

Dormitories and Fraternities Plan Full and Festive Weekends

The apex of the Tech social season will come on May 6 and 7 with the IFC and Dormitory Weekends. All Tech students are invited by Henry McCarl, Co-Chairman of the Dorm Weekend, and Bob Dulsky, Chairman of the IFC Weekend to bring their dates and have "an especially good time."

Dorm Weekend begins on Friday night, May 6, with cocktail parties in Talbot Lounge in East Campus. A semi formal dance will highlight the evening in The Parker House, spirited by music from the lively Jerry Davis Combo. Saturday afternoon, students and their dates are invited to attend a Beach Party at Duxbury Beach, where hot dogs will pervade the fun. Buses will be leaving at 2 from Walker Memorial.

In case of foul weather, the gaities shall not halt; the merry-makers can attend local wiener roasts in the separate dormitories at four P.M. A Hawaiian Party in Baker House will conclude the Saturday festivities; drinks and jazz are to be on the menu.

On Sunday afternoon all dormitories will hold individual parties — mostly outdoors in the style of a traditional American steak fry. A special treat for the pleasure lovers will be Tech Night at the Pops, when the Boston Pops orchestra will dedicate its performance to MIT.

IFC Weekend starts rolling Friday night with a Formal ball at the Hotel Statler Ballroom, featuring the music of the Maynard Ferguson Band. During Intermission Queen of the IFC weekend will be elected by attending MIT deans and their wives. The Historic Jazz Band will also entertain during the intermission.

After the ball, couples are invited to a party at Delta Upsilon Fraternity, 526 Beacon St.

On Saturday afternoon cocktails will be served to all at Phi Kappa Theta, Phi Sigma Kappa, and Dover Club from 2:30 to 5:30 P.M. Saturday night will see parties at Pi Lambda Phi, Theta Delta Chi, and Delta Kappa Epsilon.

Festivities will continue at Deke House on Sunday afternoon where Jazz music can be heard from the Dartmouth Indian Chiefs.

IFC Weekend will conclude with "Tech Night at the Pops".

Drs. Wiesner, Luris of MIT Elected To National Academy of Sciences; Total Now 36

Two of MIT's most distinguished faculty members have just been elected to membership in the National Academy of Sciences, the highest honor in American science.

The new members are Dr. Jerome B. Wiesner, director of the Research Laboratory of Electronics, and Dr. Salvador E. Luris, international authority on viruses and genetics.

With their election, MIT now has a total of 36 faculty and corporation members who are members of the National Academy.

Dr. Wiesner received his doctoral degree in 1950 from the University of Michigan, where he assisted in developing modern electronic techniques for speech correction. In 1940 he was appointed chief engineer of the Acoustical Laboratory of the Library of Congress. Shortly after the beginning of World War II, he joined the staff of MIT's Radiation Laboratory in the radio frequency development group. Later he became a project engineer in a key radar program and member of the laboratory's steering committee. In 1945 he joined the staff of Los Alamos Laboratory where he served for four years before returning to MIT.

In government service, Dr. Wiesner has served as an advisor in international problems involving modern technology. He is a member of the President's Science Advisory Committee and was staff director of the American delegation to the 1958 Geneva Conference on the prevention of surprise attack.

Dr. Luria, a distinguished bacteriologist, is professor of microbiology in the biology department. Born in Turin, Italy, Dr. Luria received an M.D. degree from the University of Turin in 1935. He did advanced work in microbiology in Paris at the Centre de la Recherche Scientifique, the Curie Laboratory and the Institut Pasteur before coming to this country in 1940 to conduct research at Columbia University.

He carried on studies at Vanderbilt and Princeton Universities until 1950 when he joined the faculty of the University of Illinois. He was appointed to the MIT faculty last year.

MIT Pioneer Computer Moved; Begins Work for Private Corp.

"Whirlwind I," an MIT-developed and designed digital computer which proved a forerunner in computer technology, is in the process of being moved from its former home in MIT's Barta Building on Massachusetts Avenue to its new place of residence, the Wolf Research and Development Corporation of Boston.

"Whirlwind I," now considered obsolete due to the development of faster computing systems, remains one of the most accurate ever developed. Because of this reliability, it was, for several years, the center of the radar network for the New England area. Important technological advances were made with the help of "Whirlwind I," such as the development of the magnetic core "memories" now an important part of computer technology. It was the first large-scale, high speed digital computer to go into operation in the United States.

Many problems have arisen concerning the moving of "Whirlwind I" to a Navy warehouse in the South End, a distance of several miles. The computer is very large, occupying four rooms at the Barta Building, and consists of fifteen rows of racks, each as much as forty feet in length and containing an estimated 150,000 components apiece. In order to hoist these racks without disassembling them, a hole was made in the side of the building. The moving began Wednesday morning. The moving of the main computer and other sub-components will take about a week or ten days.

William M. Wolf, president of the Wolf Research and Development Company, and who worked at MIT's Digital Computer Laboratory, projected Whirlwind's new use as a research and development tool, perhaps in processing radar data for meteorological purposes.

The Wolf corporation, which is undertaking the entire moving costs for the computer, largely employs recent MIT and Harvard graduates, and is itself a fairly young company, being only four years old. The firm is at work on a number of government contracts involving the use of computers, including data processing for the National Space Surveillance Control Center at Bedford, Mass.

Epic Refused

At last Wednesday's meeting of the Activities Council, the Council denied EPIC provisional Class B status. Melvin Potash, '63, remarked: "I find it deplorable that certain individuals on the Activities Council see fit to allow personal biases to interfere with rational thinking with respect to the recognition of legitimate student groups."

A committee was formed to review the Outing Club's application for class A status, having been given provisional Class A status one year ago.

Provisional Class B status was granted to the German Speaking Student Club, and also to the Jonathan Edwards Society, a discussion group dealing with Christian ideals.

Salisbury Speaks; Famous Journalist on Foreign Policy

Pulitzer Prize-winning journalist Harrison Salisbury will address the MIT Community in Kresge Auditorium on May 2, at 7:30 P.M. The lecture, last in the series sponsored by the Lecture Series Committee, is entitled "Wanted: An American Policy to Meet the Communist Threat."

Beginning his career as editor of the University of Minnesota Daily, Mr. Salisbury has risen through the ranks of the Fifth Estate to win the highly coveted Pulitzer Prize for his series of penetrating articles for The New York Times called "Russia Revisited."

Mr. Salisbury has been an intimate observer of the Russo-American relations throughout his career. In the fall of 1957 he made a prolonged fact-finding survey of the Soviet Satellites of Eastern Europe; he was the first American foreign correspondent to have visited these satellites in about twelve years.

In 1959 Mr. Salisbury returned to the USSR to get a new look at conditions there and traveled four months throughout the Soviet Union, including Siberia, Mongolia, and Central Asia. During his career he has visited Russia four times.

Besides being a reporter Mr. Salisbury is also an author. He has written two books, "American in Russia" published in 1955, and "The Shook-up Generation" published in 1958. He has covered such famous stories as the Prohibition gang wars, the income tax evasion trial of Al Capone, and the assassination of Huey Long.

Recently, he was one of the few newsmen to accompany Vice-President Nixon on his tour of Russia and also Soviet Premier Nikita Khrushchev on his visit to the U. S.

Ask Junior Marshalls For Senior Week Events

All juniors interested in attending Senior Week as junior marshalls are urged to contact Jerry Staack at 3206. The ten to fifteen junior marshalls chosen will keep order during senior week and clean up after the famed stag banquet. In recompense for their duties, they will be permitted to attend all events of Senior Week free.

FINAL EXAMS

All students should obtain an examination schedule now at the Information Office, 7-111.

Exams not listed or a conflict in exams, such as two exams the same morning must be reported to the Registrar's Office by Tuesday, May 10.

Institute JudComm Upholds Lower Body; Outlines Only Valid Reason for Appeal

Institute Judicial Committee has upheld lower Judicial Committee's penalty of expulsion from the dorms of an East Campus resident who damaged a vending machine.

Jack Smith, '61, Chairman of Institute Committee JudComm, said, "In our discussion Tuesday night, we found no valid reason to reverse the decision of Dormitory Council and East Campus Judicial Committees." The East Campus body had originally ordered Edward Myskowski, '62, to pay for the damage and requested immediate expulsion from MIT dormitories.

Myskowski appealed his case to DormCon Judicial Committee on the grounds that immediate expulsion would adversely affect his scholastic

efforts. The Dormitory Council's disciplinary body upheld the East Campus decision, whereupon Myskowski appealed to Institute Committee JudComm.

Smith said that JudComm failed to accept the offender's reason for appeal as justifiable for reversal of the earlier decisions. He added that as the InsComm Judicial Committee was not as thoroughly acquainted with the facts in such cases as the individual Judicial Committees, the only valid reason for appeal should be that an offender's case had been mishandled in the lower committees.

At the time of the incident, Myskowski was on probation with East Campus JudComm, according to Smith.

Weiner chats with NRSA in traditional session

Last night, Professor Norbert Wiener was guest at an informal discussion held by the non-Resident Student Association. Non-Resident Students and Professor Wiener spoke about his latest book concerning man and automation. Coffee and conversation with Professor Wiener followed his short, prepared talk concerning the book. All of the commuting students were invited to attend and about 20 or 30 actually did appear.

The get-together was in keeping with the Non-Resident Student Association's tradition of inviting well-known professors to their house for informal talks and "bull sessions". Approximately two or three such meetings are held each year. Professor Green of the humanities department was the first guest of the association this year.

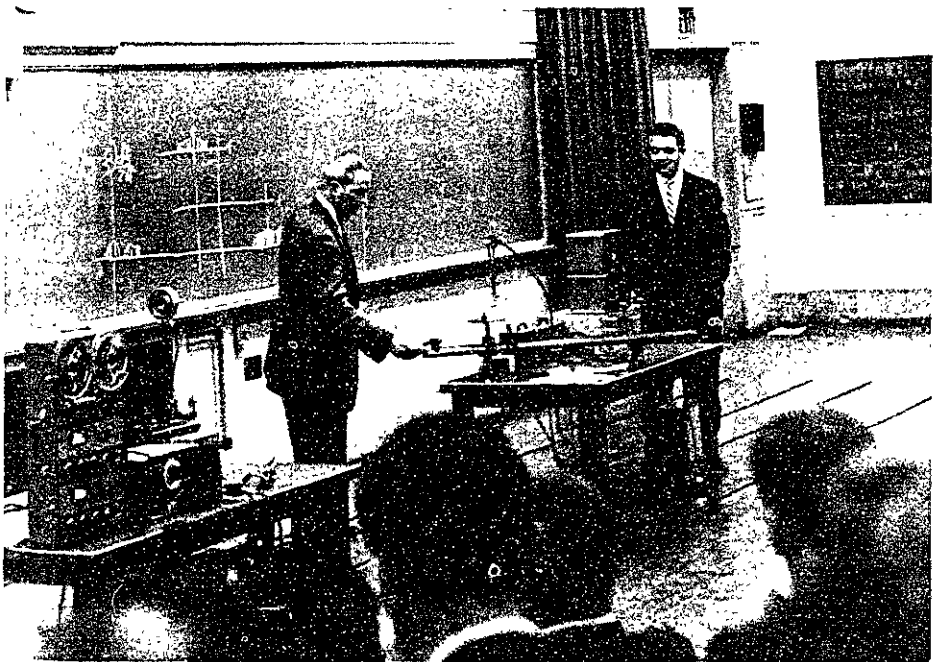
A-Ball details planned; Theme to be kept secret

White tie and tails will be the dress tonight as approximately 500 couples attend the 26th annual Assemblies Ball in Walker Memorial. The dance, a closed bid affair, will begin at 10:00 P.M.

Decorations for the dance are traditionally a secret known only to the Walker Staff, which sponsors the dance and does the decorating. The decorations give away the theme immediately to the guests as they enter the foyer, which is fully decorated in a manner befitting the theme.

After the Grand Promenade, the guests will move upstairs to the gymnasium for the Midnight Buffet. The gymnasium is completely redecorated for the buffet.

Demonstrations Attract Parents



Top: Professor Samuel Mason lectures in 10-250 to amused parents who were diverted from overflow crowd in 26-100. . . .

Bottom: . . . while other parents see demonstrations in the Electrical Measurements Lab. — Photos by Boyd Estus, '63



The Tech



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PHOTOGRAPHY

THE TECH announces the resignation of Herbert Taylor, '62, as Photography Editor, and the election, to fill this position, of Boyd Estus, '63 and Curtiss Wiler, '63 as Photography Editors.

A Friend

People worrying about possible implications of the recent administration decision concerning the Security Force can relax. Harvey Burstien, the present Security Officer, will still be at MIT, in charge of all work in the area of security of sponsored research contracts, under the Division of Sponsored Research.

Certainly the loss to MIT of Harvey Burstien, were it contemplated, would be a grave one indeed. He has many times shown himself to be most interested in and concerned with the welfare of MIT students. His legal council and informal advice have been invaluable to numbers of Techmen in the past. His interest in undergraduate affairs is evidenced by the fact that he is chapter adviser to an MIT fraternity, and a Vice President of that fraternity's national organization.

At present, however, Mr. Burstien plans to be at MIT for two days a week, starting July 1. The rest of his time, he tells us, he will devote to his law practice in Boston. We are happy that Harvey Burstien will still be on the MIT scene, and hope that this is the case for a long time to come.

Letters: NDEA, Missiles

Dear Sir:

In reply to the letter of Gerald J. Hornik, '60, in the April 22, 1960 issue of *The Tech*, I feel that someone must speak for the other side of the issue.

He is right in stating that MIT students should make their feelings on NDEA (1958) section 1001(f) known to the Congress. I am, however, disappointed that he has urged repeal of this section. He states, "Do we want to have a finger of doubt pointed at us as students by this requirement of an affidavit stating our *dis-belief* in subversive organizations? Must our *beliefs* be *controlled* by the national government of this country which prides itself in its 'freedom of belief'."

Let us, in order to judge this rash statement, carefully consider the purpose and morality of this requirement. First, the purpose of this requirement is *not* to point an accusing finger at the students, but, rather, to stop funds of the U. S. Government, under the 1958 National Defense Education Act, from going to *subversives*. For this purpose, a subversive is one who believes in the overthrow of the Government of the U. S. by "violence." Thus, we see that this is a perfectly sensible position for our Government (or possibly Mr. Hornik thinks we should *pay* people to overthrow our government).

Mr. Hornik states that the government is thus "*controlling*" our "*beliefs*." Indeed, it seems to most loyal Americans that some "control" is needed to prevent anarchy. A widely accepted view of this is driving on the *left* side of the road; in fact, it takes steps to prevent this, and punishes people who believe in this. In another widely accepted case, the Government looks very unkindly upon people who join the army in order to steal sub-machine guns with which to rob banks.

If it were not unkind, I might suggest that the bill to repeal section 1001 (f) belongs in a bull session, for it is

pure *bull*. Since this would not be nice, I suggest that, as an antidote to this bill, all students in concurrence with the above *unite* and *write* their Congressmen (possibly including this article) in order to *STOP* subversives, Communists, pinkos, and "others" from trying to make the Government of the United States of America *PAY* people to overthrow it.

Hopefully yours,
Edward J. Dudewicz, '63

Dear Sir:

Who puts all this space trash in Building 7, anyway? It's bad enough to have to pick one's way through piles of government-financed cardboard and pinball machines every day, but what's even more painful is to see groups of wide-eyed high school students gazing with admiration at this trash. How can students help but be a bit cynical when they see respected institutions like MIT mesmerized by all this nonsense? Let's face it — we had better forget this childish notion of our "manifest destiny" or the equivalent myth of "the missile gap" before one of these toys goes off accidentally.

— Richard L. Meehan, '61

To answer Mr. Meehan's first question, the "space junk" referred to above was placed in Building Seven by the Department of Aeronautics and Astronautics, "to show the kind of engineering and scientific work going on in this field." These are the words of Dr. Charles Stark Draper, nationally-known creator of the "Inertial Guidance" system of navigation, and head of MIT's Course XVI. Dr. Draper went on to comment that it would be very hard to get an explosion out of any of the equipment currently in Building Seven, as it consists completely of models. He stated that they are not a collection of toys, but that they are important in the general field of space vehicles and technology. As far as the missile gap goes, Dr. Draper had this to say: "Perhaps . . . (Mr. Meehan) . . . knows more about it than I do, but I do know that our potential enemies are known to have operational destructive missiles. Unless our diplomacy proves equal to the task of keeping them from being fired off, destruction will result. Perhaps we should ignore this, but history tells us that to do so would be to invite extinction as a nation."

Professor Frank Bentley, of Course XVI, also took exception to Mr. Meehan's stand, saying, "These things are science. Everyone alive today is going to come in contact with some aspect of the problem of space. It is the most absorbing problem in the U. S. today. Moreover, a large fraction of our tax money goes into missiles such as those displayed, and the people have a right to know where their money is going."

kibitzer

North Dealer
East-West Vulnerable

S-A 7 5 2
 H-K Q
 D-K 9 6 4
 C-A 7 5

S-J 4
 H-A 5 4
 D-10 3 2
 C-J 10 9 8 2

N
 W E
 S

S-K 9 8 6
 H-7 6 3 2
 D-Q 5
 C-K 6 4

BIDDING

North	East	South	West
1 Diamond	Pass	1 Spade	Pass
2 Spade	Pass	3 Spade	Pass
4 Spade	Pass	Pass	Pass

OPENING LEAD: Jack of Hearts

The bidding on this hand was according to the book, and the ambitious, although logical contract of four spades was reached. When the dummy came down, South saw that he would have to lose a trick in each suit for down one. There was no chance for a squeeze due to lack of communication between the dummy and declarer's hand, but the contract could be made with favorable distribution in the defender's hands. Since there was no other way to make the hand, South played for this distribution.

East took his ace of hearts on the opening lead and switched to the jack of clubs, which was taken in the dummy. A small diamond was led, South's queen losing to the ace. Another club was led and taken by South. The ace and king of trumps were then cashed, and a small heart led to the king. The king of diamonds was played and a diamond ruffed.

South was now able to ruff his two hearts with dummy's last two trumps, while using his own trumps for dummy's diamonds. South thus made his contract with two clubs, one heart, one diamond, and six spade tricks. South's spade loser and his club loser both came on the last trick and, fortunately, counted only once. Had one of the defenders been able to over ruff at any point, South would be down, as there is always the club loser at the end.

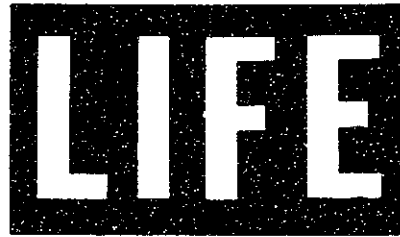
"South was lucky," you may say, "what if the distribution is different?" Simple. South goes down one. But why not play for favorable distribution if it is the only way to make the contract?

— James R. Chalfant, '60

JOE HARRINGTON

LOOKS

AT



The challenge is out for Techmen to see in the latest LIFE. As soon as we get our own women dorm, we can take on the job of answering it. Seems that the undergraduate males at California's Berkeley campus have trouble communicating with the co-eds after the 11 o'clock phone curfew. So they set up a blinker light system, everybody learns Morse Code, and now the guys and gals can talk all night if they want to. Not content with this achievement, our fellow student at Berkeley decided to capitalize on the fact that the picture windows of their dormitory rooms are arranged in an 8 by 8 square array. They cut three-foot-high chessmen out of cardboard, set them up in the windows in position for a game, then challenged the girls across the way by telephone. Each side proceeded to make one move per day, until the men won handily on the thirty seventh day. Something keeps bothering me as I read the article, though. In all the pictures, you never see the guys and the co-eds together. They talk with blinker systems, they play chess by telephone. . . can something be wrong with the Berkeley co-eds?

South Korean Correspondent Tells of Seoul Tragedy

Operating in top form as of yore, LIFE reports the inside story of the rioting that went on in South Korea last week. The riots protested a flagrantly rigged election held last March. The pictures clearly show that for a few days, anyway, Seoul was another Budapest. Time-Life's Tokyo Bureau Chief, Alexander Campbell, describes in detail the students' raids on police stations and other government installations. The riots finally ended with Villain-of-the-Piece Syngman Rhee agreed to broad reforms, after "an overt U. S. rebuke" from Secretary of State Herter.

Gilbert and Sullivan Play "You Bet Your Life"

Those who missed Marko Dichter's performance at All-Tech Sing as Lord High Executioner in Gilbert and Sullivan's *The Mikado* will be able to see another one almost as funny tonight on the Bell Telephone Hour (CBS-TV). Groucho Marx, no less, will play the part of Ko-Ko; a role he has longed for for some time now, apparently. The operetta is being put on in all seriousness and is directed by Martyn Green, a true G & S star if there ever was one. Stanley Holloway, of *My Fair Lady* fame, is Pooh-Bah and another Marx, Melinda (age 13), takes the role of Peep-Bo. LIFE reports on progress at the rehearsals; it should be a most performance if nothing else.

"My Fair Lady" Goes to Moscow

As part of the U. S.-U. S. S. R. cultural exchange, the entire set and cast of the Broadway hit *My Fair Lady* went on tour to Moscow last week. After a little haggling about who would pay the bills (There's a realistic side to all cultural exchanges), the seven actors and tons of scenery bundled into eight airplanes and headed for Russia. The Russians were pleased with the show, clapped for ten minutes at the final curtain. The American troupe returned to Soviet hospitality with a party for its stagehands and prop men who were all Russian. In fact, conviviality ran rampant throughout the trip. The Russians, in their effort to make the Americans feel at home, even served them hot dogs for breakfast one morning. You couldn't ask for more.

Belafonte in Boston Garden at last week's EPIC gathering — an article and cover on the new craze, trampolining — the death of burlesque, how and why a LIFE advance on a book to be published, soon, called (*The Night They Raided Minsky's*) — five "gunmen" and their slinky moll (college students on a spring lark) heartlessly arrested and jailed by a humorless FBI — Monday morning quarterbacks try out for Los Angeles Chargers — see it all, read it all in LIFE, May 2, 1960.



(Paid Advertisement)



THEATRE

Dramashop's "Othello" Is Excellent

As he lighted a cigarette, at intermission, the man seemed exhausted and relieved, modestly receiving congratulations and observing the crowd discuss the first act of the Dramashop production of "Othello" with collegiate overtones. The man was Joseph D. Everingham, the director, and he had the right to be proud of the performance.

The first striking effect of this production is the infinite care that was given to the costumes. The elegance, dignity, refinement of the forms, the harmony and perfect balance of colors, the richness, the luxury, the exactitude of this historical wardrobe make for a magnificent spectacle, of the kind more likely to be presented to us in a super-special-spectacular from Hollywood than in a college production. At times we are taken by surprise into another world of years ago, and miniatures appear to us, as in the Senate scene of the First Act, or the background tableau of Iago and Emilia, as they wait on Othello and Desdemona, in the Second Act. May

we suggest that an exhibit be offered to the entire MIT community, in the Hayden gallery, in which the costumes used in "Othello" will be displayed? Value as well as a tribute to the excellent costumes department. It will be a well deserved tribute to the Costumes Department of Dramashop.

But "Othello" is not a display of wardrobe, neither does the production depend on it for its success. The reader is aware of the play's plot, interpretation, form, style, and other literary details; he might not understand the problems it presents in the theatrical sense. Tastes have changed and the XXth. century spectator is not satisfied by a mere delivery of the lines on the upstage platform; we have grown sophisticated, demanding, almost too technical in our knowledge. A character, even in Shakespeare, is not sufficiently defined by its spoken words: he also has to convince us of his feelings, of his emotions, even of his acts.

In the Dramashop production this has been accomplished with great

skill, although at times too skillful to be natural. Two separate actions take place: the development of Othello's tragic marriage and death, and the evil influence of Iago's perverse character, on one hand; the multitude of scenes involving the abundant variety of characters who always populate Shakespeare's plays, on the other hand.

Gus Solomons, Jr., as Othello, gives a forceful, sensitive performance, subtle in its delicacy of movements, powerful and vigorous in its determined pace towards the inevitable tragedy of the third act. Gus brings to his interpretation an added nobility, expertly blended with strength, strength all the more noticeable so that his weakness of the last act is more painful to watch. Marc Weiss (Iago) has a slow start, but by the middle of the first act his character develops into a sordid, unlikeable villain, irritating, annoying, unbearable; we see him take hold of Othello's will, of Othello's mind, we see him plan the end with cold precision; it is an exciting per-

formance, in which Marc Weiss and Gus Solomons seem to understand each other as actors, to communicate and produce a thrilling atmosphere, never dull, in spite of the beautiful but long Shakespearean soliloquies, or dialogues.

One of the qualities of the production is that Mr. Everingham was as careful with the small scenes as with the main body of the play, creating, therefore, some of the most enjoyable moments and performances of the evening. Michael Meeker (Brabantio) is hilarious in the first two scenes of the first act, in a small little jewel of good acting which comes to prove that "there are no small parts, but only small actors". Joseph Lestyk, as Roderigo, has also mastered his character, in an excellent portrayal of the vain young Venetian. The others accomplish a good job, in particular Leon Borstein—in a ravishing blue costume—and Francesca Solano, both in competent performances.

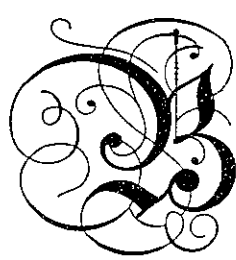
Joan Tolentino, as Emilia, gives the most exciting performance of the evening in the famous scene of the third act, when she unveils Iago's evil plans. Miss Tolentino bursts with anger, as the nine heads of the Lerna beast, pleads, suffers, accuses, exploding in a superb image of femininity, hurt,

wounded, desperate, capturing the spectator, putting him in a trance, where he surprisingly finds himself holding his breath. Miss Tolentino shows here, better than in any other of her performances, a complete control and a beautiful range of emotions, an assurance on stage, an exactitude of movements, a gracefulness which project her as the most accomplished dramatic performer of "Othello".

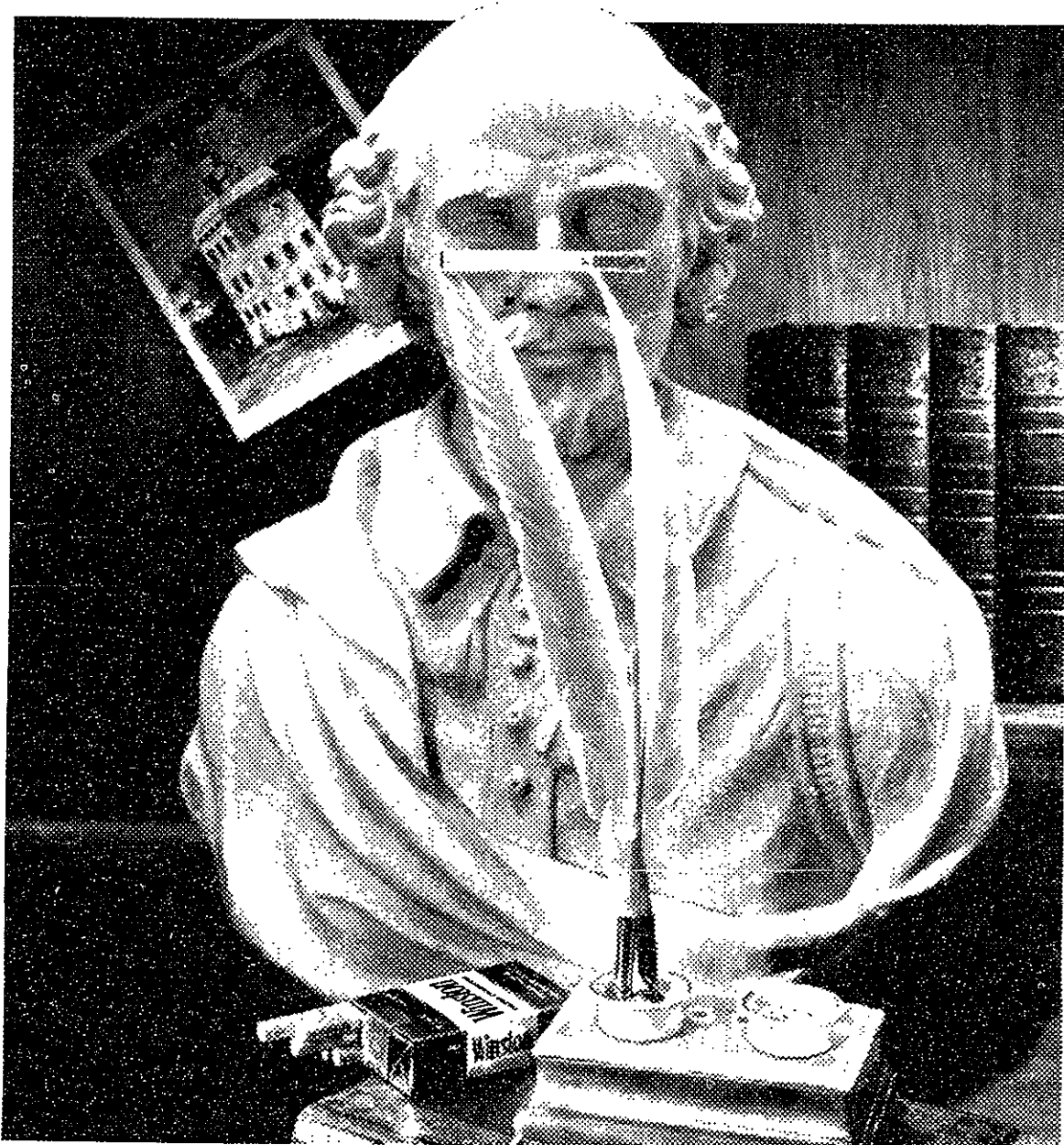
As for Lorraine Denis (Desdemona), she dies at the end.

The sets designed by James Dorr and the lights designed by Earl Van Horn complement the entire production with taste and the appropriate historical characteristics, as far as Shakespearean staging is concerned. "Othello" is undoubtedly one of the best productions put on by Dramashop in the past three years, and it is all the more rewarding to know that Shakespeare was not the only one responsible for it, as it happens so many times. The quality here lies with the acting, the homogeneity of the performance, the costumes and the imaginative direction.

Jean Pierre Frankenhuis



But soft! What taste from
yonder **FILTER-BLEND**...



IT'S WHAT'S UP FRONT THAT COUNTS

This filter, be it e'er so pure and white
Must needs give flavor too, full clear and bright
Else would the trusting smoker, filled with hope
Again be dashed, dejected be... and mope.

And thus we come to Winston's obvious truth
It's what's up front that counts—and 'tis, forsooth
In that the fine tobaccos, in the end
Are by exclusive process—Filter-Blend—
Become the tastiest taste that e'er hath played
Across your dancing taste-buds, man or maid!

Be ye not slow, therefore, to test the wit
Of what we say: that Winston, friend, is it;
For that with ev'ry smoke ye do delay
Ye are not gath'ring rosebuds while ye may!

"We are advertised by our loving friends..."

KING HENRY VI. PART III. ACT V. SC. III

R. J. REYNOLDS TOBACCO CO., WINSTON-SALEM, N. C.

Entertainment

Gielgud here on May 15th.



Every spectator includes a list of famous foreign actors in the "discussion-kit" that he uses when invited out for dinner. The list varies according to the particular taste of the particular spectator, but some actors will be listed regardless of circumstances. These are the real stars, the ones whose talent is so great that individuals always find a facet of the actor's ability to suit their taste. When one considers the English stage and screen three names immediately come to mind: Sir Alec Guinness, Sir Lawrence Oliver, Sir John Gielgud. Three men whose talent is internationally recognized, who were rewarded with the highest English distinction for a "commoner", their names guarantee a good performance, wherever it is, whatever they are doing.

Those who were in Boston during the summer of 1959 had the pleasure of seeing the Cambridge Drama Festival with Jason Robbards Jr., Siobhan McKenna and John Gielgud acting, and Jose Quintero directing, in performances of Macbeth and Much Ado About Nothing. It was an excellent opportunity to see Sir John Gielgud in person, and for those who missed it, the Dramashop Celebrities Series will bring him to Boston on Sunday, May 15th, at 8:30, in the Main Auditorium of Kresge Auditorium. Sir John Gielgud will give a performance of "The Ages of Man", an evening of Shakespeare that met with great success in its limited run in New York.

Among the several curious anecdotes in his lifetime career is the fact that in 1935 he played both Romeo and Mercurio in "Romeo and Juliette", alternating with Lawrence Oliver. It was the longest run of the play and stayed in London for 186 performances. Not satisfied with playing two roles in the best theatrical company in England Sir John also directed that same production, all of it at thirty-one!

Gielgud has appeared several times on television, including a reading performance on "The Big Party", and an excellent thriller in the "Alfred Hitchcock" series, but he has been reluctant to act in movies; the only one he made is a memorable one, however, for he portrayed Cassius, in "Julius Caesar", an MGM production with Marlon Brando and James Mason! (How about it, LSC?)

"The Ages of Man" is a one-man show divided into three parts: Youth, Manhood and Old Age. In each part Sir John recites particular speeches from Shakespeare's plays as well as specific sonnets, all of which have to do with the themes depicted in each of the three parts.

It is difficult for us to realize that men such as Sir John Gielgud will, some day, be talked about in drama classes, and will be referred to as "one of the leading actors of the XXth. century"; we should recognize this fact and take advantage of it by going to see the performance on May 15th. And considering that all tickets are reserved and cost only \$2.00, we feel rather fortunate to be around and enjoy it.

MUSIC

Choral Society in varied concert

Last Sunday the MIT Choral Society presented a concert of classical and contemporary choral music; Buchter's *Easter Oratorio* and Beethoven's *Mass in C Major*.

The program began with the *Oratorio*, conducted by the composer. The first section, "Transfiguration", was scored for solo baritone, women's voices, and strings. The women's voices, though obscured somewhat by the strings, effectively created a mystical mood, and Mr. David Ashton did an outstanding job as a soloist.

The second section, "Resurrection", most easily understandable of the sections, was scored for full chorus and orchestra, as was the final movement, "Ascension". The latter section was written in the twelve-tone idiom, in which an ordered arrangement of the twelve tones of the scale serves as a theme. The music is based on this tone "row", and its inversions, retrograde statements, and transpositions. Such music is hard to listen to the first time, but audiences will one day hear its intervals and form as easily as they do the melodies and harmonies of earlier music. The ensemble performed very well technically throughout the piece, though with little dramatic intensity except in the "Resurrection".

The Beethoven *Mass* conducted by Professor Klaus Liepmann, was performed with the Choral Society's usual precision, except for one noticeable drop in pitch in the Sanctus. The orchestra played competently throughout, but only came alive in the *Gloria*, the high point of the performance. The soloists (Joyce McIntosh, soprano; Ruth Sullivan, alto; Donald Sullivan, tenor; and David Ashton, bass) sang very well individually, and as a quartet they were particularly fine in the *Sanctus*.

Peter Belmont, '60

Tectonians need more cohesion

Last Sunday evening the MIT Tectonians presented a concert of contemporary big-band jazz in Kresge Auditorium. The 14-piece aggregation displayed the results of much hard work and talent in the hour and a half concert of "old standards" and original works.

The band opened the show with its theme, *Eager Beaver*, and it was clear from the start that the saxes were to be the strongest section. They played consistently well throughout the show, and stayed remarkably in tune. Reaching a peak on *I'll Remember April* in the second half, the reeds were also shown to good advantage in *Mood Indigo* and *Early Autumn*.

Your Movie Schedule

Astor—"Unforgiven," Burt Lancaster, Audrey Hepburn, 9:30, 11:30, 1:30, 3:30, 5:30, 7:30, 9:30.

Beacon Hill—Advance Showing "The Fugitive Kind," 5:20, 7:25, 9:30.

Capri—"Babette Goes to War," Brigitte Bardot, 11:10, 1:15, 3:20, 5:30, 7:35, 9:45. "Wonders of Ontario," 10:45, 12:55, 3, 5:10, 7:15, 9:25.

Exeter—"Would-be Gentleman," Comedie Francaise, 2, 3:50, 5:40, 7:30, 9:25. Shorts 3:30, 5:25, 7:15, 9:05.

Gary—"Can-Can," Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louis Jourdan. Evenings 8:30, mats. 2:30, Wed., Sat., and Sun.

Kenmore—"Our Man in Havana," Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs, Noel Coward, Ralph Richardson 1:10, 3:20, 5:25, 7:35, 9:45. Shorts, 1, 3, 5:05, 7:15, 9:25.

Metropolitan—"Tall Story," Jane Fonda, Anthony Perkins, 10:05, 12:55, 3:45, 6:40, 9:30. "Wake of a Stranger," 11:40, 2:30, 5:25, 8:15.

Paramount—"Greatest Show on Earth," 9:20, 12:15, 3:05, 5:50, 8:50.

Pilgrim—"Goliath and the Barbarians," Steve Reeves, 10:45, 1:20, 4:05, 6:50, 9:30. "Fighting Wildcats," Keefe Brasselle, 9:30, 12:05, 2:50, 5:35, 8:20.

Saxon—"Ben Hur," Charlton Heston, Haya Harareet, Finlay Currie, evenings at 8, matinees Wed., Sat., and Sun. at 2.

Strand—"Isle of Levant," 1:20, 4:20, 7, 9. "Floods of Fear," 2:35, 5:35, 8:15.

Telepix—"Aparajito," 11:30, 1:30, 3:30, 5:30, 7:30, 9:30. "Wind and the River," 1:20, 3:20, 5:20, 7:20, 9:20.

Uptown—"Solomon and Sheba," Yul Brynner, 12:55, 5:10, 9:30. "Take a Giant Step," Johnny Nash, 11:05, 3:25, 7:40.

MOVIES

"Tall Story" at the Metropolitan

Why do girls go to college anyhow? Has that question ever bothered you? According to Jane Fonda, playing a pretty cheerleading coed in *Tall Story*, any girl who is honest with herself will admit she goes to college only to catch a husband. This movie that opened Monday night at the Metropolitan Theatre explains how we, college men, are only a lot of helpless fish in a stream, being caught by lots of pretty fisherwomen. It gives the girls some good methods for accomplishing their purpose, too. After seeing this picture, as ridiculous as it seems, we began to wonder how true this is in our own case. —Have your dates' conversations been only on topics of your interests recently? If so, beware!

Tall Story, titled that way because of its connection with basketball players has everything from a scheming girl to an ethical professor of ethics to an attempted fix of a basketball game. The scheming girl spends most of her time showing off her better parts, for which Jane Fonda is especially equipped. Anthony Perkins, playing the basketball star and top student, is the target of her masterful scheme, and he falls into the trap with a big smile on his face. In case you are worried, he does not take the bribe to fix the big game even though he is anxious to settle down in an expensive trailer with his cheerleader.

The movie on the whole is so silly and overdone that it actually becomes funny and very enjoyable. We laughed almost continuously from the first moments of the picture, and especially enjoyed the aged chemistry professor who manages to maintain all his professional dignity while giving in to the youthful joys of his students.

Also shown on this double-bill is a British film called *In the Wake of a Stranger*. Although we would not recommend going especially for this movie, it does fill out the evening excellently. This is what we would classify as a *mysterious comedy*. We hope we are correct in assuming this was meant to be a comical film and is not just a bad mystery. Anyway, it builds up the tension magnificently in the ending, and it, too, is good entertainment.

So, for this weekend, we recommend the entire double feature, *Tall Story* and *In the Wake of a Stranger*, at the Metropolitan.

Gerald J. Hornik, 1960

Rembrandt's exposition opens

Rembrandt Exhibition
At The Fogg Museum

The Fogg Museum of Art opened an important exhibition of Rembrandt drawings last night. It is the first comprehensive exhibition of Rembrandt drawings in America. Many of the works have been in private collections and have not been shown before.

The exhibition is the second in a series sponsored by the Fogg Museum in conjunction with the Pierpont Morgan Library of New York City. The first was a similar exhibit of Rubens drawings held in 1956. The series represents an effort to assemble for display major works that have come to this country one by one since art collecting became fashionable at the turn of the century.

Rembrandt van Rijn (1606-1669) first made his reputation in Amsterdam as a portrait painter. His contemporaries appreciated the nobility and strength he could infuse into their portraits. What they wanted from an artist were good reproductions rather than Art. They were not in a position to appreciate Rembrandt's art as we can with the perspective of

hindsight.

As Manet pointed out, Rembrandt was always in conflict with his models: rather than serve them, he would prefer to probe into them in search of their soul. It is in this light that we can consider his numerous self-portraits. His life's work is filled with the search for personal communication with the Creator that characterized the Protestant Reformation.

Above all, portraits were only a part of his work. One of the virtues of the Fogg exhibit is that it displays the full range of his genius. Almost every aspect of his work as a draftsman is represented.

The show includes several landscapes; to many these will be a revelation. Although the public is generally unaware of the significance of Rembrandt's efforts in this direction, the great English painter Turner acknowledged him as his master, and considered Rembrandt's *The Windmill* (Mellon Gallery, Washington) as the best landscape ever painted.

The core of the exhibit consists however of the many bold drawing of scenes from everyday life. Were

Art

one only acquainted with his portraits, one might consider his art and formal. But in these sketches his art is seen in full contrast to antecedent Italian schools. The Dutch (Bosch, Brueghel, Hals) were down to earth in their art rather than ethereal. And Rembrandt, far from idealizing form and expression, takes pleasure in depicting life as it is. The drawings now at the Fogg immediately focus one's attention on Rembrandt's profound humanity.

It is here that his mastery as a draftsman is most clearly shown. Precisely because of their rough character, the sketches emphasize the important qualities of his style: his spontaneity, his economy of means, and the intensity of his observation.

The exhibition is certainly worth a visit. The Fogg is located across from the Harvard Yard near the Union. It is open weekdays, and houses, besides the Rembrandt exhibit which continues until May 25, a large permanent collection.

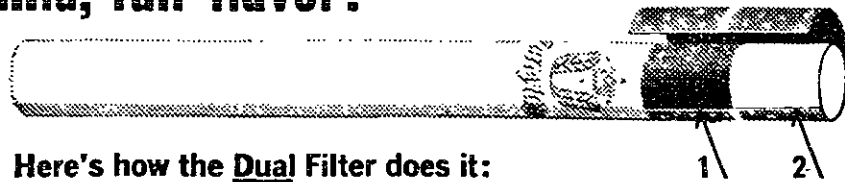
Incidentally, Rembrandt is very well represented in Boston. Those wishing to become more familiar with his work may care to see the fine portraits in the Boston Museum of Fine Arts, or care to visit the excellent collection in the Gardner Museum.

— Richard de Neufville

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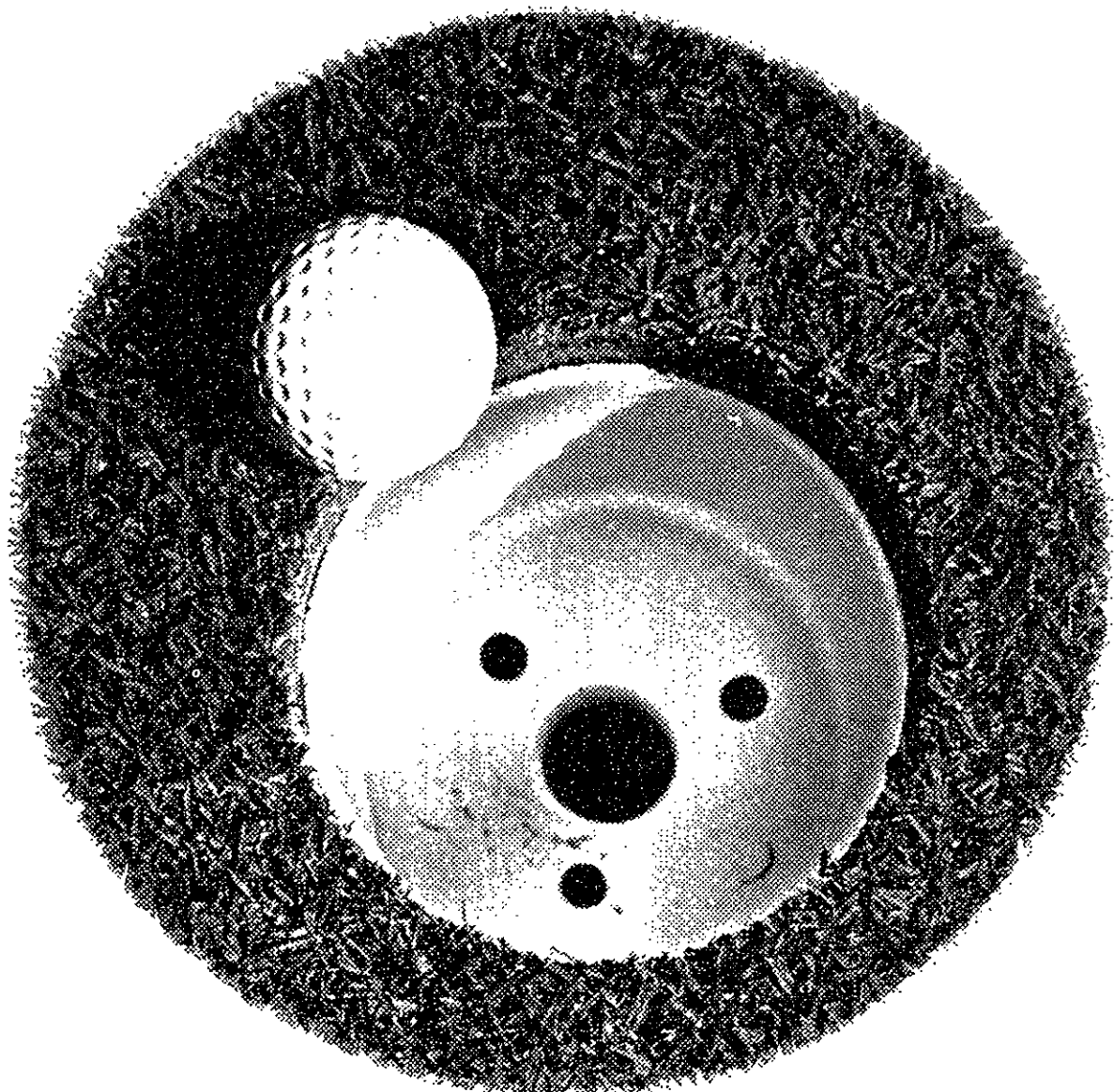
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A "Model" Room in East Campus



Interior of the "model room" which East Campus residents prepared for parents interested in viewing typical life at the Institute.

— Photo by Boyd Estus, '63



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Station Needed, Says Staff

WTBS Justifies Expenditure for FM

Why did the Institute promise to finance the establishment of a non-commercial FM outlet for WTBS?

This reporter cornered "Buck" Rogers, '61, station manager of WTBS, and a few of his staff, and asked, "How will the FM station aid the MIT community and justify this expenditure?"

New Station Reaches West Campus
The answer:

"The new FM station, broadcasting within a four mile radius, will reach West Campus, the Fraternities, and many apartment dwellers. The station will also be serving a much larger part of the MIT community."

"The reception via FM will be a great improvement. Many find fault with WTBS because of poor reception. Our new listeners will include not only those in the new areas reached, but members of our present potential audience now displeased with reception."

Channel Boosts Reputation

"The FM channel, being non-commercial, can carry as a public service programs which cannot be carried by the commercial AM WTBS, such as concerts, shows, etc."

"The reputation of WTBS, and with it MIT, will rise. As a leading school, and a technical one at that, it seems proper that MIT should have an FM station, as Harvard, BU, and Emerson have."

New Responsibility

"The responsibility of broadcasting to a potential audience of over a hundred thousand will give a new feeling

of responsibility to the staff. One feels pretty bad about a goof when 100,000 people hear it. The high standards necessitated by the mass audience will create an esprit de corps. By giving better service, we'll be able to attract many talented new-comers to MIT; the quality will, in turn, improve."

"The new dual broadcasting, some of it in stereo, will give more experience to our staff members."

No Drawbacks

The drawbacks?
"From the point of view of the audience, there'll be none. The staff will be pressed harder, but the reward of a larger audience is greater, and they'll welcome the challenge."

The station foresees no increase in advertising on the AM station to pay for its FM addition, which cannot take commercials. The FM will in general carry the same programming on the AM, except of course, no commercials, and will add little to upkeep. The grant from the Institute provides money for the original installation. WTBS has a history of self sufficiency for its thirteen years of existence."

Station Starts This Fall

There is no visible hindrance to the FCC granting WTBS its 10 watt, non-commercial FM outlet. If everything goes through, next fall WTBS AM and FM, broadcasting from its new studios in the basement of Walker (built by the Institute), will be on the air, with, it seems, higher overall quality."



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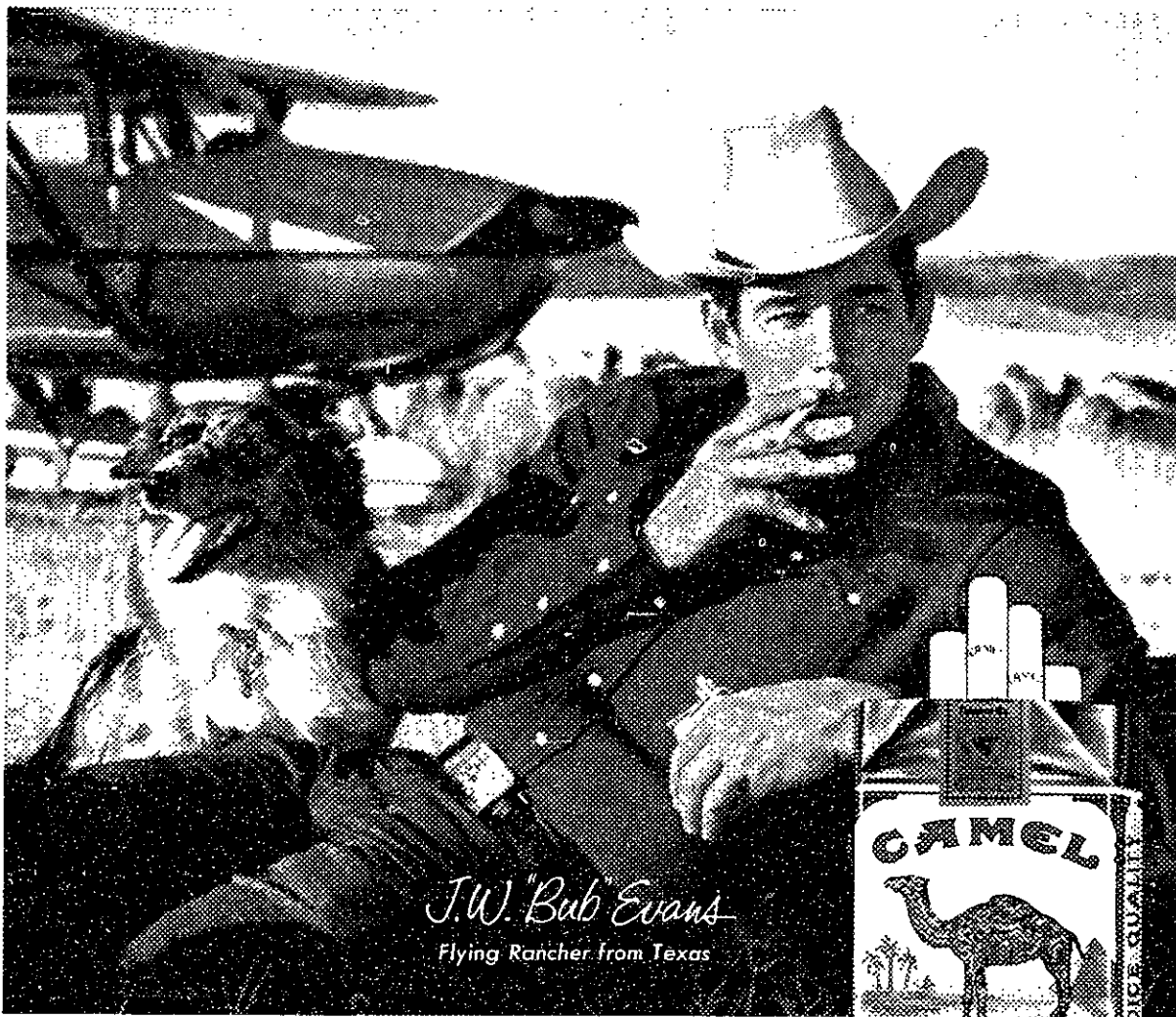
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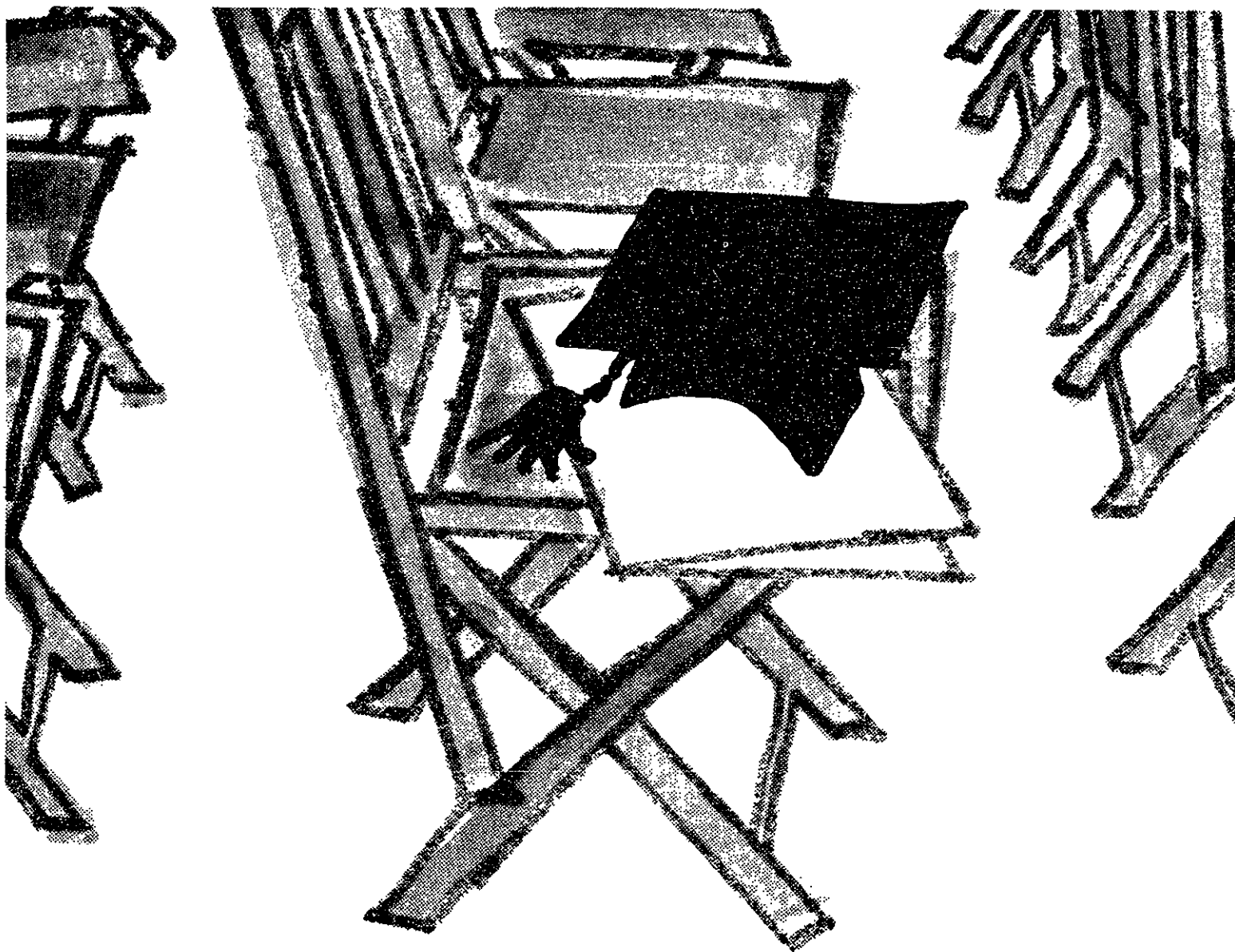
Building Twenty Scores Again!



Mention of the Air Force usually brings to mind thoughts of blue uniforms and F-104's flashing overhead, but at the present Air Force meet APROTC at MFT — and that immediately leads to the Techretary of the Week — Mary Laughlin.

Mary is the pert assistant who keeps things in order at the ROTC Headquarters in Building Twenty. Col. F. Fairchild, Head of the office, informs *The Tech* that Mary is twenty years old, five feet five, with brown hair and auburn eyes.

Mary now lives in Winchester, moving there from Washington, D. C. in July, when she started to work for the Institute. She is a graduate of George Town Visitation Junior College.



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Varsity Lacrosse Team Captures Sixth Victory, 14-12

By Jay Salmon, '63

With a blazing come-from-behind finish, MIT's varsity lacrosse dropped UMass, 14-12, Wednesday, on Briggs Field, after almost giving the game

away in the second period. Down 8-4 at the half, the Tech squad came storming back on three third period goals by Bob Williamson, '59, two by Phil Robinson, '61, and one by co-captain Don de Reynier, '60,

to grab the lead 10-9 at the end of the third period. UMass rallied briefly in the fourth period to tie the score, 12-12 with four minutes left. But successive goals by Robinson within thirty seconds of each other pulled the Tech men out to their final lead.

Game Starts Slowly

The first period started slowly as John Castle, '61 broke the ice and netted the period's only goal to give the Engineers a 1-0 lead.

Then came the deluge. Suddenly the UMass men were golden and couldn't miss the Tech goal as they poured through eight markers while

holding MIT to three as Dan Michael, '60, Joe Skendarian, '61, and Nate Florian, '60, managed to hit. In the third period the Engineers fired through six while holding UMass to one and regained the lead.

Scoring Well Distributed

Scoring was well spread out as Robinson led Tech with four, followed by Williamson with three, de Reynier and Skendarian with two apiece and Castle, Michael, and Florian with one each.

Wednesday also saw the freshmen absorb their fourth straight loss as they fell to Andover, 14-0, at home.

Amherst Tilt Tomorrow
Tomorrow the varsity ventures out to Amherst in the last away game of the season. Home games with WPI May 5, Bowdoin May 7, Tufts May 9, and Trinity May 14, follow.

At this stage of the season with the team's record standing at 6-1, comparisons are bound to be made with the past two season's class C national co-championship teams. Saturday's game with Amherst is probably the toughest one left on the schedule and, according to co-captain de Reynier, if the varsity goes through the rest of the season undefeated chances to win a third straight national title are promising as the lone loss was to a team (Harvard) in a higher class.



UMass defenseman fields a low ball during the varsity lacrosse contest Wednesday. — Photo by Jon Worms, G

Lights At Dartmouth

Heavy Crews Home Tomorrow

Wisconsin, Harvard, Rutgers and Boston University will provide the opposition tomorrow as coach Jack Frailey's varsity heavyweight crew faces its second test of the year on the Charles River. The lightweights travel to Hanover, New Hampshire today in preparation for tomorrow's meeting with Dartmouth and Harvard. For the heavies, who took third behind Harvard and Syracuse last Saturday, it will mark the first chance to avenge a three-foot defeat suffered at Wisconsin last year. The lights, fourth place finishers behind Harvard, Union and Detroit Boat Clubs Saturday, will be facing Harvard for the third straight weekend.

Frosh Diamondmen Annex 4th Straight; Varsity Takes Loss

Coach John Barry's freshman baseball squad captured its fourth straight victory Tuesday, downing Tufts, 7-5, on Briggs Field. The varsity bowed to the Jumbos, 4-3.

Kent Groninger, who played an outstanding game in centerfield, drove in the winning runs in the eighth with two out single. Peter Svahn's seventh inning double was the lone extra base hit of the game.

Henry Nau started on the mound for the Engineer cubs, but yielded to Bill Hadden in the fifth. Hadden gained the win. Jim Cassotis was behind the plate for the route for MIT.

The frosh face Harvard tomorrow in the toughest game of the season. The varsity is at Bates.

Score by innings:	R	H	E	
Tufts	003	002	000	— 5 8 1
MIT (F)	000	020	23X	— 7 6 4

How They Did

Lacrosse	Score
MIT 14	UMass 12
Andover 14	MIT 0 (F)
Baseball	Score
Tufts 4	MIT 3
MIT 7	Tufts 5 (F)
Golf	Score
MIT 6	Babsen 1
MIT 4	Gov. Dummer 2 (F)

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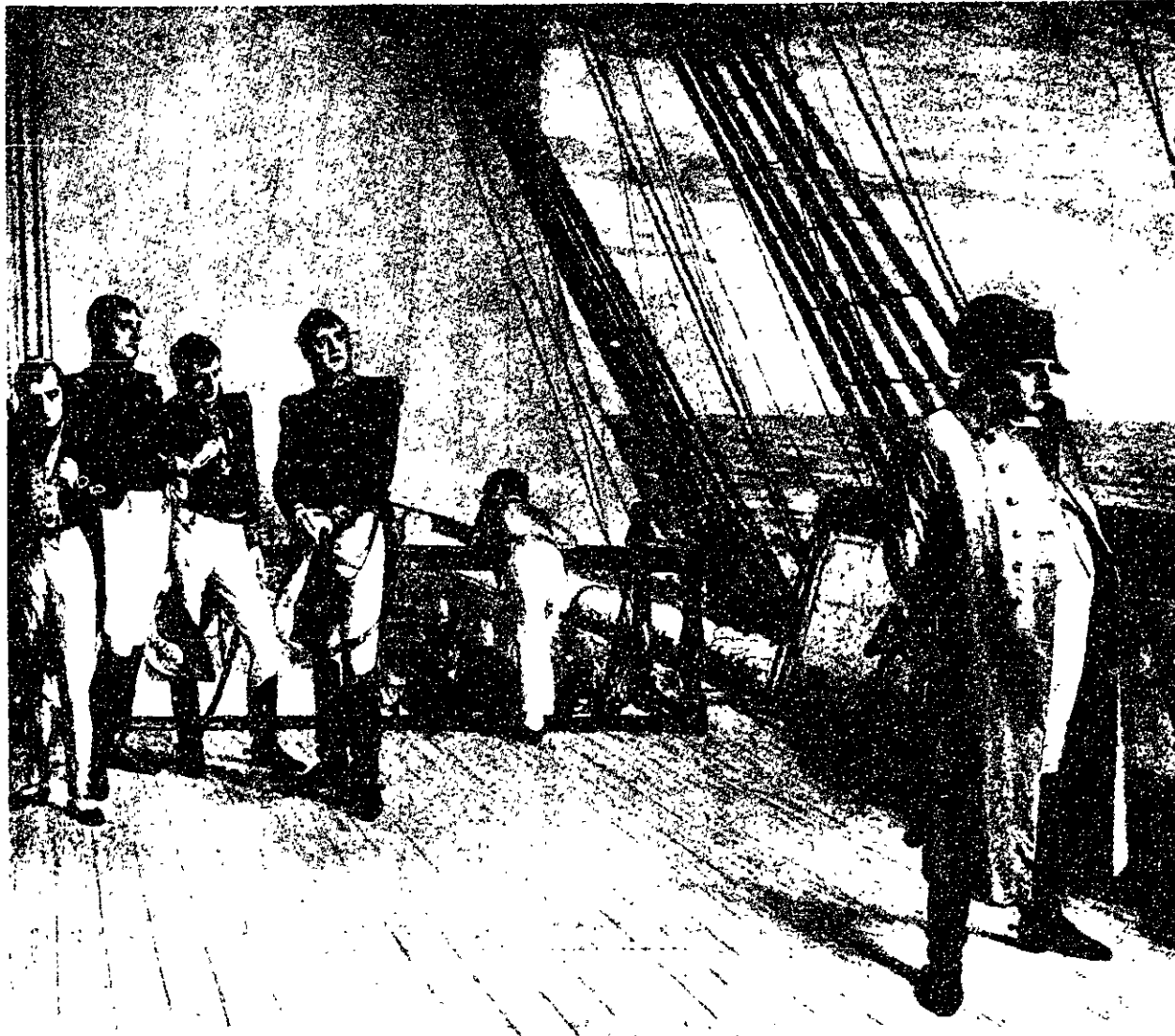
On Deck

- Friday, April 29**
Tennis at Amherst
- Saturday, April 30**
Baseball at Bates
Baseball with Harv. (F) 2:00 P.M.
Heavy crew with Wisconsin, BU, Harvard and Rutgers
Light crew at Dartmouth
Golf at Williams
Lacrosse at Amherst
Sailing — Geiger Trophy at MIT
Tennis at Williams
Tennis with Exeter (F) 2:00 P.M.
Track at Bowdoin (V&F)
- Sunday, May 1**
Sailing at Brown
Sailing at Tufts (F)
- Tuesday, May 3**
Golf with Harvard, BU 2:00 P.M.
Tennis with Dartmouth (V&F) 3:30 P.M.

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Linguist Shows New Learning Method

A linguist who in approximately two hours time can de-cipher an obscure foreign language of which he had no previous knowledge demonstrated his revolutionary technique at MIT last Tuesday night at 7:30 in the Compton lecture hall (Room 26-100)

Kenneth L. Pike, professor of linguistics at the University of Michigan, has developed a method of acquiring in a very short space of time a limited, but ever-increasing, understanding of a foreign language — without the use of English. He illustrated his technique at the MIT lecture with the help of a volunteer subject, one of MIT's foreign students, whose native tongue was completely unfamiliar to him.

The technique, which Professor Pike has dubbed "language by gesture," involves "asking" questions by pointing to parts of the body, walking across the room, opening doors, and other such universal motions. His subject replies in words, which Professor Pike proceeds to chart phonetically into a kind of "language map" — patterns of word units from which he builds phrases and finally whole sentences.

Because he believes the normal noise of talking to be helpful, Professor Pike asks his questions in some language such as a Mexican-Indian dialect, equally as unfamiliar to the subject as the latter's tongue is to him. But it is through gesture and expression that he makes his intent known, and from the fairly obvious answers that he is able to construct a word pattern. Once the pattern is identified, Professor Pike says, it is only a matter of time before relative fluency can be attained.

A highly-trained linguist, Professor Pike described his method as part of a new linguistic concept called the "synchronic slice." A synchronic slice is a cross-section of any language as it is currently spoken.

Key Elects

The following sophomores were elected to Beaver Key this week: Bill Bloebaum, Greg Brown, Tony Bray, Thomas G. Burns, John Costello, Jed Engler, Charles W. Gamble, Curtis Hoffman, Robert Huff, Erich Ippen, David Koch, William Koch, Edward Linde, Robert Lytle, Charles Muntz, Paul Olmstead, Frank Osha, Larry Pitts, John Prussing, John Rollwagon, John Rupert, Thomas S. Rowe, Bogey Salmon, D. Max Snodderly, Alan Snyder, David Stein, Brian Strong, Joseph Vittek, Tom Vogt and George Wyman.

Physics Group Elects

The MIT Student Section of the American Institute of Physics elected officers for the coming year at a business meeting Tuesday, April 12th. The new officers are: President Millard Firebaugh, '61; Vice-President Parvin Lippincott, '61; Secretary, Gary Phillips, '62. A treasurer will be chosen at the next meeting.

Future projects of the AIP, in addition to its regular series of lectures by prominent figures in the field of physics, include a planned junior-faculty smoker and the sponsoring of a Course VIII student-faculty steak and beer banquet.

UPTOWN THEATRE — BOSTON
Yul Brynner — Gina Lollobrigida
"SOLOMON and SHEBA"
(Technicolor)
Johnny Nash — Estelle Hensley
"TAKE A GIANT STEP"

BRATTLE THEATRE
Harvard Square
Ingmar Bergman
in
ILLICIT INTERLUDE
5:30 7:30 9:30

UNIVERSITY
Harvard Sq. UN 4-4580
Continuous Daily From 1:30
Now—Ends Tuesday
Tony Curtis — Dean Martin
with Janet Leigh in
"WHO WAS THAT LADY"
2:45 6:00 9:15
Also — "ONE WAY OUT"
1:30 4:45 8:00

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Sunday Evening MAY 1 at 8 o'clock
HON. BEN C. LIMB
(Ambassador from Korea to the United Nations)
"Can Democracy Win in Korea?"
FORD HALL FORUM
JORDAN HALL — Gainsboro St. cor. Huntington Ave. — BOSTON
DOORS OPEN 7:45 P.M. EVERYBODY WELCOME

INGMAR BERGMAN'S MASTERPIECE
"the magician"
SWEDISH WITH ENGLISH TITLES
THIS IS FARNBOROUGH

A Carol Reed Production
Graham Greene's
"OUR MAN IN HAVANA"
ALEC GUINNESS
BURL IVES—MAUREEN O'HARA
ERNIE KOVACS—NOEL COWARD
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WTBS Program Schedule

Friday	
7:30-8:45 A.M.	Rise and Shine
5:00 P.M.	Caravan
6:00	Jazz
7:00	Piesta
8:00	Baton Society
9:00-2:00	Nite Owl
Saturday	
5:00 P.M.	Jazz
7:00	Show Music
9:00-2:00 A.M.	Nite Owl
2:00-4:00	Nite Crawler
Sunday	
4:00 P.M.	Sunday Serenade
7:00	Folk Music
8:00	Jazz
9:00-1:00	Classical Music
Monday	
7:30-8:45 A.M.	Rise and Shine
5:00 P.M.	Caravan
6:00	Jazz
7:00	Bob Nagro Show
9:00-1:00	Classical Music
L & M NEWS	
Monday-Friday	
8:00 A.M., 5:00, 7:00, 9:00, and 11:00 P.M.	
Saturday	
5:00, 7:00, 9:00, 11:00 P.M., and 1:00 A.M.	

Lucky Strike's Dr. Frood declares:

Graduation is all a matter of degree

Dear Dr. Frood: I'm working my way through college. I have delivered newspapers, worked as an usher in the local movie theater and rolled bandages for the school infirmary. What can my college life possibly prepare me for?
Beaver

Dear Beaver: Publishing, motion pictures, medicine.

Dear Dr. Frood: I am about to graduate top girl in my class. I have decided to take up a career, rather than squander my intellectual achievements on bawling babies, dreary housework and a sloppy husband. Don't you think I have made the right decision?
Smart Gal



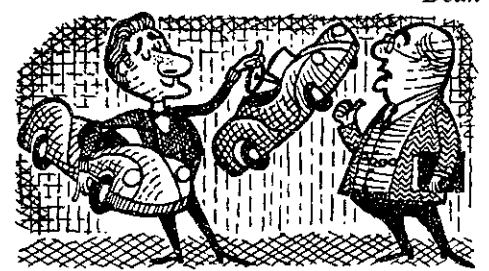
Dear Smart: I do, and I feel safe in saying that I make that statement on behalf of every man in America.

Dear Dr. Frood: What a mess I have made out of college! I am flunking out because I have been so lazy. I can't get a job because I have made such a poor record. I have no friends because I have no college spirit. What is there left for me?
Chastened

Dear Chastened: You can always serve as a horrible example.

Dear Dr. Frood: I was outraged to learn that a rich, spoiled senior is planning to give sports cars as graduation presents

to all the friends he has made in college. Is there any action I should take?
Dean



Dear Dean: Give him a big smile, put your arm around his shoulders and say, "How're things, pal?"

Dear Dr. Frood: In the past four years, I feel that I have become a wiser and better man. How much do I owe to my college for this?
Grateful

Dear Grateful: Shhh! Somebody must have forgotten to send you the bill.

Dear Dr. Frood: The older generation claims college life is too soft. Just a lark. Well, I am finishing four years, and look! The day I enrolled in college, the photo-

graph at left was taken. At right is a recent photo. What does the older generation have to say about this?
Serious Student



Dear Serious: Just what we've said all along. Parties, parties, parties!

Dear Dr. Frood: Yesterday I visited my boy friend and I saw two Lucky Strikes burning in an ash tray. One had lipstick! Was I right in slapping him in the face and leaving the room?
Scorned

Dear Scorned: No. Why get jealous just because other girls smoke the same brand you do?

COLLEGE STUDENTS SMOKE MORE LUCKIES THAN ANY OTHER REGULAR!

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