

"Continuous News Service Since 1881"

# The Tech

The Weather. May rain this afternoon, but it looks like a good day for the Common tomorrow.

VOLUME 89, No. 36

MIT, CAMBRIDGE, MASSACHUSETTS

TUESDAY, OCTOBER 14, 1969

FIVE CENTS

## Plans for moratorium are finalized

### SCHEDULE OF EVENTS

#### Today

7:30 pm ..... Open meeting  
Sanders Theater, Harvard University  
Speakers: I.F. Stone, John Kenneth Galbraith  
Chairman: Howard Zinn

#### Tomorrow

9:00 am ..... Canvassing in Cambridge  
(Pick up canvassing packets in the East Lounge of the Student Center)

9:00 am ..... Discussion about Vietnam  
West Lounge of the Student Center  
1:30 pm ..... MIT Convocation in Kresge Auditorium  
(will be broadcast outdoors in case of overflow)  
Speakers: Judy Schwartz, Jerome Wiesner,  
Philip Morrison, Steve Ehrmann  
Chairman: Howard W. Johnson

The march to the Boston Common will start at 2 pm, immediately following the Convocation. Regardless of the weather, the point of departure will be Kresge Plaza, between Kresge Auditorium and the Student Center.  
Organization: A column of fours.  
Route: The walk between the Student Center and Bexley Hall to Mass. Ave.; right turn on Mass. Ave. to Commonwealth Ave.; left turn on Commonwealth Ave. to the Common.

Signs and banners will be available at the main entrance to the Student Center—pick them up before the Convocation (1:00 to 2:00 pm).  
Arm bands will be on sale in the East Lounge Headquarters and in Bldg. 10 all day Tuesday and on Wednesday morning.

3:30 pm ..... Rally on the Boston Common  
Speakers: Sen. George McGovern, Rev. James Breeden, Peter Camejo, Cora Weiss, Kay Hurley, Howard Zinn  
Moderator: Everett Mendelsohn

## Faculty asks withdrawal

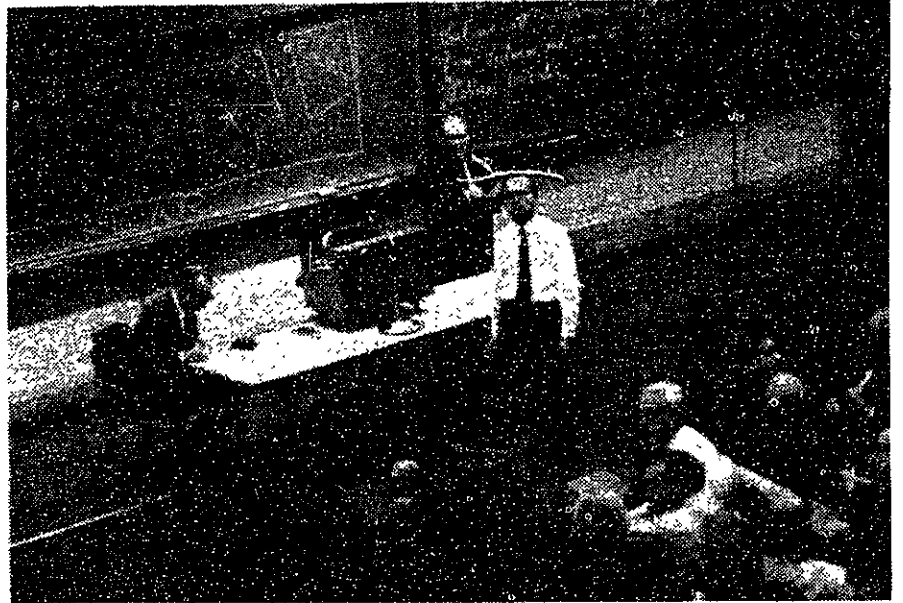
By Lee Giguere

In a "sense of the meeting" vote, Friday's special faculty meeting called for "prompt and total withdrawal of American forces from Vietnam and immediate reordering of our national and international priorities."

The vote was 179 in favor, 102 opposed, and 53 abstentions. Although Professor Bernard Feld, who offered the motion, drew a distinction between this type of motion and a formal resolution, President Howard Johnson and some faculty members felt that there was no substantive difference.

The vote came at the end of an emotion-packed meeting which had originally been called by ten faculty members to consider a resolution calling for a convocation in support of tomorrow's Moratorium. This resolution overwhelmingly passed earlier by a standing vote of the more than 300 faculty members present.

The resolution was introduced at the meeting by Prof. John Ross, Head of the Department of Chemistry. Immediately following this, Prof. Salvador



President Johnson urges the faculty to a conclusion during the debate on the Moratorium resolution. The resolution passed easily.

Photo by Harold Federow

Luria, of the Department of Biology introduced two amendments.

#### Resolution Introduced

The resolution in support of the Moratorium called for "a convocation of the MIT community at 1:30 pm Wednesday, October 15." The first of Luria's amendments urged "that the day be made an official Institute

holiday." The second declared "that classes be cancelled." Prof. Martin Deutsch of the Department of Physics then moved to change the wording of Luria's first amendment to a call for the administration to allow those employees who wish to participate without loss of pay or privilege in the Moratorium. This was accepted without challenge by Luria.

The two amendments, along with the sense of the faculty motion, were discussed at a caucus prior to the faculty meeting. The faculty members who had signed the petition last week in support of the Moratorium were invited to the meeting but only about 50 attended. The central topic of the caucus was how to introduce the three motions at the meeting. The result was that the call for withdrawal would be introduced independent of the convocation motion and amendments so that it would be able to gain greater support.

#### Non-coercive support

The mood of the meeting was one of support for the Moratorium but reluctance to force the majority's view on the rest of the community. The faculty was eager to respect wishes of the students as well as its own, but there was difficulty in judging just what student sentiment was in spite of the General Assembly  
(Please turn to page 2)



Professor Ithiel Pool discusses Vietnam with demonstrators at the CIS. Photo by Craig Davis

## 150 students peacefully disrupt CIS

By Greg Bernhardt

Activities at the Center for International Studies were disrupted for about three hours Friday afternoon as 150 students nonviolently occupied the fourth floor of the Hermann Building.

Students from SACC, RLSDS, Harvard, and Boston University participated in the protest over research projects at the Center. All left peacefully after long and often emotional discussions with members of the staff.

The protest began with an organizational meeting on the steps of building 7. Carrying two flags of the National Liberation Front, the students marched through the halls chouting slo-

gans at passersby and students in class. A few skirmishes erupted when angry onlookers attempted to seize the flags, but nobody was injured in the shoving and pushing.

#### Met at steps

Professor Robert L. Bishop, Dean of the School of Humanities and Social Sciences, attempted to talk to the marchers when they reached the steps of the Hermann Building, but they surged past him and up the stairs. Bishop then went to the fourth floor and again tried to talk to the protestors.

Over shouts and general noise, he warned the students that "there will be consequences" in the event of violent disruption. Bishop also an-

nounced that he was authorized to read a statement by President Johnson, but he never got a chance as the protestors filed out of the lobby and into the offices on the floor.

The statement was never released and Bishop refused to reveal what the contents were. Other administrative officials refused to comment about the statement other than to say that there was no longer any reason to read it. However, a faculty source said that the statement promised legal action in the form of trespass charges against students in the event that they would refuse to leave when asked by officials of the Center.

#### Pool and Millikan

Most protestors left the foyer by the elevators and engaged members of the Center in debates in their offices and in hallways. Professor Max Millikan, Director of CIS, had the largest crowd in his office, while Professor Ithiel de Sola Pool argued with about 40 people in the foyer.

The students demanded an explanation of CIS research projects, including Project CAM, the International Communist Project, the Defense Studies, and Com Com project. Many students charged that the Center was doing classified work but officials denied it repeatedly. Debate also raged about the war in Vietnam and about the propriety of government access to the computerized data of many of the projects.

(Please turn to page 11)



Led by the flag of North Vietnam, the demonstrators march down Amherst to confront the staff of the Center for International Studies.

Photo by Craig Davis

## 6 question conclusions of discipline committee

By Alex Makowski

The Faculty Committee on Discipline has decided that "admonishment" is the suitable punishment for the demonstrators at the alumni officers meeting last month.

Mike Albert '69, John Fadum (a special student), Emily Bass '71, Peggy Hopper '71, and Steve Krasner '71 have all received a warning that future disruptions could result in disciplinary probation. Already warned for his part in previous disorders, Pete Bohmer was

placed on probation.

The committee judged the students guilty of "disruptions of free communication" and violation of "the freedom of persons to assemble peacefully and to enjoy privacy." Yet since the disruption was temporary, the issue the students sought to present (the war) was vitally important, and the students might not have understood the serious nature of their offence, the committee tempered its punishment.

The Discipline Committee  
(Please turn to page 2)

# Classes to remain open tomorrow

(Continued from page 1)  
 resolution. The feeling on both amendments was that all those who wanted to participate in the Moratorium should be able to. There was practically no opposition to the amendment urging that Institute employees

be allowed to take the day off if they wished. When it came to cancelling classes, however, support dwindled. Such a resolution, it was felt, would be an unnecessary infringement of the rights of both student and faculty members. President John-

son, while reluctant to support cancellation, declared "I will be on the Common." This reflected the general mood of non-coercive support for the Moratorium.

As the debate closed in on the final vote on the resolution, it began to center more and more on whether the faculty should take a stand on what could be construed to be a political issue. While some members of the faculty denied that the resolution had any political implications, others were convinced that it did. The real question for some of the faculty seemed to be just how long the academic community could, in conscience, remain neutral on an issue of such magnitude.

The resolution, amended to urge that Institute employees be allowed to participate in the Moratorium if they wished passed by an easy margin, but the cancellation of classes was defeated on a close vote.

Although Feld sought to distinguish between a "sense of the

faculty" motion in which faculty members voted as individuals rather than a formal faculty resolution, the debate centered upon whether it was appropriate for the Institute faculty to take a political position. A number of Moratorium supporters strenuously objected to Feld's motion. Those supporting the motion took the position that under ordinary circumstances a motion of this type would be inappropriate, but that the Vietnam war is an exceptional emergency.

A motion to table produced a 167-167 tie. Johnson broke the tie, declaring, "On a close one like this, the faculty should decide the issue." A motion to strike "prompt and total" from the wording was also defeated.

Professor Ithiel Pool again moved to table, but Johnson called the question, asking Parliamentarian Roland Greeley not to disagree. With the dinner hour rapidly approaching, a frustrated faculty finally managed to vote.

# SIX SEE VIOLENCE IN WAR RESEARCH

(Continued from page 1)  
 statement concluded with a call for the discussion of the crucial topics brought up during the hearing. In particular, it noted that there are many avenues available for dissent that "do not deny academic freedom to others."

"How can we be guilty of the 'disruption of free communication' at MIT," demanded the accused, "when there is indeed no free communication to disrupt." In a joint statement, the six accused MIT of permitting only "token dissent. . . They permit us a periphery of dissent as long as we remain within the established role of ineffectual and 'most Distinguished Opposition.'"

"Chanting and actions directed toward the end of war-related research and toward the end of the war itself have become the only viable means of preserving, indeed fostering, free communication."



The eyes had it at the special Faculty meeting Friday; the vote is on the sense of the Faculty resolution calling for the withdrawal of troops from Vietnam.  
 Photo by Harold Federow

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## Looking behind the vote: what did the faculty do?

By Steve Carhart

In its Friday meeting, the faculty took the Institute overtly into the political arena. Heretofore, MIT's political actions have consisted of technical support of things like MIRV and quiet lobbying in Washington by administration officers.

A number of subtle events took place in that meeting, some of which will have reverberations at the Institute for some time. Specifically:

—Professor Bernard Feld's "sense of the faculty" resolution divided the faculty not only on the issue of Vietnam, but also on the issue of whether a political stance is appropriate for the Institute "in these troubled times." The student-faculty group which drafted the initial resolution calling a convocation in support of the Moratorium chose that path as a means of offering institutional support for October 15 without creating undue bitterness over internal issues peripheral to the problem of the war. Although Feld sought to present his motion as one which was a "poll" of the faculty as individuals rather than a formal resolution, the Boston

Herald Traveler dutifully confirmed the fears of President Howard Johnson and many faculty members by reporting the vote as support of a "resolution" against the war.

—Observing the composition of the groups that stood to vote on the various resolutions revealed some interesting cleavages within the faculty. Much of the impetus for the motion to table

### News analysis

the Feld resolution seemed to come from the "insiders" (those members of the faculty and administration with extensive experience in Washington); deans and department chairmen, who are likely to put peace within the faculty higher on their list of concerns than the average faculty member; and of course the conservative engineers.

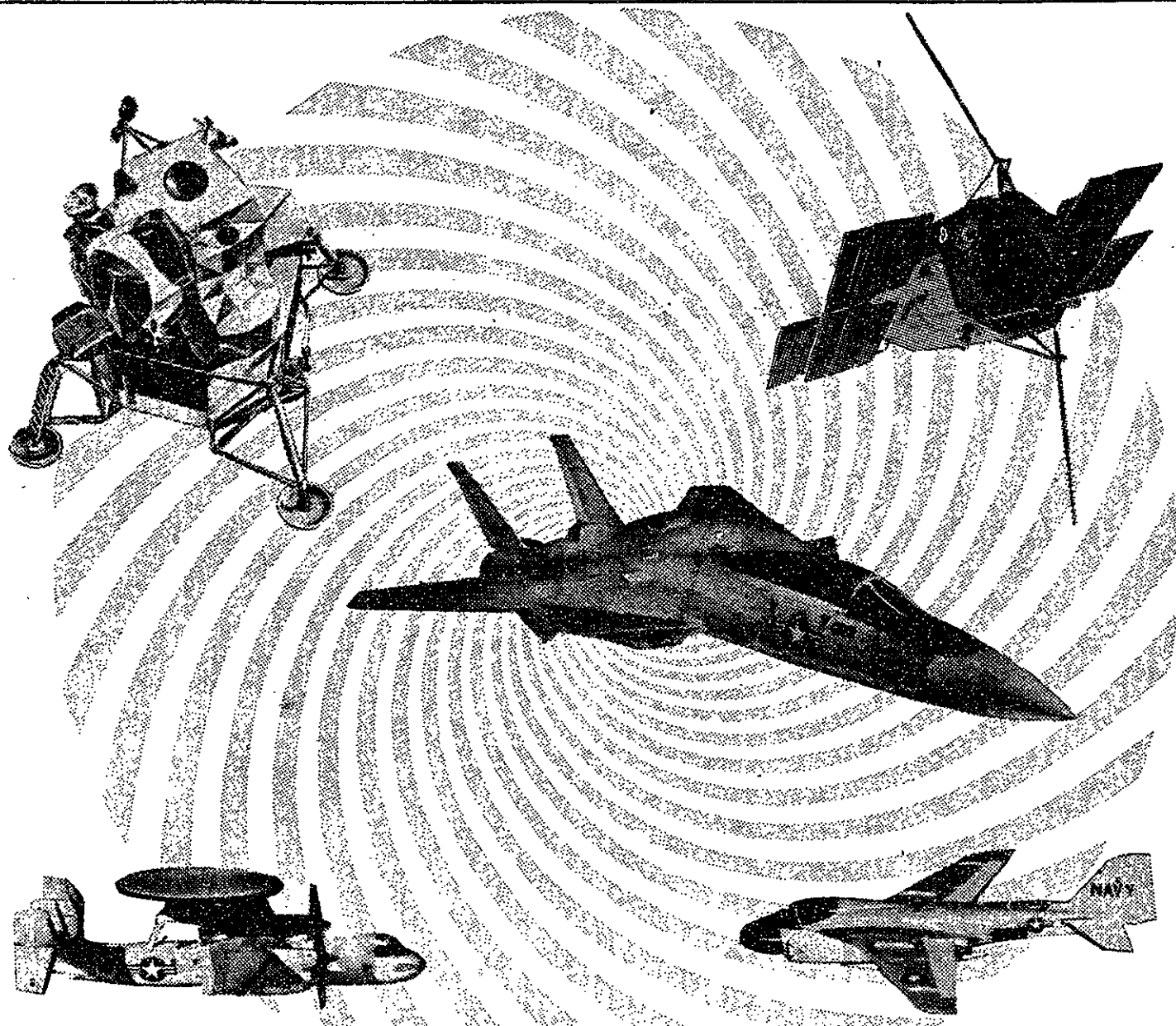
The other side included mostly "outsiders"—those who do not take the shuttle to Washington every other day but are sick of the war (such as some members of the Union of Concerned Scientists) and the long-time faculty radicals.

—The vote on the amendment to strike the words "prompt and total" which referred to the conditions of US withdrawal revealed an entirely different division. On this one, the faculty seemed to vote on a more traditional left-center-right spectrum, except that the vote revealed the center voting against the right and left, and losing.

—The spectre which clearly haunted the many faculty liberals who opposed having the faculty move on the war issue was that of setting any sort of precedent for repression from the right in the future. Many who remember Joe McCarthy and George Wallace's ten million votes last fall considered the preservation of individual faculty member's political freedom within the Institute more important than passing the anti-war resolution.

—The faculty was undoubtedly polarized to some extent by Friday's meeting; just how serious this will be remains to be seen. The administration and faculty leaders have been trying desperately to avoid the sort of situation which exists at Harvard, where there are well-defined, organized faculty ca-

(Please turn to page 10)



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# Tomorrow is the day

"Now I understand that there has been and continues to be opposition to the war in Vietnam on the campuses, and also in the nation. As far as this kind of activity is concerned, we expect it. However, under no circumstances will I be affected whatever by it." — Richard M. Nixon

Are you going to let him get away with that? Tomorrow is the nationwide Vietnam Moratorium. It is a Moratorium on business as usual during which members of the academic community will mobilize public opinion against the war. If it is to be effective, we must have the maximum off-campus canvassing effort—it is not enough to merely stay away from classes. Canvassing will be organized in the East Lounge at 9 am tomorrow. If you're serious about ending the war, be there.

Even as we canvass Cambridge, however, we must not expect the war to end immediately. If Richard Nixon is as callous toward public opinion as his comments at his recent news conference would suggest, greater efforts will be needed after this month. We must view tomorrow's effort as the beginning of a massive drive to end the war which will continue through the November Moratorium and the massive march on Washington on November 15, and even further if necessary. Nothing less will be sufficient.

# Letters to The Tech

## Moratorium dissent

It is generally conceded that the October 15 moratorium has as its purpose the influencing of the President and the Congress to change their Vietnam policy. Regardless of the merit of this objective, there is a sizable group in the nation, as well as on the MIT campus who do not desire such a change. Yet many instructors have cancelled their classes and it is contemplated that the faculty meeting may decide to cancel all classes. I feel that this is contrary to what a free university in a free society should stand for.

First, the primary responsibility of instructors and of colleges is to communicate knowledge to their students. This is defeated by cancelling classes. Second the spirit of free inquiry which should exist on campus suggests that under no circumstances should a student be forced to participate in an action of which he cannot in good conscience approve. Yet students, no matter how strongly they may disapprove of the moratorium, will be forced to participate in it by a lack of classes to attend.

What permits the violation of these two principles? Is it the magnitude of the cause? Are there not, though, other causes which some will also deem of like or approaching magnitude? Is it the lack of real inconvenience? After all it is only one day. But how many days will it be next time? There is, indeed only one overwhelming reason why disapproval of Vietnam policy should take this form. Namely, that it is more dramatic. This protest will get more column inches in the newspapers and more minutes of TV coverage. By raising controversy on the cancelling of classes, it will seem more important and will draw attention to itself. If all classes are cancelled, the commentators will be able to talk about MIT rather than a group at MIT. There is no reason why those who favor a change in Vietnam policy cannot hold their activities outside of class time, except that they wish more efficient propaganda.

Thus we have the spectacle of propaganda stopping education and the ideal of maximizing newspaper space supplanting the ideal of free inquiry and non-coercion. The issue at hand should be, not the righteousness of the war, but rather the im-

portance of education and the sanctity of expression of one's own ideals.

Dick Fletcher '72.

## GA dissent

To the editor:

Does the MIT campus afford any procedure whereby the total spectrum of student opinion concerning on-campus activity can be readily expressed? Why do students simply shake their heads when disconcerting events occur everyday, thus forsaking the situation as an unsalvageable fiasco which perhaps only time can remedy? Why is it that small groups of students will among themselves denounce the course of activities which they witness daily and yet permit such a situation to continue? What mechanism have we failed to provide ourselves as members of the student body whereby the fabric of life in the MIT community is continually reviewed and even the views of silent minorities are actively sought out and publicly expressed?

Surely our recently-constituted General Assembly was structured with this purpose in mind — to serve as a more effective means of ascertaining student needs and wants and relaying these in turn to people who could be of assistance. An efficient communications system certainly does not seem to be the product of last year's efforts to reorganize student government at MIT. Wherever the defective links lie, there exist serious vacuums in the information flow process and wasted potential which tends to sour those whose contributory efforts are for all purposes stymied.

The present form of student government while more democratic lacks, in our opinion, several advantages of the previous form. The Institute Committee (InsComm) was composed of presidents of living groups, classes, and the chairmen of several student activities — people who had proven their administrative and communications abilities to diverse student groups. The undergraduates elected the UAP to be the executive head of this body. Although student government as a decision-making body was in the hands of a small group, at its disposal were a very large and active group of committees — people interested in actively exploring certain areas, eager to document the state-of-the-art, and anxious to make

recommendations for the future. Thus InsComm was able to act in many areas with the benefit of a competent full-time study of the problem. Furthermore, InsComm, through both its own members and through an excellent Secretariat, was able to maintain two-way communication with the students it represented; the end result of this dialogue could be brought to the administration very effectively.

The MIT General Assembly (GA) is dying of politics since it has become a podium for limited expression of restricted issues which confront the MIT student. Traditional student government projects like running Freshman Orientation, Activities Midway, Public Relations Committee, and Secretariat have been neglected altogether. Compare this to last year when Secretariat had more applicants than it could effectively utilize.

Even the most basic organizational necessities have been ignored. Notification of GA meetings is given less than 50% of the time. Minutes are sketchy but since we have only seen 2 or 3 in the last year, we can't be too critical.

Research has discovered that there was one Agenda Committee meeting last year. Constitutionally they are required and for good reason — to give representatives time to find out what their people think on the issues.

There is no such thing as an accurate roll. Anyone who can find the meeting and raise his hand during a vote is counted. An official "roll call" vote involves asking what living groups are represented and who wants to vote from them.

Because of faulty communications in notifications, agenda, and membership votes are not truly representative.

The comical situation at meetings negates the possible importance and potential of the organization. Freshmen who have come to a meeting found themselves incredulous. Faculty opinion of the organization and its activity is justifiably low.

We encourage you to think about the relevance of undergraduate student government and we desire your counsel and advice.

Dale Geiger '71

Robert McGregor '69

Jason Zielonka '70

# Notes on conversion

By Carson Agnew

The Institute's recent move to appoint Prof. C.L. Miller to head the Instrumentation Labs following Dr. Draper's retirement has further reaching implications than just that. It represents an attempt to re-orient the lab in conformance with the Pounds Commission recommendations by internal restructuring rather than large scale changes.

## USL to be absorbed

According to a reliable source, Prof. Miller expects a major part of the Urban Systems Lab, which he also heads, to be absorbed into the new Draper Labs. Presumably such a transfer of on-going projects would have two advantages—It would pacify those who want the I-Labs to begin working on socially necessary projects now—even if those projects were a small part of the I-Lab total budget—and thus take away some support from the SACC drive to end war-related research at the labs. Also it would give the D-Labs a funding base which they could use to support people writing further proposals for more work. Up to now, lack of such research in progress has hampered attempts to obtain additional outside funding.

## Evidence

Evidence for the move in this direction goes beyond speculation. Item: Miller will be taking several of his staff with him to his new job—the same team, in effect, which ran first the Civil Engineering Systems Lab, and then USL.

Item: I-Labs are getting rid of one of their IBM 360/75 computers which was used on the Apollo program, and replacing it with the time-sharing 360/67. USL is known to be unhappy with the way the Comp Center 360/67 system is being run, and that group currently accounts for about 30% of the usage of

this machine. Delivery of the new '67 is about six months off, but when it comes a good bit of the urban planning and transportation research now being done at Comp Center may shift to the D-Labs' machine.

## 'I was fired'

Item: the decision to change the I-Lab management was not taken because Dr. Draper offered to resign next January, the administration arrived at the decision itself. In fact, Draper had thought he would continue as the Labs' Director until at least June. The bad feeling between him and the administration was apparent at the luncheon held for the MIT Corporation ten days ago, when he said "I was fired" in response to questions from friends about the change. And when President Johnson asked Draper and Miller to stand for applause, Draper remained seated while Miller rose. It took a second remark from Johnson, specifically praising Draper, before he would stand. And this reporter was present when Prof. J.C.R. Licklider told Provost Jerome Wiesner in a phone conversation that appointing Miller to head the Draper Labs was "a stroke of genius."

The whole thing is so pragmatic that Richard Nixon might have engineered it. I-Labs, with \$50 million a year in volume, can swallow Urban Systems' \$5 million whole—it will allow them, in fact, to keep people employed who might have had to leave now that the Apollo work is almost finished. But those projects can be used as a showcase effort. "See," MIT can say to us all, "the I-Labs are being converted to peaceful uses." Perhaps the administration hopes to keep SACC and RLSDS from enlarging their base of support among students by an act to pacify the moderate/lib

(Please turn to page 11)



VOLUME LXXXIX, No. 36 Tuesday, October 14, 1969

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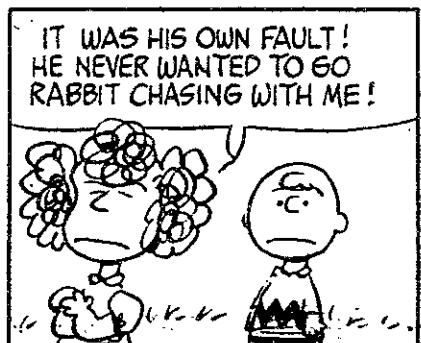
# Footnotes\*

73. Friday's faculty meeting, for all of its serious overtones, brought out the whimsical side of a number of the participants. A random sampling: As the faculty considered cancellation of classes, President Johnson mentioned the students who had sought refunds for Agenda Days, and quipped, "If the faculty cancels classes, don't send me a bill!"

Before calling on Jerome Lettvin, Johnson pleaded, "Be fair now, Jerry." Lettvin, rising to the occasion, alluded to the ease with which classes are cancelled for snow and shot back, "Is it required that there be a snowstorm for you to declare a snowstorm?"

Later in the middle of a muddle during consideration of Bernard Feld's motion, there was a suggestion that the matter be dropped. Johnson hardened against the suggestion. "Now that we've got this far, he said "it's like being in the middle of the sexual act!"

At the sit-in at the Center for International Studies Friday, a reporter from the Harvard Crimson approached Professor Ithiel Pool and inquired if he was indeed Pool. After Pool affirmed his question, the reporter explained that he wasn't sure at first because of Pool's anti-MIRV button.



## centerfoldcenterfoldcenterfoldcente

October 14, 1969

## New Hub films on friendship, drugs

## 'More'- young addicts

By Robert Fourer

In America, and lately in American films, there has evolved a sort of "drug culture". *Alice's Restaurant* and *Easy Rider* deal with parts of this culture, and try to comment on how various drugs effect their users. The movies are "about" drugs in the same sense they are about the changing American society.

*More*, opening this week at Cinema Kenmore Square, is also about young drug takers. A German youth, hitch-hiking around Europe, meets an American girl who gives him marijuana. He follows her to Ibiza, a Spanish island with a sizable youth colony. Unknown to him, she is an addict temporarily off heroin, totally under the control of local drug interests. Irritated over her relations with a powerful local merchant, he carries her off to a friend's villa on the other side of the island. There she introduces him to hard drugs, and gets him hooked. In the classic pattern of addiction, he becomes increasingly dependent, and dies of an overdose.

Surprisingly to some this is not a movie about drugs. It does not consider the effects of a drug culture—there was, in fact, little drug usage in Europe when it was made. Neither does it essay an opinion on the relation, causal or otherwise, between psychedelic drugs and hard drugs, though the characters mention the difference several times.

Instead the film, as producer-director-writer Barbet Schroeder



Mimsy Farmer and Klaus Grunberg, the young addicts of "More." The film opens Thursday at Cinema Kenmore Square.

announces in the opening titles, was inspired by the sudden death of a young friend of his, and his desire to find out why the youth died. It is a documentary, not a tragedy—Schroeder makes no attempt to show motivations he cannot be sure of. Why the young man becomes an addict, for instance, is an open question. If it is "about" anything, *More* is about two desperate people in love and what happens to them; it's not about the European scene several years ago, or drugs, or drug use. The topic is the story, straight and simple.

This being the case, what's to recommend it? What can you

praise if it doesn't say anything? That's equally simple: judge it by what you can judge any movie—how well it's made. From that standpoint, *More* is excellent indeed. Schroeder's screenplay, co-authored with Paul Gegault, is seldom awkward with its characters and subject (though narration is too much relied on in spots) and makes use of some effective imagery. In addition, he's provided beautiful, unselfconscious direction—the one LSD trip, for instance, is without the usual special effects. The acting is uniformly fine, most prominently in the two lead parts by Klaus Grunberg and Mimsy Farmer (whom the producer "discovered" in an AIP flick starring Fabian). Rock background music is unobtrusively provided by The Pink Floyd, and English group

Most important, *More* is effective in its own aims. It doesn't enlighten, but it disturbs, and if drugs have ever attracted you or any of your friends you'll at least be set thinking.

on the album, and Chrysalis Music is responsible for the publishing. I can only hope that Anderson will be responsible for many more compositions like these, and that Chrysalis won't let us down by not publishing more of the *Stand Up* genre.

The group is composed of Glen Cornick, Clive Bunker, Martin Lancelot Barre, Ian Anderson, and perhaps a muse or two—the group is definitely one of those once-in-a-while combinations of talent that can't lose. Everything about the album is singular, from the elaborate "Hunting of the Snark"-like woodcut cover illustrations by Jimmy Grashow to the rather insane flute wanderings that stalk cat-like between the grooves.

It would appear that the Jethro Tull are making a conscious effort to assert melody in whatever they do—a common practice and perhaps fault of many rock and blues-rock groups is the fact that they establish a melodic base-line (often some well-paved theme) and depart from it by means of a jam or freakout segment. These are interesting musical playthings

(Please turn to page 6)

## Butch and the Kid - two characters seeking a plot

By Emanuel Goldman

(syndicated by Cambridge Phoenix)

Creating characters of dimension is a happy quality in art. All too often, movies settle for less in their presentations. *Butch Cassidy and the Sundance Kid* at the Savoy succeeds beautifully in this aspect; but it is this very success that may cause some disappointment to viewers. Because the lead characters are so crystal, they demand something more than just a story.

In the genre of *Bonnie and Clyde*, the film traces the career of two engaging outlaws of the late nineteenth century west. Almost at will, they hold up trains until a collection of the toughest lawmen around is hired by the railroad to stop them. Led by an Indian capable of tracking anyone, the posse pursues Butch and Sundance everywhere, in a nightmarish sequence. After a lucky escape, they flee to Bolivia with Etta, Sundance's girlfriend.

With sparkling humor, author William Goldman defines his characters. Butch, played by Paul Newman, dislikes violence even though his profession intrinsically requires it. When Sundance is about to be drawn into a gunfight, Butch tries to talk both parties out of it. And when a stubborn railroad employee refuses to open the boxcar, forcing the gang to blow it open, Butch is far more concerned with the condition of the employee than with the money.

Butch is the planner, the brains of the outfit. His schemes and dreams are the source from which events take shape.

Sundance, one of the fastest guns in the west, is a quiet, confident type. Secure in his masculinity, he feels no threat when he finds Butch kissing Etta. "What are you doing?" he asks. "Stealing your woman," Butch replies. "Take her," he says walking away.

The friendship between them is a pleasure to see. Both have a

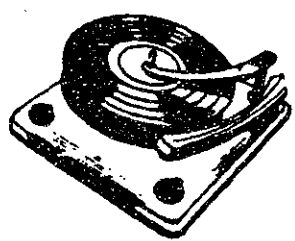
lively sense of humor and a strong sense of loyalty. Whatever they do, they do together; if one doesn't like it, they talk it over until an agreement is reached. Under duress, they assist each other in overcoming obstacles. Although Sundance cannot swim, Butch gives him the courage to leap into rapids, in order to escape from certain death at the hands of the posse. Although Butch has never shot a man before, Sundance gives him the courage, in a showdown with a Bolivian bandit gang.

Facing constant pursuit and an increasingly uncomfortable lifestyle, the heroes seem to learn a lesson about futility being an outlaw. Despite this, they do not change. Herein lies the disappointment of the film; right up to the very last scene, they are planning and dreaming as if a change of locale rather than style could right matters. Whether or not their revelation would have come too late is immaterial; they have reached a point where such a revelation is artistically justified and necessary.

Although *Bonnie and Clyde* also never reach a point of growth, it is not as important in that film, because the film is carried by the strong social implications of the Depression era. No such social significance can be read into *Butch Cassidy and the Sundance Kid*. They are outlaws primarily because they do not believe themselves fit for any other occupation.

A similar plotline functioned in *The Wild Bunch*, a western about an outlaw gang pursued by bounty hunters into Mexico. Even though the characters are not as intensely alive as Butch and Sundance, they grow into a heroic role in which they strike a blow for Mexican liberty.

A capacity for growth distinguishes Butch and Sundance, but the potential is not realized. Nevertheless, *Butch Cassidy and the Sundance Kid* is immensely entertaining to watch. Its failings are a result of its successes.



## Jethro Tull

For those interested in succinct and pithy reviews, the following statements about the new Jethro Tull *Stand Up* album (Reprise) may be considered as an attempt to placate their taste: Ian Anderson is responsible for the composition of every song

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# Recent LP's: Nyro, Mountain, Kooper

(Continued from page 5)

but they make it very difficult to return to the theme. The Beatles were probably the first to assert truly inventive melody in rock — and also among the first to really frustrate the classifiers — but lately several important regroupings have caused a revival of interest in melody. Notable among these is the Blind Faith whose first album is remarkable for the lyrical quality of many of its instrumentals. Perhaps the word "lyrical" is the key to Jethro Tull. Certainly any group whose material depends so heavily upon and integrates so well with the flute eventually winds up letting the flute have its say. Anderson has a way of playing that particular instrument and talking or humming at the same time which turns the listener's mouth up in a smile of amusement. "Bourée" is this album's "Flute Thing," and manages to condense into about three minutes the impact of the Blues Project's seven-minute flute rendition. The sometimes-hoarse, sometimes-crystalline flute voice pervades most of the album.

Strangely enough, however,

the quality of the album does not depend any more upon the flute than upon any of the other instruments — and unlike the old Cream, none of the musicians are battling for the number one virtuoso spot. This kind of balance between truly top quality performers is very difficult to achieve. A reasonable temptation would be to essay a full-blown comparison between Jethro Tull and the Blues Project, but the parallel would really be invalid. The BP was what it advertised to be — good ol' blues with some fine jazz. Jethro Tull seems to disavow any affiliation with a particular style, perhaps because the sole result would be lack of breathing space.

The generality and spirit of the group are especially evident in such cuts as "Fat Man," in which some superb balalaika riffs shock the listener into complete attentiveness. . . whilst the balalaika deftly proceeds along well-defined blues lines, both the vocal (Anderson) and the drums (Bunker) are exploring distinctly raga-like pathways. "Reasons for Waiting" is backed by a good string section, conducted by Dave Palmer. "Jeffrey Goes to Leicester Square," while exuding something of the same oriental incense found in "Fat Man," also seems to be hinting at both calypso and English Madrigal patterns. Barre's blues-rock guitar lead in "We Used to Know" and the pure jazz guitar backup in "Nothing is Easy" complete the account of Tull versatility. One of the characteristic qualities of the group seems to be this rare ability to endlessly combine and recombine different patterns — rock, blues, jazz, madrigal, calypso, raga — and produce not cacaphony but distinctly alive and lyrical statements of sweet life.

parantly most prominently. There, he double tracks two conflicting fuzztone parts and creates a muddy distorted whirl of noise rather than music.

Despite this, I don't think the album is worthless. Worthwhile by itself is Felix Pappalardi's fine bass. But a long association with Cream has resulted in steering Mountain into the same mold, creating an inferior copy.

The best cuts of the album are "Storyteller Man", "Southbound Train", "Baby, I'm Down", and "Because You Are My Friend". Lighter and less complex, these cuts are much less disjointed. The others rely on heavy bass and vocals and lots of distortion. Maybe you could listen to them stoned.

—Don Coolidge

## Al Kooper

What is Al Kooper up to these days? Maybe listening to his new album *You Never Know Who Your Friends Are* with a little bit of thought can explain. This will come out as a defense of perhaps one of the two (with Jeff Beck) biggest egos in entertainment. It is hoped that my membership in the league of music critics will not be revoked.

So, here's my explanation. After the Blues Project broke up for whatever were the real reasons, Kooper formed Blood, Sweat, and Tears. Seldom if ever has one person done so much in a musical organization. Kooper formed the group, played organ and sang, wrote most of the material and chose what he didn't write, did all the arrangements, and had a hand in production. Whatever one's personal opinions as to how well he did each of these, the album did receive much acclaim.

When he quit BS&T, Columbia signed Kooper as a free-lance producer. His first production was the *Super Session* album with Steve Stills (who finally attained a wide following as a result of this). Also praised widely, this sets the tone for more jam albums. By this time, anyone with a healthy ego, which Kooper had all along, would have it swollen completely out of proportion.

So what is he up to now? *I Stand Alone* can be written off as an intermediate album in the development — unimportant except for the introduction of Charlie Calello into the picture. Kooper's work with BS&T was based on an interest in large band music — one of his producing assignments was with Don

Ellis's band. The album which resulted, *Autumn*, was both praised and damned, receiving more praise from the jazz world than from the rock. The product of this interest in big bands is the Al Kooper Big Band — an organization of about 25 musicians under the direction of Charlie Calello.

*You Never Really Know Who Your Friends Are* is the first output of this large organization. A searching type of album, it is sometimes good, sometimes terrible. It sticks its finger in many different kinds of music; much of it is eminently forgettable. "First Time Around" and "Blues Part IV" are both rather childish in conception, although the latter recovers enough to contribute something. "Too Busy Thinking 'Bout My Baby" sounds like misplaced Motown. There are some good spots. The title song is interesting. "Anna Lee" and "Never Gonna Let You Down" are also fairly interesting although not totally so. Nothing is profound, but there is a reasonable amount to enjoy.

There is no argument that Kooper has a monster ego and that he is capable of doing better work. Few people have as thorough a knowledge of recording and few are as inventive. The present is lackluster, but the future may still shine brightly.

## Laura Nyro

Although she may have given a sparkling performance in Kresge last Saturday night, Laura Nyro's new album *New York Tendaberry* (Columbia) shows no life at all. In fact, it reminds one of Barbra Streisand.

The most important aspect of Laura's music has always been a certain vitality sadly lacking in most of today's popular music. Her first album on Columbia, *Eli and The Thirteenth Confession*, displayed this vibrant quality through such compositions as "Sweet Blindness", "Stoned Soul Picnic", "Luckie", and "Lu". What happened?

The life which is so apparent in *Eli* is almost completely absent from *New York Tendaberry*. Most of the songs on the album are soft, restrained, and in slow tempos — reminiscent of the Streisand renditions of "Happy Days are Here Again" or "Absent Minded Me". Only two compositions avoid this depressing trend. "Save the Country" and "Time and Love" are both light and bright, with the latter the better of the two.


Is Laura consciously changing her style? The answer is not obvious but the trend is disappointing. —Jeff Gale

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## Mountain

In their debut album *Mountain* (Windfall -4500), Leslie West's group of that name begins by trying to do too many things at once and ends by doing none of them well. The most prominent mistake is an attempt to make Leslie West a star. He doesn't make it. His vocals are ill-suited to the pace of the music. His guitar style is an attempt to out-Clapton Clapton, but his finished sound resembles Todd Rundgren, late of Nazzy. Don't worry if you never heard of the last two; you're lucky.

In "Better Watch Out", the third cut, West's problems ap-

## theater... Caravan troupe reveals 'How to Make a Woman'

By Bruce Laird

If you believe that good theater should be absorbing, uncluttered, and relevant, then you have an experience awaiting you at the Caravan Theater. The current production, "How to Make a Woman," examines the age-old question of a woman's role in a society designed for the self-fulfillment of men only. The play depicts the repression of female individuality in the name of femininity from the time of birth to the final moment of rebellious frustration. The more than obvious excursions into feminine psychology can be hilariously funny, but some people, it seems, are caught laughing at the wrong time. The different roles a woman can assume, like the different styles in dress fashions, are found to be little more than variations on an all-too-familiar theme. Today's woman cannot be herself because she is kept busy maintaining whatever role her husband demands.

sponses to dramatic situations thrown out by director Bobbi Edelson. Ideas thus uncovered were combined and reworked until the basic framework of "How to Make a Woman" took shape.

With the performance still in a state of evolution the cast freely experiments with new ideas. Their ability is nothing short of entertaining. Here is a group of actors so obviously enjoying and controlling their material that they can afford to be casual about it. As a result, the dialogue is brisk and tellingly humorous — it's real.


The working ingenuity of the company, with stage props, sound effects, and in their roles as people, is truly beautiful to watch. There are few real props, and something as innocent as a bolt of cloth can serve equally well first as a dress and then as a house. The whole experience is so convincing that the audience cannot help but be swept up with fascination and respect for the creativity of the Caravan people.

Material for the play developed over the past two years from sessions in which various Caravan people improvised re-

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# A rose, by any other name

By Gary Bjerke

Oscar Wilde, that great old master of elocution, had an affinity for pithy statements. One of his best-known is from that mass of aesthetic and moral theory known as *De Profundis*: "Whatever is realized is right." No doubt this is a very profound statement. Now, read it several times, dig into it until you think you've got the essence of it. Do you understand? Then, repeat it out loud twenty times rapidly, and notice how it begins to lose all meaning, how the whole sentence begins to sound like a garbled collection of vocalizations — which in one sense it is.

Now pick up a copy of *Dirty Pictures From the Prom*, by Earl M. Rauch (Doubleday, \$2.95) and read the first chapter carefully. Read the whole thing out loud several times. If the text begins to sound more like a garbled collection of vocalizations than it did on the first reading, then a) you did not read the chapter carefully the first time or b) your hearing is not what it used to be. Rauch seems to be dynamically driving at one theme — the Great American Analysis Myth — and in turn dynamically drives us in the general direction of Socrates and hemlock.

His hypothesis appears to be that life is not structured like a novel, nor are novels necessarily structured like life, or even, for that matter, as the critics would have them structured. Granted that this first work by Rauch (a junior at Dartmouth) is a collos-

sal spoof — which is not at all obvious, given any particular chapter as a basis — the whole endeavour begins to take on the proportions of a runamuck term paper in creative writing. There is no doubt that the book has plot — in fact, it has wing and tail structure and cupolas as well — but there is plenty of reason to doubt that said plot has any purpose other than to emphasize the absurdity of critical literary analysis. He seems to say that one neither lives by the mores of literary symbolism nor between climax and anticlimax.

The book is liberally peppered with dialogues between the author and the editor, in which the author's intentions are decisively outlined by the editor and adjusted to fit his interpretations. The modern taste for sex is satisfied both visually and textually — which is to say, an exceedingly explicit, graphic rendition of the act of sexual intercourse from several vantage-points is complimented by a host of delightfully childish illus-

trations of the Unknown Black-veiled Madame's vulvoanal region. The illustrations, as well as several heavy philosophical quotes, are from Creynaldo's *Dialogue with an Unknown Black Veiled Madame on the Coach Ride to Tours*, a fictitious unfinished novel by a fictitious child genius who is brother to the fictitious author of the fictitious book.

The theme of the novel-within-a-novel treats with the return-to-the-womb desire, again graphically illustrated both in text and sketch, heavily overlaid with rather opiate philosophy and striking instances of *deja vu*. Furthermore — ah, the temptation to fall into the trap of analysis is overwhelming. Perhaps Mr. Rauch is still chuckling at the delayed-reaction puns and fizzled fuses of wit that emerge when the book is properly read, but perhaps he is not aware of the valid analytical point he has produced — namely that even a farce if it repeats itself insistent enough, becomes a corpse.

## film... Alice in Guthrieland- maybe it's a movement

(Ed. note: This article presents a different view of Alice's Restaurant, also reviewed in our first issue of the term.)

Director Arthur Penn has a particular fascination with misfits of society. *Mickey One* (1957) was an allegory dealing with a character unable to live with apparent success, who "drops out" in order to discover who he is. *Bonnie and Clyde* chronicled a criminal response to the establishment during the depression, but one that was foredoomed to failure. *Alice's Restaurant*, his latest, deals with the contemporary group of misfits known by names such as hippies, longhairs, and freaks.

Although they have not yet found their Nirvana, it is clear in this film that they are not necessarily doomed to failure, like the ill-fated Bonnie and Clyde. On the contrary, there is strength suggested in this movement, though admittedly there is much that needs to be resolved. The film treats the movement as if observing a religion in progress. Just as the early Christians in Rome, despite persecution, were fashioning a style of faith that was to dominate civilization for two millenia, so today's young people are trying to build a faith. The point is made clearly and often in the film. At the outset, Ray and Alice Brock are seen purchasing a church, which soon becomes a place for the young people. Their rituals of death and of marriage close the film, rituals that are different (although derived) from the customary Christian sacraments. The new rock takes up the function of liturgical music, hair and colorful garb of vestments, and marijuana of eucharist. These are more than expressions of non-conformity; these are articles of faith.

The fundamental moral position can be described by the well known phrases "do your own thing," and "be tolerant of others," but even more precisely by the original golden rule: "do not unto others as you would not have them do unto you." Herein lie the as yet unsolved difficulties of the movement, for what is one to do about activities that are harmful to oneself (and to the community by virtue of harming self)? Examples of this dilemma are in the cases of certain drugs; in the film, one of the characters is fighting addiction to heroin. A relation to drugs acceptable to most has yet to be worked out by the movement.

### Sexual dilemma

Another intrinsic dilemma involves sexual activity. Doing your own thing is a sexual non-sequitur, since it takes at least two people agreeing on what their thing is to be. If one person's thing is not the other's, yet they both desire to be loving people, what is to be done? Promiscuity is clearly rejected

by the film. The director takes great pains to show Arlo refusing two women that offer themselves to him; the film also distinguishes a love relationship from a casual one. Although monogamy is not endorsed either, simultaneous sexual relationships are shown to be difficult if not impossible. As Alice complains, she feels like the bitch with too many pups trying to nurse at once, and Ray subconsciously verges on violence in his attitude toward a rival. A relation to sexuality acceptable to most also has yet to be worked out by the movement.

And of course, there is the very important external problem of how to respond and interact with the rest of society. With modern transportation and communication the world is too small to drop out efficiently. Where shall the movement locate itself? In former churches, as in this film, or on a farm-commune, as is suggested at the end? Except for the ugly viciousness at the beginning, the difficulty of being a hip person in this country is treated humorously, as Arlo Guthrie's experiences (recorded in *The Alice's Restaurant Masacre*) as a convicted litterbug and potential draftee are recounted.

### A progress report

The difficulties are immense, and possibly insurmountable, but these people are making an effort at establishing a community based on love between people, with the total absence of racial consciousness. The scope of the difficulties ahead close the film: Ray and Alice have not yet fashioned a stable community for they cannot keep their people there, though they want to. But there will be further gatherings in the future; this optimism is reflected in the return of the spirited song by Arlo, superimposed on the last, somber scene.

*Alice's Restaurant* is a progress report on the development of a religion, even though it is not generally considered to be a religion just yet. The source of intense feelings, the beauty, and the difficulties present in the movement are artistically and honestly created in this masterpiece about a contemporary phenomenon in America. —E.G.

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film...

# 'I Am Curious (Yellow)' clinical, lacks erotic mood

By Emanuel Goldman

(Ed. note: *I Am Curious (Yellow)* is continuing its long run at Boston's Symphony Cinemas. It will probably come to one of the local Cambridge houses soon. Following is an appraisal.)

Some hail it as a work of great art, others dismiss it as pornography. Although the controversy results from its explicit sexual activity, *I Am Curious (Yellow)* does attempt to function on three levels: love, politics, and creation.

The point of view is of a director making a film about a socially conscious young woman. She is confronted with the archtypical dilemma of the younger generation. In a world with an astounding degree of injustice and indifference, how can one be efficacious? After several inconclusive activities (including being an actress in a film about a socially conscious young

woman), she seems to settle upon the ideology of Martin Luther King.

However, her developing romance thwarts her political ideas, for she is unable to accept non-violence in her private life. In a dream sequence, she gels her lover and apologizes to Dr. King.

Under the guise of honesty we are subjected to the director at work; the audience is not allowed to forget that this is a film. The effect, at best, is that of a gimmick, which serves only to subvert the honesty of the film. It becomes a game: see-whether-we-can-get-involved-with-the-characters-before-the-director-pulls-the-cinematic-rug-out-from-under-us. At worst, the effect is highly offensive. We are certainly intelligent enough to know that we are viewing a film.

After all, we checked the time schedule and paid our admission. Reminding us that we are at the cinema is redundant and insulting.

This is not to say that one cannot produce art dealing with the struggles involved in creation. Perhaps the finest movie ever made did precisely this (Fellini's *8½*). But in *8½*, the artist's struggle was the point of the film. In *I Am Curious*, it is pointless.

The portrayal of the director also has an unfortunate impact on the best potential in the film, the detailed sexual activity. Commercial cinema, in accordance with the avowed mores of society, has avoided precise sexual and toilet functions. It is refreshing and enjoyable simply to see the taboos shattered in this film. Sex is an integral part

of the characters' story, and fits naturally into this work. It's a pity that these scenes are not handled very well. The omnipresent director instills a sense of detachment and almost clinical observation to the sex scenes (not to mention self-consciousness). Eroticism is prevented by playing these scenes in a highly comic manner. Almost any Hollywood soap opera is more erotic, even while showing nothing, for the way to the erotic is in the mood, not the action. While breaking the taboos, *I Am Curious* suffers from a hangover of prudishness. The male never has an erection, even when the girl fondles and kisses his penis.

Nevertheless, the film is something of a pioneer, and is to be credited for its iconoclasm.

The political treatment is in the style of Godard. As in *Masculine*, *Feminine* and *La Chinoise*, the protagonist of *I Am Curious* spends half the time interviewing people. "Does Sweden have a class system?" is asked of the man on the street well beyond the point of tedium. The heroine may be curious, but the viewer soon ceases to be.

It is especially disappointing that despite all the political effort, this film has nothing political to say, aside from the unoriginal idea that everything is lousy.

## An Anal-Retentive Katharsis from a Forth-Coming Greek Tragedy

Translated into ideomatic English by Michael Feirtag

*A demonstrator confronts an aged professor in a corridor.*

DEMONSTRATOR: Ho, Ho, Ho—

PROFESSOR: Santa! Peace on Earth  
And good will to all men, the which whose dearth  
Has laid low this campus with hatred and fears,  
While my vigilantes—My God! Peace Queers!

DEMONSTRATOR: —Chi Minh, the N.L.F. is gonna win.  
The military-industrial complex laden with sin,  
The war research on campus we are going to chuck,  
And with it will go this venerable—

PROFESSOR: Luck  
Is against you, you yellow Commie drip,  
As from the walls your posters I strip.  
Your slogans shall go but I shall stay;  
My brain is the original Institute Grey  
Matter.

DEMONSTRATOR: Original Sin more like, but no matter.

PROFESSOR: I'm not impressed, but more on that later.  
Your graffiti is not fit for a latrine,  
But my new invention, a war machine  
Needs patenting, so your obscene  
Words must not spoil my scene.  
My trusty band of vigilantes,  
As American, I might add, as Jimmy Durante,  
Will take care of the little problems  
And the big ones can handle themselves.

DEMONSTRATOR: That doesn't rhyme, and as for your elves—

PROFESSOR: I believe in reason and rational debate  
Which all takes time, so you'll just have to wait.  
Your position's illogical  
And hence pathological.  
If your parents like capitalist philosophy  
It's the opposite, Marxist, that you must needs be.  
Hardly intellectual, but an emotional condition,  
For which I consign you all to perdition.  
Besides, the University's the one S.D.S. picks on.  
Why don't you talk to Richard M. Nixon.

DEMONSTRATOR: You want to think things over, it's time that you're needing,  
An interesting request when people are bleeding  
And dying. You want time for reason and calm  
And also for M-16's and napalm.  
I blame your attitude on bad toilet training.  
Think about that when your sphincters are straining.  
I want to put you up against the walls—

PROFESSOR: I'll defend these hallowed halls—

*They exit, arguing.  
Two painters enter.*

FIRST PAINTER: These are the people who run this world foul.  
One hates his parents, the other his bowels.  
You heard it all, the whole stinking show.  
Which one is right. My wife wants to know.

SECOND PAINTER: Wipe from thy face that smile angelic.  
And move thy ass, thou aged relic.  
We must paint the Institute psychedelic.

*They exit.*

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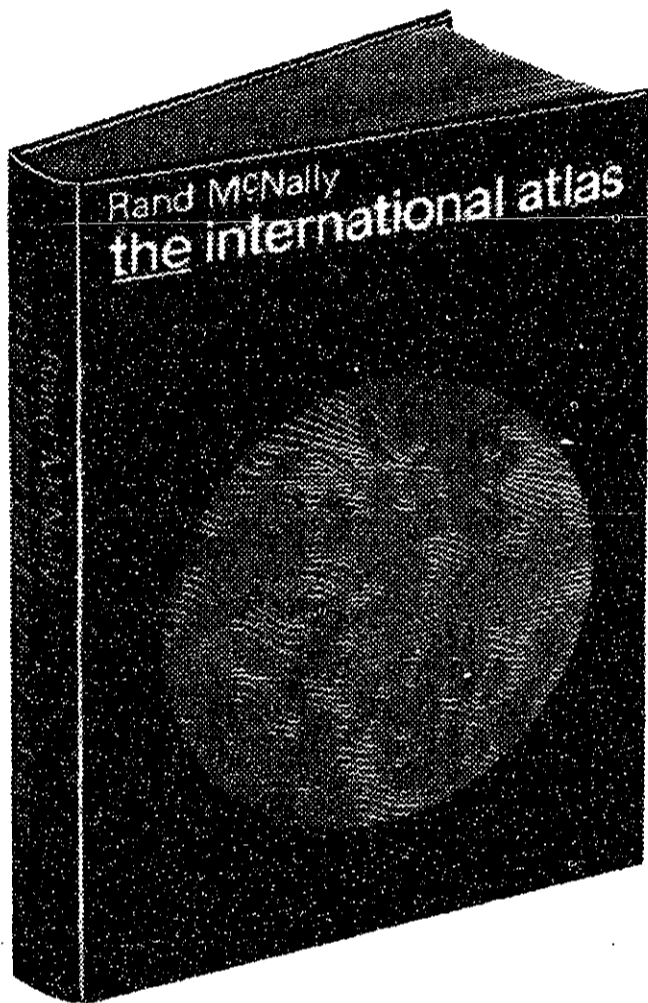
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## Johnson joins 78 others in Nixon anti-war letter

President Howard Johnson joined the presidents of 78 other private colleges and universities in sending President Nixon the following statement calling for a "stepped-up" withdrawal from Vietnam:

"We speak as individuals who work with young men and women. The universities and colleges which we serve take no positions as institutions on the Vietnam war; these are pluralistic communities where men speak for themselves alone on off-campus issues.

"There are times to be silent and times to speak. This is a time to speak. The accumulated costs of the Vietnam war are not in men and material alone. There are costs too in the effects on young people's hopes and beliefs.

"Like ourselves, the vast majority of the students with whom we work still want to believe in a just, honest, and sensitive America. But our military engagement in Vietnam now stands as a denial of so much that is best in our society.

"More and more, we see the war deflecting energies and resources from urgent business on our own doorsteps. An end to

the war will however permit us to work more effectively in support of more peaceful priorities. Far from being depressed about our nation's future and our institutions' future, we see bold opportunities ahead once the divisiveness of this war is in the past.

"We urge upon the President of the United States and upon Congress a stepped-up timetable for withdrawal from Vietnam. We believe this to be in our country's highest interest, at home and abroad."

## MIT CANNOT REVEAL DOD CONTRACT DATES

By Harold Federow

Dean for Student Affairs Daniel Nyhart was asked Friday to reveal the dates the defense contracts at MIT were signed and the dates they will terminate.

Steve Ehrmann '71 acting on behalf of the General Assembly, presented Nyhart with a copy of a motion that will be before the Assembly at its next meeting October 21.

The motion has two parts. The first part requests the dates and the second asks a clarification of the word "commitments" in the statement of the Corporation Executive Committee on war-related research at the Institute.

Ehrmann requested that Nyhart prepare an administration position paper on the motion. Instead, Nyhart suggested that Ehrmann find two students to prepare a brief stating the arguments both for and against releasing the dates. Also in the brief will be a summary of the legal problems involved in such a release.

Although one can request data about a specific contract, there is federal law concerning the blanket revelation of defense contract information. There is also some doubt about what information can be revealed concerning secret projects.

Presumably, the brief will be used as a basis for the release of the contract dates.

Prof. I. Segal will not meet his usual classes on Wednesday, October 15, but will give a—

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# 70's Commission starts

By Richard King

"Our commission will be judged on what it does; not on what it says."— Professor Kenneth Hoffman (XVIII), chairman of MIT's Commission on the Nature and Purposes of MIT Education. This is to be their guiding principle, a mixture of thinking and action by which Hoffman expects to get more done than by either alone.

The other faculty members of the commission are Louis Smullin, EE; Shiela Widnall, Aero and Astro; Samuel Bodman, Chem E; Arthur Steinberg, Humanities; Lester Thurow, Economics; Daniel Kemp, Chemistry; and Erik Mollo-Christian, Meteorology. Two graduate students, Marvin Sirbu in Electrical Engineering and O. William

Lever, Jr., in Chemistry will also serve on the Commission, as will Charles Mann '72, and Lawrence Storch '71.

The 70's Commission, as it is called, will not directly have any power, but its word will be heeded by the administration. Hoffman sees the lack of direct power as a good thing as it makes the Commission feel less autonomous.

Hoffman feels that a major problem will be making sure that there is sufficient participation to allow the ideas generated by the commission to reflect the wishes of the community. He is less worried about the possibility of disturbances by pressure groups than about the possibility of the whole thing dying out of apathy. The Commission cannot serve its purpose without a large

number of people giving input, as its purpose, in Hoffman's opinion, is to strike a balance between consensus and philosophizing and to arrive at a purpose of MIT education. Then and only then can they make recommendations concerning the nature of education.

Consistent with this policy, they will have few closed meetings; the meetings will be open unless they concern themselves with nominations or a similar special purpose. These meetings will take place in room 26-110.

**Seeks communication**  
Hoffman likes to consider the whole MIT community as part of the Commission and wishes no one to feel himself an outsider. Anyone should feel free to walk into the offices whenever they are open and they will be able to talk to someone. The offices will for a little while be in Building 39, but permanent offices closer to Building 26 will be worked out later.

Communications among the parts of MIT will be helped by regular and frequent coffee hours to probably be held in the Student Center. These coffee hours would be an opportunity to talk informally with Commission members.

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## Advisory Council to study various segments of MIT

By Ted Lichtenstein

The Joint Advisory Council of Institute-wide Affairs appointed subcommittees to prepare reports on various segments of the Institute community, and on the Simplex land purchase, at a sparsely attended open meeting last Thursday.

Besides the Simplex group, the Council appointed subcommittees to study the Corporation and administration, the faculty, the student body, and the alumni. The Council also decided to send copies of student newspapers to Corporation members.

UAP Mike Albert '69, a member of the Council, was absent. The formal agenda called

Benson Snyder, Dean for Institute Relations, to explain the duties of his office. Snyder described his first task as getting a picture of the "ecology" of the MIT situation—the comprehensive balance of all elements of the MIT community. He hopes to foresee problems and take measures to prevent MIT from falling into an ecological trap, where the existence of disruptive forces harbors a potential danger.

## Analysis...

(Continued from page 3)

cuses. A number of people undoubtedly shuddered when the organizers of the faculty October 15 effort called pre-meeting caucus of the signers of the faculty petition. However, the tone and openness of this meeting clearly indicated that our faculty (before the meeting, anyway) had not yet become seriously divided. If Richard Nixon does nothing between now and November 13, the situation within the faculty will undoubtedly grow more tense.

—This reporter was frankly surprised when the Feld motion was ruled in order. Although there are no explicit restrictions on business which may be carried out at special meetings, the Secretary of the Faculty is required to "give written notice...of the special business to be transacted."

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# Radicals hold 'rap' with CIS

(Continued from page 1)

While the discussions were going on, several students busied themselves looking through various reports and other written material in the offices of the CIS staff members. Several requested permission to take some documents, but Millikan refused. He suggested that they come back at a later date to look through the documents at their leisure. Demands were also made to see records which some students charged were locked up prior to the demonstration.

Several professors were questioned about their projects. Professor J. C. R. Licklidge de-

fended Project CAM and offered to let members of SACC and RLSDS attend any of the planning meetings. He pointed out that he had made the offer last year and no one had come. Staff secretaries were also often quite vocal in defense of projects and activities at the Center.

In addition to the campus patrol, an undetermined number of plainclothes security men were present. Institute photographers were kept busy taking pictures as the talk continued. Several officers, when questioned, declined to comment about security plans.

Many faculty and administra-

tors expressed relief that the demonstration had remained peaceful, and Bishop commented, "I am glad things went off this way. We were afraid of something that would have the accent purely on disruption, and this was not the case. We're happy to interrupt work to talk in this way. I look upon this as an open house."

## UAP IMPEACHMENT RUMORS SCOTCHED

By Alex Makowski

Student government revitalization, not Mike Albert's impeachment, will be the crucial issue at tonight's meeting of the Ad Hoc Committee to Discuss General Assembly Proceedings.

Rumors that the gathering was to open a "dump Albert" campaign were denied by the special committee's organizers. The main thrust of the meeting will be to sound out the MIT campus for ideas on improving some rather atrophied student government functions.

A chief target for criticism is this year's handling of Freshman Orientation Week. Organization of the week, in in past years the responsibility of an undergraduate committee, was forced onto a faculty committee by General Assembly inaction last spring.

A check of this year's Fin-board appropriations reveals the names of other committees that have died since the new constitution. One concerned delegate pointed to the Public Relations Committee and the Freshman Picturebook: neither were granted funds for operations this year because neither task was organized by the Assembly.

Yet, little blame is placed on Albert. "After all," remarked one of the ad hoc committee's organizers, "he campaigned on a platform of political relevance—not administrative efficiency." Should the meeting prove successful, the Assembly will consider new methods for dealing with the routine aspects of running MIT's student government.

# Announcements.

\* Marshall Scholarship applications are due by noon Friday, October 17, in Dean Hazen's office, room 1-207. Also any freshman interested in spending his junior year abroad should contact Dean Hazen as soon as possible.

\* Professor David Wilson of the Mechanical Engineering Department will speak on "An Engineer in Nigeria" at an ASME meeting Wednesday, October 22, at 5:00 pm in the Bush Room. Coffee and doughnuts will be served after the talk.

\* Eligible Cambridge citizens are reminded that the deadline for voter registration is tomorrow.

\* Information on programs of Ford Foundation doctoral fellowships for black students, American Indian students, and Mexican-American and Puerto Rican students is available from Mr. Michael Baram in the Graduate School Office, room 3-134.

\* Elections to Rhodes Scholarships will be held in all states in December, 1969. Scholars-elect will enter Oxford University in October, 1970. Interested male juniors and seniors (US citizens only) should contact either Prof. Gilbert Strang, 2-271, x2683 or x4396, or Prof. Robert Rotberg, E53 489, x3641.

\* There will be undergraduate student positions open on the Faculty Committee on Academic Performance (CAP). The committee has powers over the advisory system, academic probation, and disqualification (flunking out) and withdrawal. Its chairman is Prof. Campbell Searle (4-206, x4184) and its executive officer is Jane Browning (26-213, x4164). Students, especially those who have been or are on probation are urged to phone either Wells Eddleman (x3161, 868-2134), chairman of the Nominations Committee, or Edward Grossman (354-6981), ex-student member of the Committee.

\* Announcement of a new course offering: 15.951 Reserach Seminar in Education U(1) 2-0-4 (Schein) This is a seminar course in which students conducting educational research or experiments (or those who intend to conduct such experiments in cooperation with the "Commission") are given academic credit for such research in a flexible, open format. The course itself is an educational experiment; those who participate in the course will generally determine the structure and procedures of the course. All students interested in enrolling must call Wells Eddleman (x3161) or Edward Grossman (354-6981) before Wednesday noon. The initial meeting will be scheduled for next week. Enrollment will be limited, probably to ten to fifteen students.

\* Ad Hoc Committee to discuss the General Assembly Proceedings. Mezzanine Lounge in the Student Center, Tuesday, October 14, 8:00 pm. For all concerned — sponsored by a group of concerned students.

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## Notes...

(Continued from page 4)

eral factions here. The move gives the Institute's grantsmen something to point to when they go looking for research money, and it gives researchers money to pay people with while they crank out proposals for new work.

Everybody wins, nobody loses, right? Well, Dr. Draper isn't too happy about it, and there are people at the I-Labs

whose loyalty will be for "Doc's boys"—the current Assistant Directors and their staffs—long after Prof. Miller arrives with his new broom. Nor is it clear that either the students or the government will believe what MIT is asking them to.

In time, Prof. Miller may well be able to re-orient the I-Labs—he is the kind of energetic personality that Prof. Draper is. But this reporter, for one, would rather see that happen as a move from within the labs and not because of a reorganization which gives only the illusion of change.

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## Benchwarmer

By Jay Zager

Yesterday MIT's most ambitious fall baseball season came to a close. With eight ball games in a two-week period, the season, which was referred to by Coach Fran O'Brien as an "informal practice session," is designed to give the varsity some competitive baseball against college-level teams. The idea of a fall baseball season was conceived about five years ago by former coach Jack Barry. Last year it was marked by the initiation of a two-game fall series with City College of New York, the two teams alternating home sites.

O'Brien views fall baseball as an opportunity for his players to improve their skills. For the pitchers, fall baseball means two or three extra starts, while the hitters look upon the fall season as an extra month of batting and fielding practice.

But fall baseball has had its problems. Because baseball is viewed by the NCAA as a spring sport, the fall season is viewed with the same attitude as spring football practices at many schools. Students who play fall baseball are not competing for varsity letters. All fall records are informally kept and the season's record is never reproduced in any official capacity. And finally, anyone who plays fall baseball is eligible for all IM fall sports, and at MIT that means touch football.

Playing sports at MIT requires a great personal sacrifice. In order to compete on a varsity team at Tech, a student must devote about two hours a day, four or five days a week to practices and games. Combining this schedule with the normal academic load puts a certain amount of pressure on the student athlete. He can usually survive as a student and an athlete, but rarely do varsity athletes at MIT engage in any other campus activities.

When the spring baseball season begins, on about the first of March, Tech's baseball players are ready and willing to sacrifice much of their time to play baseball. Following three weeks of practice, they travel south for a five-game road trip before returning to Boston to compete in the tough Greater Boston League. It is almost impossible to generate the same type of enthusiasm for the fall session. The time sacrifices are the same, but the rewards are not, and the extra incentive of playing touch football creates mixed emotions about competing in baseball. This year, for example, SAE's number one quarterback, tailback, and end, as well as its B team end are out for baseball. Four Betas are out for baseball, and since half of the baseball games are played on weekends, these ball-players are faced with a decision they really don't want to face.

The coaching staff realizes the problem and rather than force the individual ballplayer to make a decision, O'Brien has officially allowed his players to compete in intramurals. Practices, which had been scheduled for five days a week, have been cut to two or three days a week, and attendance at these practices is not mandatory. Additionally, any student who does not feel motivated to play fall baseball will not hurt his chances of making the team in the spring.

The introduction of baseball as a fall sport has had notable results in the few years it has been in existence. Sophomores are introduced to varsity baseball in an informal atmosphere, and their hitting and fielding prowess can be evaluated firsthand. Infielders can be tried in the outfield, and good hitting pitchers can test their fielding at other positions. The advantages of running a fall baseball season on an informal level are evident.

## Sailors third in Denmark

The Denmark Trophy, sailed at the Coast Guard Academy each year, is the first major intersectional event of the fall sailing season. This year it drew entries from as far away as Ohio State and McGill. The winners were Tom Dykstra and Skip White for the University of Rhode Island, who managed amazing consistency despite horribly light wind conditions.

Of the twelve schools present, Coast Guard and URI led from the first. The Denmark is an event that is scheduled for two days, but while one day's sailing

normally includes about ten races in each of the two divisions, Saturday's winds were so poor that only two races were sailed, leaving the majority for Sunday.

To win in sailing, a team must have a combination of skill and good fortune, and URI was blessed with their share of luck. They managed two firsts and two thirds that day, putting them in the lead by two points over the home team and twelve points over MIT in third.

Sunday's sailing started out in precisely the same way with the

wind holding for only the first part of the first race. Two races were sailed before lunch, at which time all crews sat down to wait for more wind. When it came, it filled in from the north, only to die in the second race of the afternoon. When it filled in for the final time, the breezes were steady and from the south, and, at last, MIT whose skippers had been plagued with misfortune, came to life.

Dave McComb and Chuck Wayne, sailing in division A, had posted finishes of 2-7-3-5-2 to this point, while Steve Milligan and Dwight Davis followed up with 7-4-9-5-5. With Yale, Harvard, and Princeton each within seven points, and with the leaders still about fifteen points ahead, the Tech crews rose to the occasion and finished with the regatta with a 4-5-4-2-9-1-2, which was almost good enough. Coast Guard's skippers suddenly slumped, finishing 7-6-7-6-7-2-11 in the same period, dropping them to within one point of MIT at the end of the racing. URI hung on to win its first Denmark with a resounding 62 points through 18 races, leading Coast Guard by fifteen and MIT by sixteen. McComb had 37 points for fourth place in his division, while Milligan finished with 41 points and third place in his.

On Saturday at Tufts, Pete Nesbada and Tom Bergan, with Denny Boccard and John Lacy as crews, battled similar lack of wind to win over eleven other schools through four races. Tufts and Harvard put up the only significant competition, as Bergan had two first place finishes in his races and Nesbada had a third and a fourth.

With this finish MIT now holds a record of four wins in six regattas.

## RPI grabs early lead to blank booters 4-0

On Saturday, the Tech soccer team suffered its third loss of the fall season as they fell to RPI 4-0. However, the score completely belied the even tenor of the game which again demonstrated the team's improvement over last year.

The visitors jumped out to a commanding lead by scoring three times in the first ten minutes. Two of these scores were on fast breaks and were aided by RPI offsides which were not spotted by the referees.

However, these shocks didn't destroy the team's morale and the defense quickly settled down. The game was scoreless for the rest of the first half and most of the second half until the last minute when RPI managed to slip in their final goal.

RPI was obviously the best team Tech has faced so far this year, but the engineers managed to play even with them for most of the game. Tech's offense moved the ball around as well as they have in any game, but the excellent RPI goalie made four superb saves to prevent Tech from building up any sort of momentum. The shots on goal for the whole game were just about equal. RPI just had a couple go in.

The defense also played one of their best games except for a couple of brief lapses. For the majority of the game they kept a very strong RPI offense under control and away from the crease.

Tech will attempt to improve its 1-3 record tomorrow when they face BU on Briggs Field at 3:30 pm. Another strong effort by the team should result in an MIT victory.

### HOW THEY DID

Baseball  
MIT(V) 7 - MBCC 4  
Sacred Heart 9,2 - MIT(V) 4,1  
Soccer  
RPI 4 - MIT(V) 0  
Rugby  
MIT 3 - Beacon Hill RC 0  
Cross Country  
CG 24 - Wesleyan 54 - MIT(V) 56  
Wesleyan 33 MIT(F) 42 - CG 54  
Tennis  
MIT(V) 12th in ECAC

## IM Sports

# SAE, Burton win titles

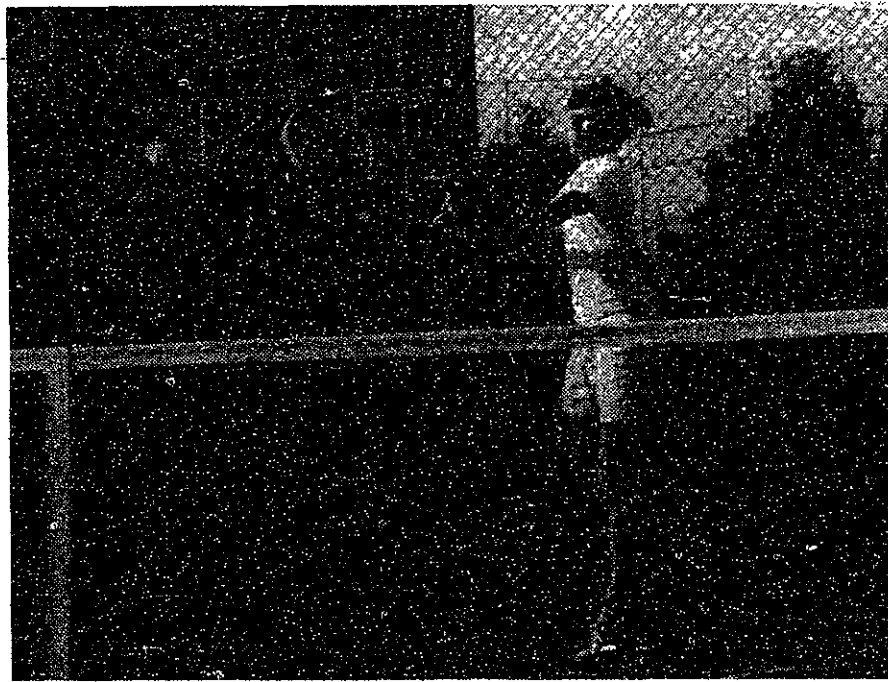
By Efstratios Demetriou

SAE and Burton 'A' snagged the top spots in their respective A League divisions as both completed the regular intramural football season with unblemished 3-0 records.

The SAEIors, defending intramural champions, trounced LCA, 26-6, as Ken Weisshaar '72 threw four passes for touchdowns. LCA scored first with a game opening drive, highlighted by a pass play from Tom Tension to Dan Paci '70. However, SAE quickly recovered with a touchdown of its own, and by halftime had built a 19-6 lead. Minot Cleveland paced the SAEIors in scoring as he brought in two passes for touchdowns.

Burton 'A' slipped past previously undefeated BTB, 14-8. The Betas' tallied first in the opening minutes as quarterback Marc Lewandowski '73 tossed a pass to Bill Pinston '71 for the score. Burton quickly came back to tie with a touchdown pass for Fred Johnson '72 to Alec Wilson, and took the lead as it made the extra point. A misplayed snap in the endzone on an attempted punt resulted in a safety and gave the Betas an 8-7 lead. Johnson came back with a 35 yard pass to Paul Roeder '71 to make the score 14-8 in favor of Burton.

In another A League contest, DTD defeated TC, 26-6. Quarterback Jim Shields '72 threw



PBE's Bill Jaklitsch '71 backhands a shot against Baker opponent in IM tennis. PBE won the match 4-0 to reach the semifinals.

Photo by Craig Davis

for three touchdowns and ran another in himself. Frank Taylor '71 and Rick Walliegh '70 also scored a touchdown each for the victors. TC's only tally came on a pass from quarterback Tom Moebus to Harold Jones. The DU - PLP contest was postponed and has been rescheduled for later this week.

In B League activity this weekend, SPE shut out AEP, 13-0. After a scoreless first half, John DiLoreto '73 ran across with the Sig Eps' first touch-

down. Quarterback Tom Pipal '71 threw a touchdown to Ken Wayne '71 to complete the scoring.

The favorites easily swept through their quarterfinal matches in their pursuit of the trophy. PBE copped a semifinal berth by shutting out Baker A 4-0. PLP had as little trouble eliminating ZBT by a 3-0 score. In the other quarterfinal match, Burton A crushed Senior House 5-0. The fourth quarterfinal match was postponed.

## Batsmen beat MBCC 7-4 in best team performance

By Steven Goldstein

Saturday's rain and gloom failed to dampen the spirits of the Tech nine as the team finally jelled to grind out a 7-5 victory over Massachusetts Bay Community College.

Although MBCC scored in the first on two errors, Tech refused to help the opposition win another ballgame. The offense came roaring back in the bottom of the first as Ken Weisshaar '72 to center and scored on a sharp single by Bruce Wheeler '70.

MBCC took the lead again in the second on a double and a single, but the lead continued to see-saw as Tech scored two on a hit by Richard Roy and a home run by Moose Freyberg '70.

In the third, the visitors tied the score for the last time as Tech again grabbed the lead in the bottom half of the inning and never again relinquished it. Tech scored twice on a walk, a passed ball, an RBI single by Freyberg, and a long sacrifice fly by Wheeler to take a 5-3 lead.

In the fifth, MBCC made the score 5-4 on a triple and a sacrifice fly. In their turn at bat, though, the engineers scored twice on singles by Art Kilmurray '72, Roy '72, and Pat Montgomery '71, the final run scoring when the center fielder bobbled Montgomery's hit.

Al Dopfel '72 came on to relieve Montgomery in the top of the sixth. Dopfel pitched four superb innings, striking out six men en route to a save. The final run scored in the ninth on two hits and a passed ball.

Sacred Heart wins two  
It was a different story on Friday as Tech dropped a doubleheader to a tough Sacred Heart team. MIT lost the first

game 9-4 as five unearned runs scored for Sacred Heart. Tech did all its scoring in the second inning. Bobby Gerber '70 reached on an error and went to second on a bad pick-off attempt. Freyberg drove Gerber in with a double and then moved to third on a passed ball. Bill Preese '71 and Tom Pipal '71 both reached on infield errors scoring another run and leaving runners on second and third. Weisshaar lined a long shot to right, scoring two runs and ending up at third; but he was then called out on an appeal play when the umpire ruled that he had missed second base.

The second game was a heart-breaker as Tech lost 2-1.

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