Debugging JP
Following last year's commendable example, the "second night" of Junior Prom this year will be at least an equal, and probably greater, drawing card than the Friday night formal dance.

A distinct change of JP philosophy suddenly appeared in 1958 when Court Rae was hired for what before had been a move or less drab affair until then. As a result, Saturday night was the big one; the informality and atmosphere of the Cage affair had a distinctly MIT flavor. Among the complaints of those new to the week-end was that it gave the flagging enthusiasm for the week-end a distinct shot in the arm, which will probably be repeated next year.

Another of last year's innovations, the completely random selection table, proved conclusively that prom-goers really don't care where they sit; a life or death affair; previous three day lines for tables were eliminated and nobody suffered. We hope the policy will be continued.

However, Friday night is still important and the JP committee seems to be a bit hogged down in preparations for it. One of the best ways to lose faith in human nature and morality in the business world is to try to hire a band through a typical broker.

We look forward to prompt action and the continuation of a fine Junior Prom tradition.

letters
Ultimate Authority
TO THE EDITOR: The September 22 number of The Tech carried a story concerning the Housemen's system in the Senate House, in which Mr. John Scott states, "Dr. Goodenough also receives ultimate disciplinary authority over the students in the Sen- tory." This is not entirely correct. Ultimate disciplinary authority over the students in the Senate House has always been with the Dean of the House and has been largely delegated to student government specifically to the Institute Judicial Committee and its sub-committees in the living groups.

It is hoped by the DEEN Office, however, that those recommendations of house judicial committees which for- merly were sent to the DEEN Office will, in the future, be referred to the Houseman.

Chris Spagone, '60

review

Look Back in Anger

John Osborne, the author of "Look Back in Anger", is a typical product of an抗日-post-war period and a restless cold war, an "angry" young man. Revoluted by the established state of society, rather than seek for improve- ment or change the angry young man only sneers, scorns and criticises in a deterministic way, emphasising the evil and the wrong, neglecting or waving the good or the useful.

The movie in this light is perfect. Tony Richardson, the director, renders the actors with smoothness and sharp focus, moving them around in a mixture of poverty and nobility, integrating them to the background of a simple mode of society, with its ambitious little actresses, itsboarding-room where they live; the smelling fumes of a dying hu- manity, the very reason of his Anger against the "American world" in which "you have to be..."

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See next paragraph.

FOOTBALL: ITS CAUSE AND CURE

Why, you ask, did he find happiness at last? Light a firm and fragrant Marlboro, taste those better makin's, enjoy that filter...