Letter to the Editor

Editor, THE TECH,

Dear Sir:

At least eight of the twenty-seven fraternities at MIT have either racial or religious discriminatory clauses in their national or local constitutions. These clauses constitute a danger to America in two ways. They enable our enemies to co-opt our fraternal organizations and make them instruments of hate, and they help undermine and destabilize our democratic beliefs and institutions. Also, they are at the center of a number of our enemies' geopolitical strategies.

The issue is not just one of conscience but one of national security. The administration is condoning these discriminatory practices. The members of these fraternities are, for the most part, apathetic to the problem. They do not, in general, seek to change their national constitu-

ions. Since neither the administration nor the fraternity brothers (by themselves) seem to intend to abolish these clauses, it is the job of the Institute Committee to do so on its own. Considerable study should be made of each fraternity whose constitution contains discriminatory membership qualifications to propose and vote for the removal of such clauses. At the national convention for a certain period of time the clauses have not been removed, the fraternity should lose the national or local recognition by the Institute Committee. The Inter-Fraternity Conference, and the administration of the Inter-Fraternity Council. This play, which was adopted at the University of Michiga-

n, continues to be a problem. We should adopt it now.

CHARLES B. JOHNSON, '54

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AS SEEN FROM HERE

By L. A. KLEINMET

"The Browning Version" is a film at the Easter Theater.

There has been a tendency of late to take plays and make movies of them. In the case of "The Browning Version," the play written by nameless "A Street Car Named Desire" with Arthur Miller, "Death of a Salesman," Tennessee Williams "The Window Boy," and with a number of other stage "hits" of contemporary playwrights.

In all these cases, the film director was confronted with the problem of portraying the stage mold of a stage presentation into the dynamic form of a moving picture. A challenge.

Anthony Asquith achieved a more fortunate solution in "The Browning Version." Created around an English School for private study by American standards, the story develops the fate of a school master, disliked by the Headmaster and the Board of Directors of the school, befriended by his students, and desired by an ex-scholarist. The schoolmaster is played with an actor'sastic exaggeration of a role by Michael Redgrave in a way which never becomes tiresome to the audience. His performance is a profoundly well-noughted and charac-
terful study of a man with a passion to abolish his work and the cruelti of keeping discipline in a class of fifteen-year-olds and at the same time teaching them the Greek classical lines of 

The headmaster gave a very convincing performance of a profoundly smooth executor of the will of the Director of the school. The remainder of the acting was good but not as good. Jean Kent as the school teacher's wife had a well-formed figure and a pretty face, but her performance was dull and unemotional. Sigrid Patrick as

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