Too Much Time

The problem of who will be where, we hope, finally will be decided in the meeting of Institute Committee on Thursday. The new group will take up where the all-day-off—considering its own membership as the Association of Women Students and Senior House are again considered for seats on the organization.

Ratios have been turned around in the controversy over this issue. There has been a concern over the numbers of students and the number of representatives from different living groups. Recently, within the concept of an Institute Committee "forum", the representation by proportion argued, so for once very subverted by the idea of representation by definite interest groups.

The idea of representation by interest groups seems to us to be a desirable principle of action, and it means something too, but the primary qualification should be representation from any strong mode of student life.

At the same time three prominent presidents sit on Inscomm. Senior House is now a separate dormitory; it should also be represented on Inscomm. The women students, though they are represented nominally, certainly are not represented in their whole group, and their presence on the Student Government forum should certainly be had.

All in all too much space has been spent on this topic. What the new UAP should do is to organize a small committee to set up some kind of unified code on membership qualifications. Such a code should be a UAP Stephens' report, this student function has been defined—a forum for student opinion. This body's qualifications. With ex-UAP Stephenson's report, this body's function has been defined—a forum for student opinion.

The gloomy catacombs of Jazz Village in the Buckminster Hotel, beneath the south-western corner of the traffic triangle known as Kenmore Square, side shelter on Tuesday through Saturday nights from the same time fate, mostly for Boston climate for a six piece Dixieland-ish outfit led by a recently-become-big-name, suggesting an intention to ensnare Pete Fountain in matriculating to the Lawrence Welk Orchestra (for $25) dancer—player, Mel Doffman. Doffman began as an imitation by writer musicans of the New Orleans jazz of their Negro contemporaries; then it either remained a pseudo-jazz imitation, deteriorated into a distorted, circus—jazz parody associated with such as Pre West and Lenin's (or, in its best form, acquired the characteristics of the jazz of the Thirties and the Forties, as Dixieland and swing era musicians worked together in night club and recording studio bands. A spirited New Orleans-type ensemble (typically including a baritone saxophone or cornet, trumpet or trombone, piano, guitar, other available horns) (passage) reassembles a conversation among females at a Kaffedelthich with every one expressing a seeminglyRandan and thought the crowd, (other available horns), a passage reassembles a conversation among females at a Kaffedelthich with every one expressing a seemingly random and thought the crowd, (other available horns), a passage reassembles a conversation among females at a Kaffedelthich with every one expressing a seemingly random and thought the crowd, (other available horns), a passage reassembles a conversation among females at a Kaffedelthich with every one expressing a seemingly random...