

Six teams on ballot for UA president, vice president

By Ron Norman

Six teams of candidates for Undergraduate Association (UA) President and Vice President have submitted petitions to be included on the March 9 ballot.

Balloting will be preferential in all races with three or more candidates, according to David M. Libby '85, UA Election Commission chairman. The Election Commission yesterday confirmed an announcement made by Libby at the Feb. 17 General Assembly (GA) meeting.

The presidential and vice presidential candidate teams are Shiva Ayyadurai '85 and Kyung H. Koh '85, Charles P. Brown '84 and Katherine M. Adams '84, Kenneth J. Freedman '85 and Jean Kwo '84, Mark A. Radlauer '84 and Vivian L. Wang '84, Sara J. Sprung '84 and Erik Toomre '84, and Michael P. Witt '84 and

Inge Gedo '85.

The decision to use preferential balloting, Libby said, was based upon the commission's interpretation of the UA Election Code, which states, "the candidate ... with the most votes shall be the winner." The commission's interpretation is that the code does not state the election will be by plurality, Libby said, and the commission made its choice in the interest of a most representative election.

Kenneth H. Segel '83, UA President suggested the decision for preferential balloting would, "guarantee that whoever is elected has a proper mandate."

Candidates for class office also submitted petitions last Friday. No candidates submitted petitions for the positions of Class of 1984 secretary, treasurer, social chairperson and publicity/news-

letter coordinator. These offices will be filled by write-in candidates, Libby said.

Kenneth E. Dumas, David J. Scrimshaw and Arthur P. Vasen are running for the Class of 1983 presidency. Lillian W. Chiang and Richard A. Cowan are running for the Class of 1984's top office.

Michael R. Candan and Noelle M. Merritt will vie for the Class of 1985 presidency, and Samuel M. Gruer and Vivienne Lee are running for the Class of 1986 presidency.

Preferential balloting is a system whereby voters indicate their ordered preferences among all candidates for an office. These preferences are considered if the voter's first choice is eliminated from consideration by finishing last among the candidates in any round of ballot counting.

In counting ballots, first choices are considered, and if no candidate draws 50 percent of the vote, the ballots of the weakest candidate are redistributed according to the second preference indicated. This process is continued until a candidate receives at least 50 percent of the votes cast, and is declared the winner.



Tech photo by Omar S. Valerio

Boston University's economics building was seriously damaged by a fire Sunday night.

Hum. distribution criteria discussed

By Al Yen

The faculty Committee on the Humanities, Arts and Social Sciences Requirement should "be abolished and its responsibilities redistributed among departments, sections, and the Dean's Office," according to a memorandum issued by the School of Humanities and Social Science last month.

"Contradictory criteria for [humanities distribution] subjects, reliance on a committee with changing membership and views for the enforcement of the criteria, and inadequate guidance on [humanities distribution] subjects available to undergraduates and their advisors," plague the present system, the memorandum stated.

Humanities distribution subjects should be "of general educational value and be clearly within or across disciplines in the humanities, arts, or social sciences," according to a proposal written by Professor Sylvain Bromberger and Janet Romaine, assistant to the dean of the School of Humanities.

"What is missing in this pro-

posal is human values, historical perspectives, and significant amounts of writing," said Special Assistant to the Provost Louis Menand III.

Humanities distribution subjects are currently selected on the basis of three principal criteria, according to the *MIT Bulletin*. Subjects must be "humanistic in

orientation, ... display a concern for the understanding of human values in their social, historical, and cultural context and call for

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MIT station resumes broadcasting

By Burt S. Kaliski

MIT's radio station WMBR (88.1 MHz) returned to the air at midnight Monday after holding a staff meeting to appoint a new chief engineer, according to station manager Robert Connolly.

The station went off the air Feb. 14 after technical staff members resigned, newly-elected General Manager Richard B. Feldman '84 said, because the Federal Communications Commission (FCC) requires WMBR to have a technical staff.

"The main reason we flipped the switch," Connolly said, "was that we had to have a chief engineer ... and there was no one in the foreseeable future to replace" the former engineer. Connolly said he appointed Donald F. Raines '84 chief engineer at the meeting.

The FCC requires all class A stations to have a chief engineer to keep a log of weekly transmitter readings, Feldman said. WMBR became a class A station when it began transmitting at 200 watts, he added.

"It would be a shame to revert to 10 watts to make it easier" to operate the station, Connolly said. "We need responsible people to maintain it."

The station has "managed to live on what MIT has given us," Feldman said. "It's cheap to keep the station on the air."

Some of the station's equipment is 20 years old, he continued, and should be replaced within the next year.

WMBR has been making hourly on-the-air appeals for donations, Feldman said. "We are looking into getting large grants from foundations which support educational radio and corporate support in the area."

The station is a non-profit organization and cannot advertise, he explained, but it can announce the names of sponsors.

Connolly appointed Sofia Ames '85 to recruit MIT students to work at the station, Feldman said. The station "is a fun place to work," he added. "It is the kind of place you have to come down to learn about."

"Technical-minded students do not want to deal with antique" equipment, Connolly added. The station would have to spend \$40,000 to replace studio equipment, Feldman said.

The seventy-five people who attended the meeting donated over \$200 to the station, Feldman noted.

Gary Hart declines riot invite

By Will Doherty

Presidential hopeful Senator Gary W. Hart, D-Colo., declined an invitation to speak at the annual "Spontaneous Tuition Riot" scheduled to be held on Kresge Oval at 3pm March 4, according to Class of '84 President Richard A. Cowan '84.

Riot organizers invited Hart to speak about financial aid cuts made by the Reagan administration and his position on restoring the funds.

Hart's student campaign coordinator Eric Schwartz declined the invitation, saying "the media would make [the riot] out to be something like a pissing match between the students and the administration over a tuition hike," according to Undergraduate Association President Kenneth H. Segel '83.

The Hart campaign decided

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GA rejects move for student activity fee

By Burt S. Kaliski

The Undergraduate Association General Assembly decided at its Feb. 17 meeting not to include on the March 9 ballot a referendum-initiating a new fee to fund student government and activities.

The referendum would have read "We, the Undergraduate Association ... do hereby endorse the idea of a mandatory fee to be collected from all undergraduate students in order to finance the activities of those organizations in the Association of Student Activities."

"Students do not have enough knowledge" of student activities to approve the fee, commented David M. Libby '85. "Implemen-

tation raises a lot of questions: how to distribute money; do the students know where it goes?"

The motion to include a student activities fee referendum on the UA election ballot was made by Ira M. Summer '83. His motion included a comparison of tuition and student activity funding levels for academic years 1970-71 and 1982-83.

"There is no question we need more money," Summer explained. "There is no way we will get more from the Dean's Office."

The Office of the Dean for Student Affairs, the motion stated, provided \$94,000 for student activities twelve years ago and \$95,364 this year. Tuition in-

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Tech photo by Grant M. Johnson

inside

Howard University expels editor amid censorship.
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Picture the Institute after dark.
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National Health, The Dream Syndicate, and The Lords of Discipline.
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Men's basketball rallies against Brandeis.
Page 23.

Outing club asks for \$10,000 to repay MIT.
Page 17.

Track team runs out at New England finals.
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Howard Univ. president expels editor of student newspaper

By Andrea Lang Foster

A student group at Howard University in Washington, D.C., charged the university's president with censorship and demanded his resignation after he expelled the editor in chief of the student newspaper, *The Hilltop*.

"In a private institution when the institution provides financial and other support for the student news, the University is publisher and the First Amendment rights belong to the University," said Howard University President James E. Cheek.

University officials claim the editor in chief, Janice McKnight, was expelled Feb. 1 for falsifying information on her 1979 admissions application in which she failed to note a year she spent at Syracuse University where she had a poor academic record.

McKnight asserts she was not given a formal hearing concerning her expulsion and was expelled only because of certain articles appearing in *The Hilltop*. McKnight filed a suit in District of Columbia Superior Court seeking to have herself reinstated as both a student and as editor in chief of *The Hilltop*. Judge George Goodrich granted McKnight a 10-day injunction maintaining both her student status and her editorship until the hearing of her case.

Student protestors did not charge Cheek with falsely accusing McKnight of lying on her application. They claim McKnight's expulsion was prompted by her refusal to discontinue coverage of a news story at Cheek's request.

McKnight's articles concerned a sex-discrimination complaint filed by university attorney Michael Harris with the Equal Employment Opportunity Commission. The complaint claims Dorsey Lane, head of the Howard General Council, responsible for the university's legal affairs, favored female employees over male employees in pay and promotions at the university.

"Why should [the administration] find out [about the false information], now, after she has been here four years?" asked Les-

lie Quill, illustrator for *The Hilltop*.

Cheek said last week he would continue efforts to expel McKnight. He denied allegations he expelled the editor because she continued coverage of the Harris complaint.

The Coalition to Save Howard University, comprised of about 10 students, insists the Howard administration comply with five demands, according to Roxanne Jones, director of student grievances at Howard.

The coalition demands the resignation of Cheek, the reinstatement of McKnight, the removal of all university policies to censor student expression, better student housing conditions and better academic equipment such as scientific laboratory supplies.

The Coalition, formed two weeks ago, has the backing of the student government and most of the student body, Jones said.

There has been much protest at the university since McKnight's expulsion, including "marches, rallies and demonstrations," said Jones.

An estimated 800 students demonstrated at the university's administrative offices Feb. 4. The protestors shouted slogans including "We want Cheek out" and carried banners, one of which proclaimed, "Freedom of speech is dead at Howard!"

Cheek and Howard Student Association President Howard Newell spoke through an electric bullhorn to another angry crowd of 500 demonstrators Feb. 7. Newell charged Cheek with curbing free expression, and "intimidating the faculty members," and precipitating "the mediocrity that has crept up on this university." Cheek refused to resign and said he wished he could have prevented the McKnight incident.

"Cheek is in the doghouse with students," Quill said. He is "playing a tactical waiting game to see how far he can push the student body."

"There have been a lot of complaints in the last 10 to 15 years," Jones said. "Students want more input in the university decisions. We are the reason the university exists."

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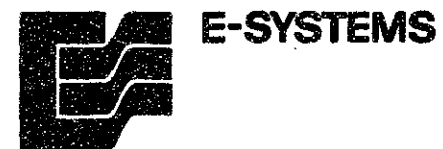
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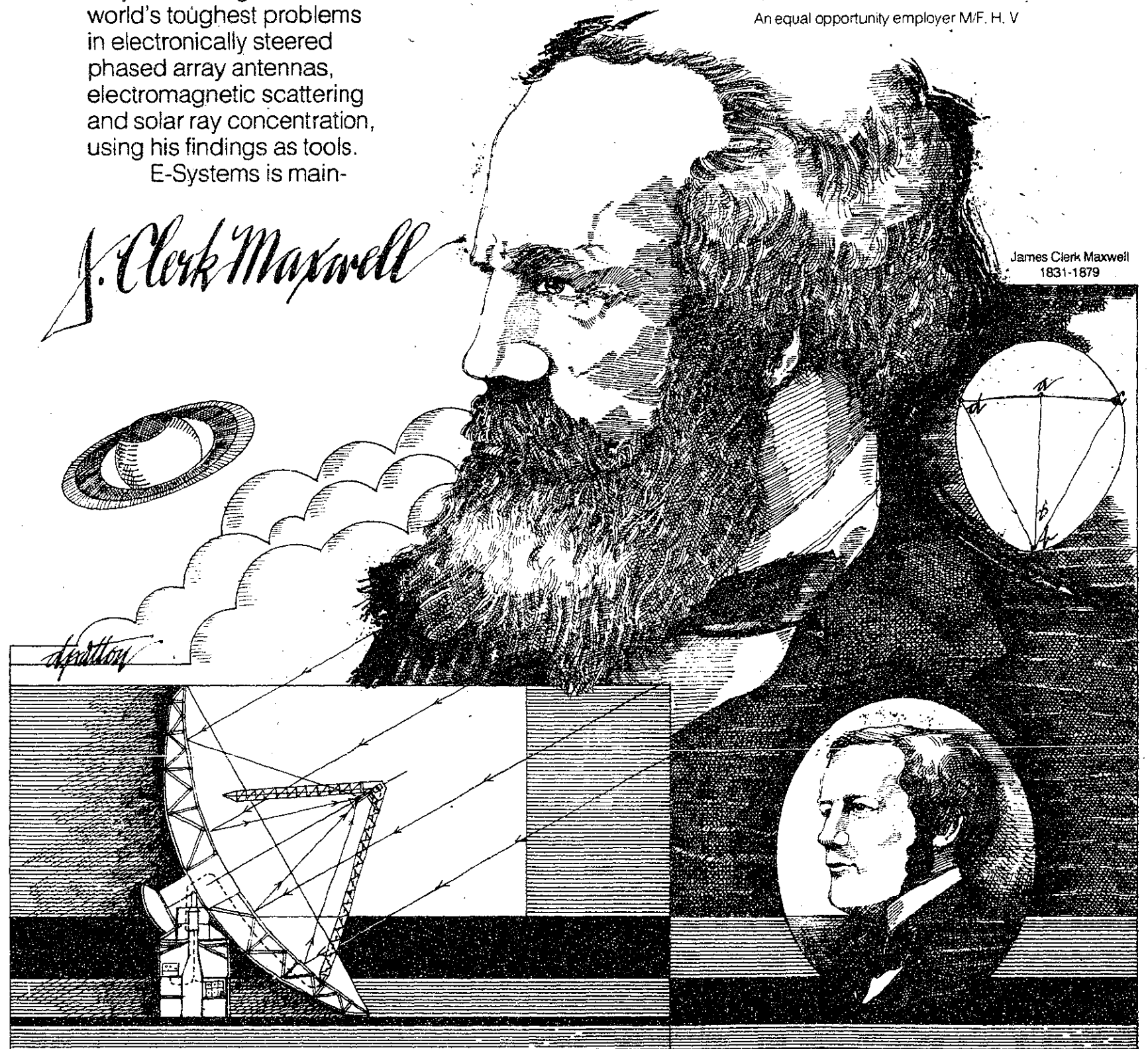
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news roundup

World

Neighboring nations urge South Africa's isolation — The leaders of the nations surrounding South Africa called on the world to ostracize that country's government "in an effort to isolate the evil system of apartheid." The leaders of Tanzania, Angola, Mozambique, Zambia and Botswana also said they deplore the continued occupation of Namibia by South Africa at a six hour meeting in Harare, Zimbabwe.

Nation

Black Congressman scores upset in Chicago primary — US Representative Harold Washington won the Democratic Party's nomination for mayor of Chicago Tuesday. He defeated incumbent Mayor Jane M. Byrne and Cook County Prosecutor Richard M. Daley Jr., son of the late mayor, scoring an upset victory over the Cook County Democratic Committee. "We shall have an open and fair government in which all people of all colors, races and creeds are treated fairly, equally and equitably," Washington said in his victory speech. Polls estimated Washington received less than six percent of the white vote. Byrne and Daley immediately endorsed Washington over Republican nominee Bernard Epton in the April 12 general election.

AFL-CIO proposes a \$22 billion jobs program — The AFL-CIO Executive Council Tuesday called on President Reagan and Congress to spend \$22 billion this fiscal year to create 900,000 public construction jobs. The council's request is five times the amount to which Democratic and Republican congressional leaders have agreed.

Two top EPA officials resign — Environmental Protection Agency Inspector General Matthew N. Novick and Chief Administrator John P. Horton resigned under pressure from the Reagan administration Wednesday. EPA Director Anne M. Burford (née Gorsuch) had recently criticized Novick for supplying Congress with an audit of the agency which was particularly critical of her administration.

Reagan renews proposal for nerve gas production — The Reagan administration is mounting a drive to persuade Congress to approve production of a new nerve gas at a cost of nearly \$140 million. Congress rejected a similar request last year. The United States has not manufactured chemical weapons since 1969.

Local

Dukakis proposes \$10 million anticrime package — Gov. Michael S. Dukakis announced a \$10 million proposal to fight crime by expanding prison facilities, improving the state's victim-witness protection and hiring 100 more Registry inspectors and MDC police.

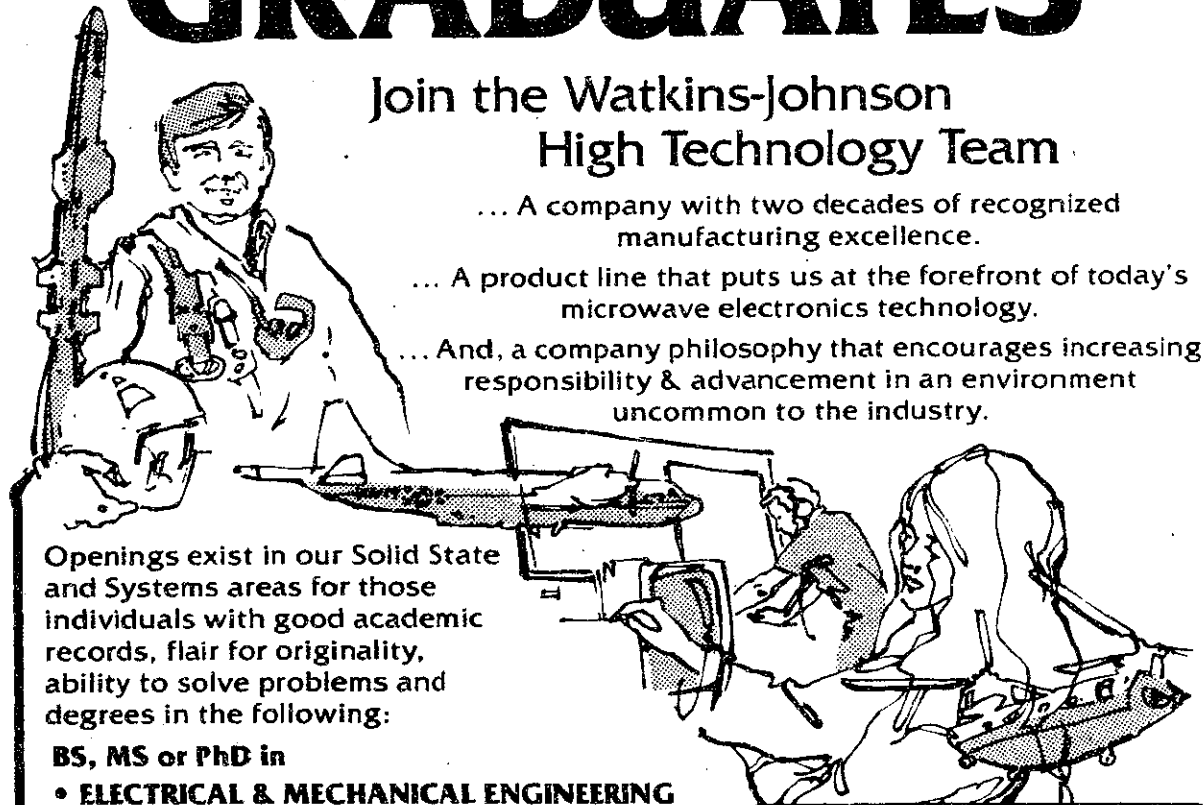
Weather

More snow tonight — Today will be cloudy during the afternoon with high temperatures between 34 to 38. Snow flurries tonight with temperatures dropping to between 18 and 22. Saturday will be clear with highs in the middle 30's.

Arnold Contreras

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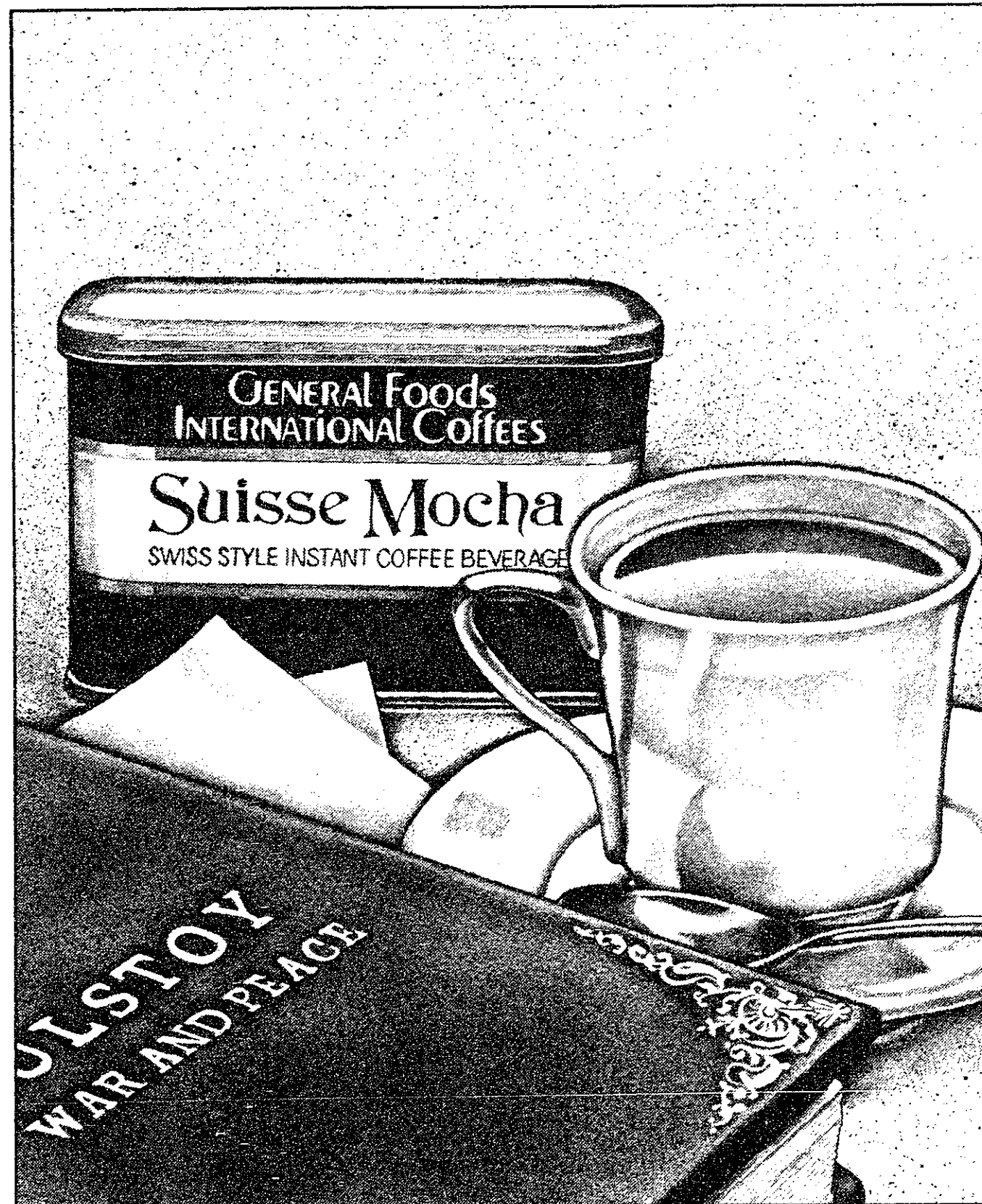
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Opinion



Column/Matt Bunn

Photography program cut

The arts have always been on the fringe of the MIT experience; this is, after all, a technical institution. MIT has, in the past, shown a commitment to providing students with outlets for artistic exploration, and such

courses have generally been tremendously popular with students. But now, in a move reminiscent of Course VI's savaging of its introductory computing program, the Department of Architecture has decided to elimi-

nate the Creative Photography Laboratory.

The photography lab's courses are some of the most popular art courses at MIT. This semester, as usual, two of its three introductory courses were vastly oversubscribed, and had to turn people away; a color photography course that wasn't even listed in the schedule is essentially full. Students almost invariably give the courses rave reviews: indeed, every one of its students with whom I have spoken has been outraged that the program was to be cut, and the students, of their own initiative, have already collected 350 signatures on a petition to save the program. In essence, what the courses at the photo labs provide (and what is now to be eliminated) is an opportunity to supplement a technical education with creative, humanistic exploration.

The Creative Photography Laboratory was founded in 1965; its first director was Minor White, one of the "gods" of modern photography. It seemed clear that MIT had made a genuine commitment to a photography program during his tenure.

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Column/Richard Mlynarik

A nerd in his own defense

I have finally been moved to action, or to words at least.

It happened last week. I was walking through Lobby 7 when I saw one of those pillar posters, whose origin and destination still remain a complete mystery to me. This one was soliciting comments on why there are so many nerds in our midst, and why we should continue to tolerate them. Quite a number of people had already launched into written invective which would merit instant presidential letters to *The Tech*, had they been remotely connected with any other minority group. It seems that "nerds," among whose ranks I number myself, are not only expected to suffer such direct affronts to their very right to exist, but also to have this action seemingly condoned by much of "the MIT community."

How is it that people stereotyped as quiet and unobtrusive, seldom venturing outside the Student Center Library, manage to arouse loathing which verges on the xenophobic? The "nerd," it seems, serves as a caricature of what many dislike about their own image as MIT students. Students are all too aware that just attending MIT brands them in the eyes of the "outside world" as a real, genuine, guaranteed 100% nerd. And as effective practitioners of propaganda know, a good way to escape one's own faults — real or perceived — is to attribute them to some other sector. Hence: "Well, we may be supporting torture and slaughter in South and Central America, but look at what the Soviets do..." or "I'm not really a nerd, you know, IHTFP. You should see those

guys in the Student Center Library if you want to see what nerdliness does to people. Not me; I go to parties all the time..."

Accusing someone of being a nerd is very easy. Just try it. It's a tag which can be applied with little regard for truth-in-labeling. A casual survey of students' definitions of "nerd" elicited responses ranging from "I know a nerd when I see one" to "a nerd is someone who is afraid to live [!]" to "someone who talks mainly about technical things." Like most emotive terms, it's conveniently difficult to pin down.

And like most emotive terms applied to sectors of a community, it is easy to use nerds to explain problems at MIT — real or perceived. We are lead to believe people are reluctant to apply to MIT because of its nerdy image. Doubtless high tuition is due to nerds. Nerds, of course, are why MIT students are re-



garded (by the Committee on Educational Policy, at least) as illiterate technocrats.

Which brings me to part two of this epistle: Who Really Is To Blame. It is, of course, impossible for a human of such limited goodness as myself to absolve nerds of blame for What Really Is Wrong without letting fly accusations at another quarter. With this explanation, I proceed.

If the general, callous MIT population were to take the time to talk in a sensitive, sincerely and truly meaningful way with a nerd, it might well find someone who is not only inquisitive and highly literate, but also conscious of his surroundings and society

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The Tech

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feedback

Malchman's argument unsound

To the Editor:

I am responding to Robert E. Malchman's column [Feb. 11] on why the MIT community should not oppose the showing of *Deep Throat*. I object to two of his arguments because he uses polemics rather than reason to support them. Let me make two suggestions when making arguments.

First, one should refrain from fabricating scientific evidence. Malchman writes, "Social science research suggests no correlation between exposure to pornography — or for that matter, to violence — and violence toward women." Did you expect to fool everyone? Many studies have been conducted by social psychologists attempting to determine if there is indeed a relationship between exposure to pornography and violence (Donnerstein and Hallum, 1978; Malamuth, Heim, and Feshback, 1980; White, 1979; Zillman, et al, 1981). In *Social Psychology: Understanding Human Interaction* the authors Baron and Byrne summarize: "The results of these studies suggest

that there is indeed a link between sexual arousal and aggression. . . . Exposure to erotic materials involving sexual violence can exert negative — and potentially dangerous — effects" (Baron and Byrne, 1981). There is in fact a causal relationship between exposure to pornography and violence (violence toward women obviously being one form of violence). This finding is contrary to Malchman's undocumented and unfounded claim.

Second, one should refrain from using *ad hominem* arguments that have nothing to do with the issue. Malchman again writes, "I'm sick of bible-thumpers trying to enforce their interpretation of the so-called Word of God. Who anointed [sic] them to be Instruments of Divine Will? Anyone has a right to believe he's the reincarnation of Christ, the eighth avatar of Vishnu, or Kra'al from 'Star Trek.' I don't care. But don't dare attempt to force your religious beliefs on me. Remember the Crusades, Inquisition, et al?!" All

this sounds fine, but what does it have to do with showing pornography at MIT? It sounds to me as though Mr. Malchman is revealing his own prejudices against "bible-thumpers." And what purpose does it serve to mention two historical incidents that happened over 700 years ago? Is he trying further to discredit "bible-thumpers"? Whatever his reasons it is silly to use ancient history to argue that "bible-thumpers" should not oppose the showing of pornography at MIT.

Mr. Malchman, please research your claims before making them. And please keep your prejudices against "bible-thumpers" and other minority groups to yourself. If you think that showing pornography at MIT is justified, you are ignoring the warnings from both religion and science of the grave consequences. Only when we become responsible enough to sacrifice our own desires for the welfare of others will society become a more tolerable place.

Geoffrey Goodman '83

opinion



HE'S FROM THE EPA... HE SAYS HE GIVES A HOOT AND HE WANTS TO SQUEAL ON ANNE GORSUCH...

feedback

Art should provoke questions

To the Editor:

A recent column by Jack Link, titled "On MIT's Outdoor Sculpture," [Feb. 8] prompts a number of thoughts.

Members of the Committee on the Visual Arts come from a wide spectrum of the Institute community, including undergraduate and graduate students, faculty from a variety of departments, and administrative staff. The CVA's role is to represent the community's interest, not to set itself at odds with it. This is a difficult task at MIT where the majority's interests, work and background lie outside the visual arts.

Former President James R. Killian '26 wrote (and was quoted in the recent CVA publication *Art and Architecture at MIT*), "Just as students seek out the foremost in science and engineering they should have the opportunity to engage and come to understand the best in the arts." The CVA attempts to meet that responsibility.

Unlike most other disciplines, the arts provoke questions rather than provide answers. There are no absolute standards by which to measure the quality of a work of art. What speaks to one individual may mean nothing to another. Art reflects the experience we bring to it as much as the intentions and craft of the artist. The CVA's efforts are to educate the intuition, eye and mind. Negative reactions as well as positive ones are a part of learning to articulate what and how one perceives.

Although the decision to accept or reject a work of art for the collection is not always unanimous, the CVA is confident of the integrity and value of the Institute's permanent collection. The criteria we must consider include the quality of a particular work, the artist's stature or potential, the suitability of proposed sites, requirements for conservation and maintenance, and the needs and strengths of the collection.

MIT's permanent collection has a reputation for its importance and overall excellence. In the recently published guide *The Art Museums of New England*, the author wrote, "The Institute is assembling a collection of

modern art that already makes it the most important center in that field in the immediate Boston area." *The Boston Sunday Globe* article last month about the art collection at MIT noted, "One of the best contemporary art collections in New England has been quietly accumulating... at that bastion of science and engineering, the Massachusetts Institute of Technology."

The problem involved in this community's acceptance of the publically sited art works is not, as Link suggests, a matter of "the art being smarter than MIT." It is an issue dealing with the unfamiliar. The important step is to recognize that an initial reaction, the simple response of "I like it" or "I don't" is only a beginning. A sculptor uses line, form, and color in an attempt to express ideas and feelings about ways of looking at the world. Sometimes a sculpture may refer to other objects, to people, or to events, myths, allegories. Sometimes it may refer only to itself, a set of internal relationships or abstract qualities such as space and mass. Thinking about issues like these is necessary to go beyond a first reaction.

Mr. Link asks "Why does Steiner's *Algeria* have to be so rusty, when it's the newest sculpture at MIT?" Well, it's actually

Faults Link's view of campus sculpture

To the Editor:

I'd like to respond to a column in *The Tech* of Feb. 8. This should be addressed to Jack Link whose column "On MIT's Outdoor Sculptures" not only infuriated me but successfully made Mr. Link an instant fool, something that he certainly isn't afraid of accomplishing.

It seems that Jack likes to write these columns for *The Tech* either at the last minute or in a drunken stupor. For example no one in their right mind would paraphrase Andy Rooney. Furthermore, I don't find Professor Jerome Y. Lettvin's opinion of Lipchitz's sculpture as "a collection of droppings from flocks of 747's" very persuasive or profound. There is a definite lack of humility here fueled by the abun-

called *Niagara*. It was created in 1973 out of corten steel and was in Pennsylvania for many years before coming to MIT. Corten steel is a material that naturally rusts but should stabilize to a rich, brownish color and surface that no longer flakes like the other corten steel sculpture already in the courtyard. However, acid rain interferes with this process, and conditions here at MIT we hope are better than those of its former site, so this process can come to its completion.

The Committee on Visual Arts welcomes the opportunity to give tours of the art collection to any group from the Institute. Plans are under way to offer an undergraduate seminar in the fall of 1983 for those who would like to engage the issues in the visual arts in a more systematic way. We're not a conspiracy. Both the committee members and the professional staff of the CVA welcome input from all members of the MIT community.

David J. Scrimshaw '83
Professor Boris Magasanik
Harry Portnoy
Asit Sarkar G
Jeryllyn Edmondson
Stephen Leblanc '85
Professor Jerome Rothenberg
Steve Rokita G
Members of the
Committee on the Visual Arts

dance of ignorance. I find MIT's sculptures gorgeous, profound, overwhelming and above all full of artistic worth. Sure Jack, brush off Calder's sculpture as a mere windbreaker, but in doing so perpetuate the stereotypical image of MIT students as function oriented people, void of the understanding or appreciation of art. As one of the leading schools anywhere, MIT, in my opinion, makes a very good effort at enriching not only your knowledge of technology but also, and just as importantly, your exposure to and regard for the arts and humanities.

In reading over Mr. Link's column I realize that he wants answers. Well, I'm afraid your asking the wrong questions. I'm not here to write a treatise on aesthetic theories, but viewing a

feedback

Pornography feeds nation's decadence

To the Editor:

I am glad that the Registration Day Movie "Deep Throat" was not shown. I propose that we stop showing pornographic movies at MIT.

Pornography is contributing to the decadence of our great country.

For one thing, there is some speculation that pornography is contributing to increased sexual promiscuity and thereby contributing to the epidemic rage of venereal diseases. Over 25 million Americans have herpes.

Pornography is destroying the privacy of sex. It is abusing sex in taking away intimacy and personal relationships by putting sex in a public arena for all to see.

Pornography is displaying an offensive, distorted view of women. Women are being depicted as male-wish fulfillments, or as insatiable, lust-driven animals stopping at nothing for sex.

Pornography is enslaving us. It is enslaving us to lust and evil. We are losing our basic American freedoms.

Worst of all, pronography is fueling the moral decadence taking place in the minds, hearts, and souls of our children and young people of our country.

Indeed, the Bible says that as a man thinketh in his heart so is he. When thought is sowed, and act is reaped. When a habit is established, a character is built. We are being brainwashed and de-

moralized by pornography. The moral fibre of our country is deteriorating because of this cancer. A permissive society that tolerates pornography has the same hedonistic attitude that destroyed ancient societies.

We must stand together and protect our freedoms. Let us not rationalize by claiming that we should have pornographic movies on our campus to preserve our individual freedoms and liberties to do as we please. If we do this, then why not get rid of all traffic lights which only enslave us and take our freedom away? Why not get rid of all policemen, so we can go as fast as we please? By allowing pornography on our campus, non-Bible thumpers are forcing their own beliefs down our deep throats.

Freedom ends where someone else's welfare begins. Freedom of the media ends where the welfare of the public and ultimately the welfare of our country begin.

With all of the harmful and disastrous effects and consequences of pornography, let us do away with it to preserve our freedoms and our liberties. Let us purge ourselves and begin anew. Let us save our country from ruin. As Solomon, the wisest man who ever lived, once said, "Living by God's principles promotes a nation to greatness; violating God's principles brings a nation to shame." (Proverbs 14:34).

Richard Bonugli '85

Floor leader claims editorial hypocrisy

To the Editor:

This is a response to the February 15, 1983 editorial which misconstrued my absence from last Thursday night's General Assembly meeting.

I am perturbed by the news and editorial defecation that *The Tech* so boldly tries to feed MIT students. Fortunately, there is an insightful body of students and faculty who are quick to respond to *The Tech's* inaccuracies.

In view of recent articles, I feel compelled to reply to past news items which not only do injustice to my actions by not addressing why I chose to boycott the General Assembly meeting, but also commit the serious inequity of hypocrisy. My boycott of Thurs-

day night's meeting was meant to be a statement. A statement which was not at all reflected by *The Tech* editorial board. *The Tech* failed to mention why I resigned from attending the meeting.

The editorial board instead rambled on into some flame of how important student government is to MIT and the failure of UA leadership to respond to that importance. Let's look at *The Tech's* action in UA election '82 when it supported the Gumby candidacy of Ken and Ken. One Ken is now gone, and the Secretary General, Kate, has resigned. To say how important student government is and then to support a farce candidacy is utter hypocrisy. Grant you, if the students want Gumby's, then let it be Gumby's. But, for *The Tech* to assert a self-righteous attitude of wanting to see an effective student government, and then supporting farce leaders is contrary to any individual's notions of logic. Therefore, let *The Tech's* "sincere hopes" of an effective student government be taken with a grain of salt.

Towards the beginning of IAP, I decided that my further involvement in the current system of student government was not only meaningless but also a mere charade of trying to make a body work which lacked active student interest, and also lacked any ethical and judicial fundamentals; however, I did not want to shirk my responsibilities as GA floor leader. The Sunday before the meeting, Ken Segel notified me of the meeting and told me to set

John E. Fernandez '85

(Please turn to page 8)

Opinion

feedback

Tape advertisement is sexist, offensive

To the Editor:

I am distressed at the insensitivity *The Tech* has shown towards women by running the Maxell Spring Break contest advertisement in its Feb. 4 issue. The advertisement which uses a woman's body as sexual landscape to sell products to *The Tech's* readers is not only offensive, but when run in 1983, betrays a mentality that simply does not take the problem of sexism seriously.

The Tech has juxtaposed this ad with a poor discussion on *Deep Throat* and pornography: never was it mentioned that Linda Lovelace may have been coerced to perform in this film. This is evidence that *The Tech* doesn't give a hoot about the genuine evil of sexism.

Heather Blair

Library Senior Staff Assistant

Editor's note: *The Tech's* policy is not to censor advertising submitted for publication.

ATO, other fraternities deserve praise for service

To the Editor:

My thanks to John Friedman and Robert Schoenlein for letting us know what a great bunch of guys the ATO's are ["ATO makes 'Hell Week' community 'Help Week'," Feb. 18]. ATO has compiled an impressive record for community service, but they are not alone. Many other fraternities have active community service programs. Perhaps it would

be more appropriate for *The Tech* to run a feature on community involvement by all MIT fraternities and living groups. (I'm sure that IFC Community Relations Chairman Alex Petofoi would be happy to grant an interview.) ATO should be congratulated for winning last year's James R. Killian Award, but should be discouraged from advertising for this year's award.

Stephen A. Lanzendorf '84

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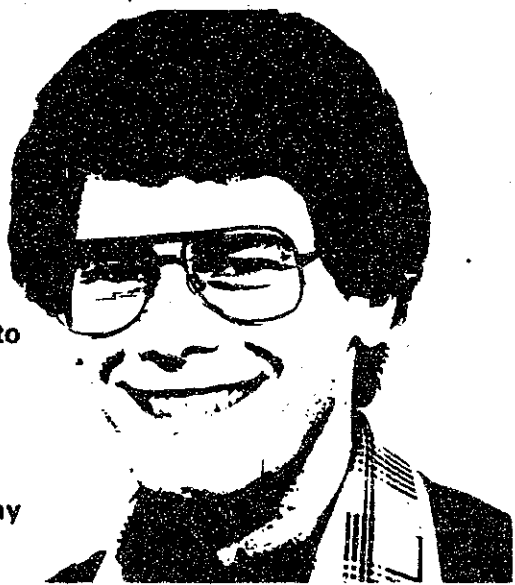
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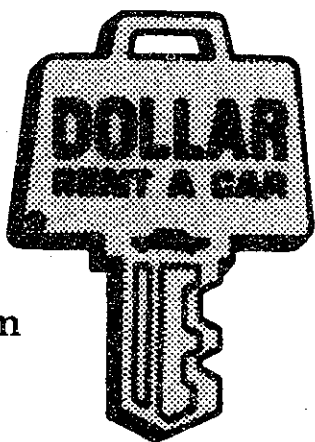
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Opinion

Course IV to cut Creative Photography Lab

(Continued from page 4)

But after White's retirement in 1974, no real effort was made to find a new director of his stature; MIT's attitude toward the program since then has been, at best, one of benign neglect. Starr Ockenga became director while an assistant professor, and perhaps to the surprise of those who hired her, she revitalized the program: the gallery space in duPont became one of the most significant photographic galleries in Boston, with frequent exhibitions from Europe and elsewhere; a graduate program was started as part of the Master of Science in Visual Studies program, and the lab began publishing an excellent graduate magazine.

Trouble was brewing, however. Ockenga was interested in the artistic aspects of photography, while the rest of the visual studies program became increasingly electronic; as Ockenga put it: "we never converted to the computer." Conflict between the two persuasions escalated until, in what she described as "an unbelievably nasty political situation," Ockenga was "forced out."

She resigned early enough to allow MIT to find a program director to replace her, but the Institute did no such thing. Instead, Michael Bishop, who was hired with the understanding (on his part, anyway) that his role would be simply to develop a color photography component for the program, has now been forced to take on the directorship. Since his is the only full-time academic position MIT has been willing to fund, he is also teaching no less than four courses this semester, a workload unheard-of in any other program.

But through all this, the employees and students of the program were never actually told the program was to be completely eliminated. Bishop first heard during a meeting to review graduate applications to the program for this year; in the middle of the meeting, he was suddenly asked how he thought the applicants would do if the program ceased to exist halfway through their studies! Needless to say, he was somewhat taken aback.

For months, however, final word did not come; it arrived only this month, when Bishop was formally told the program would cease to exist June 1, and his contract would not be renewed.

The final decision was made by John Meyer, the new head of the architecture department, after consultation with the dean of the School of Architecture of Planning and the tenured faculty. Meyer said the primary reason was a desire, in a time of declining departmental resources, to "devote our scarce resources as much as possible to the training of architects."

None of the tenured faculty consulted has a professional interest in conventional photogra-

phy. Indeed, many of those involved in visual studies are not involved in creating very humanistic images. The Architecture Machine Group, for example, is largely funded by the Department of Defense; its projects have included animated training films about automatic transmission engines, and a program whose purpose has aptly been described as "put this bright red battleship there!" It is hardly surprising that the tenured faculty were not very interested in preserving conventional photography.

What is surprising is that none of the employees of the lab — let alone interested students — were ever consulted, or even informed, of what was happening in the deliberations over their fate; nor were they given any meaningful opportunity to argue their case. The fact that its students cared

passionately about the Creative Photography Laboratory was never taken into consideration in the decision to dismember it.

It would be unfair to say that the photography program at MIT will be completely destroyed, however. The darkroom and camera equipment will be saved, and according to Meyer, some introductory photography courses may still be offered, possibly at the Visible Language Workshop. But this would be a pale substitute at best; no other part of MIT has the interest or the resources to teach photography as *artistic expression*. The gallery space will cease to exist, the graduate program will be destroyed, and, perhaps most importantly, the place itself will no longer be available; in Ockenga's words, the lab "was a sort of haven, where people would listen,

where people really *cared* about what students thought." Most of the students seem to agree. This is what *will* be destroyed, unless the architecture department can be convinced to change its mind.

As with Course VI, it would seem that in deliberations over the curriculum, the architecture department places the desires of

students at the bottom of the list. In this case, too, the employees of the program seem to have been treated in an incredibly callous way. Unless students and employees are allowed to have a voice in such deliberations, we can only expect more of the same, and MIT will become a less pleasant place to live.

Editorials, marked as such and printed in a distinctive format, represent the official opinion of *The Tech*. They are written by the Editorial Board, which consists of the chairman, editor-in-chief, managing editor, and news editors.

Columns are usually written by members of *The Tech* staff and represent the opinion of the author, and not necessarily that of the rest of the staff.

Letters to the Editor are written by members of the MIT community and represent the opinion of the writer.

The Tech attempts to publish all letters received, and will consider columns or stories. All submissions should be typed, triple spaced, on a 57-character line. Unsigned letters will not be printed, but authors' names will be withheld upon request.

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feedback

Editorial criticism overly harsh

To the Editor:

I think the editorial holding Shiva Ayyadurai and Kenneth Segel responsible for the failings of the entire General Assembly — the lack of general attendance and overall concern — was too harsh. It is always easy to say one or two individuals are at fault for the failures of a group. In some cases, such people can be held responsible, but this is not one of those cases. This is a

case where the serious flaws of the student government system are coming to light through the actions of persons who are able to act when they see something is wrong. I am referring specifically to Mr. Ayyadurai's explanation of his absence, which I found to be admirable and justifiable. If anything he should be commended for speaking out.

The problems with the General Assembly and the whole of the

Undergraduate Association cannot be solved by pointing to a few and giving them the blame. Everyone should rethink and restructure the present organization, if necessary. The shameful thing is not that only seven out of a hundred or so GA members failed to attend, but that of that absent ninety, only two had anything to say about it.

Harry Newman '83

Ayyadurai faults news, editorial "defecation"

(Continued from page 5)

the agenda. I set the agenda and gave it to the UA secretary to type and get copied, on Monday afternoon. As a result of the snowstorm, however, I was only able to pick up the agendas on Tuesday morning. I distributed the agendas to all fraternities on the GA list. Realizing that the agendas might arrive late to some GA representatives in the dorms, I asked some individuals who lived in those dorms to distribute them. Unfortunately, some of them failed to. I take full responsibility for some dorms failed to receive agendas and others receiving them prior to the meeting, but keep in mind that Monday snowstorm affected the distribution. Furthermore, a four-day notification is not sufficient time to set and deliver agendas.

More important than my handling of agendas was my absence from the meeting. This absence was not spontaneous but planned. In not attending, I hoped to make a statement — mainly that the present student government system, at the very least, needed reform and perhaps complete restructuring. I made this clear to a Tech reporter who

presented my full explanation for not attending in the Feb. 11 issue. The editorial board's failure, however, to focus in on this issue instead made my actions seem as a lack of responsibility and leadership. They did not present my complete explanation in the recent editorial in which I emphasized the need for total reform of the present UA/GA system.

Shiva Ayyadurai '85

Editor's note: Ayyadurai is a candidate for the office of Undergraduate Association President.



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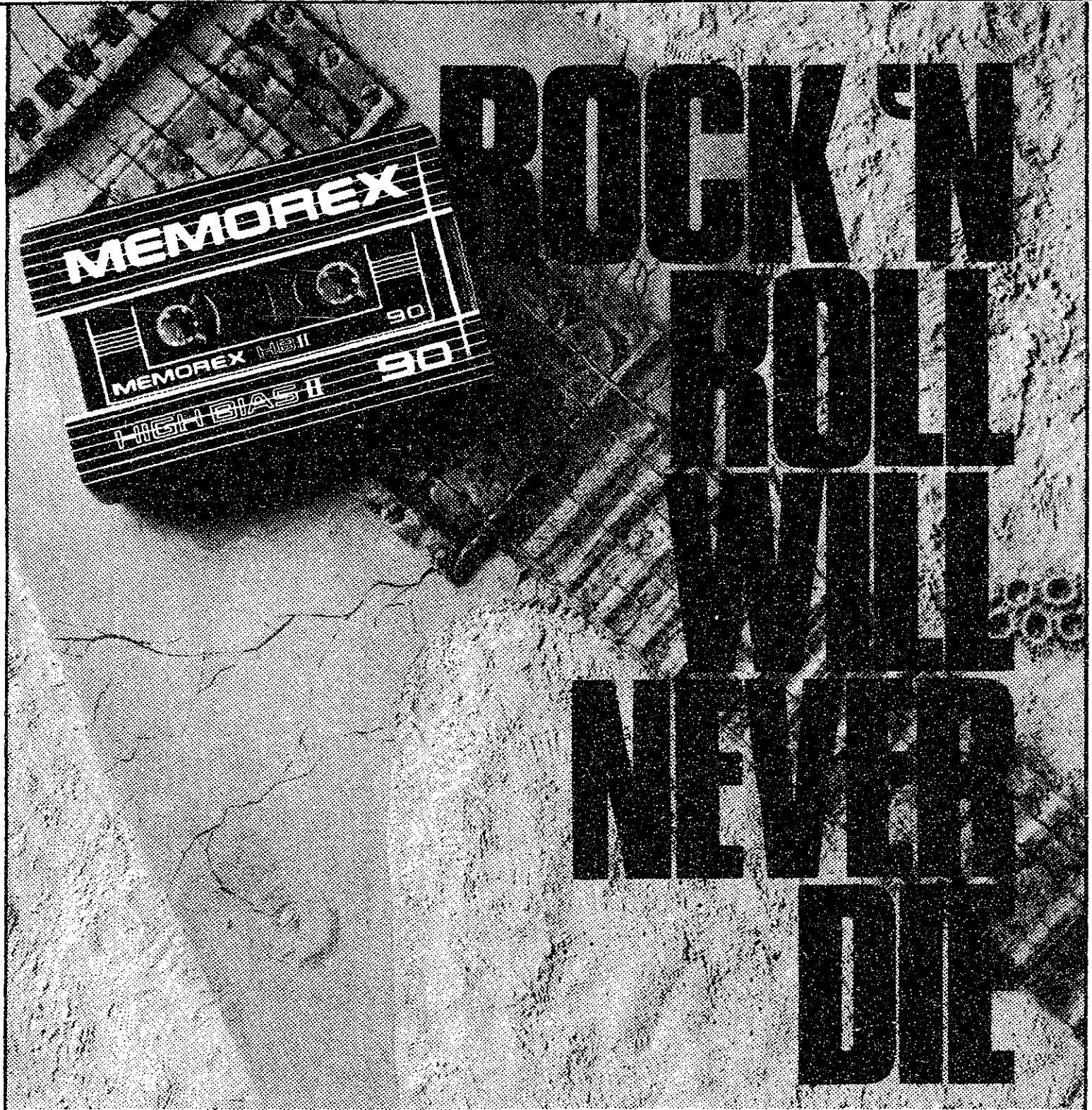
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feedback

Criticizes newspaper's content

To the Editor:

I have often considered writing to *The Tech* and lambasting the staff for the latest inept issue and its predecessors, but I must grant Robert E. Malchman ultimate credit for pushing me over the edge. When a piece like "Real-life romance in foreign countries" [Feb. 8] rears its head from the pit and flings the long-observed refuse in my face, I will answer the insult.

What possible justification can Malchman or *The Tech* offer for the article? Despite the page heading, the story was not "opinion," whatever name is given to Malchman's other contributions. *The Tech* occasionally runs the blurb saying it accepts submissions of short fiction, but "Real-life romance" does not qualify. The major flaw is its lack of characterization. The reader learns that the writer is "not one for snap decisions, but I knew I

would regret passing up hacking around Europe with Rachel for the rest of my life." This is straight out of the "Spiderman" comic strip, with the bonus of ambiguous sentence structure. Other names are individualized by their lovely voices or knowledge of phones.

Mercifully putting technique aside, what was the story's point? Does Malchman mean to illustrate the joys and pains of dating? Or is he exploiting the opportunity to tell us about his trip to Europe, name-dropping trains and restaurants? Or has he just been reading Christopher Isherwood lately? I suppose I should be grateful Malchman didn't wring another irrelevant pun from "fear and loathing."

But, as I said, Malchman's adolescent travelogue is only the latest scrap tossed onto the heap. The bulk of my aggravation is provoked by *The Tech's* regular

features. There's the generally sloppy writing, as in the case of the reporter who mechanically alternates between using "said" and "noted," whether the minimally varied word choice is correct or not. There's the weekly editorial on "making the most of MIT/not letting MIT run your life/seeing Boston," taking turns with the periodic, perfunctory endorsement of the Institute's anti-

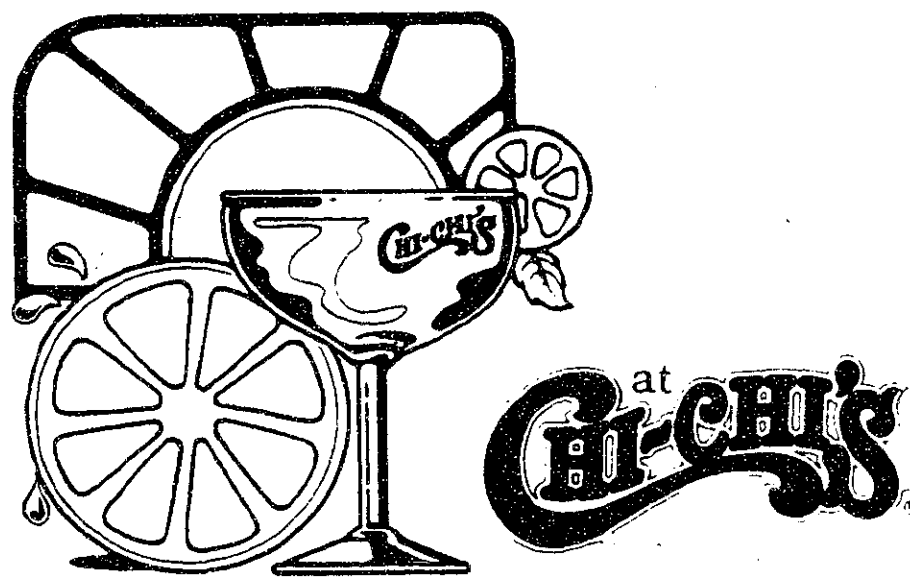
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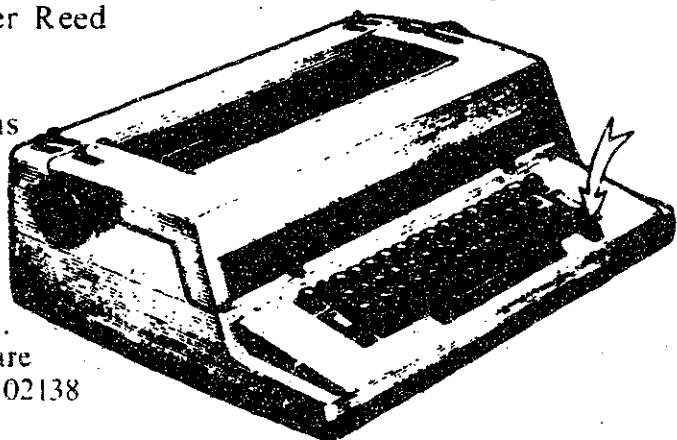
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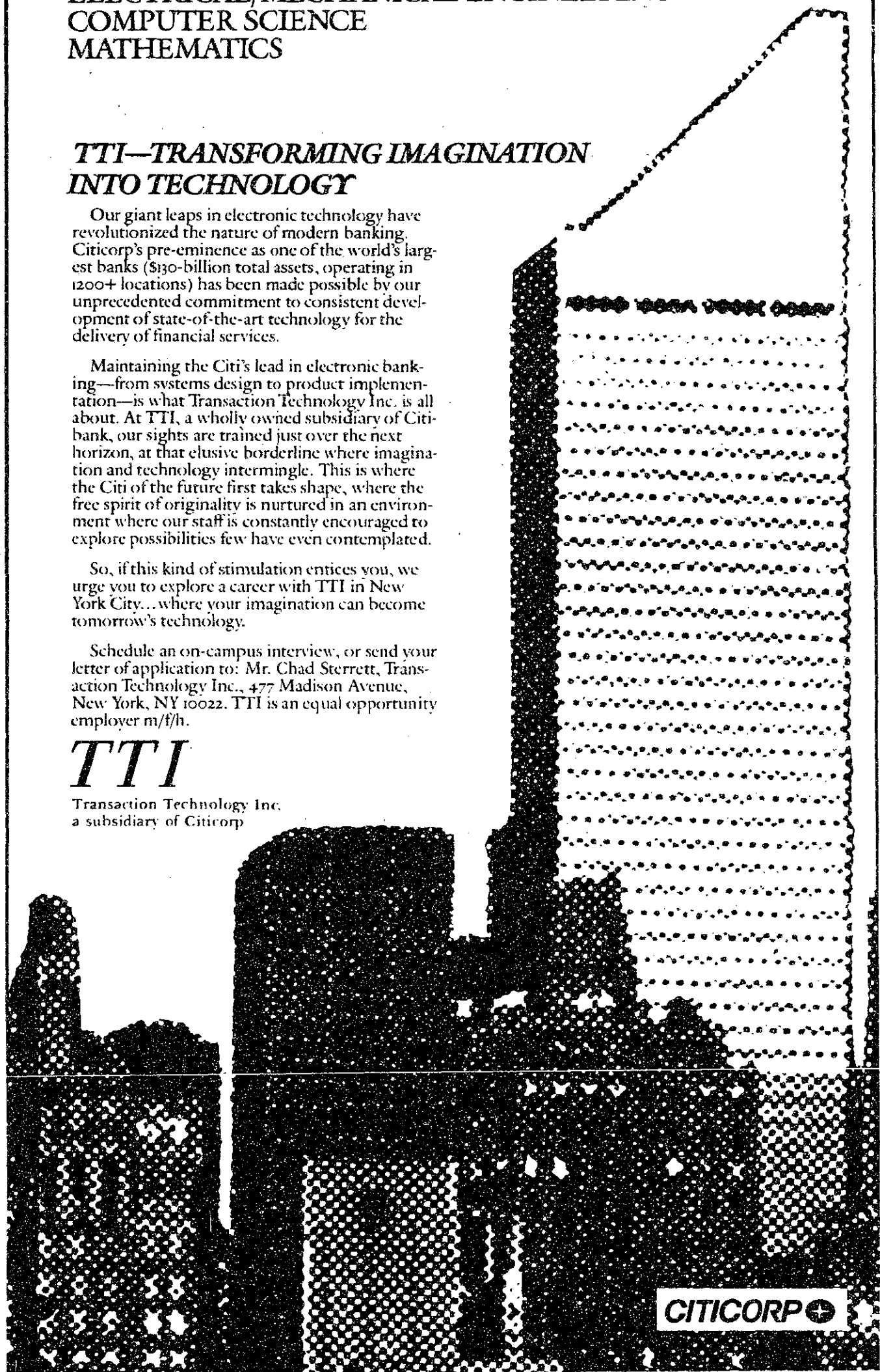
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feedback

Editors should be more selective with material

(Continued from page 9)

discrimination policy, or with novelties like Jerri-Lynn Scofield's about her hyphenated name (I could write volumes on being called "Hermann Munster" at the bus stop when I was six, but even I wouldn't be interested.) or derision of her major. There are the presumptuously subtitled "photo essays," groups of four or five or six amateurish shots thrown onto a leftover half page. There are the useless record reviews, typified by this non-explanation of performance art: "It encompasses all types of performing arts (emphasis mine), from Eric Bogosian's comedy to Pooh Kaye's dance events to Glenn Branca's wall-of-guitar sound." [Eric Sohn, Feb. 4] Huh? Equally uninformative was the review of the last Brand X record [David Shaw, Feb. 1]; we are told the band plays "jazz/rock fusion," and then the record is compared only to the band's second-from-last record. The common alternative is a paraphrase of the latest *Rolling Stone*, but why bother at all?

I suspect the basic problem underlying these and other embarrassments is lack of true editorship, coupled with lack of contributors: not enough good material passes *The Tech's* desk, so everything received is published. The cartoon section is a stunning example: if Carol Yao had to compete for space, "Room 001" would appear once a term, at most.

One obvious rebuttal to my criticisms is, "Try to improve it yourself, smartass." The recent appeal for a new arts editor punctuated *The Tech's* open-door policy. I could place as many brilliant, flawless articles as I could write (find the zinger), but I have other things to do with my time. I reserve the right to criticize, though, because *The Tech's* faults are its own, not mine.

I do have one constructive comment, though it is probably unworkable given *The Tech's* cozy position on campus: be an editor. Reject pieces; demand revision; recruit more conscientiously than the tiny "Work for *The Tech*" ads can; and, if the raised standards sift out too much chaff, don't publish until you have enough worth publishing. *Link and Ergo* (and the Shakespeare Ensemble and the Committee on Central America and the Brass Ensemble) produce better work (when they can) because they have to: their existences are not guaranteed, and neither is their recognition. In spite of its trumpeted one-hundred-plus year history, *The Tech* is not so valuable that it should be printed merely to fulfill its lucrative advertising commitments. Issue-to-issue quality is more important than maintenance of a "tradition" few of us will experience for more than four years.

Think about it the next time you're about to rubber-stamp Malchman's latest piece of crap.

David Hermann '84

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Opinion

Faulting MIT's nerds

(Continued from page 4)

to an extent unheard of among socially-well-adjusted nerdophobic students of an "engineering mentality." I use the term "engineering" not in the sense of a course of study, but to describe a state of mind and particularly a world view (Weltanschauung to you, too!) Allow me to illustrate.

Most members of the engineering faculty are not "engineers." Why else would they be here when they could be in high-paying, possibly managerial positions outside "this little bubble we call MIT."

Many students in engineering departments are "engineers." Why else would they hate what they study so much, yet continue to study it?

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both me and my family.)

Students who take courses because they look fun are not "engineers."

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"Engineers" are responsible for all the world's ills.

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55	6,715	17,531	34,949
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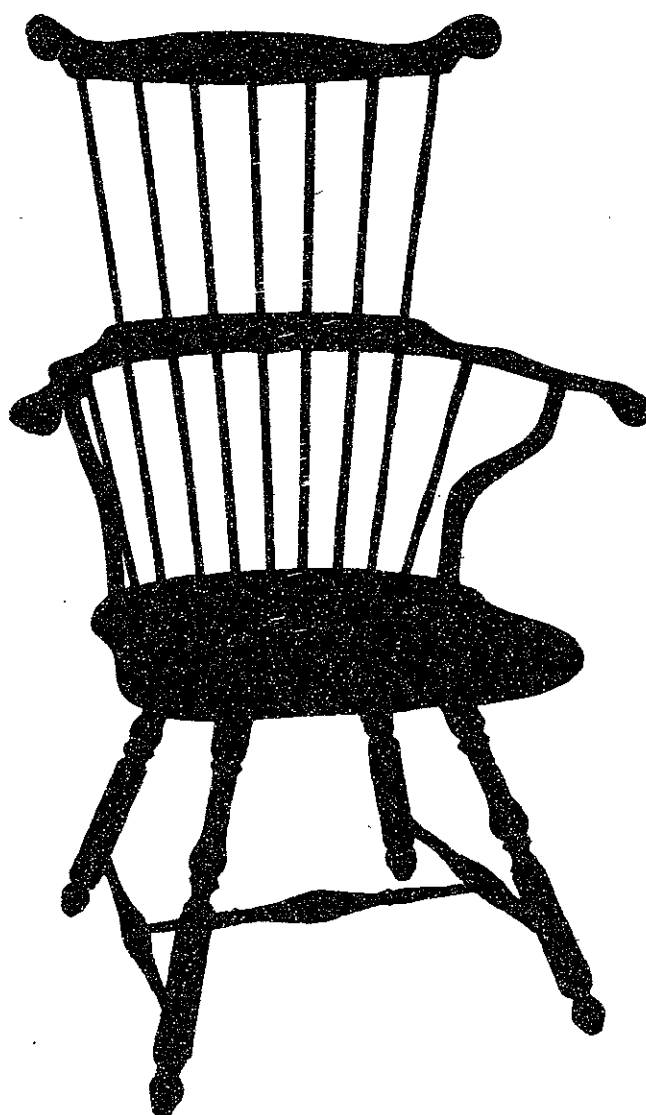
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American Design Ethic: A History of Industrial Design by Arthur J. Pulos

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One of Japan's most celebrated architects, Ashihara develops a cross-cultural perspective on how people actually see and feel urban spaces. His study spans East and West, ranges from traditional villages of Japan, the Italian Apulia, and the Aegean to New York, Chandigarh, and Brasilia.



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Off the Beaten Groove Gowen's greatness

Before A Word Is Said, Alan Gowen, Phil Miller, Richard Sinclair, and Trevor Tomkins on Europa Records.

D.S. al Coda, National Health on Europa Records.

Almost two years ago a musician quietly passed away. Only now are we beginning to realize the extent of his influence on the British jazz-rock and progressive music scene. The stateside release of many of his recordings will not make Alan Gowen a household name, but it will establish his reputation as one of Britain's major jazz talents.

Gowen (keyboards) formed Gilgamesh in 1973 with Phil Lee (guitar), Mike Travis (drums), and Neal Murray (bass). Soon after its inception, Gilgamesh built up a following in Britain, which led to a series of double quartet gigs with fellow progressives Hatfield and the North, playing special arrangements written by Gowen. The pairing with Hatfield would prove to be fortuitous, harboring the seeds of future collaborations.

Hatfield and the North disbanded soon after the recording of the first Gilgamesh album, which prompted Gowen to join forces with Dave Stewart, Phil Miller, Pip Pyle, and others to form National Health. One eponymous album was recorded with this lineup before Gowen left to record a series of side projects including a second Gilgamesh album (with Lee, and new members Hugh Hopper and Trevor Tomkins), and a pair of records in collaboration with members from the seminal British jazz-rock ensemble Soft Machine.

The resulting discs (*Rogue Element* by Soft Head, and *Soft Heap*) united Gowen and Hopper with saxophonist Elton Dean for two sets of atmospheric modal jazz à la Miles Davis, a logical extension of the direction taken by Gowen's work with Gilgamesh. After a series of personnel shuffles Gowen found himself with National Health once again, just in time for its first tour of America. (A second Health album had been recorded, but the keyboards were provided by Dave Stewart, who subsequently left before the tour.) National Health arrived in Boston in November 1979, performing new unrecorded material composed by Gowen.

The new material remained unrecorded, the result of National Health's breakup. Gowen, reunited with Miller, Tomkins, and ex-Hatfield bassist Richard Sinclair, recorded *Before A Word Is Said* in April 1981; Gowen died from leukemia two weeks later.

Before is best characterized by Gowen's liner notes: "Conceived initially by the respective musicians, the pieces were contributed to during rehearsals by all four musicians and developed during recording. This demanded an understanding of the writing and improvising..." Although it is a collective performance, the album marks Miller's ascendancy as composer/guitarist *extraordinaire*, almost to the point of stealing the show. Gowen's short, sketchy contributions seem, in contrast, unfinished.

Many of the tunes in this set recall Gowen's earlier work with Gilgamesh; there's a pensive, atmospheric feel to the proceedings that only he can create with his ringing electric piano chords and washes of synthesizer coloring. "Above and Be-

low," the opening cut, typifies the ensemble's traditional improvisational style: an opening theme, usually stated in unison (in this case guitar and Sinclair's vocalizing), followed by a series of solos leading into a recapitulation of the main theme.

Gowen's trademarks run rife throughout *Before*: his unmistakable synthesizer solos (single melodic lines with lots of pitch bending), frequent unison work, and stop-start rhythmic and chordal changes. The only complaint is with Gowen's reliance on all electronic keyboards. Some of the pieces — the title cut in particular — beg for a simple acoustic piano accompaniment, others merely require a different synthesizer voice.

The contributions of the rest of the band shouldn't be ignored: Phil Miller turns in some fluid, pretty guitar solos, particularly in the Hatfield-esque "Fourfold." Richard Sinclair contributes "Umbrellas," a gentle mood piece highlighting his abilities as bassist and vocalist. Drummer Trevor Tomkins adds necessary colorings, but can hardly be considered a distinctive drummer; one wonders how these pieces might have sounded backed by Pip Pyle or Bill Bruford.

Alan Gowen



Richard Sinclair



Phil Miller



Trevor Tomkins



Nostalgic in its tone, pensive in its execution, *Before A Word Is Said* stands as the quintessential Gowen-with-small-ensemble album.

National Health (in the form of Phil Miller, Dave Stewart, John Greaves, and Pip Pyle) reconvened in October 1981 to record *D.S. al Coda*, an album of Alan Gowen material collected from various sources, including the 1979 tour. The tunes were arranged and expanded for larger instrumentation by Gowen, with most of the work rehearsed and completed before his death. *Before* highlighted his work with sparse arrangements, but *D.S. al Coda* is a testament to Gowen's genius as an arranger. Assisted by a horn section featuring Elton Dean's sax, and a "Hatfield reunion" contingent, every cut swings with a vengeance. *Before* sings, *Coda* roars.

The presence of incendiary drummer Pip Pyle and keyboard wiz Dave Stewart make this album fly. Pyle's busy drum figures — the attention he pays to his cymbals, in particular — vary to fit the tune: sometimes propulsive, other times airy.

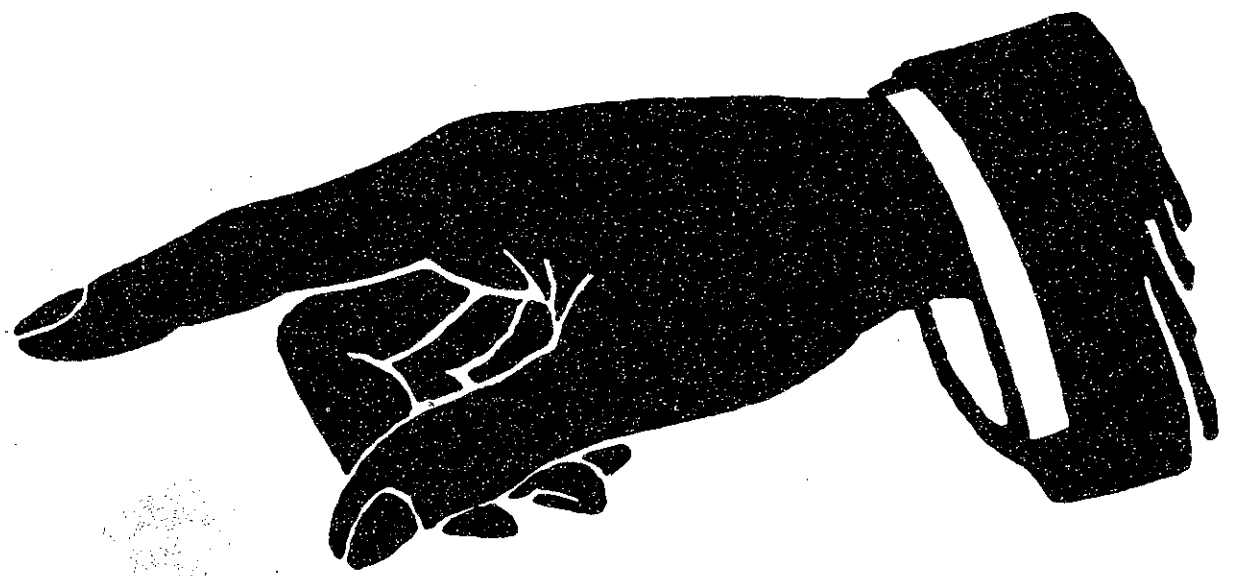
Stewart's distinctive keyboard work, with its dense textures and block chording, automatically distinguishes itself from Gowen's opposite single-line approach. Stewart is better suited to the large band format, where he can augment horn section or vocals with his synthesizer swirls.

These ideals come together to create a near-perfect first side, exploring diverse textures ranging from the big-band fusion swing of "Portrait of a Shrinking Man" to the explosive "TNTFX" to the meditative guitar-synth duet of "Arriving Twice." The second side's longer segments allow the soloists to stretch out a bit with material ("Flanagan's People," "Shining Water," and "Toad of Toad Hall") few Americans were fortunate enough to hear during the band's only tour. Would only more American purveyors of fuzak learn from this ensemble.

Before A Word Is Said and *D.S. al Coda* provide representative samples of both sides of Gowen's dual musical personality. These are essential recordings, destined to stand as milestones in the world of jazz-rock.

David Shaw





ARTS

ARTS



DREAM

Dream Syndicate at The Rat, Kenmore Square, February 19, 1983.

The vibes coming from California say that hardcore is becoming passé. It is no longer an underground movement; every teenager living west of Reno and south of Olympia seems to have bought some boots and chains, joined a HC band, and put out a 45 (A-side: "I Hate Cops," B-side: "No More Government"). Now the search is on for a replacement, and that's where the psychedelic revival comes in.

Dream Syndicate released a four-song EP about a year ago, and "That's What You Always Say" made them famous. It was a good psychedelic girl-song, and had a long guitar break featuring tons of feedback. Their LP was released last fall, and had a very different sound: some songs could have passed for Rolling Stones covers, and the l-o-n-g guitar breaks of the first EP had been condensed or eliminated in most songs. In all, they seemed to have gone for a pop sound.

I liked Dream Syndicate's live show, but not for the reason I had expected. I figured they'd be a good pop dance band that would play cute songs like those on the LP. What I saw instead was a show that was even more psychedelic than their EP. In a one-hour set, they played about seven songs, each with more fuzz and feedback than the last. The Rat recently installed an amazing stage lighting system, and this was the first time I have seen it used to its potential. The crowd was hypnotized. Few danced, but everyone stared.



SYNDICATE

A bunch of bands have popped up on the West Coast lately with a new old idea: music built on the strong roots of '60s psychedelic rock. There are two main lineages: pop bands (like the Byrds) and garage punk bands (like the Thirteenth Floor Elevators and the Sonics). The origins of these two types of psychedelic rock are similar. The first is the result of serious musicians eating LSD; the second is the result of suburban teenagers eating LSD.

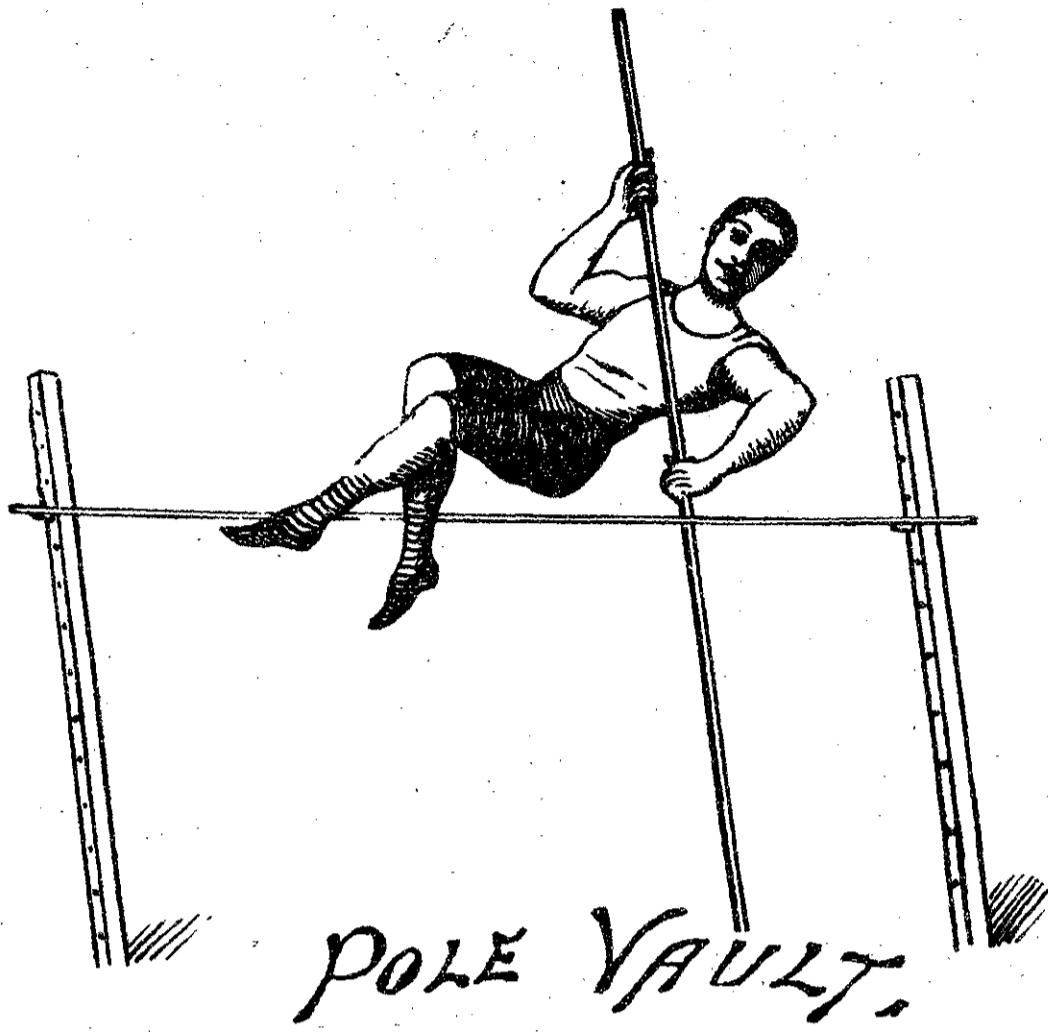
An hour of continuous staring gave plenty of time for examining the band. Steve Wynn (voc/rhyth. ax), who seems to be the main force behind the band, tried to increase his rap with the audience, but should have kept his mouth closed and let his music do the talking. The music is far more eloquent. He insisted on explaining how the band "wants to be loved" and prompting the crowd to applaud. Although his vocals benefit from studio production, live, they seem weak and whiny.

The *Pebbles* series of reissued garage punk records and the *Nuggets* reissue helped to call attention to this stuff in the late '70s. In Boston, they inspired the Neats and DMZ (now called the Lyres). In LA, they inspired the Dream Syndicate and Salvation Army (now renamed the Three O' Clock), among others. The difference between the east and west is that in California the idea caught on in a major way, and now there are a million of these outfits popping up.

Karl Precoda (lead ax) is a spindly, scraggly hippie with long hair and dilated pupils, and some strange ideas on stage presence. He seemed to enjoy jumping (gingerly) off every speaker cabinet and riser he could find. Dennis Duck (drms) looked like he had just surfed in for the gig. He must be one of the least imaginative drummers ever, content to beat quarter notes on his snare drum with both hands with minimal variation. Kendra Smith (bass ax) was an oasis of cool, bobbing and swaying around the stage, at times oblivious to the audience.

Jon von Zelowitz

More than just the news



OUR ARTIST'S VISIT TO THE GYMNASIUM. WHAT HE SAW THERE.

Reprinted from *The Tech*, April 1, 1886.

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Who wants Discipline?

The Lords of Discipline, Starring David Keith, Robert Prosky, and G.D. Spradlin. Directed by Franc Roddam. Screenplay by Thomas Pope and Lloyd Fonville. Paramount Pictures release.

"The Lords of Discipline" can be compared to football's Pro Bowl. All the talent is present and all the potential for a great ball game is there, but the players don't quite seem to have their hearts in the event. When they could have a touchdown, they settle for a field goal. No one wants to put forth that extra effort to turn something rather humdrum into something special. This movie fails for much the same reasons. Instead of being a hard-hitting story of military life, this film ends up as "Taps" Goes to College."

The movie takes place in the early sixties at the Carolina Military Institute, a West Point clone, whose harsh methods of discipline contrast violently with the lush, languorous beauty of Old Charleston. David Keith plays Will McClean, a senior cadet at the Institute, who is called upon to perform an unenviable task. Colonel Barineau, better known as the Bear, chooses Will to protect a new cadet — or knob, as the freshmen are called — who is black. Fearing that the campus terrorist group, the Ten, will try to influence the young knob to rethink his decision about entering the Institute (I often wish I did), the Bear orders Will to keep an eye on the boy in order to maintain the school's reputation of welcoming boys of all races and creeds.

The origins of the Ten are shrouded in the myths and legends of the Institute's past. The group is constantly on the prowl, working diligently to eliminate all those whom they deem "unfit" to wear the fabled school ring. Evidence of the organization's power is plentiful. A rather chubby, rather cowardly young knob has a rude awakening to the ways of the Ten as they drag him out of his bed at night and have him stand on a narrow ledge overlooking some not-so-comfortable pavement. The black cadet also gets his share of abuse, as he is violently accosted in the shower and is captured, taken to the group's "headquarters," and tortured with gasoline, torches, and electric shock treatment. Not a Disney film, by any means.

Will sets out to protect both the black cadet and the rest of the school from the wrath of the Ten, and his private sense of justice leads him to a confrontation with the members of this group. Despite the nobleness of his actions, a lot of people close to Will question whether it is a good idea for him to get involved. His roommates agree with the Ten (although not nearly as violently) that this black knob does not belong at the Institute. Will's perseverance in righting the wrongs done to



this new cadet puts his close friendships in jeopardy. He also risks his own career, because once the Ten finds out that he is on to them, they threaten to take action to terminate his stay at the Institute and, ultimately, to terminate him altogether.

Granted, the plot is powerful: a story of fairness and courage, and a tale of how one proud man risks everything in order to defend his honor and the honor of others. Given credible characters the movie might have worked, however, the people in the story are drawn in such a sketchy manner (no pun intended) that we are unable to become engrossed in what is taking place. Keith (who won critical acclaim if not popular success in "An Officer and a Gentleman") tries hard to make his down-

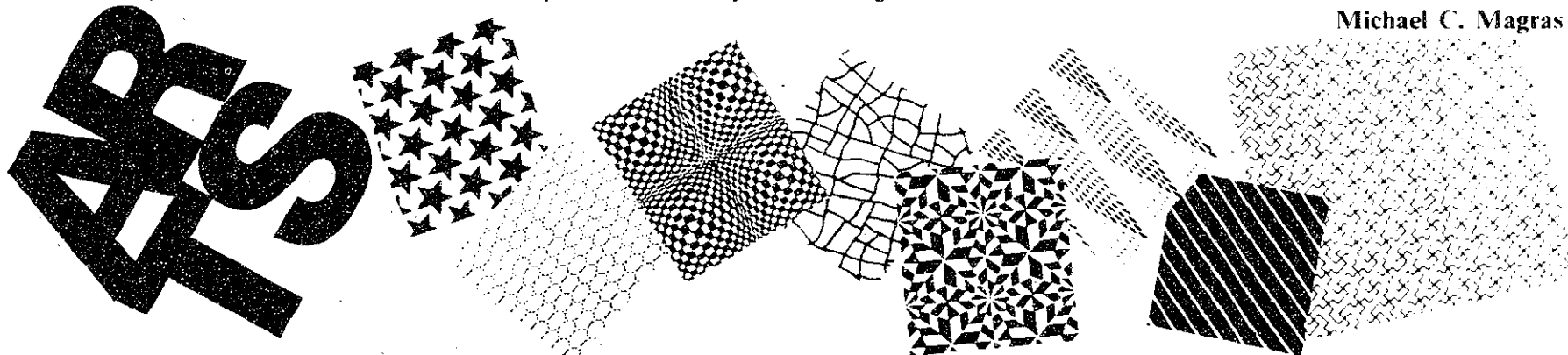
home Tennessee charm shine through the predictable and confusing dialogue, but he isn't given much of a character to work with, and he isn't enough of a screen presence to carry the film on his personal merits. Veteran character actor Robert Prosky plays the Bear, but the only hint at a characterization of him is that he is supposed to be a tough guy who likes to talk with a cigar wedged in his mouth. G.D. Spradlin has one or two good moments as the Institute's commanding officer, and Rick Rossovich has the best part in the movie as Will's brash and brawny roommate.

Franc Roddam's direction is smoothly paced, but he just doesn't have anything worthwhile to capture on film. Lines are spoken as if they were being read off of

cue cards. Some scenes go on for too long while others aren't developed long enough. The ending came right out of left field and made what occurred earlier in the picture seem even less plausible. Clearly, the problem with "The Lords of Discipline" is that the lack of characterization leaves us indifferent as to what the outcome of the story is. As is usually the case with movies made from books (the film is based on a novel by Pat Conroy), the screenwriters were unable to get a feel for the points the author was trying to convey. The end result is similar to an undercooked steak: very meaty and potentially irresistible, but who wants it?

I just wish they had gone for the touchdown.

Michael C. Magras



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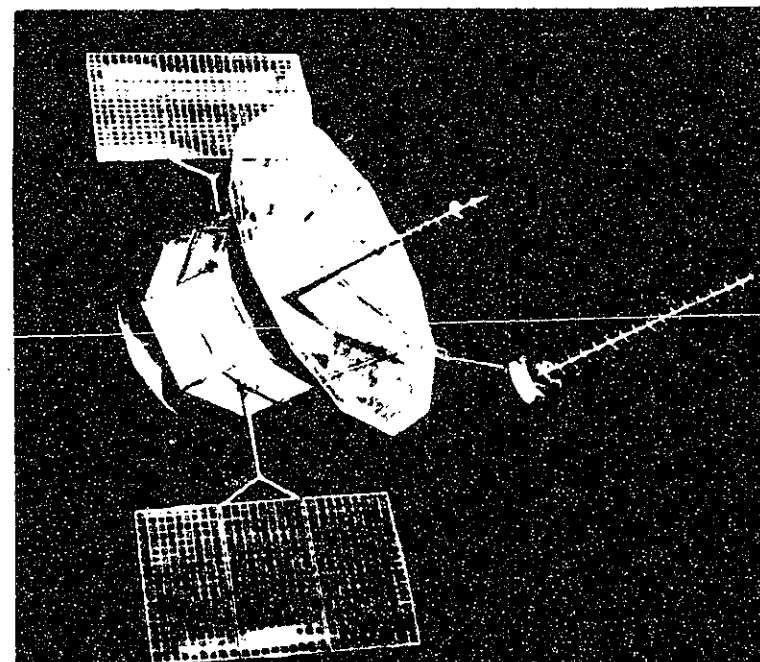
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Outing Club asks for \$10K

By Laura Wiener

The MIT Outing Club (MITOC) has asked the Everett Moore Baker Memorial Foundation for a \$10,000 grant to reimburse MIT for extending the lease on one of the club's two cabins three years ago.

The cabin — called "Camelot" — was built on 20 acres of land leased from Rockwell International, MITOC member Roger Racine said. That lease was later extended under new ownership to include a purchase option on the land. Had MIT not extended the lease, he explained, the Institute would have lost control of the cabin valued at \$30,000.

"There is pressure to at least try" to find funding, Racine said. The Outing Club, he said, does not "have to find the money but we would like to make an effort to do so."

"The sum requested represents 40 percent of our reserves and that's pretty steep," said Susanne von Rosenberg '83, treasurer of the Baker Foundation. "The Outing Club will probably get a fraction of what they asked for."

The proposal under consideration by the foundation, written by Racine, is the result of a decision made by MITOC's board of directors last year. The land and cabin are in no danger, Racine said.

MITOC approached the Baker Foundation at the time of the emergency disbursement, Racine said, but received no money. "We tried to get money from the fund immediately," explained Racine, "but there were no students around in the summer and once the disbursement had been made they did not approve it."

The Baker Foundation had been inoperative for several years before the Outing Club's crisis, because foundation committee members failed to elect successors. Robert J. Holden, then-associate dean for student affairs, attempted to disburse the funds

without such a student committee to approve the appropriation.

The disbursement prompted then-Undergraduate Association President Charles R. Markham '81 to appoint a new committee to operate the foundation.

MITOC members have approached the Undergraduate Association Finance Board and the Activities Development Board for funding without success, Racine said. The club has no other funding sources, he continued.

The Baker Foundation Committee met this week to discuss Racine's proposal. The committee will meet with its advisory board — which consists of members of

the faculty and administration and former members of the foundation committee — next week before a final decision is made.

The Baker Foundation was created by the students of MIT after Dean of Students Everett Moore Baker died in an airplane crash in 1950. The foundation committee was created to control income from a fundraising drive to initiate projects which would "perpetuate the memory of Everett Moore Baker" and "serve as an instrument for advancing his ideals and objectives." MITOC based its request on the premise that Baker was an avid outdoorsman.

Group offers classes to Boston area preps

By James J. Reiser

The MIT High School Studies Program (HSSP) will soon begin its twenty-sixth spring season of offering courses to high school students, according to Gerald L. Fitzgerald '82, director of the 1983 program.

HSSP runs for ten weeks each fall and spring, Fitzgerald said. Student volunteers teach non-credit courses in math, science, computers, social science, liberal arts, and performing arts. The computer course is extremely popular with the program's students, he added.

HSSP sends information to all junior high and high schools within Route 128 before the term starts. The program attracts about 500 to 600 students in grades 7 to 12 each term, Fitzgerald said.

The program charges each student ten dollars to cover the cost of advertising, paperwork, and festivals. These hour-long festivals sponsored several times each term during class breaks include

food, a kite festival, and guest speakers.

The program "is the best method for students to improve communications skills," Fitzgerald said. "They are able to work on their own terms. And the teachers don't enforce any particular classroom environment," he continued.

Approximately forty to fifty students volunteer to teach each term, he said. The majority of volunteers are MIT undergraduate and graduate students. Boston University and Northeastern University students and several professionals also participate, he noted.

Before the term starts, HSSP holds informal interviews to evaluate new student volunteers, Fitzgerald explained. The volunteers are expected to review course material. Students who have taught before provide advice to the newcomers. During the first few weeks of the term, senior teachers sit in on classes and offer constructive criticisms, he added.

Other programs offered by the MIT Educational Studies Program include the Massachusetts Science Institute, a college-preparatory course closely paralleling a college freshman year, an intensive Scholastic Aptitude Test (SAT) preparation course held on Sundays immediately before the tests are given, and sponsorship of the Massachusetts State Science Fair.

Hart avoids MIT riot

(Continued from page 1)

not to accept the invitation Wednesday morning, after reading an item about the riot in *The New York Times*, Cowan said.

The item on the *Times*'s "Washington Talk" page reported the Tuition Riot Committee's invitation to President Ronald W. Reagan to speak at the riot.

"President Reagan has been asked to attend a riot. If that sounds a little menacing, be assured that it is a campus riot and thus at least 25 percent sophomore," the article began.

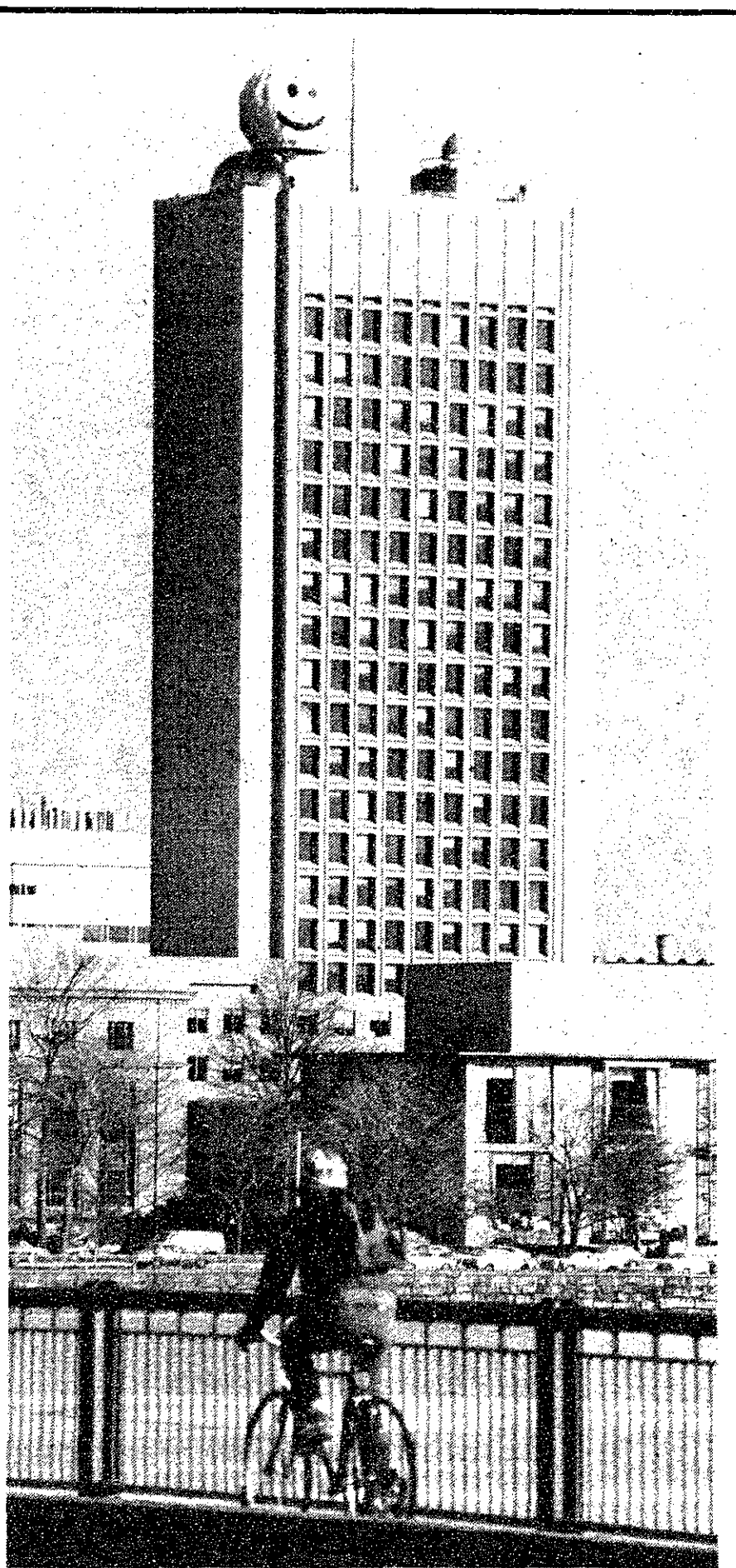
Hart campaign scheduler Doug Wilson admitted the *Times* story "didn't help" in considering whether to accept the offer to speak at the riot, Cowan said.

A White House spokesman said yesterday Reagan will not accept the invitation because he has a prior engagement with Great Britain's Queen Elizabeth II in California.

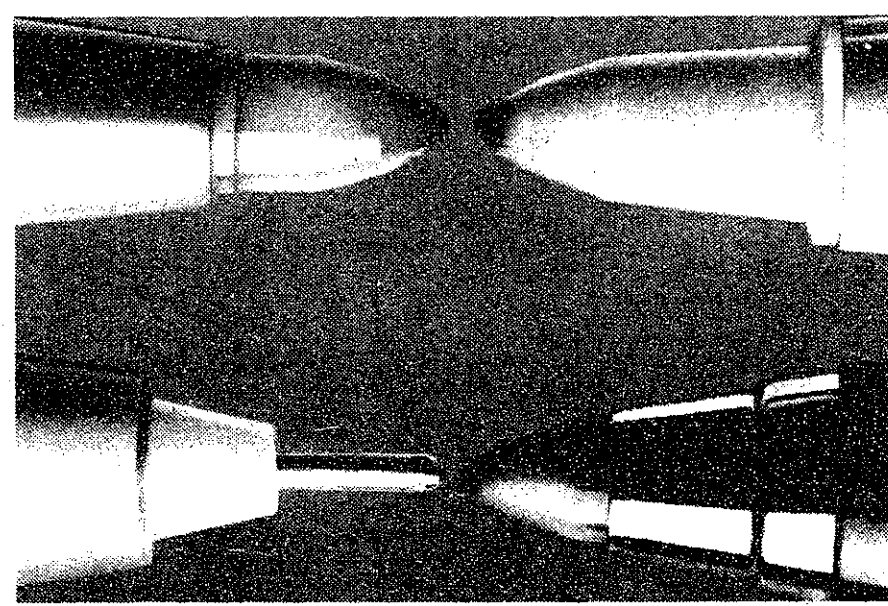
Cowan and other riot organizers on Tuesday presented MIT President Paul E. Gray '54 with demands to limit tuition and equity level hikes, to preserve need-blind admissions, and to solicit alumni contributions for scholarships. Gray told the organizers he would have to disappoint them, Cowan said.

MIT students wrote comments on postcards distributed by the committee and addressed to Gray expressing concern about discrimination against needy students, financial pressure on parents, excessive term-time employment, overborrowing and increased course loads to save money by graduating early, Cowan said.

Gray was not available for comment.



Tech photo by Omar S. Valerio
The Green Building's appearance was altered for a short time Tuesday morning.



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Hum-D requirement changes suggested

(Continued from page 1)

reading, writing, and classroom discussion that demonstrate that concern, . . . [and] stress issues of general significance rather than narrow disciplinary issues."

Menand supports the present humanities distribution requirement. "It is crucial for MIT students to come to know that in humanities and social science subjects there is a history to each of the issues that are discussed," he said. "Each of us must think about human values, and writing is the medium of the exchange of ideas in all fields; the present humanities distribution requirements attempt to address each of these three areas."

Departments are now discussing the proposal, and the Committee on Educational Policy will present the topic for public discussion in March.

"It does make sense to allow

each department to make its own language in defining a [humanities distribution subject]," said Professor Donald L. M. Blackmer, head of the Department of Political Science. "The application of general requirements is hard to do intelligently."

"[We] need to do some tidying-up," said Dean of the School of Humanities Harold J. Hanham. "We've got to make the list of [humanities distribution subjects] more intelligible, and we have to have a way of administering the requirement which causes less friction than the present committee system."

"Undergraduate students [should] be provided with a pamphlet that describes their options under the humanities distribution requirement in a more helpful way than the catalogue does," the memorandum said.

GA nixes question on activities fee plan

(Continued from page 1)

creased from \$2500 to \$8700 over the same period.

"I don't think activities are suffering," said Undergraduate Association Vice President David Scrimshaw '83, a member of the UA Finance Board.

The General Assembly defeated Summer's motion by a vote of 18 to 7, with 2 members abstaining. The motion required the approval of only one-third of those

present and voting to pass.

The General Assembly approved a motion to call on MIT administration "to ensure that the full financial need of all students is met without regard to their draft registration status."

The assembly also elected Summer to the post of floor leader and confirmed the nomination of Scrimshaw as UA Vice President, replacing Kenneth J. Meltsner '83. The General Assembly elected Libby and Ishai Nir '86 members at large of its executive committee.

The General Assembly will host a forum for candidates for UA President and Vice President March 3 at 7:30pm in room 4-163.



Announcements

The I. Austin Kelly III Competition is now open. The award is two prizes of \$250.00 each for the best papers in any of these fields: Literary Studies, History, Musicology, Anthropology, Archaeology. All full-time MIT undergraduates are eligible, except previous winners. Papers must be at least 4000 words long (14 standard typed pages). Papers may be written expressively for the contest, or papers from classes may be submitted, either as they stand or in revised and expanded form. Students are encouraged to consult with faculty. The deadline is Apr. 29.

* * * * *

Nominations are now being accepted for the John Asinari Award for Undergraduate Research in the Life Sciences. All course VII undergraduates are eligible. For more information, please contact Tom Lynch, room 56-524. x3-4711. The deadline for submission is Apr. 29.

* * * * *

The MIT U.H.F. Repeater Association offers radio communications assistance to any MIT event free of charge. If you or your group are interested, contact Richard D. Thomas, room W20-401, or call 354-8262 for details.

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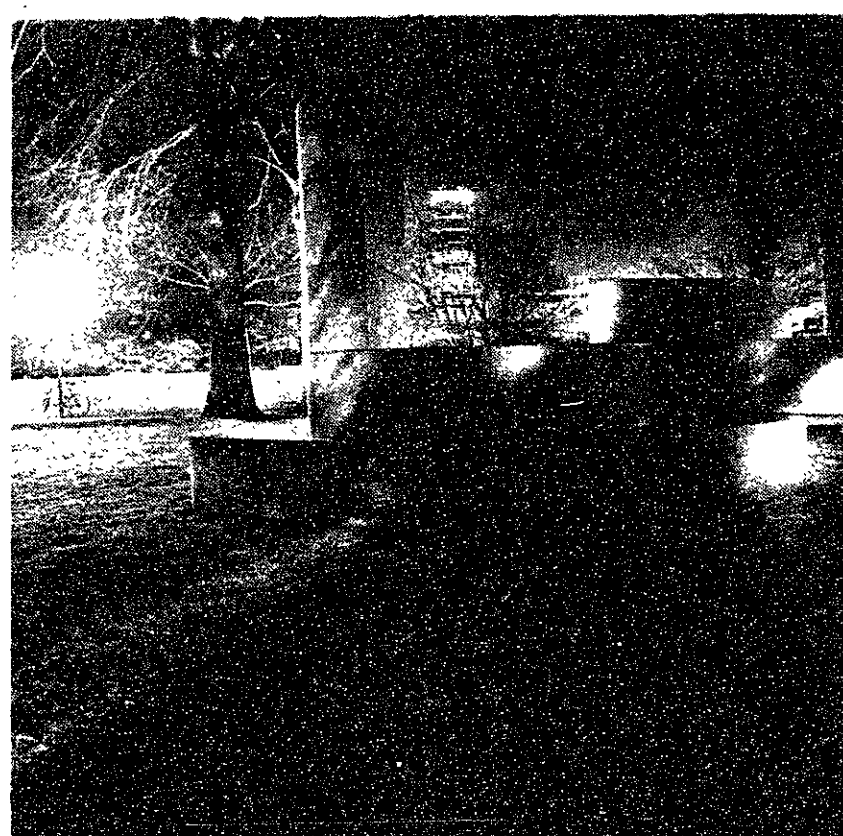
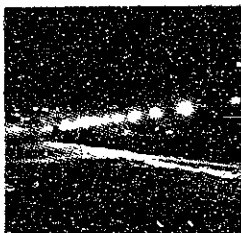
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Insomnia

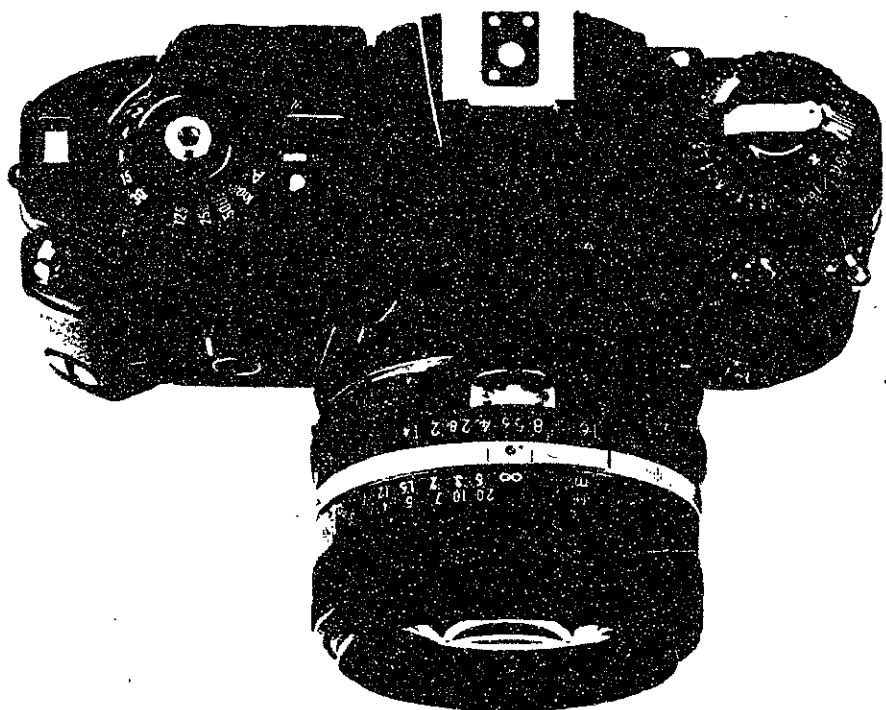


Bill Coderre

T E C H N I C A L D A T A
 The camera used was a Rolleicord with an f2.8 lens. Exposure was between 10 and 45 seconds at f8, on Kodak TRI-X 120 roll film. The film was developed in Ilford ID-11 plus diluted 1:3. Prints were made on Kodak Polycontrast paper.



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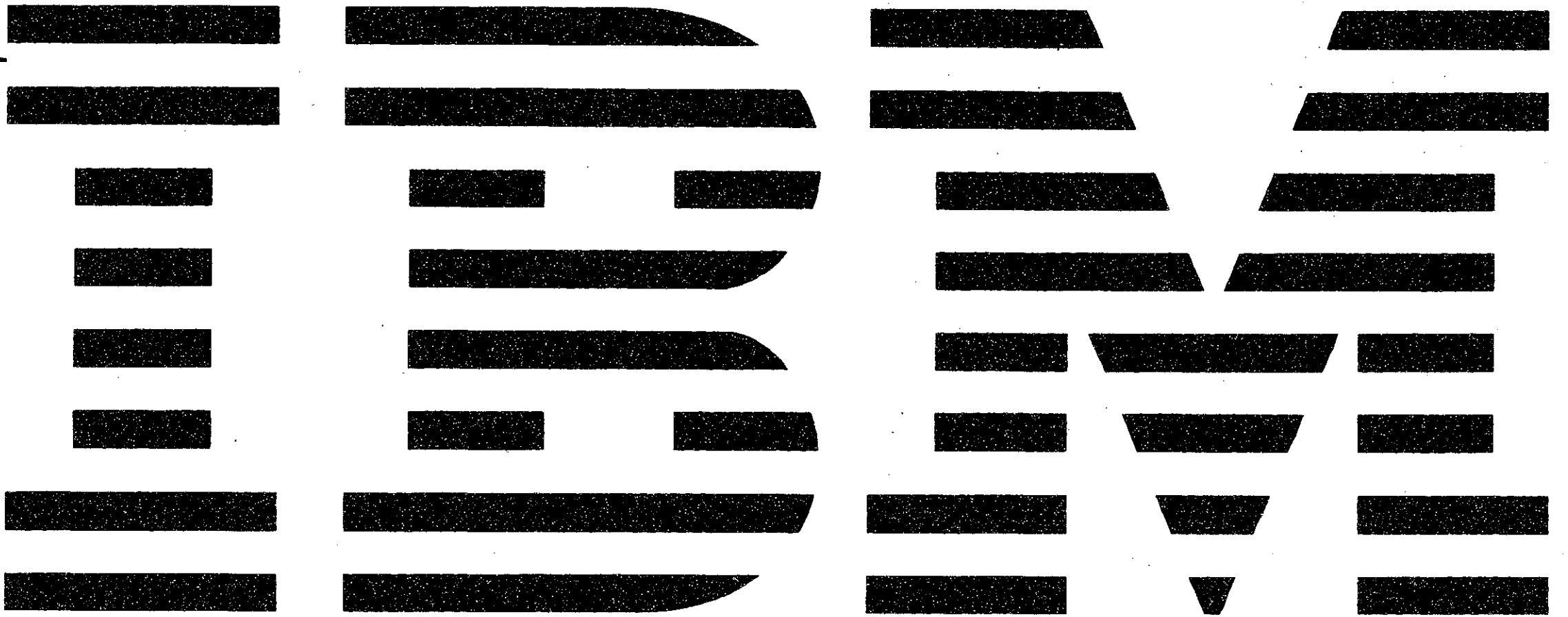


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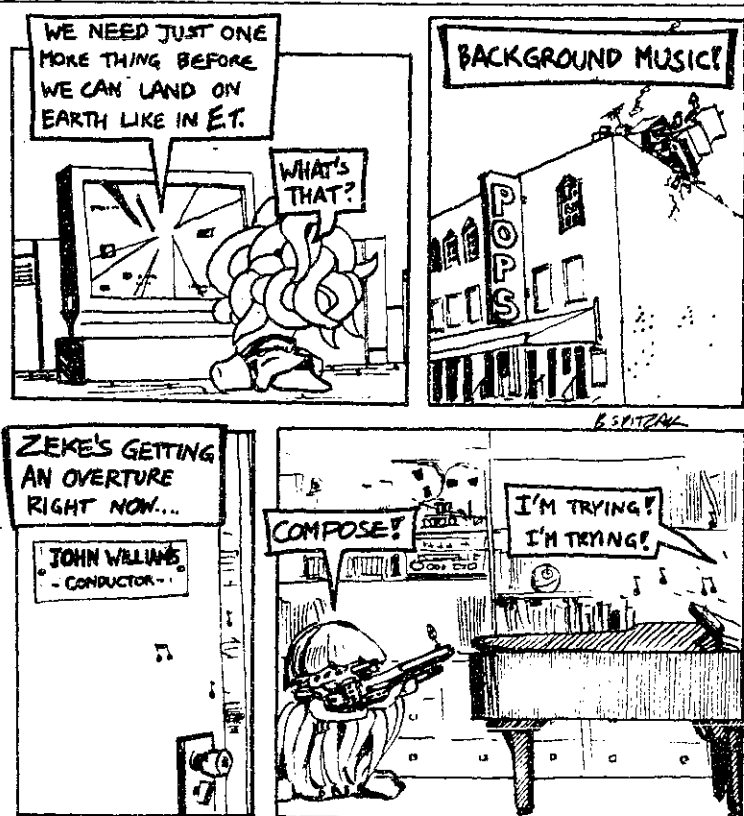
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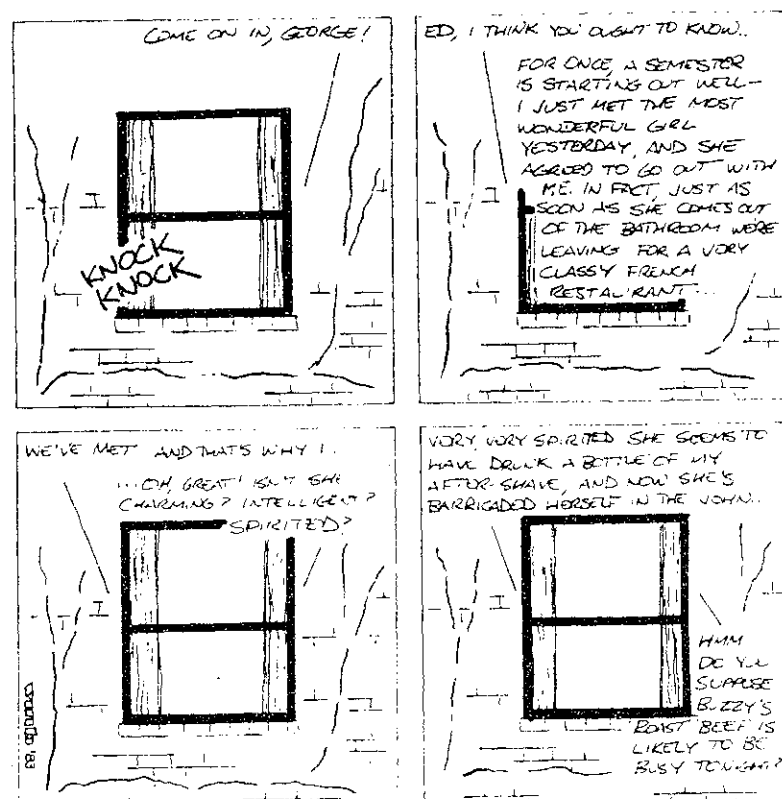
Space Epic
By Bill Spitzak



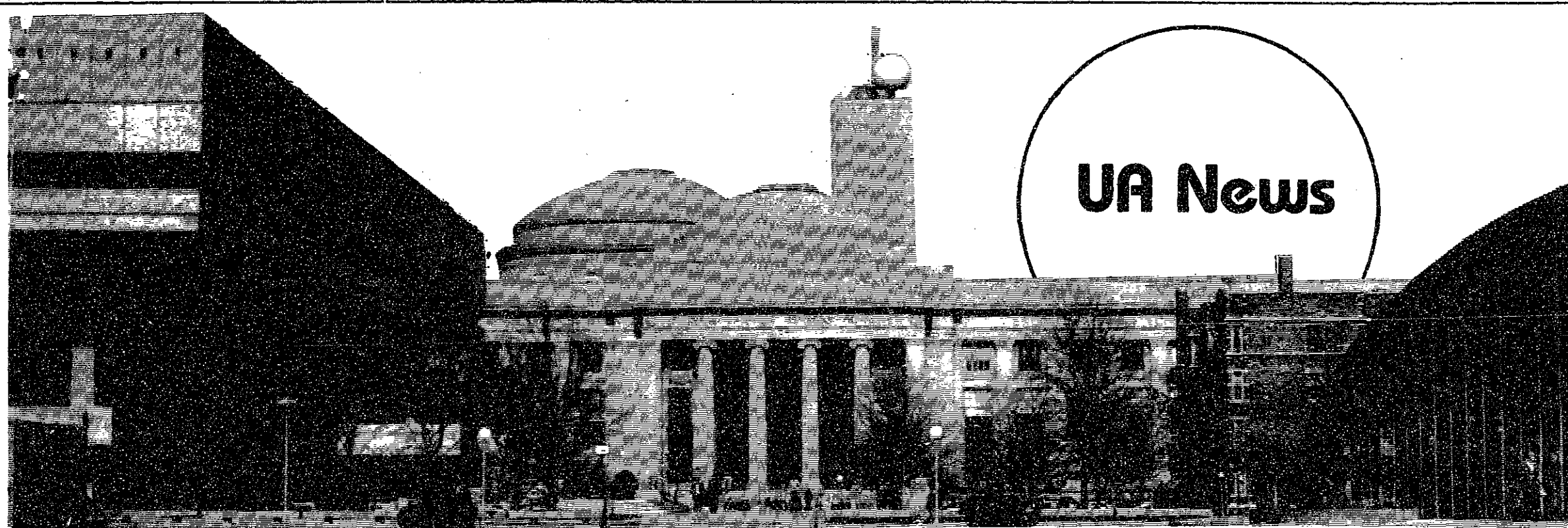
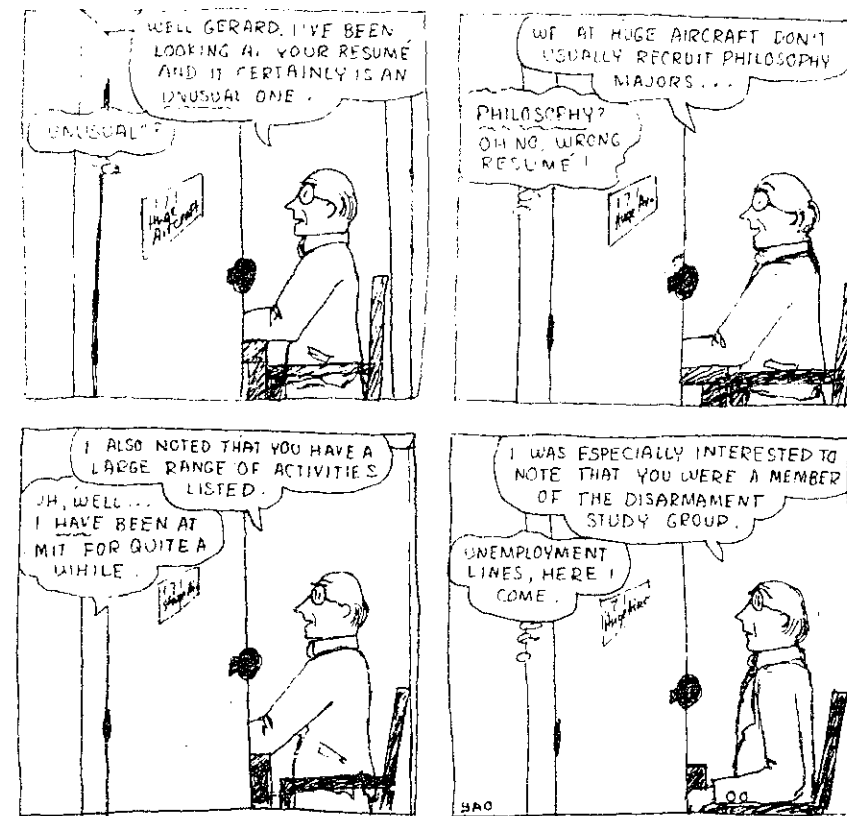
Dolpha
By Joe Cerami



Outside Looking In
By V. Michael Bove



Room 001
By Carol Yao



Hart Lacks Sense of Humor

Well, the Tuition Riot is still March 4th, but Gary Hart, Senator from Colorado and Democratic candidate for president wimped out. Our March 4th Education Rally was popular with the Hart Campaign; Hart even wanted to rent a helicopter just to make it to MIT on time. That is, until an article about the riot appeared on page A18 of Wednesday's *New York Times*. "President Reagan has been asked to attend a riot." "It is being organized by a committee, as befits any activity at the cerebral Massachusetts Institute of Technology." Gary was not amused. Campaign aides, shocked by the word "riot," scurried to their phones to call Hart's appearance off.

It looks like we'll actually have to riot. After all, if the *Times* said there's going to be a riot it must be so.

G.A. (Grease Anonymous)

At the G.A. meeting next week, Thursday, March 3 at 7:30pm in 1-190 there will be all sorts of fun. First we will hear brief reports from several of the general committees (show up to find out which ones), but it's at 8:00pm that the real fun starts. That's when the GA forum for UAP/UAVP candidates begins. The forum will last an hour and a half and you'll get an opportunity to hear from all the candidates. You'll even have a chance to ask them questions. All MIT Undergraduates are invited.

No Vampires Please

The MIT-TCA Spring Blood Drive starts Wednesday, March 2 in the Sala de Puerto Rico of the Student Center. If you can help, please contact Donna Gresman or Karen Ball at W20-450 or call x3-7911.

DormCon

The Dormitory Council will be electing a Chairman, Vice-chairman, Parking chairman, secretary-treasurer, Social, and Judcom chairman at 7:30pm, March 1 in the dormcon office (W20-401). This election is open to anyone in the dormitory system. For questions call John Smith dl7224.

Send Those Letters In!

It's been a rough week for all of us. For most of you that means MIT has interfered with your sleeping, eating and social life. For me it means I can't think of a snappy, witty or silly way to tell people that they should send me all kinds of notices and announcements to go in the UA News. I'm getting tired of begging you people for these things anyway. From now on, no begging. Just send them in to us, W20-401.

HoToGAMIT

The most useful and widely read guide to life at MIT published in the world needs your help. If you are interested in working on HoToGAMIT, perhaps as a section editor or subsection editor give your name to the folks at the TCA Office. W20-450, x3-4885.

Be a Star!

The Musical Theatre Guild is looking for people for the Tech Show '83 orchestra. We need musicians who can improvise, write, arrange, and/or play: guitar, bass, percussion, violin, viola, clarinet, flute, sax, trumpet, trombone, tuba, baritone, or any other instrument that might be useful. Call Ira Berk at 253-6294.

weekend preview

At home:

Fencing — The women's team will be at home tomorrow for a 1pm match against Maine. Wellesley is also slated to be present. The time is subject to change without notice. Contact fencing coach Eric Sollee (x3-4910) for an up-to-the-minute schedule.

Rifle — The marksmen will put their unbeaten record to the test tomorrow in the league finals and intercollegiate sectionals. The match, rescheduled from last weekend, will be held in the duPont rifle range.

sports update

Gymnastics — Four new MIT records were not enough, as the men's gymnastics team finished third of four at Lowell Saturday, defeating Vermont for the third time this season, but losing to Lowell and winner UMass. Dave Roberts '85 set a new mark in the vaulting with a score of 9.6. Mike Ehrlich '84 set a record with a 9.25 in the floor exercise. A new team record was also set in each of those events.

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I am playing tapes of the Basic Principles of Objectivism course, a course originally given by Nathaniel Branden on the philosophy of

AYN RAND

and invite any interested parties to attend. The first lecture will be Sunday, Feb. 27 at 7:30PM at the Sheraton Commander Hotel, 16 Garden St., Cambridge (Cape Cod room), just off Harvard Square. No charge.

Pistol — The other marksmen will be out at 9am tomorrow for the intercollegiate sectionals at the duPont pistol range. The competition will last the better part of the day.

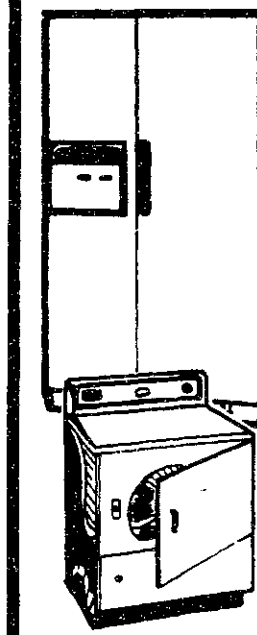
Hockey — Snow cancelled the men's only away game this year, and, as fate would have it, that game against Quinnipiac will be made up tomorrow at 2pm in the Athletic Center.

At nearby institutions of higher education:

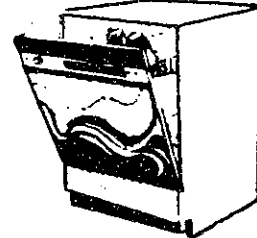
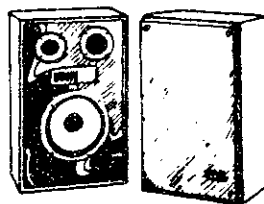
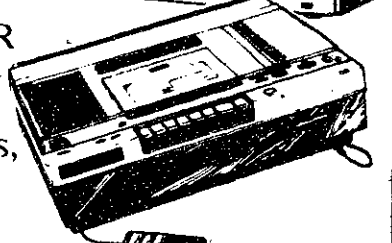
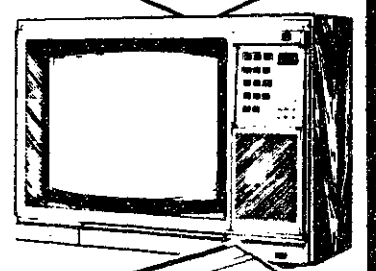
Gymnastics — The men's team will be at Lowell both tomorrow and Sunday for the New England championships. The women's team, meanwhile, will pay a visit to Bridgewater State for a 2pm meet.

Swimming — The women swimmers will also be participating in New England's, theirs at South-eastern Massachusetts University today through Sunday.

Track — Lest you think it done for the season after the new England Division III championships last weekend, the track team will be at Bates tomorrow and Sunday for its New England's.

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sports

Rally falls short for men's basketball

By Eric R. Fleming

Monday night, an era in the history of MIT basketball ended, as seniors Mark Branch and Robert Joseph played their final game in a Tech uniform. Unfortunately, the Engineers lost to Brandeis 88-84, but the team's spirited comeback from a 19-point deficit surely gave Branch, Joseph, Coach Fran O'Brien, and the rest of the team something to smile about.

For the first 35 minutes of the contest, MIT looked as if it had left its game on the bus. Open shots weren't falling, Brandeis was able to penetrate the Tech defense for easy shots, and when the Judges weren't able to convert the first time, they were often able to get second or third opportunities. An eight-point (45-37) halftime lead grew to 73-54 with six minutes to play. When Joseph fouled out with 5:13 left, the contest appeared to be over and done with.

Branch (with some help from his teammates and opponents), however, lent credence to the adage "The best part of a basketball game is in the last five minutes." The Raleigh, North Carolina native put on a show, repeatedly taking the ball to the hoop and making a number of spectacular high-arching runners. Branch wasn't selfish, either; when he didn't put it in himself, he dished off to teammates for easy layups.

The defense should not be forgotten here, too. Tech's full court pressure forced Brandeis into a number of turnovers. In addition, the Judges decided to take up the fine trade of bricklaying from the free throw line; junior forward Jim Hicks earned his journeyman card, going oh-for-four, including an air ball.

These ingredients cooked up a rally which saw the deficit cut to 85-80 with 33 seconds remaining. However, the dish was not fully prepared for MIT fans, as a couple of costly turnovers and late Brandeis free throws sealed the outcome. When Branch departed the game with 13 seconds left, he received a well-deserved hand from both players and fans; he scored 31 points (one short of his career high), 14 in those furious five minutes. He ends his four years with 1441 points, fourth on the MIT all-time scoring list.

Saturday, it was Joseph's turn to shine, as MIT closed its home

season with a 71-59 win over Connecticut College. His ten second-half points keyed an MIT surge which broke open a close game against the Camels, who were minus their starting center, Peter Dorfman. Joseph's stat line was typical of his season: 16 points, eight rebounds, and four steals. Five players were in double figures for the Engineers, including Charlie Theuer '85, who had his finest game of the season; ten points on four-for-eight shooting, and eight rebounds.

MIT's record ends at 6-16; nothing to shout about, but there were some encouraging signs. The emergence of Theuer and Craig Poole '86 as vital parts of the of the team, and the continued improvement of center Mark Johnson '84 are things the squad can look forward to. Of course, the loss of Branch and Joseph leave a large void for the team to fill, and filling it will present a serious challenge for next year's group.

Track gives up New England NCAA Div. III indoor title

By Arthur Lee

The 1983 New England Division III Indoor Track & Field Championships were held last weekend at the Coast Guard Academy in New London, Connecticut. As expected, Tufts University came out as the strongest team in a field of seventeen, wresting the title away from MIT, the two-time defending champion. Tufts garnered a grand total of 83 points, beating out Bates College's 63-1/3. MIT and Williams College tied for third place, both left out in the cold with 58 points.

The weakening of MIT's dominance over the New England Division III track & field community can be directly attributed to the loss of several key performers. Middle-distance runners such as Paul Neves '83 and Bob Walmsley '84 did not participate this season due to various personal reasons. Dave McMullen '83, another fine middle-distance runner, also stopped running after the last meet against Tufts, again due to personal reasons.

The loss of these performers was sorely felt throughout the season in both the middle distance events and the team relays.

Finally, the weakness of the Engineers showed itself last weekend among a large field of competitors, culminating in the loss of the indoor crown held for two years by MIT.

In spite of such gloom, there were still many bright spots that highlighted the championship meet. Outstanding individual performances included the first place win by Pat 'Big Man' Parris '85 in the 35-lb weight throw. He hurled the weight for 52' 8", easily outdistancing the closest competitor by almost four feet.

Joe Presing '84 left his usual scorch marks on the track with a blazing 7.77 seconds in the 60-yard hurdles. In the 600-yard run, one of the Fantastic Freshmen, Dave Richards, came away with a 1:15.12 win. John Taylor '84 snared second place in the 440-yard dash with a time of 50.07 seconds.

John DeRubeis '83, Dan Lin

'86, Richards, and John Taylor joined legs to win second place for MIT in the mile relay. In the two-mile relay, Ken Kovach '83, John Hradansky '85, Andrew Peddie '86, and manager Erik Altman '83 ran a 7:57.94 race to capture third place for the Engineers.

Chris Kurker '84, who was originally slotted to run the anchor leg of the two-mile, was hurt and replaced at the very last moment by Altman, who had to borrow a uniform and a pair of spikes. Mr. Altman came through in flying colors, running at a personal-best pace of 2:01.0 over the last half mile.

Other fine showings in the meet included Hradansky's and Kovach's consistent performances in the 880. They took fourth and fifth place respectively.

Thus, the MIT Engineers closed out their indoor season with a record of three wins and four losses, taking third place in the championship meet, and relinquishing the much-coveted indoor title.

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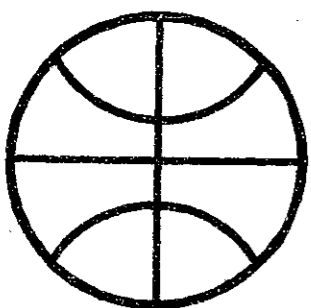
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Big doings for wrestlers

By Martin Dickau

The New England College Conference Wrestling Association (NECCWA) has named MIT head coach Tim Walsh 1983 Coach-of-the-Year. The award comes on the heels of his team's fifth-place showing in the NECCWA Championships at the Coast Guard Academy last Saturday, where three MIT wrestlers earned berths to the NCAA Division III Championships.

Tim Skelton '85 (126 pounds), co-captain Ken Shull '84 (134), and Steve Ikeda '85 (142) all qualified for the nationals in Wheaton, Illinois this weekend. Skelton and Shull finished first in their divisions, and Ikeda was second in his.

Pat Peters '85, fifth at 158 pounds, and co-captain Steve Leibiger '83, sixth for a third consecutive year at 167, also contributed points to MIT's best performance ever in the five-year-old tournament.

Walsh's selection as Coach-of-the-Year is his second in four years. He was previously recognized in 1980 while at Amherst. In his three seasons at MIT, the wrestlers have posted a 34-21 record, including an 11-8 finish this year.



Photo courtesy MIT Sports Information Office
New England wrestling Coach-of-the-Year Tim Walsh.

Women's hoop wins final game

By Jean Fitzmaurice

The women's basketball team closed out its season with a thrilling 61-59 win over visiting Brandeis Saturday. The team's final record is 9-10, the most wins in a season since 1976, when the squad went 10-11.

MIT put out an awesome effort in this one, shooting 55 percent from the field in the first half alone, while fending off the 12-3 Judges. Julie Koster '85 stole the day as she shot 13-for-15 from the field, pulled down 9 rebounds, and scored a total of 29 points.

The game was the last for starter Joyce Kelly '83, whom coach Jean Heiney praised as being a solid performer for the last four years, and also for Beverly Yates '83, unable to play because of an injury.

After leading 32-24 at halftime, MIT pushed the margin up to 12, using some tough defense. Everyone in Rockwell Cage, however, anticipated that the well-coached Brandeis team would make a run at MIT, and they were not disappointed. With still ten minutes left to play, the Judges went on a 10-2 run to slice the lead to 46-42.

MIT, though, had the excellent idea of passing inside to Koster and managed to get the lead back up to nine. Brandeis didn't like that idea, came back with eight straight points to make the score 54-53, and eventually tied at 58 on a Petra Farias free throw with 1:15 left. The game was anyone's now.

MIT came back down the floor, and co-captain Joyce Kelly

'83 passed to Koster for two points. Brandeis went inside for its next try, but Cindy Robinson '84 made a good foul, sending Susan Bowler to the line to try to earn the points. She only got one, so, with 37 seconds left, the score stood 60-59 in MIT's favor.

An intentional foul sent Stacy Thompson '86 to the line, and she made one of her attempts. A double dribble call against the Judges with time running out cost the visitors any good chance of tying the game.

"We feel we had a very successful season," Coach Heiney said as she left the Cage for the last time this year. "This was a super team effort."

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sports update

Hockey — The men's hockey club played a pair of thrilling games this weekend, losing to Connecticut College 6-5 on a goal with only 55 seconds remaining in the game, and defeating Nichols 8-7 in overtime Wednesday night. The team's record is now 10-4 with one game left to play.

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