

Plato's The Republic

Editor's Note: This is a continuation of Plato's The Republic that appeared in the April 7th issue of the Educator.

By Irma W. Gamberg

"The owl of Minerva takes to flight only when the darkness has fallen," says Hegel, a 19th century German philosopher. He is speaking of Socrates. The Athenian Empire was in its last stage and people were asking themselves what it was that could really be believed. It was evident that their past values could no longer be trusted since they weren't successful. What Socrates tried to do, therefore, was to establish such concepts as truth, justice, and reality, on a rational and scientific basis, different from all other inherited traditions.

Socrates' method of philosophy was one of question and answer. By this means he could show people how inadequate their opinions were. After this, he helped them go beyond opinion, and search out essential meanings.

Socrates claimed to be ignorant of everything except the difference between opinion and knowledge. He knew that the so-called "knowledge" of the Athenians was merely opinion. Socrates' aim was to alienate the Athenians from their lethargy and ignorance and awaken them to the search for wisdom and a more noble life.

One of the things about Socrates which irritated the sensible, practical Athenian was that he would insist on turning the talk to such humble and apparently irrelevant people such as shoemakers and carpenters. All these people wanted to learn about was what ingredients made up practical ability or whether there was such a thing as moral obligation. If you want to be a good shoemaker, he said, the first thing necessary is to know what a shoe is and what it is meant for. It is no use trying to decide on the best sort of material to use and the best methods of using them unless you have first formed in your mind a clear and detailed idea of what it is you are setting out to produce and what function it will have to perform.

The method of philosophy can be applied to modern day situations. We, too, are living in a time when values are under attack. We no longer trust our values as our forefathers did theirs. People today are not interested in the basic fundamentals, for we feel superior to such obsolete institutions. Modern technology and research have caused us to become robots, interested only in long term results. I think that Socrates and his predecessors were trying to develop understanding of Nature before the experimentation (as satisfaction) from Nature. Socrates laid no claim to authority; he was far more occupied with teaching men to think for themselves. He was a philosopher in the original modern sense of a man who, while realizing the boundaries of human knowledge, seeks after the truth. Socrates was not a systematic philosopher, but is human nature systematic?

Socrates had much in common with the Sophists. First he had a critical attitude towards

everything that seemed to be founded merely on tradition; secondly, the chief object of his thought was man as a knowing, active, social being; thirdly, that in his philosophic reflections, Socrates always started from experience. He was different from the Sophists in that he could not be content with the relativity of things. This was an absolutist. Behind moral, he sought morality; behind prevailing law, justice; in the history of existing states, fixed principles for the communal life of man; and behind the gods, divinity. These for him were not theoretical, but practical problems which were combined into one question—how to live rightly. This was the basis for *The Republic*. The Republic opens with the search for a definition of justice and ends with a myth in which we are assured of justice in the life hereafter.

We might wonder why Plato chose to represent Socrates in his writings. There are two reasons which were presented to me. First of all, two of Plato's uncles were eminent members of a junta that took over the government. It appeared that Plato was expected to take his eventual place in all this. But this government resorted to violence and lawlessness and Plato wanted no part of it. Gradually, democracy was restored. The second (most relevant) factor in determining Plato's resentment of democracy was the execution of Socrates at the hands of a democracy. The leaders of a restored democracy actually put Socrates to death on an absurd charge of impiety. This, Plato says, put an end to his own political aspirations. For in politics nothing can be achieved without a party and the treatment of Socrates by an established Athenian democratic party proved that there was no honorable party or individual at work. Plato loved Socrates as a young man loves a revered old friend and thought of him as a martyr. It was not until the actual execution of Socrates that

(Continued on page 6)

TENURE

(Continued from page 1)

the new notification schedule, however, and Dr. Fideler added that earlier notification dates would "also help the college get into the job market earlier."

The third issue that the TSC dealt with was evaluation for tenure. The new proposed regulations are:

III. Evaluation for Tenure

1. The President's Advisory Committee shall make a preliminary assessment of the candidate to be considered for tenure and shall convene an *ad hoc* committee for this candidate. Materials of their evaluation shall then be made available to the *ad hoc* committee.

2. Special *ad hoc* committee or a Tenure Advisory Committee will be formed for each individual case.

3. The committee will consist of 5 members selected by the President's Advisory Committee:

a. a person designated by the President

b. a tenured faculty member of the same or related academic

Keep

"Hands-Off" in Mind

By Jane Harris

The Caravan Theatre's production of "Hands Off" (a trilogy) opened last Friday night and stirred as well as entertained its audience. The company that produced "How to Make a Woman" has again made that small theatre-annex in the Harvard Epworth Church vibrate and sing with this, their newest production.

"Strip Tease" by Mrozek, "Act Without Words" and "Cascando" by Samuel Beckett, are the three unusual plays that deal with usual, ever-present conflicts. "Choice and freedom," "routine and life-style," "courage and conscience" are some such issues that are suggested and summoned to mind.

The aspiring "Blueberry Woman" of "How to Make a Woman" (Aili Singer) has directed the first two plays and is the "Music" for the third. David Starr Klein and Joe Volpe (also of "Woman") are several times a couple of characters. And Kathy Galluchi, though from sight unseen, has a most unusual role.

In "Strip Tease," Volpe and Klein (two men "purposefully in pursuit of purpose") befriend each other after finding themselves held captive by a giant hand (what looks like a huge rubber glove that breathes). Prior to the captivity the men appear on stage, with one asking, "Who really controls us? Organize, strike, demonstrate!" and the other singing "Zippity-dodah" and then announcing, "I am progressing!" The two men, of different outlook and conviction, find themselves imprisoned by The Hand and have no choice but to confer together and plan their escape. The rationales and actions of the two would have brought James and Sartre to arms, but their implications are clear. Whether one does everything not allowed or everything not permitted during one's life,

one still must make decisions and take responsibility for their outcomes.

Two archetypes of "modern man" are portrayed by Volpe and Klein in Beckett's "Act Without Words." Two men sleeping under a burlap tarp are separately awakened and observed as each performs a unique (though caricatured) sequence of daily rituals. One begins to wonder whether there is no middle ground between the tired or bored "exister" and the zealous, preening "doer." One also attempts to affirm (with some trepidation) which type we are or become. And we ask too, if we cannot neutralize this polarization and create new creatures of spontaneity, and not just habit.

In the third play Volpe,

Klein, and Singer are, what I cautiously speculate, the alter-egos of a Sisyphus-like chap named Woburn (Klein). Unable to "finish the story," "to seek peace," to commit himself and be daring, Woburn alternately scorns and commiserates with himself. He comes close to crossing the masking-tape line—to making that commitment—while he is being encouraged by those positive forces in his brain (Singer and Volpe). But he stays behind the line, as many of us do, shrinking from chance and opportunity.

The artistry of the Caravan Theatre is impressive and their warmth, ebullient. The plays are provocative and subtle. And the evening at the Harvard Epworth Church with the Caravan Theatre, is an evening well spent.



photo by Eric Levenson

Joe Volpe and David Klein in "Hands-Off" an evening of three plays by Beckett and Mrozek. It opened Friday Apr. 14 at 9 and continues Fridays and Saturdays through April. Caravan Theater, 1555 Mass. Ave., Cambridge.

discipline
c. a tenured faculty member of a different academic discipline
d. a recognized authority in the person's field, not now at Lesley, and selected by the *ad hoc* committee.

The next issue that the committee dealt with was that of setting a percentage limit to the number of faculty on tenure. The committee did not reach any final decisions at the meeting. The statistics they are working with are: Presently, 52% of the faculty are on tenure; 68% of the General Education faculty are on tenure; 18% of the Professional Education faculty are on tenure.

Dr. Perry and Dr. Miller would like to see two separate quotas set, at least temporarily—one for the General Ed. faculty, the other for the Professional Ed. faculty. Dr. Perry's initial suggestion was a 50% quota for each. He felt that we must "let the Professional Ed. faculty work within a quota" to help create a "balance" in the two faculties as to the number of senior tenured faculty at Lesley.

Faculty members on the committee brought up the point that creating two separate quotas for the two faculties

would be antithetical to the President's recent move to unify the college and the two faculties. George Miller argued that one could not deny that the faculties are different; the faculties possess "differentiation" and "specialization" and he expressed the need to deal with that fact.

The faculty members on the committee did not want separate percentage quotas at this time. Because of the existing ratio of faculty on tenure, separate percentages would not give the same opportunity to achieve tenure to the non-tenured General Ed. faculty as they would to the non-tenured Professional Ed. faculty. The entire General Ed. faculty would be competing for a few, if any, tenure positions, while the Professional Ed. faculty would have much more leeway and much less competition.

The meeting closed with the committee's making no final decision on this issue of percentages. At the next meeting, the committee will deal with this issue plus the issues of termination of tenure and stricter evaluation procedures.

KENNEDY

(Continued from page 1)

sional quality, their films are exceedingly revealing and valuable as primary evidence. The Warren Commission looked at none of these films.

During the past several years, I have collected copies of over 200 of these photographs, and I have looked at and taken notes on another 200 of these photographs, without obtaining copies of them. Some of the remaining 100 have either not been found or have been locked up or destroyed by the owners, who are fearful of the information they show. Or they have been locked up by the FBI, who have either placed them in files inaccessible to the public or possibly have destroyed them.

Most of the "official" photographs of the Warren Commission, or of the FBI, or of the Dallas Police, which are in the Warren Commission Report or in the 26 volumes of the Warren Commission's Evidence and Hearings, were taken more than one hour after the shots were fired.

The 6th Floor Easternmost Window

According to the Warren report, Oswald was supposed to have fired a rifle from the 6th floor easternmost window of the Texas School Book Depository Building. Among the photographs there are several that show this window. Accompanying this article are copies of two photographs, one showing this window exactly 5.7 seconds before the first shot and one showing this window exactly 3.5 seconds after the last shot. The first photograph was taken by photographer Hughes, and shows the window with only a box appearing in it. The second was taken by photographer Dillard and shows the window with only the box in it. There is a photograph taken by Norman Similas taken during the shooting which is now in the possession of the FBI. A possible reason for the FBI not to reveal or display this photograph is that it was taken between the first and the last shots, and shows the window empty except for the box. Oswald and his rifle are not in this window—which would be complete proof that he was not there. Norman Similas, and also an editor of *Liberty* magazine in Canada, saw this photo, however, and both state that the window was empty.

Even without the availability of the Similas photo, the other two pictures destroy the Warren Commission's findings and the testimony of their key witnesses. The witnesses, notably Howard Brennan, said that the assassin was leaning out of the window and poking the rifle well out of the window both before and after the shots were fired.

The Warren Commission offers other evidence. The evidence consists of: three bullet casings "found" on the floor near that window; the three boxes arranged in the window to look like a gun rest; and the bullet (Commission Exhibit 399) which supposedly passed through both Kennedy and Connally. All this evidence can be demonstrated to be faked.

Photographs coupled with testimony prove that the Dallas authorities altered the "sixth floor TSBD" evidence. The alterations were as follows:

The original setting up of

the bullet casings was too obviously faked. Sheriff Roger Craig arrived on the scene first and saw the three casings, side by side, neatly pointing in the same direction, just inches apart. By the time the "official" police photographer, Mr. Studebaker (who in reality was an amateur photographer with only two months experience), took pictures of them, the casings had been scattered around the floor by some member of the police force.

Similarly, the original position of the boxes making up the so-called "gun rest", was so obviously inadequate, that the police moved them to look a lot more like a gun rest. Jack Beers, *Dallas Morning News* photographer, took photos of the boxes at 4 pm while they were still in their original position. This fact is confirmed by several photos taken at the time of the shots from outside the building showing the corner of the top-most box stacked three high.

By the time Studebaker took photos of the boxes, used as Exhibits by the Warren Commission, it was after dark, and the boxes had been rearranged so that they were only two deep, with the third one moved onto the window sill. Checking the position of the corner of this box as it would appear from the outside of the building, shows that it is in a quite different east-west lateral location than the corner actually showed itself to be in the photos taken at 12:30 pm to 1 pm. (Dillard, Hughes, Beers, Weaver, Willis, Murray).

The net result of all this evidence collectively is the following proved conclusion: No one fired any shots on November 22, 1963 between noon and one pm from the sixth floor easternmost window of the TSBD.

The Zapruder Movie

Of all the photographs taken in Dealey Plaza on that fateful day, the color movie sequence of some 480 frames taken by Abraham Zapruder is the most important. It shows from the

right hand side of the motorcade the entire sequence of events, from President Kennedy rounding the curve from Houston St. into Elm St., through all the shooting, until the big presidential limousine left with the dead president going under the triple overpass off to Parkland Hospital. This film almost by itself, with careful, scientific analysis, establishes the times of five of the shots.

The Warren Commission received the original of the Zapruder film to look at, on loan from *Life* magazine, which bought it from Zapruder. From that time on, the film was never publicly shown, but remained in the locked files of *Life*. But a direct copy of the original was subpoenaed and shown NINE times by Assistant District Attorney Alvin Oser in New Orleans in February 1969, at the trial of Clay Shaw. The judge, the jury, the newspaper reporters, and the spectators in the court room all became convinced that Oser and Garrison had demonstrated a conspiracy to kill President Kennedy.

When one sees and studies in detail the Zapruder film in its clear version and examines the other photographs showing the effects of the shots, one becomes convinced of two statements:

1. There were six shots, of which five hit persons in the Kennedy car; of these five the first went through the throat of President Kennedy; the second struck Kennedy in the back; the third struck Governor Connally in the right shoulder; the fourth and fifth struck President Kennedy nearly simultaneously in the head and blew out his brains. The remaining shot missed and struck a curbstone on Main St.
2. The last of the five shots (coming from the grassy knoll area), and one of the two fatal shots, struck Kennedy from the front and to the right, hurling his head to the left and backwards with great force, in accordance with the laws of physics. (For a scientific analysis, see *Six Seconds in Dallas*.)

Either one of these statements (Continued on page 6)

Art for Art's Sake

By Beverly Hinckley

Recently, I spoke with Mr. Ogier of Lesley's art department. He had several fine points about the art department and a good "philosophy" of art education. I would like to share these ideas with you.

Mr. Ogier feels that complaints about facilities and supplies are ungrounded. This is a college curriculum, and should be run with a certain amount of professionalism. Lesley college may supply too many materials. The best art classroom contains only benches and easels. All other materials are supplied by the students. An overabundance of "gimmick" materials only impedes the learning of real art skill.

He feels that an art course should attempt to develop "raw" art skill. Students should learn to draw, paint, or sculpt; and then seek to improve. College students should be able to meet certain standards of quality. After the basics are

absorbed a student can get into "self-expression."

Mr. Ogier thinks he accomplishes the most in his pottery course. This is because it is the only skill being taught, learned, and improved upon. He is hoping that his photography course will meet the same standards. His Art in Education course seeks only to acquaint students with elementary curriculum and procedures.

Mr. Ogier does not think that art skill and teaching art to children should be intertwined. That way, the best points of each are confused and lost. He offers separate courses for things that should be separated. Basically, Mr. Ogier desires less intellectualizing in the teaching of art. Art skill only needs practice and discipline.

It is time we all took a look at what we want to get out of an art curriculum. We are no longer in high school and now, perhaps, we should be studying art for art's sake.

The Job Situation 1972

By Joan Katz

"Girls this year will have to hang on and be available in August," said Gerry Hallgren when I went to the placement office to find out what the job situation is like for this year. The dilemma is still with us, more teachers than jobs. Gerry sounded very realistic but with a touch of optimism in her voice. So far interviewers from thirty schools (or school districts) have come to Lesley to speak to seniors, 75% of which are looking for teaching jobs. So far eight seniors (including women who graduated early) have teaching jobs. A good number of seniors working through the placement office are looking for jobs in the Boston area, which has its advantages and disadvantages. The disadvantage is that everyone likes Boston and wants to stay here. The advantage is that girls who want to stay in Boston will be around during the summer to go to last-minute interviews and get the jobs as

they come up.

More seniors this year seem to take advantage of their freedom and take a year off. Many are going on to graduate school and others just aren't out to find a job. Gerry's optimism stems from the fact that there are some alternatives for seniors. She has encouraged seniors to seek out teacher related situations such as: Day Care Centers, hospitals, and publishing houses. Substitute teaching is another opportunity for seniors and it is also a good way to become established in a school system. I wondered if there was growing competition for jobs because of men going into education. Gerry said that this wasn't the case, but Lesley did get one call specifically requesting a male teacher. No one really knows what's going to happen this year; if it's anything like last year's seniors with 96% of them getting jobs, we'll all be happy.

Back to the Roots:

John Mayall

By Pam Gale

Upon entering "Cheap Thrills" the other day, intent on buying candles, and solely candles, I headed straight for the music department unable to resist temptation. I began looking through new releases marveling at the rip-off prices, and to my delight found approximately four racks of quality albums that had been reduced in price! I opened my eyes wider, and there shining brightly before me was John Mayall's double album *Back To The Roots* for a mere \$2.99.

Back To The Roots was recorded in November 1970. I can hardly imagine what it must have been like to be in the recording studio during the sessions. Among the long list of great performers on the album are Eric Clapton, Mick Taylor known as "the Guitarist of the Rolling Stones", Sugarcane Haris, the man who brought the

electric violin into blues on a large scale, Johnny Almond, and of course, John Mayall. It is hard to know where to begin in explaining the beauty of this piece of musical craftsmanship. At any rate, the album is one of excitement. It is extremely difficult to sit quietly and get into the music fully. Each cut fills the listener with musical and spiritual movement, a feeling of liberation and verve. Not only is the music free-flowing and yet incredibly interweaved amongst the individual performers' talents, the lyrics too add another beautiful spark to the album as a whole.

The type of music played on the album is that of rock-blues. If one is into the instrumentals of *It's A Beautiful Day*, the guitar and vocals of Eric Clapton, and the sound of lively blues he will definitely enjoy Mayall's *Back to the Roots*.

WEEKLY CALENDAR

By Francie Canter

Sun., April 23	2:00-4:00	Freshman Class Sponsors Classical Guitarist—Rod Willmott, White Hall Lounge
	7:00-10:00	SGA Movie "THE BAD SEED", Gym
Mon., April 24	6:00-10:00	Exercise Class (open), Gym
	6:30	SGA Meeting Cambridge Hall
	7:00-10:00	SGA Movie "THE BAD SEED", White Hall Lounge
Tues., April 25	1:00-3:00	Education Faculty Meeting, Thurber I
	6:00-10:00	Exercise Class (open), Gym
Wed., April 26	6:00-10:00	Exercise Class (open), Gym
Thurs., April 27	1:00-3:00	Calendar Committee Meeting, Room 4
	6:00-10:00	Exercise Class (open), Gym
Fri., April 28	6:00-10:00	Exercise Class (open) Gym

A Taste of Culture

By Patricia McLaughlin

Imagine seeing an opera for one dollar? At the New York City Opera I was able to see "Madame Butterfly" at such a phenomenal price. At sixteen I was introduced to opera at a festival in Newport which didn't give me much encouragement to further my interest in operas. However, urged by a musical sister, I went to see this emotionally touching opera which left me with goosebumps.

The story is about a belligerent navy lieutenant who marries a Japanese geisha—he plans it only for a short time but for Butterfly, this is her new life. She rejects her past and her culture to become swallowed up in American idolatry. He leaves

PLATO

(Continued from page 4)

Plato gave up his original intention of taking up a career in political life and changed to that of thinker and social reformer.

Plato defended the idea of the city-state as an independent, political, economic and social unit. Plato gives myths of his beloved Socrates, the kind of story which most likely Socrates would have told. He established (in the *Republic*), his sense of value and supported them by examples of life after death where good and evil are exposed in true characters. Plato does not want us to necessarily believe him—he wants us to be aware of the seriousness of justice and he defines his reactions by dialogue. The use of dialogue leading to arguments is a very effective method, since it presents both points of view, objectively speaking.

Plato could come to peace with himself only by condemning those who had attempted too much and failed in the end, and by discovering a new form of government where the destructive Athenian democratic policies and performance could not be repeated. We must realize, once again that Plato had only seen the destructive force of democracy implanted upon Athens. He felt embittered at such a regime. This is the basic summary of the *Republic*. We will see in the *Republic* by the representation of Socrates, Plato's dissatisfaction with Athenian society (the powerful, opulent and formidable democracy of the Archidamian war). I will try to state Plato's knowledge and compare the situations with contemporary society, for we are still trying to abandon the mal effects. We must also be careful not to associate Plato's "system" with Socialism or Communism since the latter are based on economic situations. Plato's first and foremost consideration is for the State in general, in which people are elements. Socrates said, "Our aim in founding the city was not to give especial happiness to one class, but as far as possible, to the city as a whole."

One of the aims of the *Republic* as a whole is to show that there is in the nature of man justice—and to describe the kind of society in which such natural justice could manifest itself (even though such a society is an ideal one) not a plan for creating an actual state). The psychological basis of justice as well as the political basis of justice is the remaining theme. (to be continued in next issue)

her and goes back to America to have what he calls a "real wedding." Butterfly is left to nourish herself on dreams of his return.

This opera is emotional and smoothly moves from mood to mood. It seems frustrating at first, difficult to understand completely the sequence, but there is a sparkling charm to the language of opera and to the smoothness of the singers.

The story occurs in the early 1900's, but it could very aptly pertain to today. At the beginning I was filled with frustrating anger at the way the American lieutenants treated the Japanese—forgetting that this has been America's pattern all along: to laude European culture, to degrade South American and Asiatic culture. This opera portrays man at his most insensitive, and the woman is a naive dreamer ready to sacrifice her life for a man.

This opera tells the story of today—of how America has become stunted and remains still to be insensitive and arrogant towards cultures different from her own. "Madame Butterfly" is an opera that will open much up to you and will no doubt leave you feeling satiated yet perplexed.

OUR GENERATION

By Pete Seeger

Our generation wears sandals like Vietnamese
Our generation wears long hair
With our clobbered minds we still wink an eye to say
Meet me, meet me, at the bottom of the stairs.

Our generation whistles in the dark
As faith, in faithlessness, and in blue skies
Our heroes are either none or everyone
Our saints, all souls, are only you and I

Our generation may not remake this angry world
Our generation can only try
To wink an eye at everyone yes everyone
Saying meet me, meet me, at the beginning of the sky

Our generation wears sandals like Vietnamese
Our generation has long hair
With our clobbered minds we still wink an eye to say
Say meet me, meet me at the bottom of the stairs.

ERIKSON

(Continued from page 1)

Because children's play depends so much on the way a child perceives the world around him, vision plays an important part in a child's development. It enhances reality and comprehension as well as giving the child a clearer understanding of what he has worked for and what he should fear. In Erikson's eyes, man is farsighted as well as foresighted.

Towards the end of the lecture Erikson touched on the topic of human aggression, and had this to say: "Aggression endows every act of being alive." Anxiety and rage in human beings is free-flowing and is almost innocent in the sense that it is a basic fact of human existence. It is true that man must learn to adjust aggression to his social setting, but the feeling or act of aggression itself is not abnormal in any way.

Erikson concluded his speech on a very interesting note by saying: "Man is a species which is gradually awakening." If everyone had the faith that Erikson seems to have in human nature, the human race could probably really become something beautiful.

KENNEDY
(Continued from page 5)
renders impossible the Warren Commission Report's conclusion, that only three shots were fired, the second one missing entirely and striking the curb of Main St.

Obviously, if there was a conspiracy, it becomes vitally necessary to prevent the American people from seeing the Zapruder film, clear and complete, and especially in motion. For over six years, except in New Orleans, this has been achieved. However, currently, bootleg copies of the Zapruder film are on sale here and there in the United States at prices ranging from \$10 to \$50, available for private and illegal showings, since *Life* magazine owns the original and has never given permission for copies of the film to be sold. Many of these bootleg copies, because of lack of clarity, do not demonstrate the first statement; but they do demonstrate convincingly the second statement, the backward thrust of President Kennedy's head at the time of the fatal shot.

Life magazine would be able to earn millions of dollars from showing the Zapruder film. In three days of showing the Zapruder film, uncut, clear, and not tampered with, on national television, every person in the United States who watched television could see for himself that

more than three shots were fired (which makes the Warren Commission conclusions nonsense) and could see that the fatal shot thrust Kennedy's head backwards with great force (proving that he was hit from the front, and not the back, which also makes the Warren Commission conclusions nonsense). Although the Warren Commission report was silent on this last point, some defenders have tried to explain away the backward motion by conjecturing a speed up in the car's motion causing a "snap backward". The Zapruder film by itself shows this is not true. One can clearly see that the car does not speed up at the time, and that Mrs. Kennedy's head does not snap at all.

Other explanations have been offered, such as a whiplash motion, cause by Kennedy's neck brace, or a reverse explosion as the bullet from the rear exited Kennedy's head in front. Josiah Thompson's analysis in *Six Seconds in Dallas*, proves beyond a shadow of a doubt, that only the force of a high velocity bullet striking Kennedy's head from the front could produce the head acceleration backward shown in Zapruder frames 313 through 315, and measurable therefrom.

More than a dozen other photos confirm that there were more than three shots.

Other Activities at the Time of the Shots

The photographs taken at the time of the shots show many other significant and important activities. Coupled with the testimony of photographers and other witnesses, the photos prove the Warren Commission wrong on several other points. To describe all of these points in detail requires more space than is here available. But the following list summarizes these activities and conclusions.

CAMP on CAPE COD (for girls) is seeking qualified applicants for our staff. Camping background essential. The following skills are needed:

Archery—field sports—
arts and crafts—drama—
dance—music—sailing.
Please contact Mr. Mark Budd, 37 Cedar St., Newton Centre, Mass. 02159.

What's Up

By Amy Weiss

THE HARVARD CLUB of Boston invites the Lesley College students 21 and Over to their Jolly UP Parties on the first and third Mondays of every month. 6-9 pm at 374 Comm. Ave. Admission Charge \$3 per person and includes a fine selection of wines. More info 536-1260.

THE PROPOSITION
Inman Square, 241 Hampshire Street, Thursday-Sat. at 8 and 10 pm.

MUSICAL THEATRE II
400 Commonwealth Ave. See Ben Bagley's "Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter". Spend an evening listening and maybe reminiscing to the gaily and glamour of the last three decades as only Cole Porter could see it.

TUFTS UNIVERSITY
Presidential Candidate Shirley Chisholm will speak on Sunday, April 23 at 5pm. Donations to benefit the Tufts Day Care

Center.
From the Mayor's Office of Cultural Affairs

Boston's off-Broadway and university theater will be showcased April 24-30 at the city's third annual Festival of theater to be held nightly at 8pm. in the Cyclorama Building at the Boston Center for the Arts, 539 Tremont Str. All performances are free!!! More info: 772-4478.

CAMBRIDGE YWCA SUMMER DAY CAMP seeks volunteers now for the weeks of June 26-Aug. 4, call 491-6050.

PIANO FOR PLEASURE. Morning and evening courses begin week of May 1 at the Cambridge YWCA. For more information call 491-6050.

FILM SPECIALS

LES MISTONS by Truffaut, **GREENWICH VILLAGE SUNDAY**, and **BEGGAR AT THE GATES**. Tues. April 25. 8pm. Cambridge YWCA. Central Square. 491-6050. FREE.

a. The first shot, fired by a man No. 1 from behind the fence on the grassy knoll, hit Kennedy in the throat at Z189 (Z numbers in the text and on the Map refer to frame No.s of the Zapruder Film. The frames were 1/18 second apart. The Z numbers on the map show the location of Kennedy in each Zapruder frame).

b. The second shot, fired by man No. 6 from the second floor window of the Dal Tex Building, struck Kennedy in the back at Z226.

c. The third shot, fired by man No. 8 from the Texas School Book Depository (TSBD) hit Connally in the back at Z238.

d. The fourth shot fired by man No. 6 from the Dal Tex Building struck the curb on the south side of Main St., at about Z285.

e. The fifth shot fired by man No. 8 from the TSBD hit Kennedy in the head at Z312+.

f. The sixth shot fired by man No. 5 from the grassy knoll hit Kennedy in the head at Z313.

g. Man No. 2 "created" a puff of smoke as an apparent diversion (as it turned out, the diversion was not needed) and then ran back beyond the position of man No. 1 and jumped over the fence.

h. The timing of the first shot established by three photos—Zapruder, Willis (Table 3, No. 85), and Betzner (Table 3, No. 101)—to be Z189, was such that the view of Kennedy from the sixth floor easternmost window of the TSBD, was completely obscured by a large oak tree. (B11 on Chart 1)

i. A man who looked very like Oswald ran down the grassy knoll ten minutes after the shots were fired and drove away down Elm St. with a Latin-appearing man in a light-colored station wagon with a luggage rack. To someone not familiar with all of the millions of details of the Kennedy assassination, this seems unrelated. However, over evidence indicates the man may have been an anti-Castro adventurer impersonating Oswald, and that the Latin may have been another of the anti-Castro Cubans.

Men Who Ran Away

Many photographs were taken within an hour after the shots, which show that certain men on the grassy knoll ran away after the firing, and these photographs show how they ran away.

For example, several photographs show a certain man, who has been labeled for the present as Man No. 5. He is apparently the man who fired the fatal shot, shot No. 6. His position has been shown on the map in area D6. The photos show that he escaped by means of a white car, which had been previously parked just a few feet from his position.

This subject has been investigated at length by the researchers, but the investigation has not been finished. It may be that the investigation cannot be adequately concluded until computerized analysis of the information in the photographs has progressed much further.

The photos also show where and how men No. 2,3, & 4 ran away after the shots.

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