

DeRubeis/Dumas new UAP/VP

By Kenneth Snow

With the largest recorded voter turnout in 15 years, John DeRubeis '83 and Kenneth Dumas '83 won their bids for Undergraduate Association Presi-

Commissioner, said, "It was a great election. A fantastic number of people voted, and it was the largest election procedure in a decade. We had more people voting, more polling places, more

the class of 1981, Lynn Radlauer defeated Lori Ullman by one vote. Radlauer received 132 of the 431 senior votes. Jenny Ford came in a close third with 119 votes.

Charles Frankel '82 won his reelection bid, receiving 172 of 489 votes cast. Eric Cigan received 346 of 487 votes cast for President of the Class of 1983. Peter Tu was elected President of the Class of 1984, receiving 378 of 535 votes.

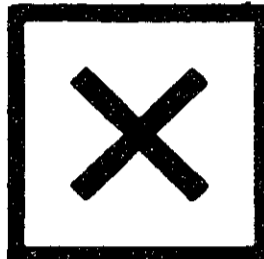
The referendum for the class of 1984 passed by a large margin with 252 people voting in favor of the referendum and 79 people opposing the question. 204 of the voting freshmen abstained from voting on the referendum. It was noted by several freshmen that the reason for the small size of the vote on the referendum was because the question was on the back of the ballot, and many students may have missed the question entirely.

The referendum called for the freshman class to enact a new class constitution that would replace the two members at large (now elected under the Uniform Class Constitution) by a Class Council.

On a lighter note, UAP DeRubeis noted, "I finally moved off the sports page. It's 12:15am, what should I say? What did Chuck [Markham] say last year?"



Graphic by Bill Giuffre



DeRubeis/Dumas	922
Moon/Wallace	373
Johannesen/Cox	274
Fitzgerald/Washburn	136
Conservative Gumbly's	103
Others	105



Class of 1981
Pres Lynn Radlauer
VP Lynn Muradian
Sec Chuck Markham
Treas Walter Crosby
MAL Steve Solnick
Mitchell Brook



Class of 1982
Pres Charles Frankel
VP Jennifer Bertan
Sec Karl Frey
Treas Anita Sircar
MAL Robert Harris
Alan Laves



Class of 1983
Pres Eric Cigan
VP Arthur Vasen
Sec Eric Johns
Treas Steve Isakowitz
MAL John Kowtko
Brian Dalgetty



Class of 1984
Pres Peter Tu
VP Ken Freedman
Sec Kendra Haight
Treas Kevin Scott
MAL Pam Gannon
Karen Welch



John DeRubeis and Ken Dumas (photo by David M. Radin)

dent and Vice-President, respectively. DeRubeis and Dumas received 922 of the 1942 votes.

According to Dumas, "we've spent many hours on this campaign and we plan on putting in as much effort on the job." DeRubeis noted "this election was one of the largest turnouts. We will need a lot of help. We hope that this large turnout is indicative of the type of support that we can expect to get." Michael Lopez '83, Election

people manning the polls and we are glad that it all went well."

1942 of 4313 students (45 percent) voted in the election. This is the largest turnout for a UA election since the student government was restructured in 1969.

Following DeRubeis were Charles Moon '82/Robert Wallace '82, Chris Johannesen '82/Robert Cox '82 came in third, followed by Gerald Fitzgerald '82/Andrew Washburn '82.

In the election for President of

Students challenge Coop slate

By Ivan Fong

Eleven Harvard and MIT students seeking nomination to the Harvard Cooperative Society Board of Directors will meet today to discuss their official position as an opposition slate to nominees announced by the Coop on March 4.

The Coop managers have no idea and seem to care less whether they have the support from the members concerning the Cooperative's anti-union tactics." Jeff Brown '83, a member of

the slate. Brown contends that their platform will emphasize that Coop employees "should be allowed to unionize if they want, without pressure from the Coop management."

The eleven students, each of whom must obtain 100 signatures from Coop student members before March 20, "are basically opposed to the anti-union campaign which the Coop management is undertaking," according to Harvard student organizer Guy Molyneux.

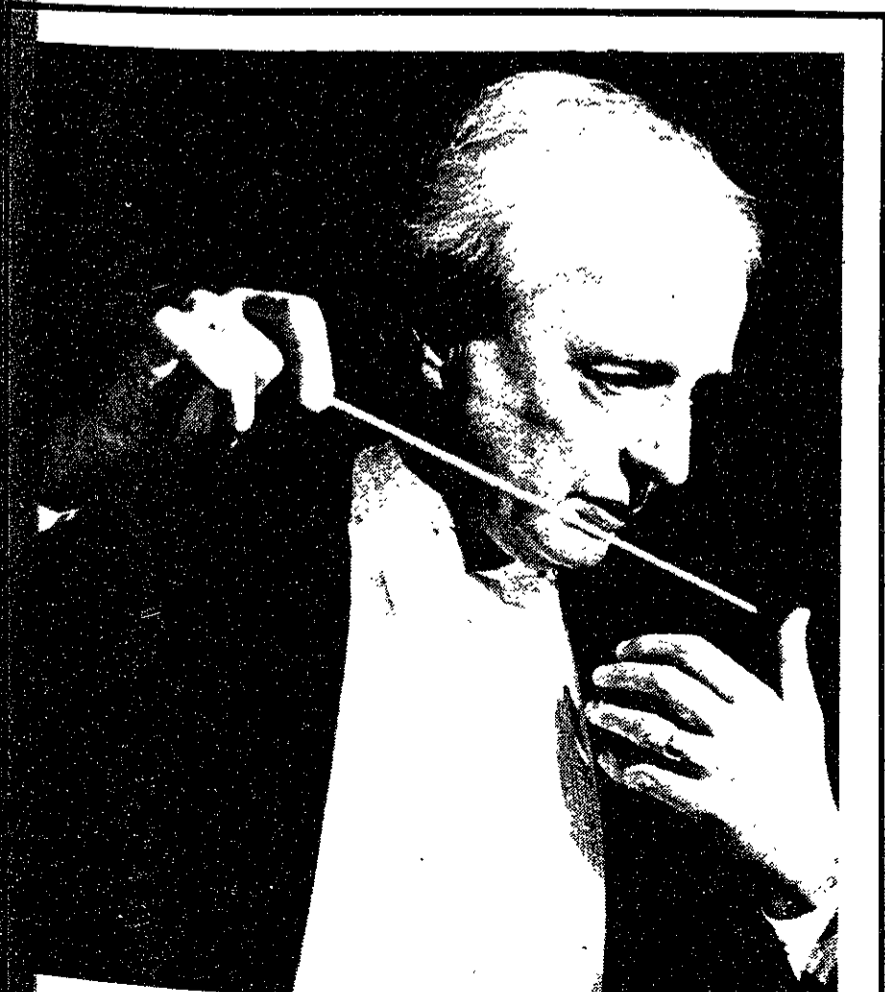
Molyneux claims that the Coop management has "hired a professional union buster," is distributing literature which distorts the effect of the union, and is resorting to sophisticated scare tactics in an attempt to sway employees voting for union representation on March 26. Coop officials declined to comment on the unionization effort "out of respect for our employees and their right to privacy," according to Coop General Manager James Argeros.

Karen Jacoby, who supervises the election of student directors, told the *Harvard Crimson* last Friday that duplicate signatures will be removed from all the petitions on which they appear, and that the opposition slate will be distinguished from the official names during voting in April.

Paul Lagace G, a current member of the board who has been endorsed by the Coop nominating committee this year, commented that "anyone has a right to run for the Coop Board of Directors." He surmised that "these people thought it is best for the employees to unionize," although he contended that "unionization is a personal decision and whatever they vote for is OK by me."

Victor Kiam III, another nominee for a director's seat, said that he "is not opposing unionization," but that the pro-union slate might increase competition for the positions.

Brown, Jerry Rubin G, Anita Landecker G, five Harvard undergraduates, and three Harvard graduate students, hope that their opposition slate will put "people on the board who will take the student interests seriously," according to Molyneux.



Donald Thulean, guest conductor of the MIT Symphony Orchestra concert (Dvorak/Copland/Khachaturian) on Saturday, March 14, Kresge Auditorium, 7:45pm.

Booze to be banned at weekend concert

By Tom Loreda

The MIT Social Council has unofficially decided that no alcoholic beverages will be served during the concert to be held in the new Athletic Center on April 24, the Friday of Spring Weekend, according to Robert J. Holden, Assistant Dean for Student Affairs.

When questioned about the official status of the concert, Social Council Chairman Chris Johannesen said that "the nature of the concert has not been decided" but that the status of the concert would be determined by the end of a Social Council Executive Board meeting to be scheduled for next week. "I don't think beer would be appropriate given the sit-down nature of a concert," added Johannesen.

Kappa Sigma, the fraternity that was originally to be responsible for organizing the concert, refused to run the concert following the unofficial decision. Steve Taylor, President of Kappa Sigma, said that he felt that Spring Weekend is a very important event with regard to MIT school spirit. He felt that "Spring Weekend is the closest MIT gets to a real school," and that "serving beer and having beer is an integral part of Spring Weekend." In regard to the Council's decision, Taylor remarked that "there will be an incredible amount of back from it." He said Kappa Sigma refused to organize the concert because they did not want the responsibility of "not doing it right" to fall on the fraternity.

Henry Leonard, Superintendent of Support Services and Maintenance for the Physical Plant, noted that the Athletic Center is an area not licensed for distribution and consumption of alcohol, but that a temporary license could be obtained.

Jack Barry, Assistant Director of the Athletic Department, said that "not under normal conditions is alcohol allowed in the Athletic Center," but confirmed that a temporary license could be obtained through the office of the Dean for Student Affairs. In regard to the possibility of having alcohol at the concert, he remarked that "there would be some problems with it," but that permitting alcohol "would be consistent with what was done in the past" with the DuPont Athletic Center.

The April 24 concert is one of the main events of the annual MIT Spring Weekend. This year other events will include a steak fry, various competitive events, a rocket launch, an "All-Tech Sing," the biennial Ijij Island Party, and other similar events. The events are sponsored by the Student Center Committee, MIT fraternities, and other student groups.

The concert will be the first major student event to be held in the recently constructed Athletic Center.

inside

Double your fun! A Message 2 U, in this issue's Arts section. Pages 6 & 7.

Robert W. Leishman sticks his neck out again — this time he picks the NCAA basketball tournament winner. Page 12.

IFC Judcomm to decide on possible PLP punishment

By Frank Hrach

The Interfraternity Conference (IFC) has delegated the decision concerning punitive actions against the MIT fraternity Pi Lambda Phi (Pi Lam), to the IFC Judicial Committee. This move was announced at the IFC meeting Wednesday.

Punitive measures are being considered against Pi Lam for two actions taken by the fraternity during its initiation week ceremonies. Members of Pi Lam put five lambs heads around the Institute on February 20 and publicized and staged a mock anti-gay rally at Harvard Square on February 21.

The IFC Judcomm Chairman Chip Hance '81 plans to have a hearing and make a decision concerning any possible punishment for the fraternity before spring break. Hance added, "We plan to use the body of information as a whole when we make our deci-

sion, and not be blind to any part of it."

The Associate Dean for Student Affairs Robert A. Sherwood is also planning to release a statement concerning Pi Lam early next week according to Steve Immerman, of the Dean's office.

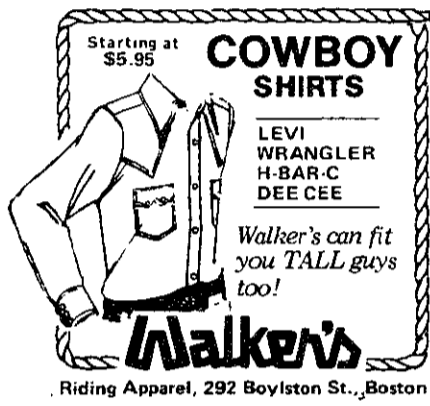
Dean Sherwood commented, "We hope that all the reviews of this incident will have a consensus of opinion which will make any action not just punitive, but a learning experience."

One group which lodged a complaint against Pi Lam for their initiation week incidents was Gays at MIT (GAMIT). GAMIT President Charles Brown '81 said, "Three people from the frat talked to the members of GAMIT and apologized," but he added, "There seem to be a small number of people in the frat who are strongly anti-gay, and these are the people who wrote the posters which were distributed during the

rally at Harvard Square."

Brown compared this episode to the Grogo incidents of past years. During these incidents, complaints were lodged against the Technology Community Association (TCA) by the Black Student Union (BSU) for pictures that had been placed in the freshman picture book that the BSU found offensive. Brown said, "After the Grogo incident, Paul Gray sent a letter to *Tech Talk*. Silence from the Administration is assumed as acceptance," he added, "We don't want the Institute to scapegoat Pi Lam because we feel that that kind of an atmosphere doesn't exist only at PLP."

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The Tech's
Photo Contest



FinBoard chairman to continue policies

By Tony Zamparutti

David Peereboom '82 was elected chairman of the Undergraduate Association Finance Board (FinBoard) in a meeting Wednesday evening. Peereboom and Jason Weller '82, elected vice-chairman of FinBoard, will take office April 1.

Peereboom said that he would continue most of the present policies of FinBoard, but hoped that the board would "become a little more visible on campus. I'd like to see a little more respect among the administration for the board."

Walter Crosby '81, present chairman of FinBoard, said that choosing new officers was very difficult because "we just have so

many good people on the board. Dave was elected, and I wish him luck."

FinBoard has a yearly budget of approximately \$80,000 which it uses to fund the UA and student activities. Peereboom said that he would continue a present FinBoard policy and try "to get clubs more aware of other funding sources because our budget is tight."

FinBoard is presently working on its budget for the next fiscal year. According to Crosby, it should be presented to the General Assembly on April 16. The budget will be discussed at FinBoard's next meeting on Wednesday, April 1.

New "killer" craze strikes campuses

By Stuart Gitlow

Armed with a dart gun or water pistol, students at college campuses across the country are playing a game called Killer. The game is played by as many people as possible, each with an assignment to "kill" one of the other players. The "kill" is accomplished by hitting the target with a prescribed projectile. The game works in circular fashion; at the end, only one player, the winner, remains.

The game is being played, in exceedingly complex forms, at the University of California at Los Angeles, the University of Pennsylvania, and the University of Michigan, where it has been played since the early sixties, according to January's *Playboy*.

While campus-wide versions of Killer have not yet taken place at MIT, games have been played within living groups. One recent game took place in New House IV.

Rim Cothren '81, New House IV President, said "It was loads of fun and was a good way to get all the people out of their rooms."

"It's like little kids playing with soldiers. It isn't a latent desire to kill," he noted.

Cothren said that the last game was "merely a trial. We plan to have more games in the future."

Bob Minnehelli '84, a participant in the game at New House, commented that the game "enhances one's creative abilities." He added, "Contrary to what some people may believe, the game does not depend on brute strength or killer instinct in the least. The game would be more appropriately titled 'Assassin.' In order to win this game, one must approach it with cunning and a well-developed ability to deceive. Those who stalk their victims with rashness and a sense of brutality inevitably fall to the hands of those who are more patient.

"The latter group, however, is definitely one to which I don't belong. It can be much more fun to just go out and kill."

More recently, Killer has been a source of friction between students and the administration at Harvard. On February 25, the organizers of a tournament at Harvard were forced to terminate the game after the Associate Dean of Freshmen requested that they discontinue the shooting.

By March 6, however, the tournament was allowed to resume after a change in administration policy, according to the *Harvard Crimson*.

Jim MacStravic, one of the organizers of the game at New House, said "People are taking the game too seriously. It's only a game. They are taking a leisure-time activity and turning it into some kind of psychological disorder. It's a game of imagination, but there is a sense of reality involved."

Robert Sherwood, Associate Dean for Student Affairs, mentioned, "I've never heard any complaints. I gather, if [Killer] is occurring, it's occurring with the blessing of those involved."

SUMMER RESEARCH ANALYSTS

Boston Technologies, Inc. (BTI) has several analyst positions open for the summer. Graduate students are preferred, but truly outstanding seniors will be considered. Positions are open in the following areas:

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MEGATEST

news roundup

World

Reagan heckled in Canada — President Reagan was greeted by a mixture of intense heckling and sporadic cheers at his recent arrival in Canada. Adult spectators in the greeting party heckled, chanting "Acid Rain go home" and also urging the US to get out of El Salvador; however, school children in the audience cheered.

Canadian Prime Minister Pierre Eliot Trudeau implored the crowds to greet Reagan more warmly. "Hey guys, when I go to the United States, I am not met with these kinds of signs. You know, the Americans have some beefs against us too, but we receive them politely, so how about a great cheer for President Reagan?" The youngsters obliged.

US salvages Law of the Sea negotiators — The State Department reinstated two professional diplomats who had been eliminated from official participation in the United Nations Law of the Sea negotiations last Saturday.

The two restored negotiators were Raymond A. Meyer and Theodore Wilkinson, both deputy directors of the Law of the Sea office. No official explanation for the US action was given, but rumor has it that the two diplomats were restored to their posts because of their substantive knowledge about the negotiations.

Three other officials who had been dismissed, George H. Aldrich, George D. Taft, and Alan G. James have not had their former jobs restored.

National

Postal rates to rise — Effective March 22, postal rates will rise to 18 cents for first class mail, from the previous level of 15 cents. The Postal Service has announced that it plans to petition the Postal Rate Commission to reconsider the Service's original request to raise first class rates to 20 cents.

Reagan budget recommends additional cuts in National Science Foundation (NSF) budget — The Reagan Administration has proposed an additional \$75 million cut in the NSF budget, reducing the 1982 fiscal budget for the Foundation to \$1.034 billion.

Local

College presidents urge Massachusetts not to tax institutions — Several university administrators urged the Massachusetts Legislature's Joint Committee on Taxation not to impose any new tax on institutions of higher education in order to attempt to compensate for revenues lost as a result of enactment of Proposition 2½. At the meeting, some speakers dissented from the prevailing sentiment not to impose additional taxes and suggested that marijuana be legalized and an excise tax placed on its sale. According to State Representative Melvin H. King, "The source of revenue could be very high and that is not a pun."

Star Wars on Radio — Boston radio station WGBH at 89.5 FM will be airing the new Star Wars radio serial. The new national show can be heard on Sundays at 4:30 pm, Monday at 10:30 pm, and Friday at 10:30 pm.

Jerri-Lynn Scofield

Weather

Partly sunny and mild today. Highs will occur early and be in the low to middle 40's. Cooler and windy tonight with lows 25-29. Partly to mostly sunny tomorrow but still a bit breezy. Highs 37-41. Mostly clear tomorrow night and quite chilly with lows near 25. A warming trend will begin on Sunday with highs in the low 40's under partly sunny skies. Chance of precipitation 20 percent today through Saturday, 40 percent Sunday.

James Franklin

Infirmiry may house women

By Barry S. Surman

The infirmiry building at 350 Memorial Drive will be converted for use as housing for women graduate students beginning in 1982, according to Associate Dean for Student Affairs Robert A. Sherwood.

Sherwood said the Administrative Housing Group (AHG), a long-range planning committee for housing policy and development, decided Tuesday morning to renovate the infirmiry to accommodate between fifty and sixty graduate women. The decision was presented to the Academic Council later that day, and was also approved by the council.

The AHG was not obligated to seek the approval of the Academic Council, according to AHG Chairman Shirley M. McBay, Dean for Student Affairs.

"We have to raise a million dollars," she said, "so we took it to the Academic Council that morning and got their support." Finances remain the major obstacle to implementing the AHG's plan.

"If we can come up with the funds for renovation," said Sherwood, "it will be for graduate women eventually. It's possible undergraduate women would be there for a time."

Financial constraints will also affect the design of the house. There will be "no fully-equipped kitchens in lounges to optimize bedspace." According to Sherwood, there will "probably be one kitchen per floor." McBay stressed that no decision has yet been made on the physical layout of the building, but commented "The maximum number you would have using one kitchen is

probably eighteen."

The decision to house graduate women was based largely on the lack of available on-campus housing for them. Sherwood cited figures that showed that 22 percent of graduate women live on campus this year, compared to 30 percent of graduate men. "We've been hearing a lot about it from graduate women," he noted. McBay indicated a long-term goal of housing for half the graduate population on campus within the near future.

Sherwood said the architecture office has been told to proceed with the design of the building despite the unanswered financial questions. McBay remarked, that to her knowledge, no design work would be initiated until funding for the project is found. She added she was "sure" students would be included in the design process.

Building grants won't aid MIT

By Selina Lin

A bill proposed to the Massachusetts State Legislature would give private colleges matching grants covering up to 50 percent of construction costs.

The legislation is sponsored by the Association of Independent Colleges and Universities in Massachusetts (AICUM) and was introduced by Senator Gerard D'Amico (D), Chairman of the Education Committee and the Ways and Means Committee. The bill would fund construction projects which institutions may not otherwise undertake, such as energy conservation improvements, maintenance, architectural renovation, and reconstruction, according to Vice-President for Operations William Dickson '56. "This would not have an impact

on MIT," he added. It would also stimulate employment in both large and small construction businesses and in the area of goods and services improve the state economy, according to Jim True of AICUM.

Since the amount awarded to each institution would be apportioned at the rate of a maximum of fifty dollars per full-time undergraduate Massachusetts resident enrolled at the institution, the total annual awards to an institution would not exceed 10 percent of the entire state appropriation. 664 Massachusetts residents are enrolled at MIT as undergraduates.

AICUM has been trying to lobby against two other proposed bills pending hearings, both of which would affect MIT students. One

of the bills would place a 3 percent tax on dormitory rent. The other would tax colleges at the rate of \$75 for each student per academic annum. Inevitably, the cost would be passed to students, according to True. He said that this is an injustice to students who already have to deal with increasing tuition costs and a possible federal loan cut. He suggests institutions such as MIT form a group headed by the statewide organization, the Massachusetts Independent Student Coalition (MISC), which would act as an information center, a communications network for students, and a voice representing student concerns. The AICUM has already successfully blocked a Massachusetts bill which would have placed a tax on institutional meal plans.

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500 MEMORIAL DRIVE

The Dean's Office (7-133) is currently accepting applications from undergraduate dorm residents with less than 8 terms of residence who would like to sign up to live at 500 Memorial Drive in September, 1981. This new 352 bed dorm will be open for both men and women. There will be at least one "women's single sex section" on one floor and, depending upon the number of upperclasswomen who sign up, there may be other co-ed sections of the dorm.

Students in the class of 1984 and 1985 will be required to take a 310 and 360 point required commons plan starting in the fall of 1981.

Individuals and groups may apply for space in the dorm. There are 190 single rooms and 80 doubles, with one uniform rent (\$1928/year). Plans are available in 7-133 and a general information session will be held within a few weeks to answer all questions and discuss room assignment procedures, etc.

Please fill out an application form in 7-133 before Friday, March 20, 1981.

Stephanie Pollack

The student budget message

I am speaking to you today to give you a report on the state of our Institute's economy. I regret to say that we are in the worse economic mess since the Great Divestiture. A few days ago I was presented with a student budget. I didn't like it, but you really won't like it because you have to pay it.

I'm not going to subject you to the jumble of charts, figures and economic jargon of that budget. The final decision is final and it's not necessary that you understand why we did it.

First, however, let me just give a few "attention getters." The student budget is out of control and you face runaway indebtedness. Last year MIT undergraduates borrowed \$3.5 million from state-administered Guaranteed Loan Programs, an increase of 83 percent over the previous year. This is in addition to the \$3.5 million borrowed by needy undergraduate and graduate students through MIT.

Let me put this in personal terms. Here is a dollar you earned, spent, or saved in 1960. Twenty-one years ago that dollar bought you about ten minutes of calculus recitation — enough time to go through one or two solutions. Next year, one tuition dollar will buy less than two minutes of mathematics class — barely enough time to write a differential equation.

Can we who set the student budget deny it is prohibitively high? Our student budget is approaching \$12,000. A year ago I called a mere \$900 tuition increase a whopper. I've been trying to think of a way to illustrate how big \$11,700 really is. The best I could come up with is to say that it would be a stack of one dollar bills 12.6 billion angstroms high.

We can no longer procrastinate and hope things will get better. They will not. If we do not act forceably, unhindered by student opinion, the budget will get higher.

I am asking that you join me in reducing the student budget. With some sacrifice, it will be possible to reduce the projected figure by \$995 to \$10,705. This will still allow an increase of \$725 over 1980-81 spending.

MIT will, however, continue to fill the obligations that spring from our limited conscience. Basic needs are exempt from any cuts, so the room and board allowance will remain unchanged. Those who through no fault of their own must depend on the rest of us will continue to have financial aid provided. Since \$2.7 million of next year's financial aid will come from unrestricted funds, tuition — which provides many of these funds — cannot be reduced.

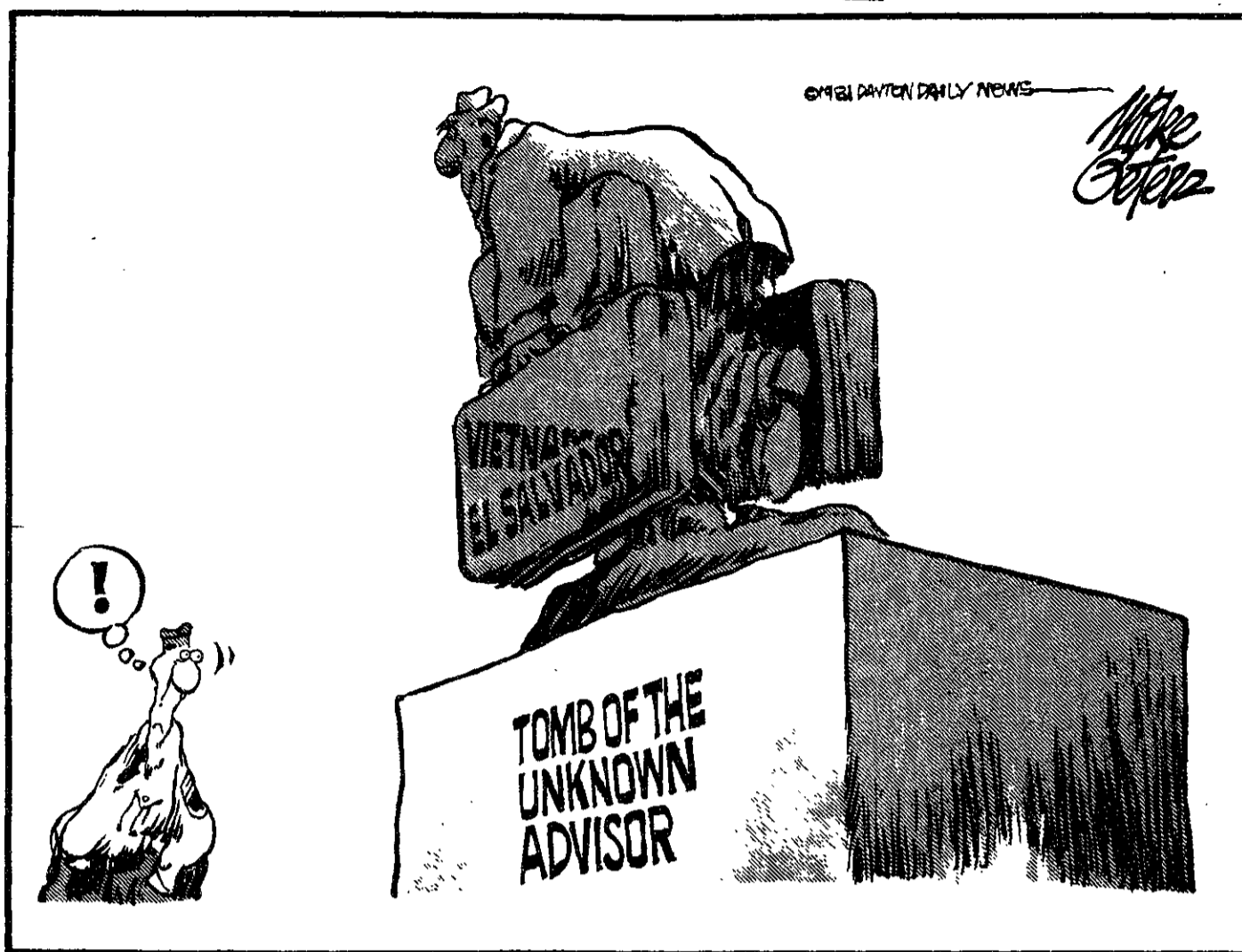
By terminating the book allowance, \$350 can be saved. We believe students can do just as well by using the copies of required texts kept in the Reserve Book Room and the various libraries.

The \$770 expense allowance is wasteful and duplicative. The mandatory commons portion of the room and board allowance will provide more than enough food for students, so no allowance for additional eating expense is necessary. Personal expenses can be pared to \$1 per week for laundry, two LSC movies weekly, and one 25c game of pinball per day. This would require a budget expense item of only \$125 annually.

We can leave ourselves and our parents with an unrepayable massive debt and a shattered life or we can leave them with a slight chance of paying off their loans sometime shortly before retirement. All it takes is common sense and the willingness to wear the same clothes for four years and work three jobs every summer.

True, it will take time for the favorable effects of our proposal to be felt. So we must begin now, without incurring delay necessarily caused by attempting to gather student input.

The students are watching and waiting. They don't demand miracles, which is good — they won't get them.



Jon von Zelowitz

Offended by blind devotion; on priorities at the Institute

A few weeks ago there was a small controversy about a poster from LSC which offended some people on campus. I had forgotten about it completely until early last week.

I was walking back to Senior House after putting in a long night at *The Tech* when I was accosted by a huge poster outside the Undergraduate Academic Support Office. "WHO ASSIGNS THE TOUGHEST PROBLEM SETS AT MIT?" it screamed in red and white letters. Conveniently, the answer was also supplied: "COURSE XI." I couldn't believe it: these bozos were implying that their department was the best because they assigned the most work.

It was amusing to recognize that I had just discovered a poster which offended *me*. The poster perfectly illustrates an attitude which is quite prevalent among those who control my college career: that a blind devotion to classwork and formal learning is the basis of an MIT education.

In a place where nearly every student (myself included) arrives either devoid of social ability or with really twisted social patterns, this huge emphasis placed on formal learning is dangerous. It is far too easy for students to place their schoolwork above all else, making the assumption that the most important thing in life is to please the Institute. Social and emotional development are neglected.

and MIT winds up serving what it seems to perceive as its function: to provide hard-working, servile engineers for industry.

Don't get me wrong — I'm quite devoted to my education in computer science. But very often, students here are forced to choose between success — as defined in the Institute's terms — and a pleasant, rounded existence.

I probably go too far in the other direction. I spend over thirty hours a week at *The Tech*, and tons more time practicing guitar for my punk band, or at WMBR, or with friends. I spend a minimum of time on classwork, and one of these days Course VI will roast me for my sins. Certainly, *my* allocation of time is abnormal, too. But something which is missing from the Institute is an attitude which would allow people to succeed at classwork and still have time for deep involvement in normal life.

When I look back on my college days years from now, I'll probably be most proud of how I played guitar in my band, developed management abilities and graphic arts talents at *The Tech*, acquired recreational drug habits, evolved social and sexual skills, and forged a personality and self-image. These won't be the things that the powers-that-be at MIT will have been interested in. In fact, I'll probably have done a lousy job by *their* standards.

But I won't care.

The Tech

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feedback

Advice from an attempted suicide

To the Editor:

Why?

Even now as I sit here and wonder "Why?" it doesn't make any sense. You see, last week I tried to commit suicide. What bugs me most of all is not just "Why do such a stupid thing?" (although that too), but even more so, "Why does the kind of an atmosphere exist which leads to such actions?" I realize now that I was trying to express my feelings that I thought nobody cared. Sure, now and then, people would show a little concern for me and that which I was going through, but so often it seemed to me such a passive concern that it was done little more than out of obligation, or lack of something better to do, rather than from a genuine interest in my affairs. Nobody knew it was coming; because I hid it so well — it hit them hard when they heard.

Some thoughts from an editorial by Bob Wasserman (*The*

Tech, Tuesday, April 11, 1978)

came to my mind: Interpersonal relationships are really the key to solving the pressures at MIT. Perhaps all of us should walk down the halls with smiles on our faces and say hello. More importantly, however, if you know anyone who is seriously depressed, talk to him and urge him to seek out a counselor or a psychiatrist. What's more, concern should be given to anyone who seems unhappy, or really to anyone at all, because many people are quite good at concealing their emotions and discouragement.

What he has to say is valuable in two ways. First, that you should take initiative in your relationships. Sure, smiling and saying hello is very superficial, but you have to start somewhere. And once you've gotten started, you have to keep going from there. Second, that although

someone may appear to "have it all together" on the outside, he may be all mixed up on the inside. I don't think many people would say that a problem set is so important if someone is standing at their door crying, but what of the people who are crying inside that you can't see? — that are afraid to show their feelings for fear of many things — even perhaps living up to the MIT image. In that case, one problem set may not be the end of the world for you, but it may be for him. Yet, are you too busy to take time out for others? I hope not.

So what do you do? Reach out to those around you. Especially now, in the spring, when the incidence of suicides is the highest — reach out in friendship to someone you know; find the time to take the initiative in relationships. Don't wait for the crisis to come knocking at your door — he may never get there.

Name Withheld by Request

→ feedback

Pi Lambda Phi displays hostility toward Gays

Editor's note: This is a copy of an open letter sent to President Paul Gray

To the Editor:
We, the members of GAMIT would like to express our shock and dismay at the recent incident involving the Pi Lambda Phi fraternity. It is beyond our comprehension that an event which displayed such insensitivity and hostility on the part of some towards Gay people could have occurred in the supposedly catholic atmosphere at MIT. It is obvious that such callous indifference would not have been tolerated had the targets been Black or Jewish students; it can no longer be allowed against Gay students.

Despite claims to the contrary, the anti-gay rally was neither humorous nor harmless. Many of the people observing the rally, including some MIT students, believed it to be a serious event. Indeed, the opinions expressed in "humor" at the rally are a macabre echo of statements that

have recently been put forth by leaders of the Moral Majority in California. Regardless, humor is certainly not an adequate excuse, since malicious intent toward the object of humor may well be intended. The negative effect of this incident on the well-being of students at MIT and Harvard may be profound for those insecure or uncertain about their sexuality.

Recall the immediate concerned response by yourself and Jerome Wiesner during the Grog incident, as evidenced by your letter in Tech Talk. Where is your concern now? We have seen no public response by either the DSA or the President's Office. We hope these offices are aware of the serious offense felt by many in the student body, both gay and straight. We would appreciate your interest in this matter, and desire to work more closely with the administration in the future to improve awareness and attitudes on campus so that future incidents such as this may be avoided.

GAMIT

Overdefending freedoms

To the Editor:
When the going gets weird, the weird turn pro.

Theodore Emory Poe, Jr., et al
In response to the insightful column in last Friday's issue, I wish to agree that educational institutions unjustly encroach on student freedom. In addition I would like to comment on the following points.

1. No computation course should be required. But why stop there? MIT should simply eliminate computers, and provide an optional course on the slide-rule and the abacus. Since computers require large amounts of electricity, this move could significantly cut MIT's energy budget. A study of the saving would make an excellent UROP project.

2. Dining services are too restrictive. After deleting the computers, the monetary savings could be applied to expand the dining services. All cafeterias should be open 24 hours a day, and should extensively expand their menus. Forced commons could be eliminated since everyone will be clamoring (especially between 2am and 5am) for fresh Alaskan King Crab.

3. CEP imposes too many course requirements. This is obvious. The simple solution is to completely eliminate course requirements. When they feel the time is right, students should be able to pick up the degree of their choice from the Registrar for a small fee.

* * * *

I can sympathize with the students who demand the right to "go to the bathroom when and where they want." I have a 10-month old niece who makes the same demands.

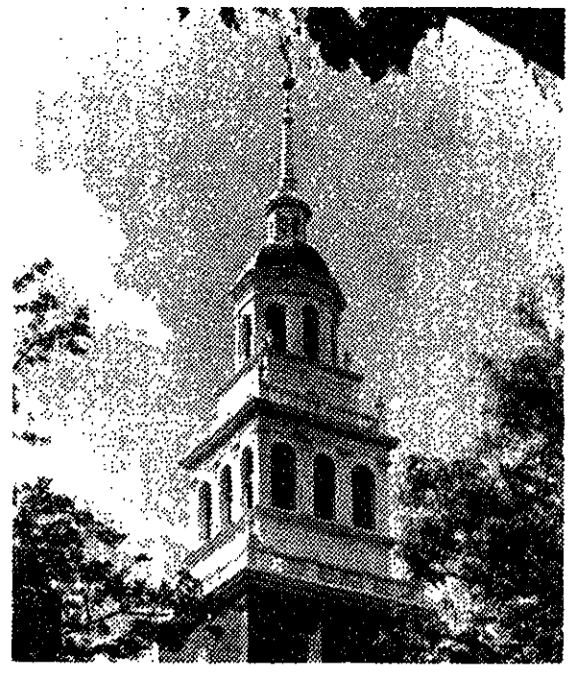
* * * *

Finally, the editor pointed out that a required computer course would have stopped her from attending MIT. The slightest possibility of such a travesty is unthinkable. What would MIT be without the wisdom and profundity of its fine journalists, like Stephanie Pollack?

Stan Sasaki G

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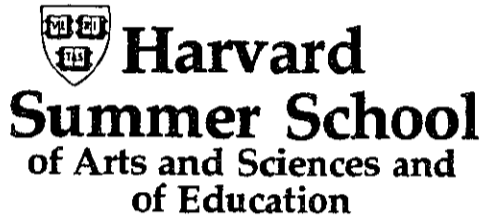
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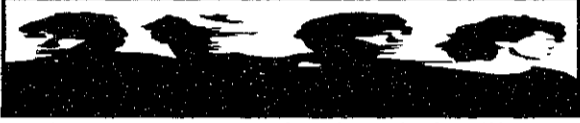
U 2
2 U



Boy. U2 on Island Records.
U2 at the Paradise, March 6.
Unit 4+2. UB40. 4 Be 2. 2 Yous. U2. All these MIT-esque numbers represent mundane things like British income tax forms, lumber, and American spy planes. What do they have to do with music, and how can you tell what kind of music they represent? It's almost impossible to sort all this out, even if you have a Captain Midnight secret decoder ring.



So what about U2?
This bunch of Irish boys (all under 20) have reinstituted the psychedelic style and sharpened it to a razor edge. Their sound is driven by the insistent guitar attack of The Edge (really) and a solid Phil Spector-esque wall of sound provided by bassist Adam Clayton and drummer Larry. Above this dense background floats the frenetic voice of Bono Vox, who sings real melodies in a choirboy style. Add to this assemblage the ace production skills of Steve Lillywhite and you get one of the finest debut albums ever made, *Boy*.



By now, everyone has heard "I Will Follow" and "Out of Control," the two hits receiving constant airplay, but the rest of



The Edge (Photo by David Shaw)

the album is a wealth of diverse styles. "The Ocean," "Into the Heart," and "Shadows and Tall Trees" are all slow drifting tunes, very spacey and echo-drenched—they rise above lyrical banality by virtue of their simplicity. The band works out some of its hard-rock chops on "An Cat Dubh" and "Another Time. Another Place," more showcases for The Edge's unique guitar work.



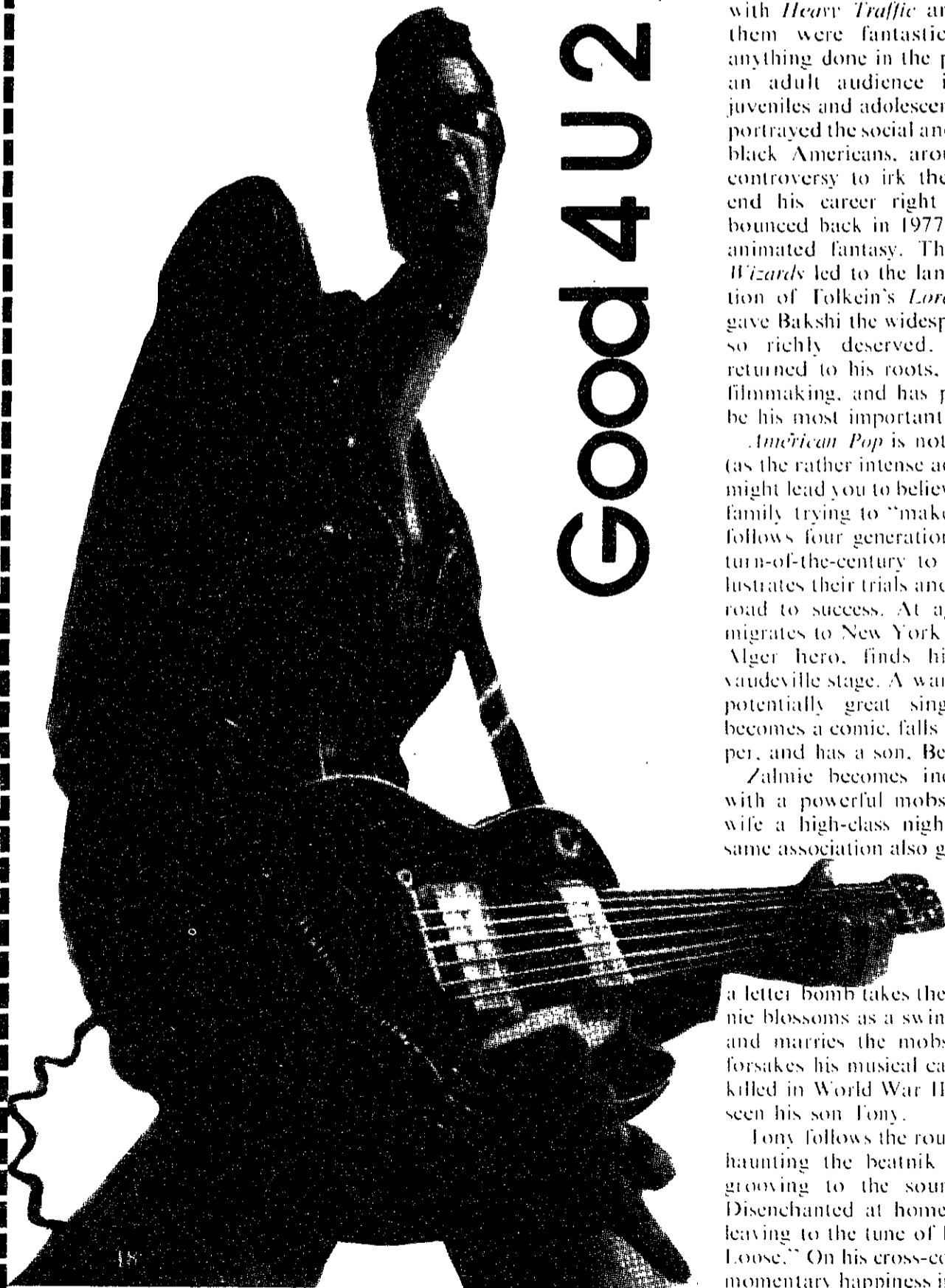
Such a stunning debut is bound to be criticised as being the product of heavy studio manipulation, and the group will fall under attack for inability to reproduce their sound in concert. In the case of U2, both criticisms are unfounded. Their show at the Paradise demonstrated that U2 live was even more energetic (I learned later that the group had purposely toned down the album's sound). The band delivered hyperkinetic versions of their tunes while Bono continually expressed his pleasure at being able to perform here. (He's so sincere - he thanked the audience before the tunes ended.)



After driving the crowd to a pure mania, U2 ended their set with an out of control "Out of Control." Not satisfied with the standard Don Law one hour set limit, the crowd managed to bring the band back for four encores, by which time they had run out of tunes; so they played "11 O'clock Tic Tok" again (and better).

Live or on album, U2 are one of The Best Things to arrive on American shores, so give them a good listen. You too will follow.

David Shaw



Good 4 U 2

American Pop, an animated feature by Ralph Bakshi, a Columbia Pictures release.

Ralph Bakshi does not make cartoons. Placing his animated features in the same class as typical Saturday morning fare is like comparing filet mignon and meatballs. Not only do his pictures represent some of the finest animation in the business but they deal with subject matter seldom seen in this style. Bakshi exploded into the field in 1972 with *Fritz the Cat*, the first X-rated animated film, and followed soon after

with *Heavy Traffic* and *Coomskin*. All of them were fantastic departures from anything done in the past, being aimed at an adult audience instead of one of juveniles and adolescents. *Coomskin*, which portrayed the social and economic plight of black Americans, aroused enough public controversy to irk the critics and almost end his career right there. But Bakshi bounced back in 1977 with a new theme, animated fantasy. The mildly successful *Wizards* led to the landmark first adaptation of Tolkein's *Lord of the Rings* and gave Bakshi the widespread recognition he so richly deserved. Now Bakshi has returned to his roots, both in life and in filmmaking, and has produced what may be his most important picture since *Fritz*.

American Pop is not a history of music (as the rather intense advertising campaign might lead you to believe) but the story of a family trying to "make it" in America. It follows four generations of men from the turn-of-the-century to the present and illustrates their trials and tribulations on the road to success. At age ten, Zalmie immigrates to New York and, like a Horatio Alger hero, finds his fortune on the vaudeville stage. A war injury cuts short a potentially great singing career so he becomes a comic, falls in love with a stripper, and has a son, Bennie.

Zalmie becomes increasingly involved with a powerful mobster who makes his wife a high-class night club singer. This same association also gets her killed when

a letter bomb takes the wrong victim. Bennie blossoms as a swing-time piano player and marries the mobster's daughter. He forsakes his musical career to enlist and is killed in World War II before he has even seen his son Tony.

Tony follows the route of Jack Kerouac, haunting the beatnik coffee houses and grooving to the sounds of the sixties. Disenchanted at home, he hits the road, leaving to the tune of Fabian's "Turn Me Loose." On his cross-country trek, he finds momentary happiness in a beautiful blonde truck-stop waitress in Kansas. The sequence represents the most touching moment of the film as Tony and his dream girl find romance in a starlit cornfield.

He encounters temporary success in California writing songs for a Jefferson Airplane type band but succumbs to an ever worsening drug addiction. When the band tours Kansas, Tony's heart is exposed when he finds Lil' Pete, the product of his illustrious one night stand of so many years ago. The female lead singer of the group OD's a la Janis Joplin, so Tony takes Pete under his wing and returns to New York.

Lil' Pete becomes increasingly street-wise by following Tony as he combs the slums peddling drugs. When Tony realizes that Pete is actually taking care of him, he leaves him to pursue his own course in life.

Pete enters the punk scene of the seventies as a candyman, supplying a band with cocaine. They give him a chance to prove himself by letting him play one of his songs. The record company executives are watching and he is instantly rocketed to superstardom, the culmination of all his forefathers' dreams and ambitions.

Billed as "the state of the art in living animation," *American Pop* employs an animation technique known as rotoscoping, where the action is filmed with live actors, then traced over by the illustrators. The process is the same as that used in *Lord of the Rings* but more sophisticated. Bakshi has drawn criticism by some of his colleagues for this method, calling the technique "cheating." Despite these disclaimers, rotoscoping has the most fluid motions and detailed drawings of any kind of animation. For a project of this scope it is not only a good idea, but a necessity.

Interspersed in the plot are several sequences illustrating the history of twentieth century America. Stills, live action footage, and straight animation depict four wars, the roaring twenties, the turbulent sixties and the new wave eighties. Fifty-four songs in all make up the soundtrack and they function for both background themes and the performances of the characters. The program is in general, good, but Bakshi's selections often fail miserably. Most offensive are those chosen for Lil' Pete. Whatever made him think that Bob Seger is the embodiment of the Sex Pistol generation is beyond me.

Despite its flaws, *American Pop* succeeds in its ultimate purpose, to entertain. The characters are interesting and real and, in the case of Tony, even demand sympathy and affection. Some of the musical numbers are extremely well placed, complementing the action with surging emotional vibrations. Had Bakshi planned all the music a little more carefully he might have had a classic. His two year effort, however, will still stand as a personal landmark of his career.

Audience acceptance of *American Pop* is almost guaranteed. It is quite possible that the film could become one of the great "head" films of all time. A stoned person will certainly appreciate the decent rock tunes and striking color images. It even gets better the second time around. It is the only animated feature in current release and for this reason alone it could warrant a viewing. The best reason of all, however, is that it is really a fun film that educates and entertains in a form that pleases both the eyes and the ears.

Mark DeC...

2 Programs

Synthetic Movement, March 13-15, Center Screen - Carpenter Center, 24 Quincy St., Harvard University, Cambridge.

"My work this past year has continued in the direction of the 'anti-cartoon,' 'anti-illusionist' animation. This notion is admittedly paradoxical in that animation is the most synthetic, hence the purest form of cinema. My efforts use the very mechanics of illusion to reveal something of the nature of drawing in time."

George Griffin in 1977 Griffin is one of the artists featured in this weekend's showing at the Center Screen. As part of their Annual Winter Animation Festival, *Synthetic Movements: New Directions for Contemporary American Animation* will present the state-of-the-art in frame by frame film making. Animation gives the artist a combination of motion and abstraction of visuals. The films chosen represent new films, drawn almost entirely from the 1980's and late 1970's, which illustrate the ideas and experiments of some animators.

The engagement includes two separate programs. The first features works exploring abstract images as a form of visual music. The second program is a variety of films which test the boundaries of animation as a medium.

Program I: *Toward the Absolute Film*

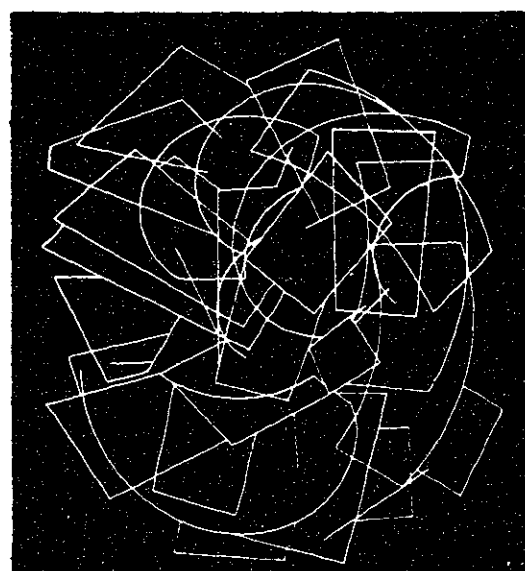
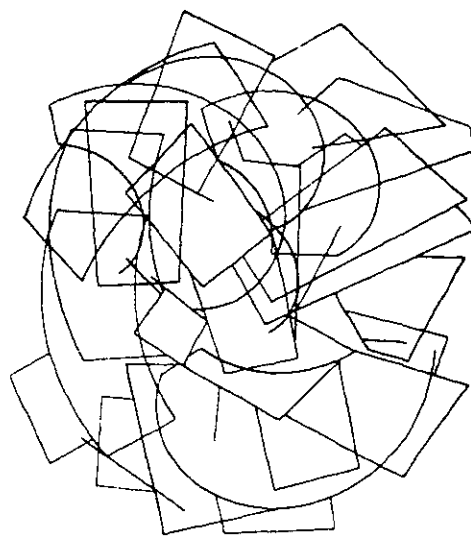
In Disney's *Fantasia*, he first suggested to his audience the relationship between music and animation. Although most of the film used cartoons as we commonly know them, the opening piece is full of

abstract shapes and textures. The selections in Program I are an extension of those early concepts after forty years of work. There are fourteen films totalling a little over one hour.

One of my favorite pieces is *Step Print*, by George Griffin (from above quote). Individual cells of coloured diagonal steps sweep in graceful, wavelike motions across the screen. Different effects are achieved by overlaying cells in varying orientations. In this film, as in some others, we are given a view of the artist at work when his hands appear to change cells.

A more intensely visual work is *Four Times Four Times*. The screen is broken into background and four smaller regions, each flashing geometric pencil sketches, solid black, white or colour. The impact of the film relies on regular cycles of patterns and their afterimages. Exploration of optical illusions is also explored in *Precious Metal*. Solids and shapes pass through each other and also pass between two and three dimensions, often changing from foreground object to background field similar to Escher in its trickery.

Plans and Elevations is a different look at two and three dimensions. Here, the artist shows, on a grid, top and side views of a small structure in motion, and then a perspective view of the structure itself. He also plays with the repetitive pattern of the grid. The score for this work is also good.



Pasadena Freeway Stills illustrates and emphasizes the process of animation, and perhaps also the work involved. A series of stills taken driving down the Pasadena Freeway are held up one at a time to a glass plate and photographed. This process is shown slowly at first and finally increases to normal driving speed. The depth and reality grow until the animator seems to be holding a screen.

Frame also examined the idea of presenting a window in the center of the screen looking into a different image. But here, a single sequence of film taken from a moving car is used as both foreground and background. First in sync, then one reversed, then one at half speed or double speed, etc.

In all, both showings are entertaining. Many of the films are more interesting than entertaining and some become repetitious and tedious. I recommend this film to anyone with interest in animation. The artists' ideas come across quite well as do their presence in the productions.

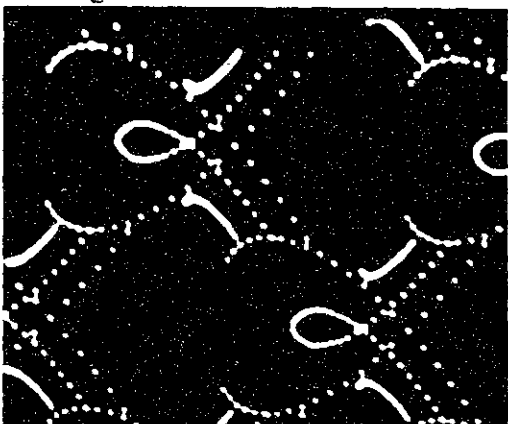
Showings will be held this weekend, March 13-15 at the Center Screen. Don't sit too close and happy trails.

Eric Brown

Program II: *ReDefinitions*

Animation has grown broadly in its 60 year history. From its start in the comic strip and children's cartoons, animation has come to a point where it needs to be redefined. The films differ from the first set in its direction of experiment.

This is a collection of eight works that work within animation as incremental movements of drawing or other artwork. Program II runs about one and a half hours.



LE MEDECIN MAL GRE-LUY.

Donizetti's *L'elisir d'amore* as performed by the Lowell House Musical Society at Lowell House, 6, 7, 13, and 14 March at 8:30pm. *The Mock Doctor*, presented by The Friends of Dr. Burney, Charlotte Kaufman, Director, is at the Museum of Fine Arts, March 10 at 7pm and March 15 at 3pm.

Lowell House Musical Society is once more providing a delightful evening of entertainment, this time with Donizetti's *L'elisir d'amore*, sung in English in an edition adapted by J. Scott Brumit. As with their previous production, *The Merry Wives of Windsor*, all was not technically perfect, but the spirit and heart was there. The cast and orchestra all seemed to be having such a good time that it was impossible for the audience to avoid contagion.

J. Scott Brumit was Dr. Dulcamara, seller of phony love potions, and catalyst of the main action. Mr. Brumit reminds me of Geraint Evans, my favorite Dulcamara at Covent Garden: every little movement, facial expression, gesture, is designed to add to the irresistible humor of the part; perfect and witty diction made him the most amiable of rogues.

Particular credit must go to Margery Hellmold, a Harvard sophomore with a remarkable voice and character. Her Adina was fresh, lively, and full-blooded. Her singing, pretty and pert, was enhanced by a careful development of the role as the opera progressed. I can see her making a great Rosina (*The Barber of Seville*) in a few years.

Nemerino is the simpleton after the love of Adina. Roger Ray did well in bringing out his unobtrusive desire in continual display of frustrated lack of success. His singing was competent, but somehow didn't manage to make the transition from demonstration of grotesque naivete to lyric *legato* of true love. His Act II solo — in which Nemerino yearns for Adina — was, nonetheless, not lacking in pathos. His voice has potential, but the rough edges need to be sanded down.

Adina's other suitor, Belcore, could not have been more splendidly odious than in the hands of Larry Indek. It's a pity that his puffed-up arrogant vainglory was not matched by strong singing.

The humor of J. Scott Brumit's staging added many nice touches to the mad zest of the piece, yet focus was never lost of the underlying theme of love. The orchestra, under Nicholas Palmer, brilliantly captured the flavour of Donizetti. Crisp and energetic playing made the opera swing along, and occasional technical flaws could be overlooked. The full and expressive sound of the ensemble was enriched by some high quality solo playing, not least that of Susan Robinson, whose heavenly harp helped make Nemerino's Act II aria for him.

* * * *

Henry Fielding's *The Mock Doctor* after Moliere's *The Medecin Malgre lui* being presented by *The Friends of Dr. Burney*, is not great music, but it is great fun. Dating from 1732, this piece is really theatre with song added in rather than true opera. Concerning marital "harmony" and medicinal intrigue, it still makes good entertainment when placed in the care of Charloote Kaufman and *The Friends*.

David Ripley and Nancy Armstrong play Gregory and his wife, Doreas. They are both marvellous in characterization, the former's show of indignant supercilious superiority as the quack who prescribes punch to cure dumbness matched by the latter's tempers and calculating cunning. Together with the other cast, they created the ribald atmosphere of an 18th century playhouse, and very enjoyable it was too. Musically the performance was less interesting than either *The Cunning Man* or *Pimpinone*, previously presented by *The Friends*, but this lay in the nature of the piece rather than in the performance. Sunday will be a special Open Day for MIT students at the Museum of Fine Arts, and a 20 percent discount off the price of admission to *The Mock Doctor* on that day is available by using the coupon that appeared in Tuesday's *Tech*.

Jonathan Richmond

2 Operas

Scene Nite 2

American Scene Night Two presented by the MIT Shakespeare Ensemble.

On the March 5 opening of their latest production, American Scene Night Two, the Shakespeare Ensemble performed a delightful series of American one act plays that ranged from the whimsical to the serious, from Woody Allen's *Death Knocks* to Terrence McNally's *Botticelli*. Each scene shares one particular quality: as pointed out by a viewer afterwards, they all had magical moments where the viewer was touched. One was impressed by the quality of the acting and the selection of the material performed.

The evening began with Arthur Miller's *The Creation of the World and Other Business* which provided a fresh view of the roles of Lucifer and God in the fall of man. *Of Mice and Men* captured the earthiness that pervades much of Steinbeck's work, setting off the touching, if odd, friendship between two transient workers. Tennessee Williams' *The Glass Menagerie* provided a poignant view of the shattering of a young, crippled woman's romantic hopes. *The Unexpurgated Memoirs of Bernard Mergendeiler* was another of Jules Feiffer's cynical comments on sex and relationships. *Death Knocks* by Woody Allen was a frivolous, fast-paced exchange between a New Yorker and a "schleppy" death.

After a ten minute intermission, the program resumed its brilliant progression. *The Carpenter* by Steve Tesich, exposed the insights of a retarded child to his father's idiocy, and his mother's self-repression. *Botticelli* by Terrence McNally depicted two soldiers in a Viet Nam jungle bantering back and forth, playing Botticelli, as they await the escape of a starving captive. *Sing to Me Through the Open Windows* by Arthur Kopit, exuded a dream-like quality that complemented the mystical aging magician's last days, and stimulated viewer interpretation. *A Day for Surprises* portrayed a whimsical, yet moving scene of romance between two librarians.

Each vignette provided a refreshing and different feeling. The magic of the evening was created by the fine performance given by all on stage. The only disappointment was in the small turnout for this remarkable result of the efforts by so many fine MIT and Wellesley performers.

Mona Matsumoto
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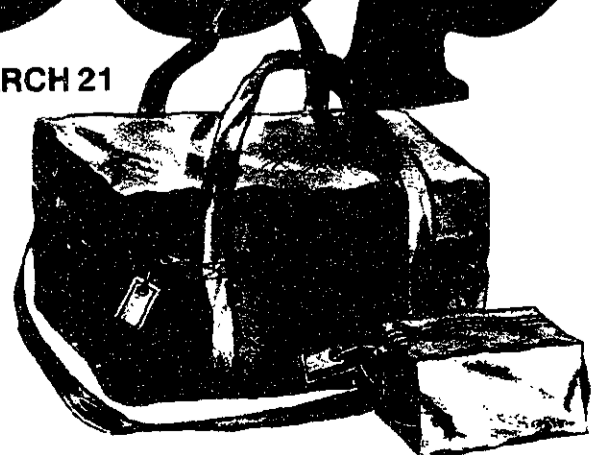
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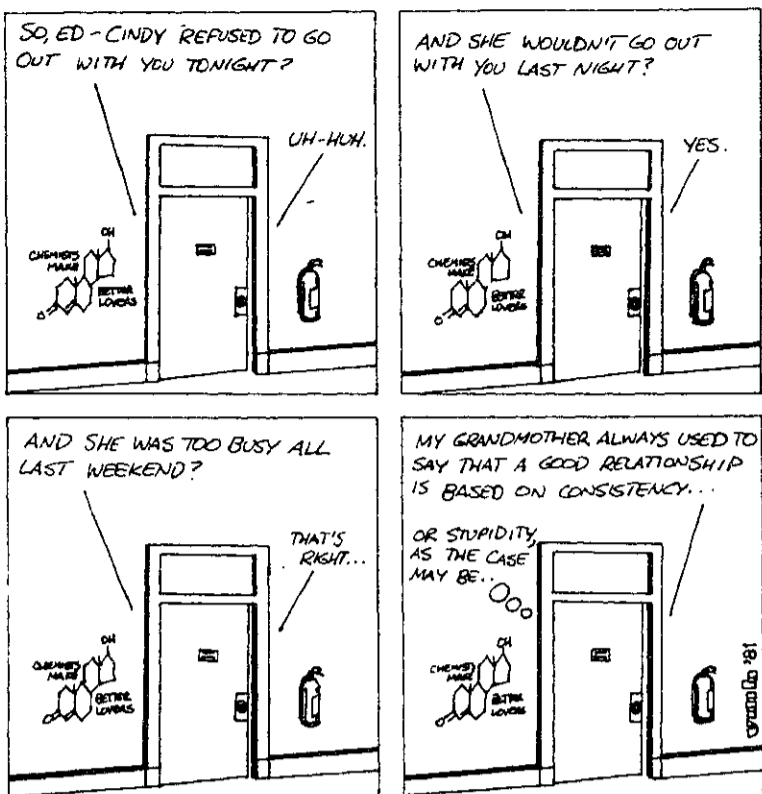
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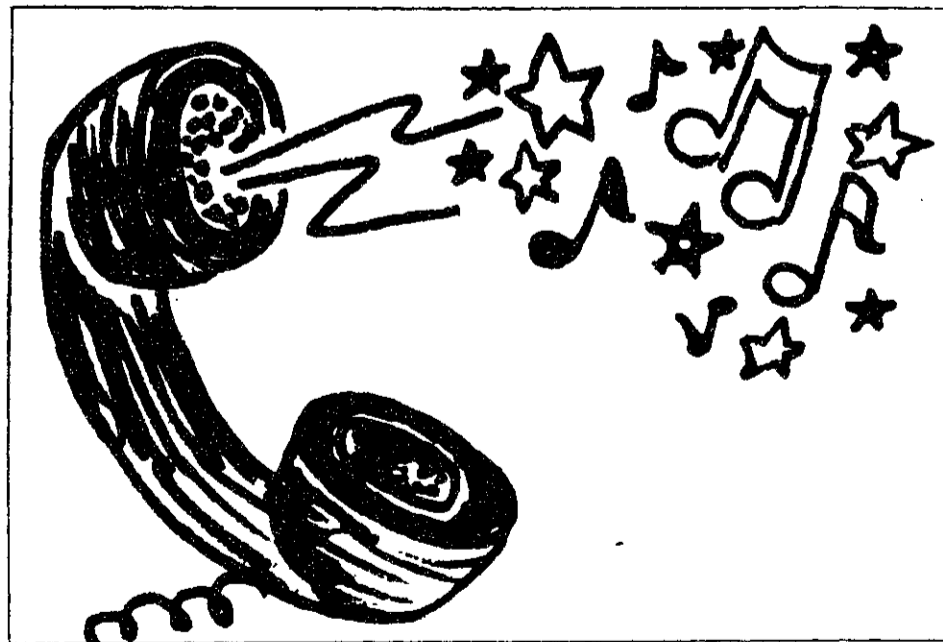
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sports

NCAA selections are poor; Virginia team to beat

(continued from page 12)

For the rest of the teams competing, see the graphic below.

* * * *

While a field of forty-eight teams is quite large enough, the NCAA in its infinite wisdom overlooked a few teams that may have warranted an invite, most notably Syracuse (18-11). The Orangemen defeated Villanova in triple overtime last weekend to win the Big East Conference tourney. Villanova, Georgetown, and BC, all Big East teams, did get the NCAA nod over Syracuse

even though the Orangemen beat Villanova and Georgetown in the post-season tourney. Apparently the NCAA deems seasonal records more important than tournament performance when inviting teams for their tournament. *There just ain't no justice.*

Other forgotten teams include Old Dominion (18-9), Toledo (20-8), U of Connecticut (19-8), Duquesne (20-9), Holy Cross (19-9), American University (24-5), South Alabama (23-5), Temple (19-7), Rhode Island (21-7), Southern Mississippi (20-6), and Fulsa (21-7), all of whom (along

with Syracuse) at least have the 32-team National Invitation Tournament (NIT) to keep their respect with.

* * * *

Now I get to stick my head in the noose and wait for the horse to run out from under me. This *fearless forecaster* will tell you what will happen during the NCAA Tournament during the next three weeks.

There is only one word to describe the action: **Virginia**. The Cavaliers are awesome this year with 7-4 center Ralph Sampson

and senior guard Jeff Lamp leading the way. Winning the strongest conference (Atlantic Coast) in the NCAA with only one regular season conference loss (to Wake Forest) and only three overall defeats (Notre Dame, and Maryland in the ACC playoffs), Virginia has the team depth, experience, and desire (winning last year's NIT Championship after being snubbed by the NCAA) to overcome all.

* * * *

Thus, here are the rest of my predictions (also see graphic

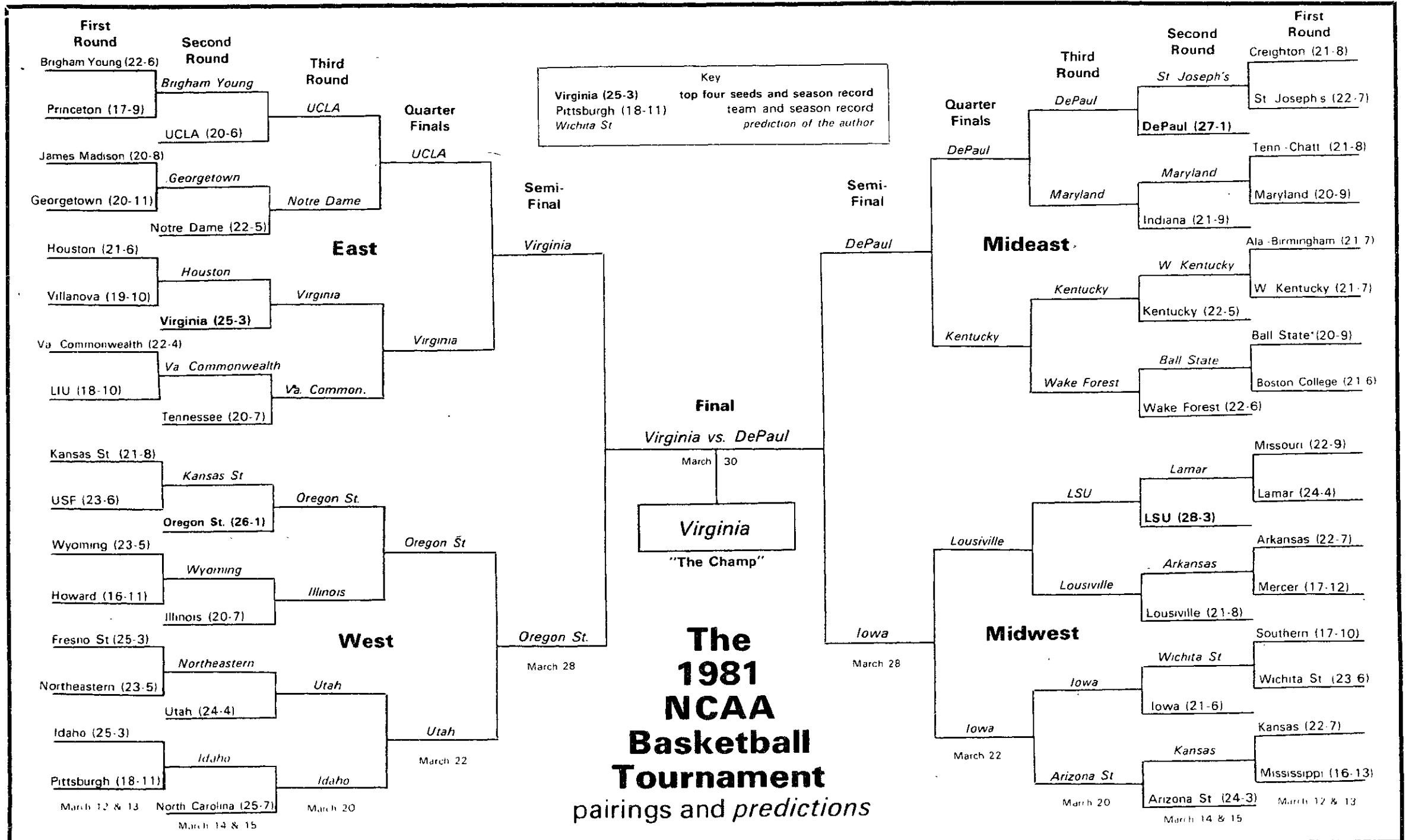
below).

Best Bet: Virginia
Not bad either: Oregon State, DePaul (with player of the year Mark Aguirre), **LSU**

Watch out for: Notre Dame, UCLA, Maryland, Kentucky, Iowa, and Wyoming.

Sleeper: Idaho, a very good team from a mediocre no-name conference (Big Sky).

If Hell freezes over: Princeton for getting past Brigham Young, UCLA, and probably Notre Dame; and **Mississippi** likewise against Kansas, Arizona St., and probably Iowa.



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Robert W. Leishman

NCAA Basketball Tournament set

The National Collegiate Athletic Association (NCAA) Basketball Tournament began last night at various arenas around the country with forty-eight teams competing for the 1980-81 Championship. This year's field is very good and should provide fans with some superb action.

"final four" will battle it out in Philadelphia on March 28th and 30th.

* * * *

The seedings for the national tournament were as expected, as the top sixteen seeds (with their concurrent byes) went to top-twenty teams. The seeds are: in the East: #5 Virginia (25-3), #7 Notre Dame (22-4), #10 University of California at Los Angeles (UCLA) (20-6), and #15 Tennessee (20-7); in the Midwest: #1 DePaul (26-1), #8 Kentucky (22-5), #9 Indiana (21-9), and #11 Wake Forest (23-6); in the West: #4 Louisiana State (LSU) (28-3), #3 Arizona State (24-3), #13 Iowa (21-6), and #12 Louisville (21-8); and in the West: #2 Oregon State (26-1), #6 North Carolina (25-7), #14 Utah (24-4), and #19 Illinois (20-7).

(please turn to page 11)



Pete Kalish '83 won two events to lead the Speedu's (a team from Delta Upsilon) to victory in the IM swim meet Saturday, March 7. Here are the final winners in each event, and team scores:

200 yd. medley relay — Beast from the East
 200 yd. freestyle — John Roberts, Speedu's
 200 yd. individual medley — Mike Colucci, Baker
 50 yd. backstroke — John Dolan, Speedu's
 50 yd. freestyle — John Weinert, SAE
 50 yd. breaststroke — Glen Krc, Nuc. E.
 400 yd. freestyle relay — Beast from the East
 50 yd. butterfly — John Weinert, SAE
 100 yd. individual medley — Pete Kalish, Speedu's
 500 yd. freestyle — Bill Rastetter, Baker
 100 yd. Butterfly, Pete Kalish, Speedu's
 200 yd. Freestyle relay — Speedu's
 Diving — Doris Switzer, Student House
 100 yd. backstroke — Steve Olson, Beast from the East
 100 yd. freestyle — John Roberts, Speedu's

100 yd. breaststroke — Glen Krc, Nuc. E.

Team scores:

Speedu's	108
Baker	102
Beast from the East	42
SAE	33
Theta Chi	21
PSK	19
Student House	18
Nuclear Engineering	14
ADP	6
DTD	6
PKT	6
Chemical Engineering	5
LCA	4

im
swimming

Two Boston teams will compete in the tourney, Boston College (BC) (21-6) and Northeastern (23-5). They play tonight in first round action in Tuscaloosa, Alabama vs. Ball State (20-9) (8pm, Ch 56) and in El Paso, Texas vs. Fresno State (25-3) respectively. (The BC-Ball State matchup is an interesting one, as anyone who saw *Close Encounters of the Third Kind* should remember.) Both local favorites should see rough going as Ball State won the Mid-America Conference (five-way tie) and Tournament and Fresno State led the Pacific Coast Athletic Assn., both very strong leagues.

* * * *

The NCAA Tournament is divided into four regional groupings, East, Mideast, Midwest, and West. (These are regional in name only, as less than half of the teams competing in each region are from that region.) Each regional tourney has twelve teams, eight of which are paired-off and the winners of these first round matchups play the top four seeded teams of the region in the second round. The winners of the four regionals constitute the "final four."

The first and second rounds of the tourney will be played this weekend in Providence, RI and Charlotte, NC (East); Dayton, Ohio and Tuscaloosa (Mideast); Austin, Texas and Wichita, Kansas (Midwest); and El Paso and Los Angeles (West). Atlanta, G.A., Bloomington, Ind., New Orleans, and Salt Lake City will host the third round and quarter-finals next weekend, while the

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