Come Down From Your Ivory Tower

Tommorrow, in an unprecedented speech, the Dean of Engineering will officially unroll the Tondern Foundation grant on MIT education. The nature and size of this grant necessarily imply that it will have significant effects on the School of Engineering and on the MIT academic community as a whole. It is clear that this event is of sufficient importance to warrant the attendance of everyone.

We are sure that the nature of obtaining a grant of this magnitude necessitates a great deal of careful concrete planning on the part of the recipient. We hope that the Dean will develop plans on his own of his own accord, for we fear that all too often such discussions tend to become obscured in rather abstract terms such as "improvement of ..." etc...

We are all aware of the gradual evolutionary changes which is an integral part of the academic environment of today. As the growth of this institution continues, this dynamic change is accomplished rather slowly, over a period of years. The effect of this grant should be to accelerate vastly this process. In order to appreciate the significance of the changes which we, as students, will be a part of, every opportunity to learn of the nature of these changes should be taken.

The nature of the MIT academic community is such that anything which affects one part of it also affects virtually all other parts. In this case it is clear that while the major area in which the benefits of this grant will be felt is the field of engineering all of the other schools will be affected.

From this standpoint, then, every undergraduate at MIT has a stake in it in the changes which the Ford grant will establish. Last spring President Straton discussed the development of the Institute in a similar speech. We were immediately to see, at that time, that only 360 students showed enough concern for the future of their education to hear the most important voice at the Institute. We would like to believe that more than 99% MIT students have an interest in their education. We sincerely hope that it will be expressed tomorrow.

The Messiah

Last Saturday night the LSC presented, as part of its excellent Classics Series, the New England premiere of Handel's Messiah. It was presented by the MIT Symphony Orchestra and the Choral Union, under the direction of Messrs. Chalifoux and D'Antonio. An excellent Classics Series, the New England premiere of "The Messiah" would arrange another showing for those who missed the presentation earlier, was handled sharply and crisply; but had no uncertain entrances and the chorus had no ragged edges.

Sullivan, also; Donald Sullivan, tenor; and David Ashton, bass; performed ably and beautifully. There is practically nothing I can say about Allen Sly's skilled precision on the harpsichord; Miter Sly is obviously a very talented player and his performance speaks for itself with more force than this review could impart.

When the Messiah was written in 1741, the music publishing business was not sufficiently well organized to provide a definitive edition. Handel himself heard or conducted several different versions of the Messiah in his own lifetime, and orchestrations since his time have made it a very difficult to follow. The best edition, however, is that of the Choir of St. Thomas School in the present century. A conductor must be a great deal of zeal in his interpretation of the Messiah. Still, the final version which requires elaboration in The Choir of St. Thomas School, performance. Nowhere does the program given out at the concert contain a hint of whose version it is being sung. If we find this regrettable, as much skill be given to sing the way that the fact that the tympani, after remaining unseen through the rest of the Messiah. Bass; performed ably and beautifully. There is practically nothing I can say about Allen Sly's skilled precision on the harpsichord; Miter Sly is obviously a very talented player and his performance speaks for itself.

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letters

Loyal Oath Forer

To the Editor:

The implications of a loyalty oath for students, and the implications of the thought that we should display outward allegiance by remaining from examinations (as individuals or through fraternities) are disturbing to me to say the least.

The latter implication is that those individuals who attach loyalty oaths onto legislation have arrived at a point where they believe certain ideas must be clearly labeled as un-American and the designated groups they suspect (especially by faculty, etc.) must not dare to think for themselves concerning these ideas. In short we have the beginning, not of an Index Librorum Prohibitorum, but an Index of Prohibited Ideas: all this is properly accomplished, not by robed judges perusing over an ocassional judicial proceeding so woefully neglected by the framers of the constitution, but by unfeigned congressional imposters who nevertheless hold their wolves with a martial of congressmen uncountably.

(Continued on page 3)

The Tech

VOL. LXXIX December 8, 1959 NO. 45

The J. B. Stuken crossing, the hot spot for the Tondern Foundation, is one of the ways for students to spend their money. There is a place to go on the right side of the track, and the track that leads straight to smoking two cigarettes at a time.

You no longer have to go around smoking two cigarettes at a time; but if he does not know why men become alcoholics, he at least knows that there is no simple solution, such as the moral-religious slogans: "Drunk is as drunk does." The solution does not lie in merely being able to escape from the social group: being able to escape from the social group is the result of the track that leads straight to smoking two cigarettes at a time.

The LSC displayed commendable enterprise in showing this film, which no national distributor would have handled. Their effort was rewarded by overflow audiences and if they would arrange another showing for those who missed the Friday night presentation, they would like to see the film again, they would be performing a valuable service.

Peter Yamin, '50

half notes

The Messiah

Last Saturday and Sunday the MIT Choral Society and Symphony Orchestra presented Handel's Messiah at Kresge Auditorium. Few very people would wish to repeat the point that I say that the track has attained a high standard of technical excellence under Professor Klaus Liepmann's direction. The Messiah was handled sharply and crisply; there were no uncertain entrances and the chorus had no ragged edges.

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