

Burton, Polutchko Lead Romp

MIT Basketeers Win Finale, 92-62



MIT's Bob Polutchko soars into the air during last Saturday night's victorious skirmish against the Wesleyan five.

Photo by Louis Nelson

Teachers Attend Summer Classes; To Modernize High School Physics

By 1960, more than 100,000 American high school students can be initiated into new concepts of physics. This is the target of a task force of teachers and scientists centered here at MIT—a group which is devising ways to bring the teaching of physics up-to-date. The estimate on the number of students to be reached by their program was made by Dr. Elbert P. Little, while in Washington for the MIT Regional Conference, held Saturday, March 1, at the Shoreham Hotel. The new course has been developed by the Physical Science Study Committee, of which Dr. Little is executive director, and it is now being tested in eight high schools. Next summer, teachers from the eight schools, working with college and university physicists, will give instructions in this new physics course to 250 teachers attending National Science Foundation Summer Institutes at five colleges.

Many of these 250 teachers will introduce the course into their own schools next fall, Dr. Little said. It is hoped that they can give instruction to 2,500 teachers during the summer of 1959. And in the fall of 1960 at least 50,000 students will have a chance to study the kind of physics that is needed for dealing with the modern world of satellites, atomic energy and hydrogen power.

Response to the new program has been remarkable, according to Dr. Little. "Reports from the eight schools where the course is now being given are so enthusiastic that we are almost afraid to believe them," he said. "The bright students are devouring

the new material, and mediocre students are being stimulated and are doing very well.

"Although there is room for only 250 teachers at the Institutes this summer, applications have been received from 1500. Most of those who will be accepted are teachers backed by their school boards, superintendents and patrons and therefore able to get the course started in their own schools.

"There is no question that many educators have been dissatisfied with the way high school physics has been taught in the past. Science has been developing so rapidly during the last few decades that, rather than make a

(Continued on page 5)

Electrons Preferred By Freshman Class

The list of students enrolled in each course in the Institute has revealed a number of drastic readjustments being made in some departments.

Two of the most striking examples of this are in Architecture and Business Engineering where freshman enrollment is better than fifty per cent lower than sophomore. Architecture, which usually averages around twenty five students, has fallen drastically to a total of twelve freshmen, while Course XV has thirty-five freshmen and seventy-two sophs.

Courses showing a reverse trend are Electrical Engineering and Physics. Course VI first-year enrollment dwarfs its 140 average with 216, while

(Continued on page 5)

Basic Knowledge of Russian Imperative Believes Dr. Killian

Dr. James R. Killian, Jr., president of MIT on leave of absence and now serving as Special Advisor to the President of the United States on Science and Technology, said in a speech to the 12th MIT Alumni Regional Conference in Washington, D. C., Saturday that the United States was still the leader in science and technology but faced more Soviet challenges.

Dr. Killian said that because of the launching of the first satellites the idea that the Soviet had achieved a "technological superiority over us" was widespread.

He also said that, in his opinion, this was not so. But, he added, "clearly the problem before us is not our leadership in technological strength today; the challenge we face is of the maintenance of this position tomorrow against the challenge of the surging technological revolution occurring in the U.S.S.R. and other countries."

Dr. Killian made the specific recommendation that there be more training of Russian language translators and that more scientists learn the Russian language. MIT is taking the lead here!

Nowhere else is there such an intensive program to teach both conversational Russian and scientific Russian to undergraduates, graduate students, and professors as there is at MIT. This semester about 50 professors and graduate students enrolled in the scientific Russian course at special urging from President Killian. Added to this number are 120 undergraduates studying conversational Russian.

MIT's course in scientific Russian is unusual; it gives graduate students and MIT personnel a chance to gain a reading knowledge of their specialty in one semester. Assistant Professor Emeritus George A. Znamensky and Assistant Professor Martin Dyck of the Department of Modern Languages are mainly responsible for the phenomenal success of the course.

From Gearbox to Parachute

Mechan. Engineering Dept. Presents Bldg. 7 Exhibit

One of the most comprehensive educational exhibits in mechanical engineering ever to be shown in the Boston area was opened here yesterday, March 3, and will run through Friday, March 7. The exhibit consists of about 50 major displays, ranging from the development of atomic power to jet propulsion.

Many of the exhibits, which are located in the lobby of building 7, are animated, and some are viewer-operated. One professor has installed an automatic tracking device which he is using to gather experimental data on human learning during the show.

One highlight of the show is the first public showing of MIT research on the direct conversion of heat into electricity. From this research has come a device which might be considered as a kind of heat engine that uses an electron beam instead of steam. Another feature is a large animated model of the Westinghouse nuclear power plant at Shippingport, Pa., which will be built in the United States for commercial power production.

In addition to the displays, seven short films with a total running time of nearly two hours are being shown continuously throughout the exhibition. One of these films shows the development, testing and recovery by parachute of the JUPITER missile nose cone which President Eisenhower showed briefly to a nationwide TV audience last fall. Other films cover such subjects as a study of blast explosions and the mechanical engineering aspects of earth moving machinery.

Eleven Fields Represented

The displays themselves range in size from a small gear system for automotive power steering to a cargo parachute which measures 48 feet in diameter and obscures most of the

(Continued on page 5)

Engineer Not "Just Another Kind Of Scientist" Says Stratton at Conf.

The role of the scientist and engineer in modern society and the changes that must be made in modern university and high school curricula to meet changing conditions, were outlined by Dr. Julius A. Stratton acting President of the Institute and Dr. George R. Harrison, Dean of the school of Science, at the MIT Regional Conference in Washington on March 1 and 2.

Dr. Stratton was primarily concerned with delineating the differences between the scientist and engineer, whereas Harrison was concerned with explaining the role of the scientist in relation to the statesman and politician.

Dr. Stratton noted that, "The engineer must have a feeling for materials, a concern for cost, an understanding of the factors of weight and size and appreciation of the problems of maintenance and repair, and, above all, an unfailing sense of responsibility toward his client and public good."

Said Dr. Harrison, "Despite the increasing importance of science to human welfare, scientists will not be the leaders of tomorrow except as advisors. Scientists are trained specifically to avoid compromise among conflicting opinions, and to search for facts. The very essence of statesmanship is arrival at agreement when opinions are conflicting."

Both men had comments on the present methods of training the scientist and engineer.

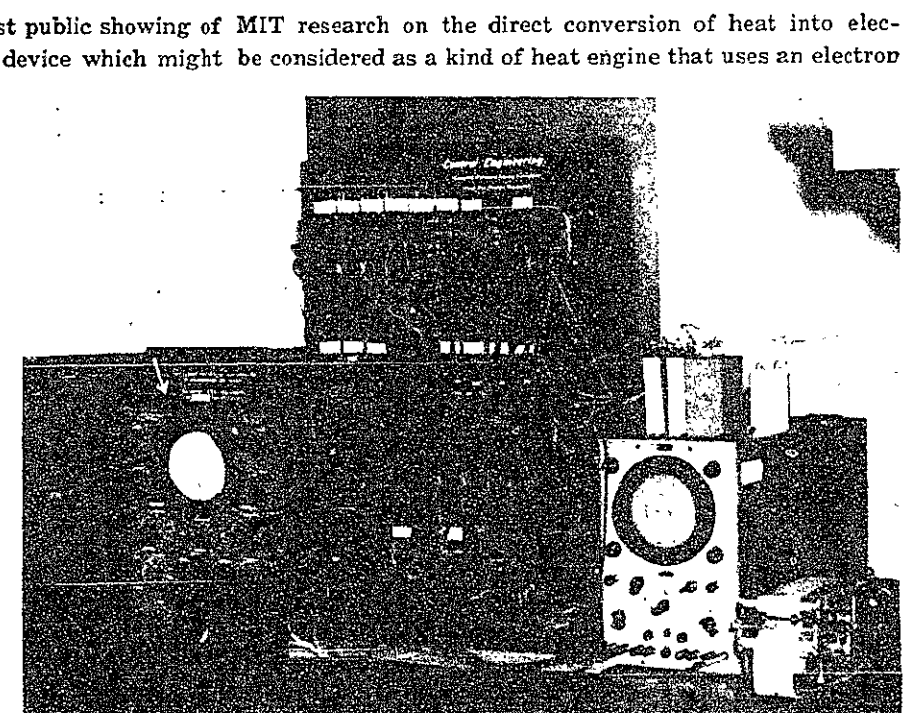
Dr. Stratton pointed out that the engineer's education very nearly parallels that of the scientist despite the differences in their roles. This is evident in the increasing importance of physics, chemistry, and mathematics in the engineering curriculum.

He said, "This new emphasis on the importance of science in the engineering curriculum is a sound development, but it must not lead to our thinking of the engineer as simply another kind of scientist."

Dr. Harrison was more concerned with the relation of the humanist to the scientist, than the scientist to the engineer.

He said: "Thus we need not only to educate more and better scientists but to prepare the voters of tomorrow to understand the new world picture which science is revealing and has helped, willy-nilly, to produce. Our improvements in education must include not merely inducement for more students to go into science and help for those who wish to do so, but raising the tone of general education and improvement of the disciplinary character of all subjects taught in primary and secondary schools as well as the colleges."

The exact context of the conference has not been determined by the groups involved because a generalized financial discussion is desired.



Analog computer analyzes human learning as part of Course II display in building seven this week.

Photo by John Frederick

fore nine a.m. Friday.

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Story on page three

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review

Bonjour Tristesse

Now showing at the Astor Theatre is *Bonjour Tristesse*, based on the best-selling novel by Francoise Sagan. It stars Jean Seberg, David Niven, Deborah Kerr, and Mylene Demongeot, and is produced and directed by Otto Priminger.

The high point of the film is reached at the very beginning, when the credits are given. They are shown

against a black background on which are scattered small designs which keep changing. Unfortunately, the rest of the film was not quite so interesting.

On the whole, the acting was pretty well done. David Niven was quite good as Raymond, the middle-aged lecher and Cecile's father. Deborah Kerr was also quite good as Anne, the woman who, by marrying Raymond, threatens to spoil Cecile's fun. Jean Seberg, as Cecile, looked the part; she could have carried it better, though. Mylene Demongeot played Elsa, Raymond's good-looking-but-not-too-bright "friend" (as the movie coyly puts it); she looked good, acted not too bright. Undoubtedly to emphasize the contrast between the "unhappy" present (*Bonjour Tristesse*!) and the "happy carefree" past, the flashbacks, which formed the bulk of the picture, were in technicolor, whereas the rest of the picture was black-and-white. The Riviera made an especially beautiful background, and it certainly deserves to be photographed in color. However, it will take more than some good acting and some beautiful scenery to lift *Bonjour Tristesse* from its bed of banality. The story itself is nothing special, and the "introspection" by Cecile adds nothing. I cannot recall whether it added anything to the book, either. There is really not too much to the picture.

However, it will probably be one of the most popular pictures of the year. It has everything to make it a boxoffice success. It is in technicolor and CinemaScope. It has a not-unknown cast. It has a slushy title song (sung in the picture by Juliette Greco). It has a suggestive advertisement—who has not seen the intertwined legs protruding from underneath the beach umbrella? And last but surely not least, there is the fact that *Bonjour Tristesse* was taken from a "sophisticated" best-selling novel ("... such an adult book, and by such a young girl!). With qualifications like this, how can it miss?

Showing with *Bonjour Tristesse* were a McGoo cartoon (which I came too late to see) and a short on Chicago, with average travelogue photography, trite narration by George Jessel, and even triter songs courageously sung by Bill Hayes.

For those in a hurry: Sort of an amoral "My Little Margie". A good way to kill a couple of hours, but don't expect anything more.

-esl

Tech Show 1958

A discriminating volcano with a mellow bass voice calls the tune in Tech Show '58. Should it—or better, he—not be appeased by a real virgin's leaping into its seething maw, the newly discovered Island of Limbo will be blown to its namesake. The trouble is, virgins are a rare item among the colorful society of Limbo. When one seems finally to have been found, the virile mountain rejects her, saying reproachfully, in a heartfelt tone, "Baby, you lie".

Out On A Limbo, directed and primarily written by Ellery Stone, is the saga of a worldly but bored band of New York playboys and playmates led by Anthony Maxwell (Albo Hinckley) and his butler Higgins (Stone again, standing in for Gus Solomons) who, fed up with a witty yet awfully dull life, decide to try a new kind of party on the Island of Limbo. Max's yacht, unfortunately, sails away from Limbo to retrieve a forgotten member of the clan before it is learned from the Witchdoctor (Gus Solomons, standing in for Dave Knee, who was ill) that the volcano is due to erupt at any moment. A frantic search for virgins among Max's entourage ensues with, naturally, no result. The plot thickens with the arrival of Dame Edith Gossage-Belte (Bobby Shane), formerly Governess of a Crown Colony populated entirely by penguins, and her maid, Tubbs (Cynthia Burbank). Dame Edith flutters about, vaguely relating plans for schools, hospitals, and other projects for "colonizing" the natives, while the Witchdoctor tries without effect to make her understand that he is the only native on Limbo and already knows English. Ernest (Rafael Torrens), a young engineer, and his clinging girlfriend Bunny (Phyllis Luberger) also arrive; Ernest wants to get away from building bridges for Bunny's old man and Bunny wants to get away with Ernest.

The volcano problem remains and Bunny, who appears the most likely candidate, is singled out for sacrifice. The mountain knows the truth, though, and makes it known in the exclamation above. The volcano's wisdom is enough to alienate Ernest, who is an upright young man, from Bunny, and to increase his affection for Max's daughter Sally (Elaine Beane). Sally, however, is doomed. Against Max's hardly strenuous objections she is scheduled to make the supreme sacrifice. Ernest is heartbroken and vows to save her. In the meantime, Dame Edith develops a crush on Max and schemes with the Witchdoctor to win him. Max will have none of this, though, and finds his mate in the cast-off Bunny; their engagement is sealed with a very large diamond.

As Sally is brought to the sacrifice and Ernest tries in vain to save her, Bunny bursts in gleefully showing off

her stone and parading her catch. At this Dame Edith falls into despair, runs offstage, the volcano roars, and we discover who is virgin after all. Sally and Ernest are happy again; Max elects to remain on Limbo for a while, leaving Bunny to run off to the States with the diamond (which is all she wanted); and Higgins ends up waiting on the Witchdoctor as Max's yacht sails into view.

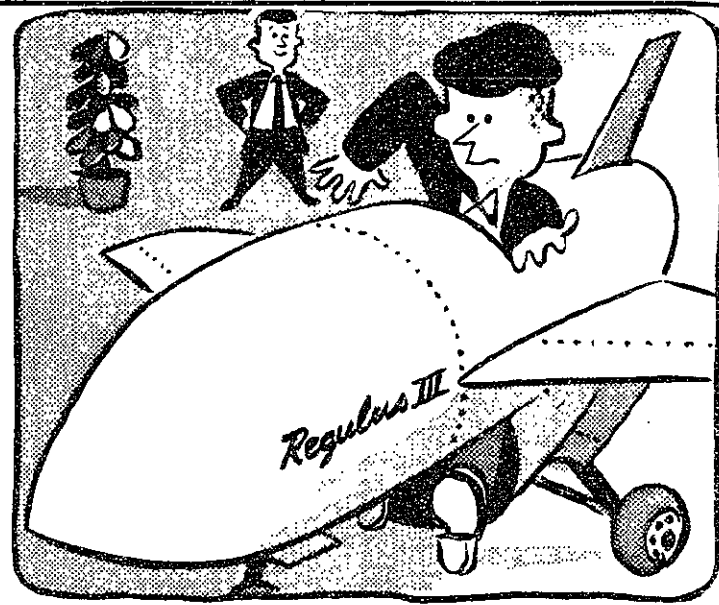
Miss Luberger's Bunny was again the outspoken and vivacious portrayal Tech Show audiences have come to expect of her. Special credit goes to Albo Hinckley for his superb Anthony Maxwell. As probably the most convincingly played figure in the show, Max continually set the down-front audience in titters with his absurdly expressive facial gestures and his wasted-upper-crust mannerisms. Versatile Bobby Shane, as Dame Edith, competently played the erstwhile penguin Governess and was especially good as she let down her hair in the song "Red Hot Mountain Blues". Her Excellency's affected pronunciation of words like "decision" and "issue" particularly pleased the audience. Rafael Torrens, as Ernest, again impressed Show-goers with his powerful tenor voice and his wistful duet with Sally, "Daydreams", came off well.

Miss Beane's surprisingly good voice carried Sally through the difficult and poignant ballad "Just As Well". In the Witchdoctor role, Gus Solomons was excellent; his two sacrificial dances in Act I, his singing of the almost haunting "Legend Of Limbo", and his sophisticated repartee ("I read Jean-Paul Sartre but I don't know French") were very pleasing. Director Stone's Higgins typified perfectly the chambermaid-oriented butler who knows more, and is cleverer than, his boss.

Again the splendid music of Mort Achter has added immeasurably to the Show. Lyrics by Tom Doherty and Sy Moss were especially good in the opening song "Who Cares", sung ensemble by Max's penthouse set, in Dame Edith's "God Save The British", in Sally's romantic "Just As Well", and in Bunny's and Max's honest "Compatible We". Achter's tune to "Legend Of Limbo" will be most easily remembered by most Show-goers.

The very bright and professionally executed Show was highlighted by a Movietone News film reporting both the Maxwell group's scrambling departure for Limbo and a special interview with Dame Edith on the eve of her leaving penguin island for Limbo. *La Princepassa Ronzoni*, a farcical opera-within-the-play about the age-old struggle between the macaroni worker and his employer was highly entertaining, as well.

Out On A Limbo is a first-rate show which ought not to be missed.



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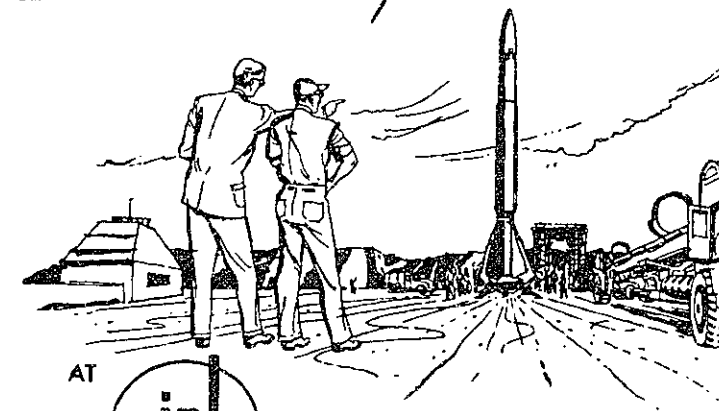
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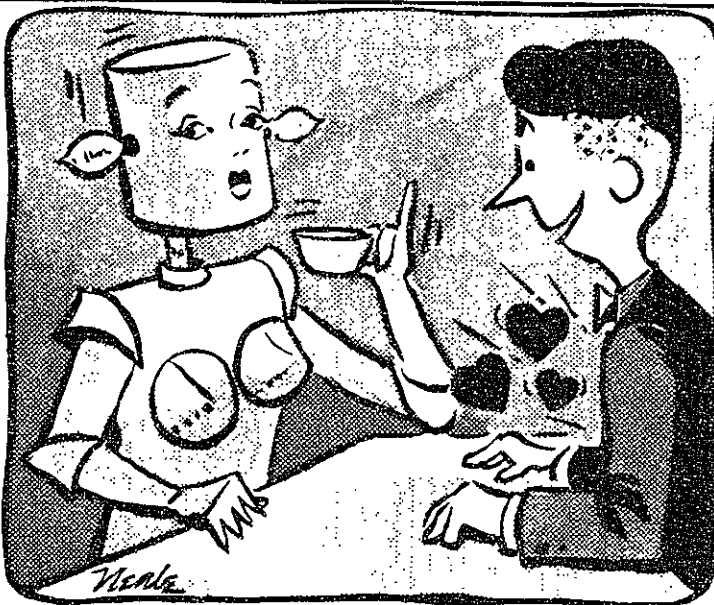
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Art Books from Italy, Bernini Sculptures Exhibited in Hayden

A collection of art books from Italy is being exhibited at the Hayden Library through Thursday, March 20. The exhibit was organized in connection with National Library Week by the Cultural Division of the Italian Embassy and the Traveling Exhibition Service of the Smithsonian Institution.

The 126 books cover architecture, painting, sculpture, and graphic arts, as well as the specialized areas of Venetian stained glass, Byzantine mosaics, and medieval book illumination. The most valuable volumes are those covering the Giotto Frescoes in Padua's Areana Chapel and the Masaccio Theocoes in the Brancacci Chapel of Florence.

In addition to the books, there will be several Bernini sculptures from Harvard's Fogg Museum and an exhibit of books and art objects from private collections of Institute staff, including that of Dr. James R. Killian Jr.

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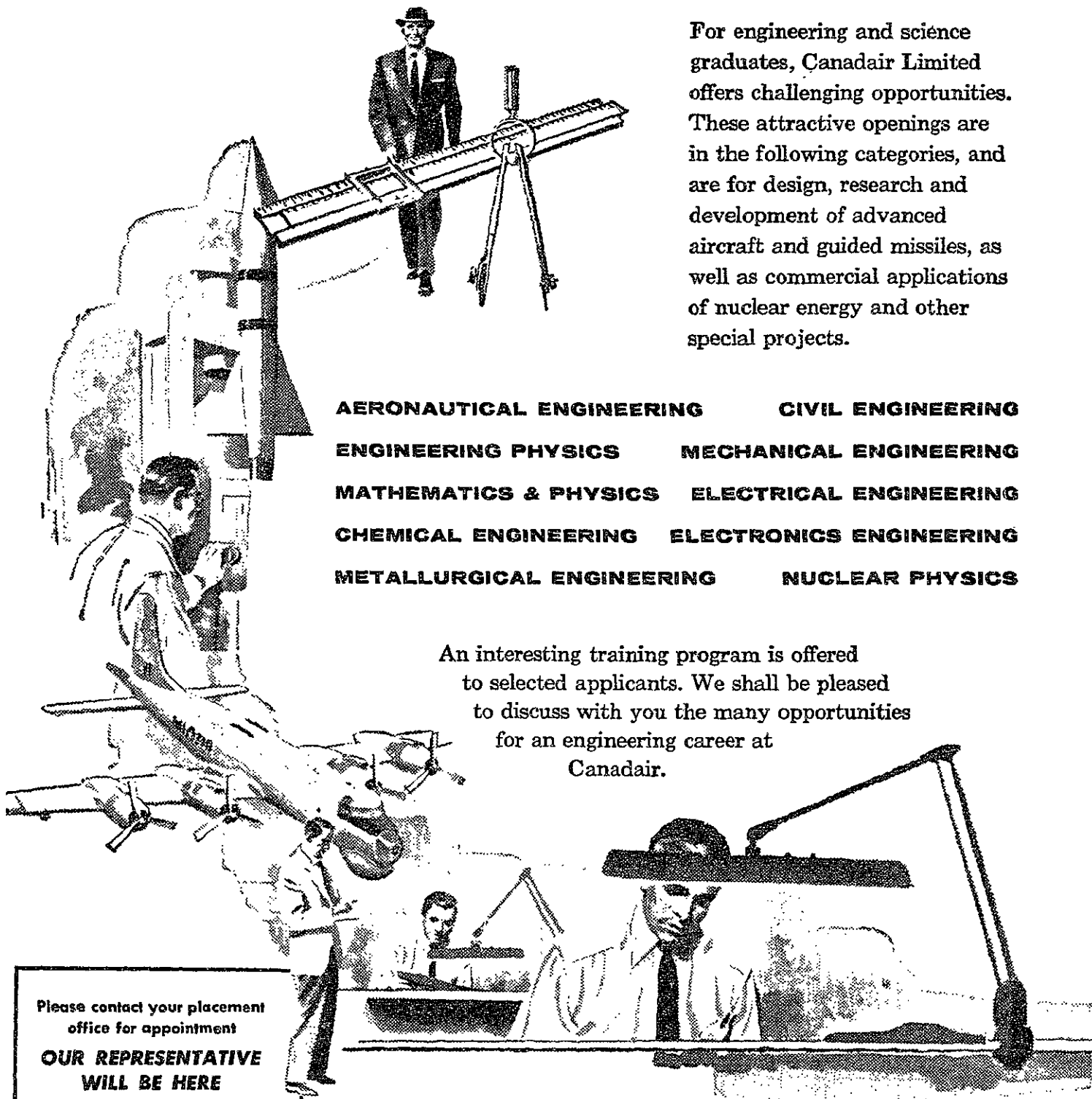
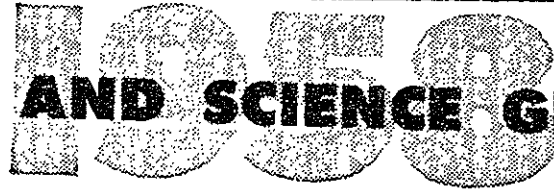
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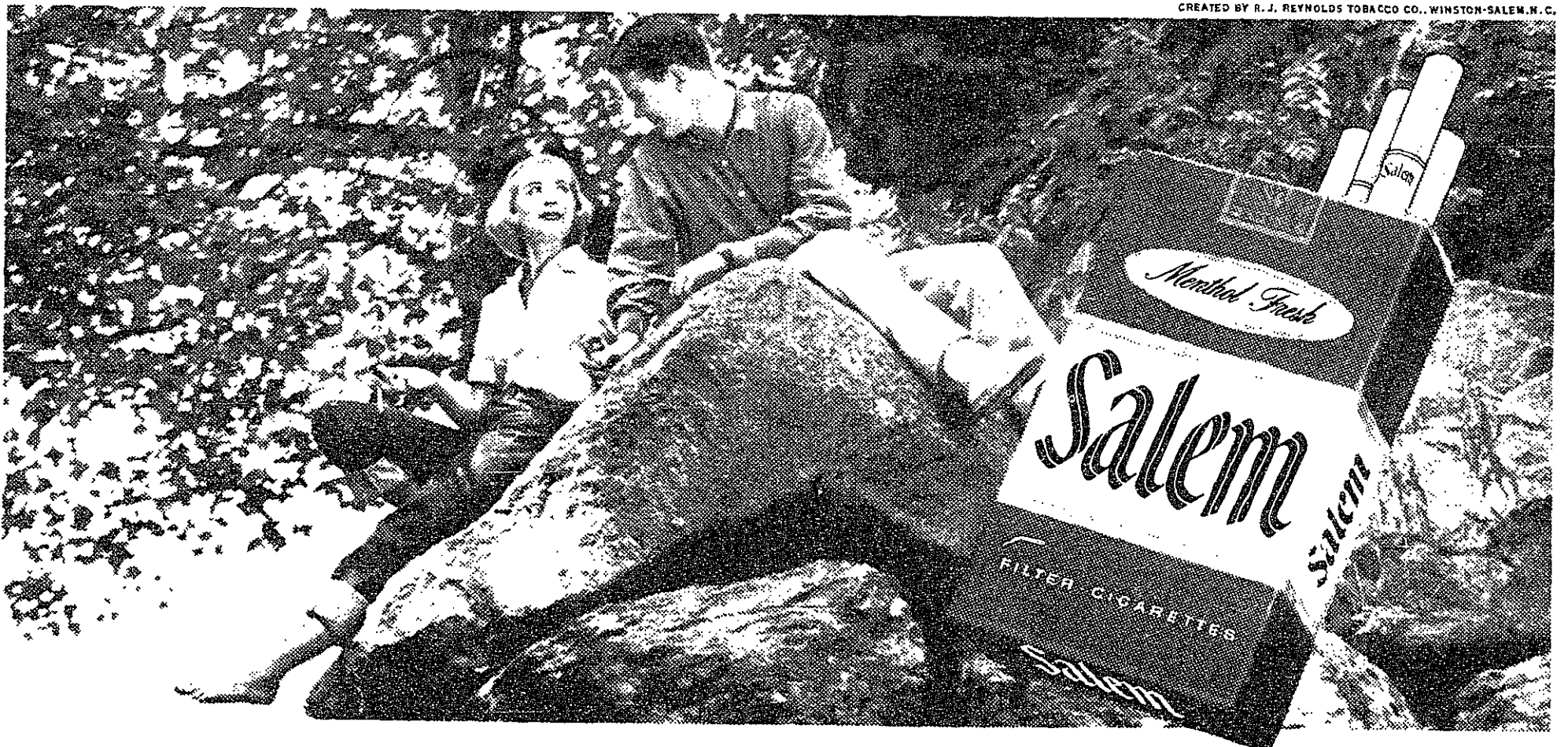
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