Commons and Sense

The recent epidemic of seemingly unknown origin in Baker House has brought about a great deal of discussion and public interest. There are several key points of view that list various factors that must be taken into consideration.

First for the points of view. Some residents of Baker, the only undergraduate dormitory with a dining room, were upset at the new rules. Some points were made that the necessity of requiring something of the students, it seems, is that we have never had compulsory meals, but we have never had compulsory commons are justifiable. On the other hand, those who may be having meals in one's dormitory; the Burton residents will be paying for meals, the common meals for the residents of Baker House. If this anti-credit system really precludes, as President Tappert has said, there are a few values which are a bit too expensive to be stated.

The economic facts of life demand that if a dining room be installed people must eat there in order to make the operation pay, or at least break even. By this criterion the first step is the direction of the residential anachronism. This is to say that by its definition the opponents will vacate for this on cold winter nights. It is also another operation which must be examined.

From the discussions precipitated by the Baker illnesses, it has become apparent that this responsibility has been somewhat misleading misquotations. The implication that the episode at Baker House is a type of epidemic of gastroenteritis is complete and at best an inaccurate interpretation. The evidence presented in the report. Gastroenteritis is a dynamic interpretation. He guided both the orchestra and chorus with precision and strength and as a result, the performance was excellent. Both glee clubs handled their difficult parts with assurance except for a few entrances which were not as clear as they might have been. But there was precision and the chorus deserves all the credit.

The success of this concert, however, rests with the MIT Concert Band under the direction of John Cooley. Rather than perform the popular pieces or the standardtranscriptions of orchestral works for band, as the most college bands, they presented five selections from the rapidly growing library of original band music. That "modern" music does conform to "classical" forms and obey understandable rules was well demonstrated by Mr. Cooley and the Band with regard to the major work on the program, Thomas Beethoven's "Symphony for Winds and Percussion," composed in 1954. Mr. Coyle gave a brief verbal analysis of each movement and called upon the instrumenta...