MIT boat faced its stiffest opposition. The Lucerne regatta is regarded as

the first major regatta of the summer season and most of the "best" European crews attend to "look over" the competition. These same boats will be racing in the European Championships in Moscow during August.

At this regatta, the pair of Gorman and Davies found out that only the best pairs had come to row at Lucerne. Although rowing a strong race, they managed to beat only one other pair.

It seems that the MIT four saved its best effort for last. In the petite or consolation final, they came in second, as again the four from England was the winner. By this time, however, the winning English margin of 15 lengths at Nottingham was cut to only three. Finishing behind MIT were crews from Italy, the Netherlands (both of whom had better times than MIT in the trials), the University of Washington, Sidney, and Aberdeen University of Scotland.

Sports

Sports Shorts

Since *The Tech* stopped regular publication in May, the following have happened on the MIT sports scene:

Frailey leaves crew

Jack H. Frailey, director of MIT's financial aid and also the varsity lightweight crew coach, has been granted a leave of absence by the athletic department to take up duties as head of the United States Rowing Committee. No successor has yet been named to replace Frailey.

Women sailors take Nationals

The MIT women's sailing team of Maria Bozzuto '73, Shelley Bernstein '74, Penny Butler '75, and Joan Pendleton '76 narrowly defeated Radcliffe to win their second consecutive title at the Women's National Intercollegiate Championships held during June.

All-Americans

Co-captains Dave Wilson '73 (left), Brian Moore (right) along with John Pearson '74 placed highly in the National NCAA Track and Field Championships and were consequently named to the college level All-American ranks for 1973.

Billings and Malarkey to Moscow

Two former MIT lightweight crew captains, John Malarkey '72 and Pete Billings '73 have been practicing with the US lightweight eight in preparation for the international regatta to be held in Moscow later this month.



Photo by Fred Hutchison

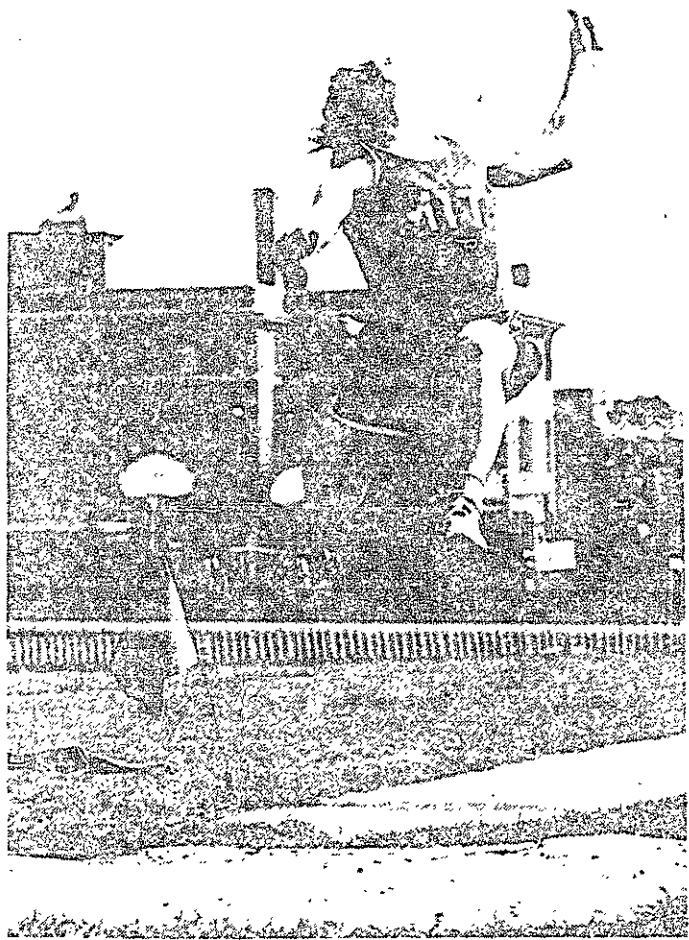


Photo by Roger Goldstein

Sports Analysis:

Nottingham, Henley, & Lucerne

By Fred Hutchison

If you haven't done so already, read David Katz's article concerning the MIT heavyweight crew in Europe. What follows is not the "official" account of any of the three regattas, but is based entirely on conversations with coxswain J.C. Clark.

The position of any relay team at the finish of a race can not be accurately summed up in "they did poorly" or "they ran well." It is also true that blaming the outcome of a basketball game on the refereeing or the lighting or the springiness of the floor is a poor habit into which to fall.

The outcome of the three regattas in which the MIT heavyweight four competed during June and July does, however, deserve some special attention. I don't believe that their performances rate a mere "they had several bad days."

The trouble for MIT started when they arrived at Nottingham. The course as described by Clark was "well organized, but it did have its drawbacks." One of these hazards was a familiar one for MIT crews, namely that during windy weather certain

lanes are favored over others. This problem has been encountered when the Tech crews had rowed in the Eastern Sprint Rowing Championships at Worcester during May. There, as well as at Nottingham, the inside lanes, one and two, were sheltered from the wind while lanes five and six encountered heavy weather and rough water.

While Clark admits that "the MIT boat rowed sluggishly," while racing, without exception the MIT crew drew lane six. He described the weather during the races as "very windy."

Another handicap for the Tech squad was the starts. The races at both Nottingham and Lucerne were started in French and according to Clark "that really threw us off." Perhaps even more unusual than the "French" starts is a technique practiced in international racing. "The starting sequence is: 'a' vous pre parte'. Crews to receive a better start, commence rowing on the command 'pre'."

While an illegal tactic, which can result in a restart and/or a disqualification, the technique is nonetheless effective if properly executed. The MIT boat didn't attempt this tactic until the last

race at Lucerne. "We decided to try it because it was the last race and if we were called back, then we just wouldn't do it again. About four other crews did the same thing. We expected them to call the race back, but they didn't."

The most disappointing episode of events as far as the Tech four is concerned occurred during the Henley Royal Regatta held at Henley-on-Thames.

In the first of two days of preliminary racing, the Leander Club representing England defeated the Soviet team in a close race, Northeastern easily handled a prep school, and MIT beat the Sidney Rowing Club. The next day MIT beat Santa Clara, and Northeastern edged out Leander. Thus it was the two schools from the Charles in the final.

Until this year's competition, the area of the Thames where the regatta is held was closed to motorboat traffic for the duration of the races.

Clark said that because of the rule change he was forced to constantly dodge boats while warming up and felt that this might have caused some problems in loosening the crew up.

An additional difficulty occurred when stroke Jere Leffler '73 caught a crab in a wake and bent his rigger.

Leffler thought that he'd be "ok" and the boat proceeded to the start. The starting line is to the left of an island in the middle of the river channel. After the start the Northeastern and MIT boats were essentially even for the first two hundred meters (run parallel to the island). Past the island the motorboat wakes again affected the Tech shell. Leffler was still encountering some difficulty with his oar, but not enough to stop the race. The Northeastern crew pulled to a two length lead, but they were rowing at a very high stroke. Clark doubted the ability of the NU team to remain at that stroke as MIT was gaining steadily while rowing at a much lower rate. When the Tech crew had moved up to about a length behind NU and Clark was "about ready to take the stroke up two," Leffler caught a "monstrous" crab. He continued to fight his oar for several strokes, but the trouble was too difficult to overcome and Leffler was forced part way out of the boat. The oar then wedged against his

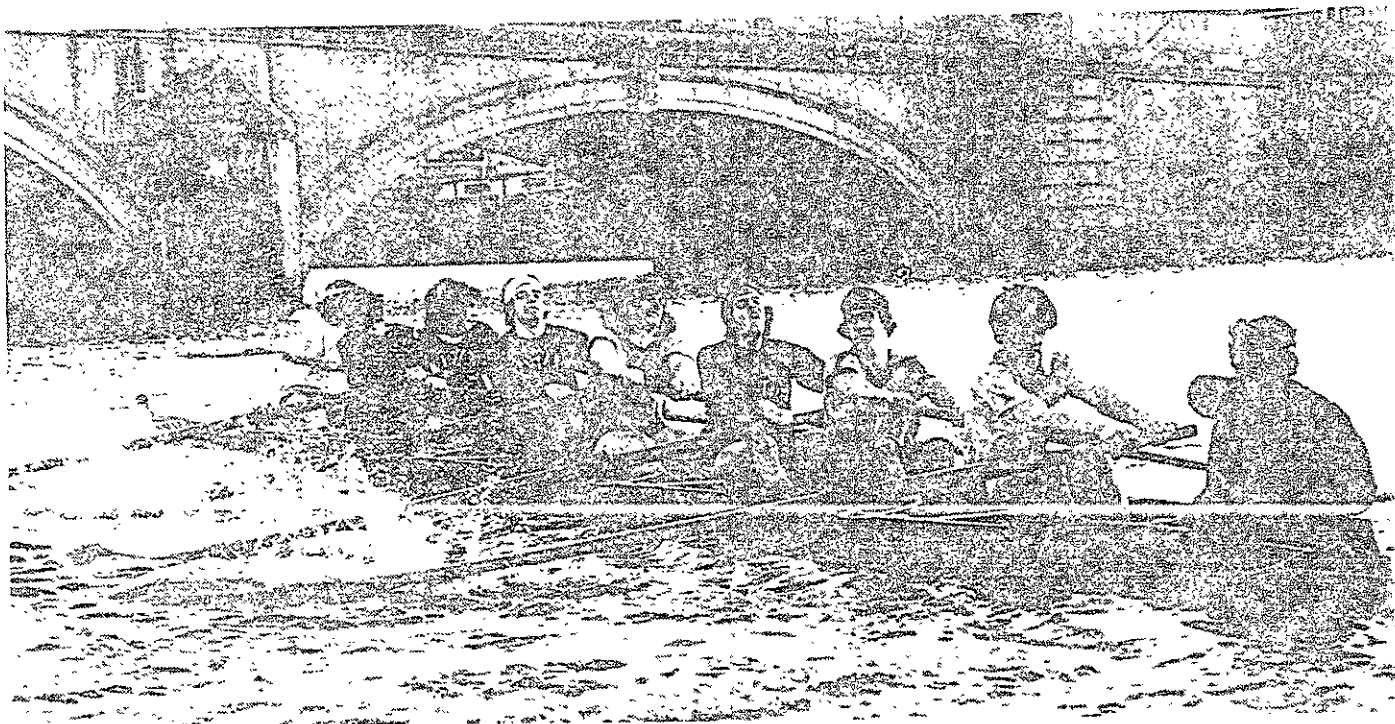
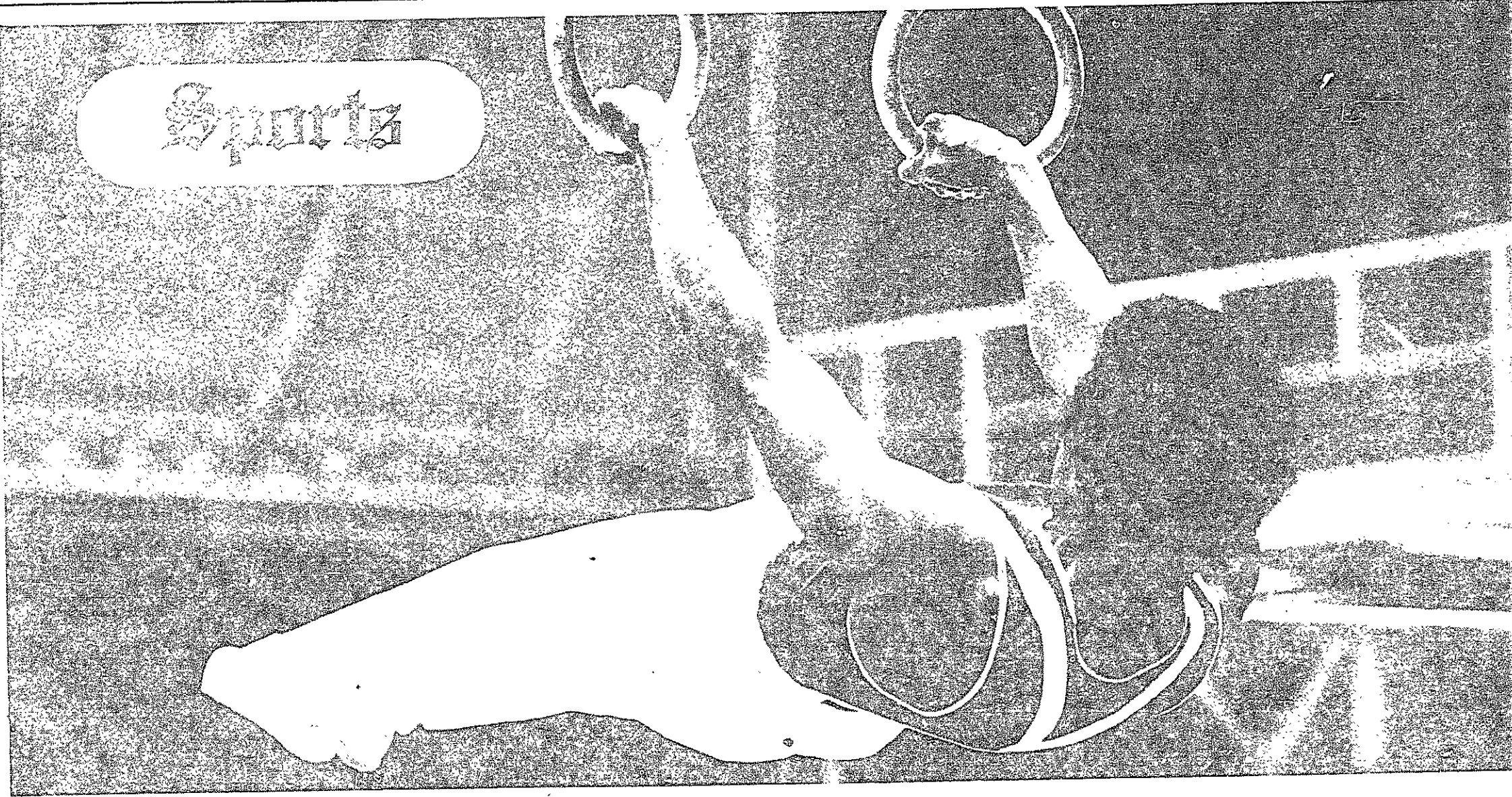
chest and the boat was turned in the water until it was stopped dead, facing perpendicular to the course. Clark then got up from his seat and pulled the oar from Leffler's chest, at the same time making sure that he wasn't injured. By the time the boat was again pointed in the right direction and the momentum built up, the NU boat had a huge lead and rowed easily across the finish.

Alas, the problems weren't over for MIT as the boats shipped from England to Switzerland didn't arrive until the day before the Lucerne regatta and the crew was forced to practice in different shells every day. The squad did row their best race of the trip there, but according to Clark the overall showing of the crew was "disappointing."

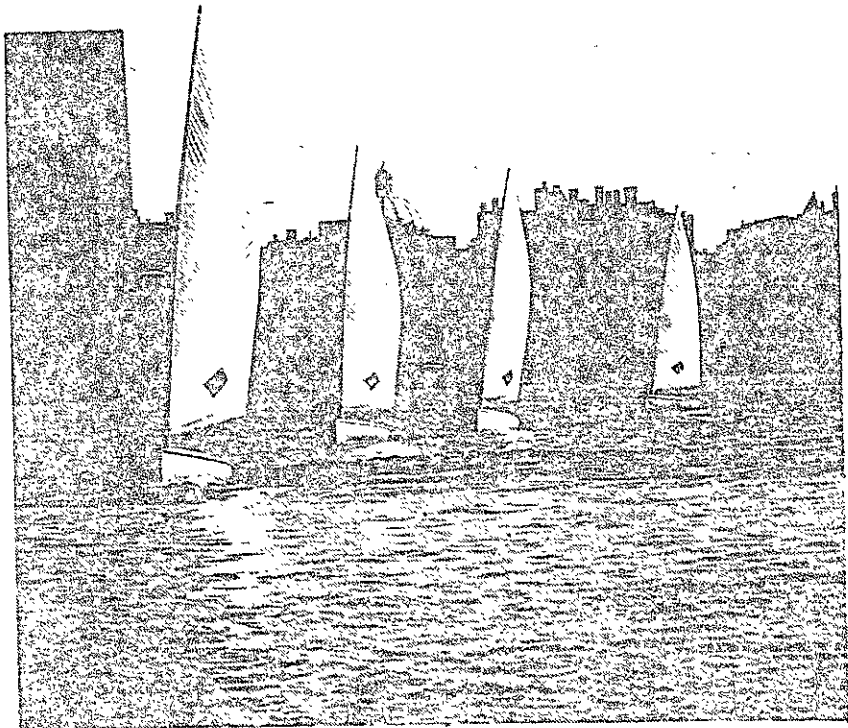
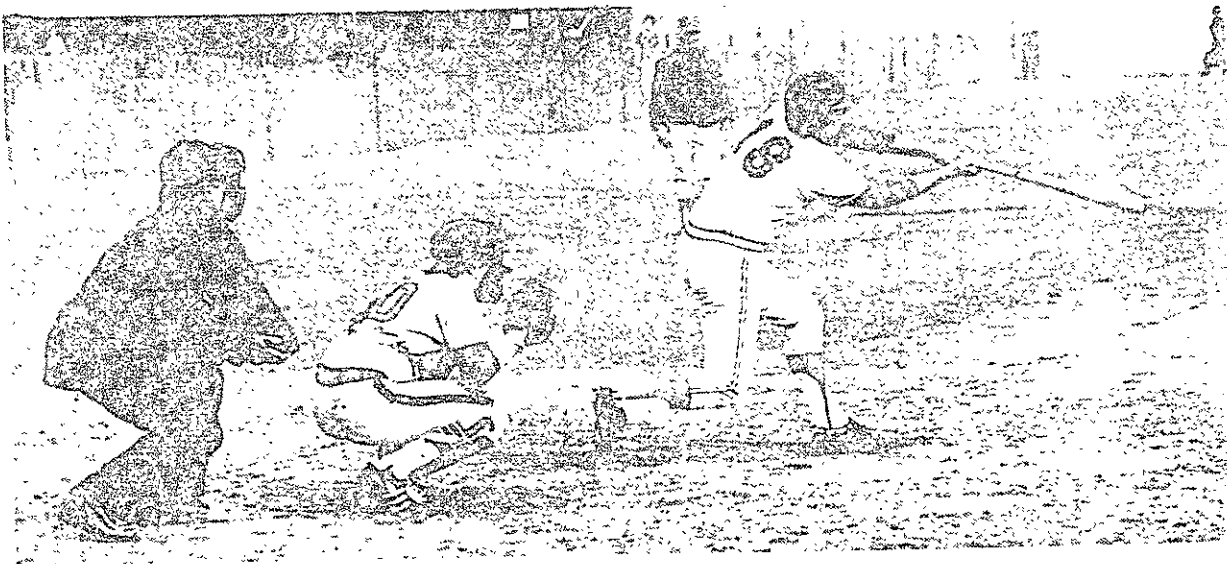
A rematch between MIT and NU on the Charles? No, not at least with these two crews, but come fall...

ATHLETIC MIDWAY

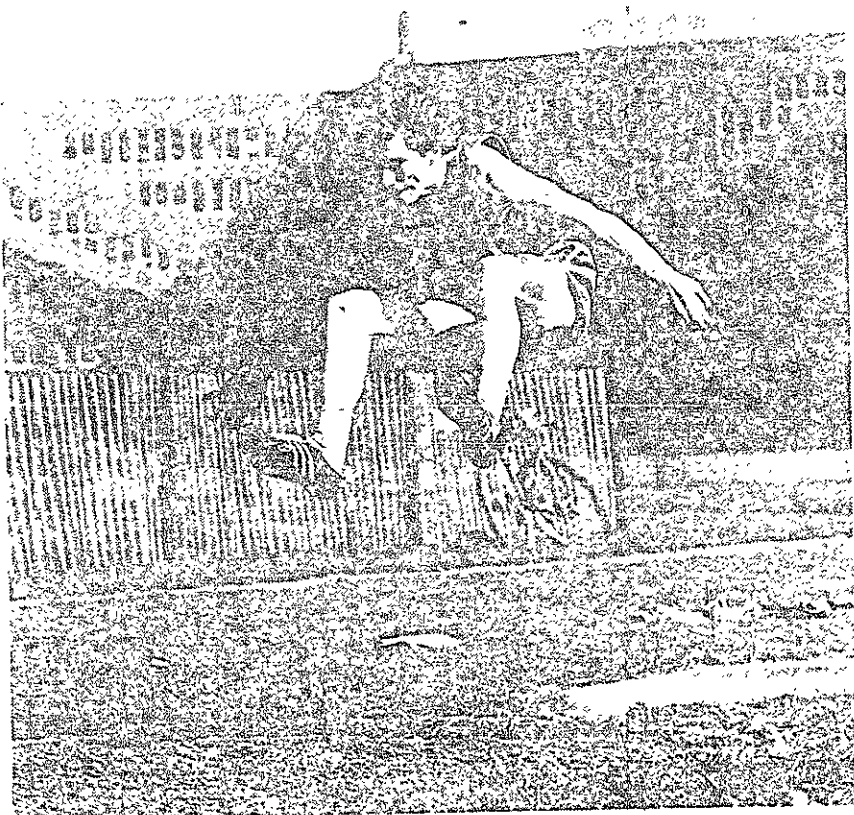
Rockwell Cage
Friday Sept. 7 at 7pm.
ALL teams represented.



Photos By
Dave Green
Roger Goldstein
and David Tenenbaum



These photographs represent some of the best sports pictures taken last year by *The Tech* staff. Please turn back to pages 9 and 19 for more sports.



Friday, August 3, 1973
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