

**Police Chief
Ed Davis:**

The CALIFORNIA Tech

**Just
Per
Prosecution**

Volume LXXVI

Pasadena, California, Friday, May 2, 1975

Number 26

Red Cross Serves Here

The Red Cross is now able to accept inquiries locally from persons concerned about relatives in Viet Nam and Cambodia, according to information just received from the International Red Cross Committee which is in charge of Red Cross services in those countries.

Persons residing in the Pasadena area can initiate such inquiries by contacting the Pasadena Chapter of the Red Cross, located at 430 Madeline Drive in Pasadena, or its Monrovia Branch, 129 South Primrose Avenue, Monrovia—whichever is more convenient. The phone number in Pasadena is 799-0841, in Monrovia it is 358-2521.

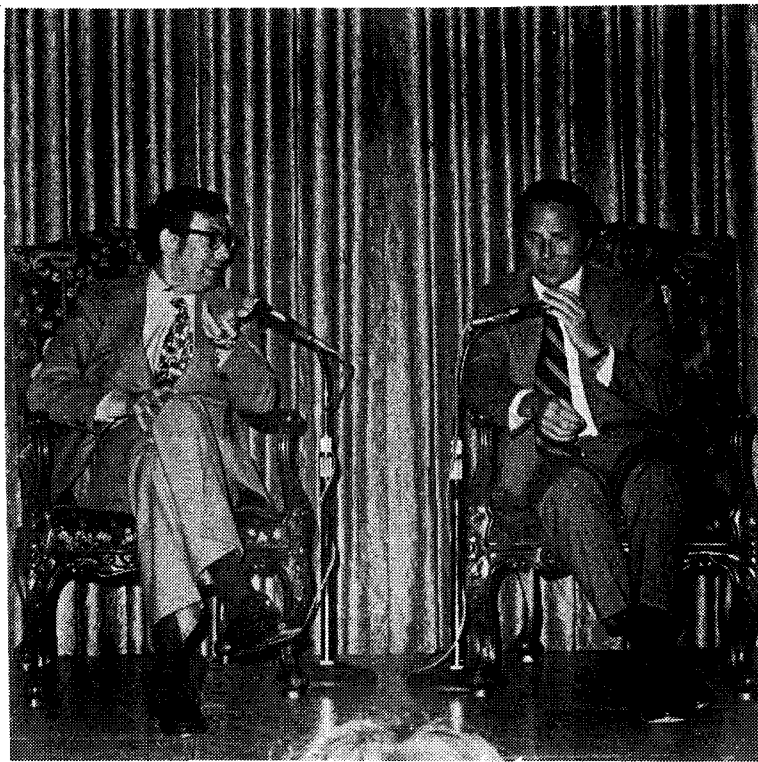
Mrs. Verdia Arnold, Chairman of the Pasadena Chapter's Service to Military Families Division, advised anyone inquiring about relatives in Viet Nam or Cambodia, to be prepared for a delay in the reply. She added that Red Cross cannot guarantee that a reply will be received at all, considering the unstable conditions in those areas.

The chairman emphasized that Red Cross is not involved in sponsorship of refugees from Viet Nam or Cambodia, adding that anyone wishing to sponsor specific individuals should contact the nearest immigration office for instructions.

Funds currently being contributed to Red Cross for Viet Nam and Cambodian relief are being used to aid individuals and families still in those areas. Red Cross volunteers are aiding refugees arriving in the United States with help in locating friends and in transportation problems, rather than direct financial aid.

Anyone wishing to help provide food, shelter and medical aid to persons in Cambodia or Viet Nam can send checks, cash or money orders to the Pasadena Chapter, American Red Cross, P.O. Box 399, Pasadena, CA 91102 or to the Monrovia

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JOSEPH WAMBAUGH, right, and Professor Harry Gray swap chemist jokes after last Wednesday's Athenaeum dinner. Photo by G. Laib

Wambaugh & Gray

LAPD + Chemistry = ?

by G. Simay

"I start with a fifth of gin, do a thousand words a day, and then my characters take over if I'm really with it." That's how Joseph Wambaugh wrote *The New Centurions*; *The Blue Knight* and *The Onion Field* after fourteen years on the LAPD. Wambaugh traded banter with Chemistry Professor Harry Gray and told stories after dinner in the Athenaeum last Wednesday night, in a presentation by the Caltech Y:

Wambaugh: "I'm only a storyteller. That's why I can't give a lecture."

Gray: "How does a guy talk if he isn't going to give a lecture? We have no mechanism for this in the academic world... You've written three books. I don't know why I feel so inferior; I've written ten books!"

After his lighthearted introduction, Gray reluctantly gave the floor to Wambaugh, who then shared his experiences as policeman and author. Gray asked Wambaugh just how he

writes.

Wambaugh: "I start out with a nice detailed outline and a few days later the characters take over. They refuse to obey the outline... (He explains how a scene from *The New Centurions* changed drastically as the characters asserted themselves)... I ask my wife what she thinks about the change and she says, 'Well, dummy'—she always calls me that—'did the scene really happen that way?' Yes, I say. 'Well, then, leave it alone.'"

Chemists Inadequate!

Gray: "You have only one chemist in your three books and he's sexually inadequate. Look, Joe, I know chemists are sexually inadequate but how do you know?"

Wambaugh: "I'm going to write a new book, *The Chemist Is a Stud*."

Gray: "Tell us about *The Onion Field*. Is that a true story?"

Wambaugh: "Yes it is; so naturally my characters don't have the free reign they do in my fiction. Basically, two officers are

Met Opera Singer Performs Here

Opera came to Beckman Auditorium last weekend, in the beautiful form of a brilliant soprano, Mary Costa. Her singing entranced a full house at the carpeted carousel.

Mary Costa, soon to go on tour with the Met, opened her performance with Antonio Vivaldi's Motetto (O Qui Coeli Terraque), a long, four-part sort of an operatic equivalent of a hymn. If its lyrics are as beautiful in the original as they sound to those untutored in Italian, and as they were translated for the libretto, then it is indeed a work of art, and that is how Miss Costa treated it. She came out on stage in a somewhat sombre but attractive outfit, and

sang the Motetto in a fashion that seemed rather formal at first, but eventually it just seemed natural to treat such a work with respect, rather than jostling it all around. Miss Costa seemed a trifle stiff or nervous at the beginning of the performance, but this soon faded away.

After the Vivaldi, she did five songs by Richard Strauss. The first was "Standchen," a Straussian love song. The second, "Hat gesagt—Bleibt's nicht dabei," a song with a rather strange libretto (both the egg indeed!). "Heimkehr" was another operatic poem, with lines that translate as such things as "As the dove returns to its nest, so my heart returns to you." "Fur funfzehn Pfennige" was a humorous song that lost something on those of us who didn't speak German. It's hard to laugh at the right sport when all you have is a translated libretto. (I know, I know, you aren't supposed to laugh at classical music.) "Ich liebe dich" was the last of the Strauss, and has the most beautiful lyrics, at least in translation. It sounded very good as sung, but so much of that was Miss Costa's voice that I cannot really tell.

The last thing performed before intermission was a Verdi aria. I don't recall ever liking anything by Verdi.

Mary Costa had warned the audience that the second half of the show had to be opened in a Spanish mood, and the libretto listed several interesting songs by Spanish composers, but I for one was not prepared for her entrance after intermission. From the black dress she changed into a work of brightness and sequins

kidnapped by two bandits and are driven off to an onion field. They execute one policeman, but the other one manages a hair-raising escape.

"Unfortunately, the LAPD brands him a coward because he was unable to prevent his partner's death. As a result, he begins to feel terribly guilty. He suffers a number of psychosomatic disorders and turns into a compulsive shoplifter. Finally he is caught, censured and disgraced. But during his trial, his psychological problems are brought to light and he is at least able to wrest a pension from the LAPD.

"When he read my book about him, he said to me 'It

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Coffeehouse Entertainment



Glede Vaughn and Norm St. Landau are among the featured entertainers appearing weekly at the Caltech Coffeehouse. Photo by R. Feeney

News Briefs

Semi-Rapid Transit

Transportation to UCLA/Westwood area will be available each Tuesday evening in May on the ASCITBus. The bus will leave Tech at approximately 6 p.m. on May 6, 13, 20 and 27; departure time for the return trip will be around 11 p.m. See Gavin Claypool (72 Ricketts) by the previous Monday night so we don't leave you behind.

**Coop
Scoop!**

The ASCIT Coop housing

group is looking for new members for next fall, and temporary members for the summer. All of our houses are a short walk from campus, and offer an alternative lifestyle to both dormitory living and an apartment. Full kitchen facilities are available, and each house has an active cooking group (membership is optional, though). Members are asked to commit about two to three hours a week to housework. The average rent is \$42 per month plus around \$15 per month utilities. If you are interested in

moving in, feel free to come visit at any (reasonable) time. For further information, get in touch with Klaus Engelhardt, at 290 S. Holliston (796-6881 or x2792); Vince Fratello, at 306 S. Catalina (792-6638); Jim Ogg, at 297 S. Holliston (796-2183); or Cyndi Jung, at 317 S. Holliston (792-2952).

**Faculty
Committees**

Sign-up sheets for persons
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The Big Sing to Be Held Here

Several of the finest collegiate choral groups in the nation will perform this weekend when the annual Intercollegiate Musical Council Spring Seminar is held here at Caltech.

Music educators from all over the nation are on campus to attend a variety of seminars. Six glee clubs from other colleges will perform during the program.

Two highlights of the seminar program will be a rare west coast appearance of the United States Army Chorus tonight (Friday), by ticket only, and the Saturday night Big Sing, both in Beckman Auditorium.

Tickets are still available for the Big Sing multi-choir event,

when singing groups from UCLA, UC Santa Barbara, Cal State LA, Cal Poly San Luis Obispo, and Loyola will join with the Caltech Glee Club in a joint performance. Each group will present a short program of its finest repertory. For a finale, all six choruses (over 350 voices) will join on stage for the "Tarentella" by Randall Thompson. The mass group will be conducted by Dr. Howard Swan, one of the world's most renowned collegiate choral directors.

This year's event marks only the second time the seminar has been held in the western states, and the first time in IMC history that the event will be hosted by

a school with no music department. All of the preparatory work is being done by Olaf Frodsham, director of choral music here, assisted by several students. Seminar student co-chairmen are Jack Bacon and Jeff Eriksen.

While no academic credit is given at Caltech for musical activities, the Men's Glee Club, under the direction of Frodsham, has earned international recognition.

A limited number of tickets are now on sale at Ticketron, Mutual and Liberty agencies, or from the Caltech Ticket Office. For additional information, call 793-7043.

CALTECH FORUM

Two Sides to Millikan

Right now a definite conflict has arisen between the Honor System and Millikan Library. Both sides have very good arguments, and both ignore the position of the other. Many students feel that the Honor System is a two-way system and that the library has no right not to trust each member of the Caltech community. Many cite this year's handbook on the Honor System which states: "For instance, the operation of all institute libraries is governed by the Honor System. At Caltech, students are never subjected to the humiliation of having all their books and briefcases checked before leaving the library." Yet the library obviously feels that the Honor System has failed to the point that enforcement can no longer be left to the students alone.

Violations of the Honor System are not as rare as we would like to believe. This is obvious by the large number of books which are taken by students each year. We have two choices then. Either abandon the System entirely, or admit that there are violations, but as a whole the System works better than a system run by the administration could.

It seems therefore that we all must make some compromise with the ideal and reality. For a long time, the library has been accepting the thefts as their part of the compromise, but they seem to feel that they can no longer justify the losses. Now it is our turn to accept some compromise and not object to being checked when we leave the library. This is a humiliation, but perhaps we deserve it.

Although I tend to side with the library, I do feel that the students should have been con-

The Books are Worth It

I disagree with Mr. Shusterman's letter of April 25 in the *Tech* which grumbled about the Honor System's application to Millikan Library. Sure, it's damned annoying to have your books & briefcases checked when leaving, but it's also damned annoying to have many thousands of dollars worth of stuff stolen from Millikan every year, thus diverting Caltech's scarce funds (see the same issue) from better uses elsewhere. I think most Techers will be willing to put up with the one to avoid the other.

Mr. Shusterman recommends Techers not be prosecuted for ripping off Millikan (although he refrained from recommending the rip-off—nice of him) because the library, by its breach of trust of the students, has set itself outside the Honor System. This is an error. Ripping off the library is taking advantage of others in the Caltech community, who use the library, regardless of where the library bureaucracy itself stands relative to the Honor System, hence such action is an Honor System violation in any case. It would be more logical to argue that the BOC need not enter into policing the library

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Biological and Geological

Viking Seeks Martian Activity

Does the planet Mars quake? If so, how often and how big are the marsquakes? Is there plate tectonics on Mars? What is the planet's internal structure?

Answers to these important questions will be sought by two small seismometers (weighing less than five pounds each) that are undergoing shakedown tests before being launched late this year aboard two Viking spacecraft.

The first of the two identical, sophisticated seismometers, designed here at Caltech under the supervision of Dr. Don Anderson, director of the Seismological Laboratory here and leader of the Viking Seismology team, is scheduled to land on Mars July 4, 1976—our nation's 200th birthday—with the lander of the first of the two NASA Vikings. After going into orbit around Mars, the Viking's lander will separate from its orbiter and make a soft landing on Mars.

The second seismometer is due to land a couple of weeks later at a different site aboard the second Viking lander. The prime objective of the Vikings is to determine whether there is biological life on Mars. The seismometers' main task is to find out if Mars is "alive" geologically.

"Mars may well be tectonically active now," said Anderson. It's 2,500-mile equatorial rift valley may be the beginnings of plate tectonics, symptoms of a hot, active interior.

A possible plate boundary on Mars may lie between three large volcanic peaks—the South Spot, Middle Spot and North Spot, Anderson said. Mars has a fourth volcanic peak, the largest in the solar system. It is the Olympus Mons, which rises 26 kilometers above the Martian plain. That height implies a very deep lava source, perhaps 200 kilometers down, compared with magma sources 60 kilometers deep on Earth.

The volcanic mountains indicate the Mars has been geologically active, even if the volcanoes are not alive now. Another reason Anderson believes Mars may be geologically active is that it has a very irregular gravity field. That was revealed by Mariner 9, which is still orbiting Mars. It implies Mars is supporting large stresses in its interior.

"On Earth, where the crust supports large stresses, large earthquakes occur," Anderson noted.

Anderson expects there's an

appreciable amount of radioactivity in Mars that would tend to heat the planet. He said there apparently is argon in its atmosphere, which would be from the radioactive decay of potassium.

"We don't know the ages of various processes on Mars," the geophysicist said. "Apparently there's been more recent geological activity there than on the moon."

"If we're lucky and there are many marsquakes, then we can learn a lot about the planet's interior. We suspect that Mars is differentiated—has a core, mantle and fairly thick crust."

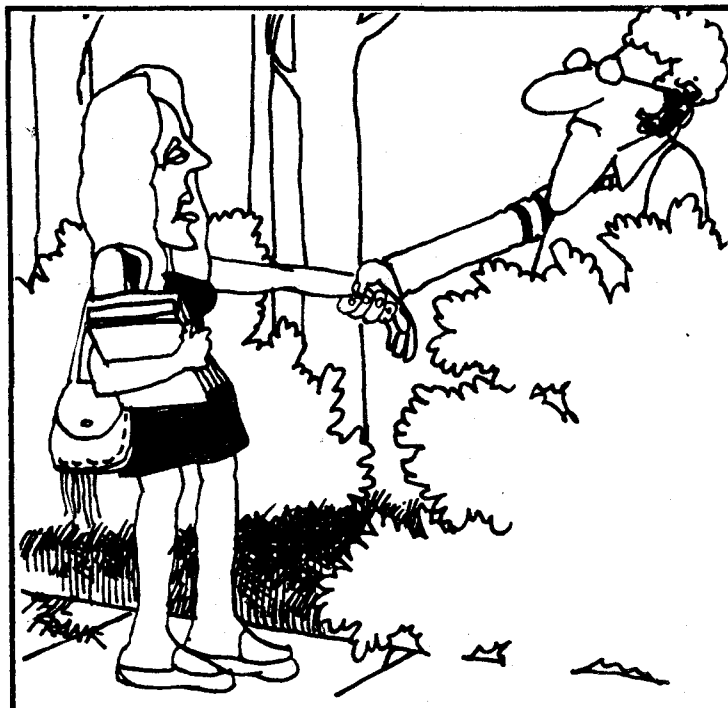
The Viking seismic investigating team that Dr. Anderson heads includes Drs. Robert A. Kovach of Stanford, Gary Latham of the University of Texas, M. Nafi Toksoz of MIT and George Sutton of the University of Hawaii. The instrument was designed by the team engineers, Francis Lehner and Wayne Miller, both of Caltech.

NASA's Langley Research

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FRANKLY SPEAKING...by phil frank



..AND I SAY WE CAN HAVE A MEANINGFUL DIALOGUE OUT HERE!

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NEXT WEEK,

Kelly's Heroes

LAPD

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didn't make me feel bad.' For me that's the best review I've ever had in my life."

A Future Book

"I'm Working on a new book, *The Choir Boys*. 'Choir practice' has nothing to do with singing, it's a euphemistic term used by policemen. A group of policemen will meet at some secluded place every week or every two weeks. Then they drink the booze they got from the liquor stores on their beat and just generally unwind. For want of a better description, I'd say *The Choir Boys* is a Catch-22 police book. I'm not as emotionally involved with *The Choir Boys* as with *The Onion Field*, but I like it."

Gray: "Do you find it increasingly difficult to maintain your integrity as you become more famous? Is it more difficult to be faithful to your realism?"

Wambaugh: "I've lost enough integrity to be a movie producer. I want to have the pleasure of seeing my book sold faithfully, and it seems that the task can't be left in other hands. For example in Blatty's book *The Exorcist*, he says some really heavy things about evil. But this philosophy was cut out of the movie because the director thought it made the movie too wordy."

A San Marino Incident

Gray: "Joe had this running battle with San Marino and most of them hate his guts." (Joseph Wambaugh wrote an article for

the *Los Angeles Times* protesting the allegedly restrictive policies of golf clubs like Annandale.)

Wambaugh: "I really wanted to join Annandale. But one day my lawyer's wife told me they were restricted—that is, they restrict Jews, blacks, Mexican-Americans and so forth. My wife and I were shocked. So I wrote a satirical article about Annandale. I also sent every member of the City Council a new pair of spats, but for some reason that didn't endear me to them..."

At this point, members of the audience were able to address questions to Wambaugh.

Q: Do you plan to write other stories based on real-life events or are they too demanding when compared to writing fiction?

A: No, I do plan to write books based on real incidents. But I think I've exhausted my interest in writing about police.

Q: What do you think about gun control?

A: I don't think it's a Communist takeover if we register our guns. It would have been much easier for me as a detective if everyone had registered their guns.

A Cop's Life

Q: Is the average policeman unstable and unhappy or is this an extreme case?

A: I think a policeman's life is fairly unstable. Being a cop is the most emotionally dangerous job there is. You see the worst people and you see ordinary people at their worst. Your view of people can easily get colored. You start suspecting your wife of cheating or you say 'I think my

priest is a burglar.' No wonder cops have high suicide and divorce rates.

Q: Are policemen aggressive when dealing with minority groups?

A: I've done work in Watts, East L.A., etc. We seldom got complaints from the regular working stiff. You've got to remember the victims of ghetto crimes are black. In fact, the law abiding people often want us to be far more aggressive with criminals than we legally can be. But policemen certainly respond to the difference between a high-crime area and a low crime area. We're tempted to overrespond in a high-crime area because of the danger.

Women and Wambaugh

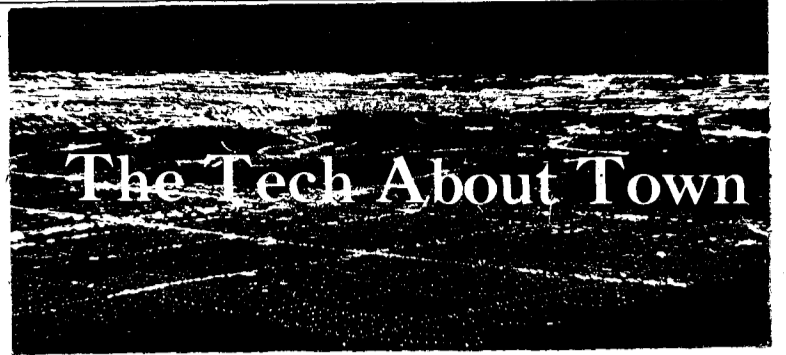
As the discussion with Wambaugh began to end, he related several incidents involving the fair sex:

"I've always been scared by girls. There was this crazy lady on the corner with this package. She threw the package into my car and it landed on my lap. Now that's a terrible place for a bomb to land. 'I'll be a soprano the rest of my life!' I turned to the lady and said, 'Why me?' She replied, 'Well, open it dummy. It's a Police Story script.'

"Another time I was wearing my brand new police sergeant's uniform and feeling very proud. I marched into the bank, bent on cashing a check, and approached this pretty bank teller. 'Your ID, please,' she says. Naturally, I point out my uniform to her. 'But, sir, you could have rented that ill-fitting clown suit anywhere.'"

"I Bought Me a Cat", complete with the various sound effects that such a song requires. In fact, it is the first time in my life that I have ever heard anyone *sing the sound of a duck quacking* and sounding *cute*! The mind boggles! In any case, this group of songs was a lot of fun to listen to, and judging from Miss Costa's performance, a lot of fun to perform.

The regular part of the program was concluded with the aria, "Song to the Moon" from *Rusalka*, Dvorak's version of the Czech version of an old Greek legend (Undine, the water sprite). For those of you who followed me through that last turn, I go on to explain that the legend is a perfect one on which to base an opera, with royalty, pathos, love, and all sorts of fun things. This song from that work is a very



Once again into the fray. Let's open the week with a sad bit of news for the home entertainment institution. It would seem that Miller High Life has bought the American rights to Lowenbrau. What this means is that Lowenbrau will no longer be available to us—the label will go the way of the Tuborg label. Hold out for Newcastle Brown.

"Game of Love and Chance" is continuing in Ramo tonight and tomorrow night, and has received good notices. Tickets are still available for \$1, so avail yourself. This play by the way, represents the work of Marivaux, who is number two in the hearts of French theater-goers. Number one, of course, is Moliere, whose work is the basis for the Young Vic production of "Scapino", currently at the Huntington Hartford.

Next Friday evening Michael Lorimer will be playing guitar in Beckman Auditorium at 8:00. Mr. Lorimer is a very talented artist, worth far more than the \$1 rush ticket you can purchase next Friday. Or even the 30% off of regular prices you can get now.

For other concerts? There are a few tickets available for the 3 John Denver concerts, none for the Doobie Brothers and Dave

beautiful piece, and Mary Costa delighted the audience with her performance of it.

The audience managed to bring her back for encores, and we saw a performer who has performed before audiences many times larger, touched by a bouquet delivered to her by one of the usherettes during the curtain (even if there wasn't one) call, and give the girl one of her (Miss Costa's) roses. After things had calmed down a bit, Miss Costa sang a rather forgettable song by Lehart or somebody, followed by the reason for that one being forgettable: Mary Costa performed a short but exceedingly memorable aria from Puccini's *La Boheme*, a work which has generated dozens of

Mason this Sunday. If you didn't buy your Rolling Stones tickets yesterday, you might as well forget it. There are still good seats remaining for the Starship concert on May 25, and there will always be tickets for the Chicago-Beach Boys at Anaheim Stadium—after all, there is festival seating for nearly 50,000.

More esoteric? Next week is the last for *Ring Around the Moon*, ending a very successful run at the Ahmanson. Speaking of esoteric, we mustn't forget the other great event on campus this weekend [gads, I almost forgot. They didn't send me anything to write about, you see]. The Intercollegiate Music Council is convening this year at Caltech, the IMC as it is known being composed of the male glee clubs at colleges all across the country. These people are some of the most entertaining you can ever hope to find, and may be heard formally Saturday night in Beckman. Hundreds (3.5?) of voices raised in song from glee clubs (6) in the southland. Ancillary to this is tomorrow evening's free concert in Beckman by the U.S. Army Chorus. This concert is extremely rare, as the Army Chorus normally remains in the East.

—Chris Harcourt

Costa

Continued from Page One

that outshone the overhead discs without being garish. On *her* it looked good. Anyway, she seemed more relaxed during the Spanish set, which included a couple of very light numbers and several musical tone poems. The last song in this part was "El Jilguero con Pico de Oro" (The Songbird with the Golden Beak) by Joaquin Nin. It sounded very pretty.

The next series of songs in the

performance were almost entirely of a lighter nature, as well as being in English. However, I spent the next three days being aggravated over the fact that the libretto credits Aaron Copland with composing a traditional hymn and an even more traditional folk song. Burl Ives was singing both of them centuries before Copland was born. To me, it is like Deodato taking credit for "Also Sprach Zarathustra." (Grumble grumble)

Anyway, the audience really enjoyed Miss Costa's rendition of

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This week's show at the Ice House has the interesting feature of three acts of almost equivalent talent, in widely diverse fields. The "star" of the show, Jeffrey Comanor, is an excellent songwriter who has albums out (on Epic), but who most people seem to ignore. His music is somewhat reminiscent of the more humorous works of Paul Simon. Other parts show the influence of having collaborated with Shel Silverstein on several songs. "Robot Love" and "Quasimodo Blues" are the works of a genuine escapee from a dingbat farm. "Swamp Stomper" is another example of musical lunacy. Then he goes into songs like "Silver Meteor" and you wonder just how many excellent serious songs he has written but doesn't perform. Most of Jeffrey Comanor's act is made up of the nutty numbers, and these are great, but his very occasional straight songs are just as good. I believe this is his first headline

appearance at the Ice House, and he was not a disappointment.

By the way, for those of you who are wondering where you might have seen the name Jeffrey Comanor, it might have been in *Phantom of the Paradise*, or in the musical credits for *Midnight Cowboy*, or on the credits on the first Dr. Hook album, or dozens of other places. He is one of those people whose work you see or hear without realizing who he is, and this is perhaps unfortunate, since it means that he isn't a star yet. Jeffrey Comanor is very good, sort of a Randy Newman-Paul Simon mixture. See him.

Bill Mummy, Paul Gordon and friends opened the show with sort of a medium rock set. The aforementioned two were the primary members of a group called Redwood. Bill Mummy was an actor for quite some time, in fact since he was a little kid (recognize the name BILLY Mummy? You should). With their



"He hates women," laughed my colleague.

I smiled. "It's just for the plot."

In the first known professional production in the U.S. or Britain of Marivaux' *The Game of Love and Chance*, we see why the playwright's name lives on in the French language as "marivaudage": light, graceful, witty and flirtatious repartee.

It was inevitable, I whispered, that in lampooning young lovers Marivaux should lampoon young ladies. "The vanity of a woman! There's not a wrinkle in it." Even my colleague laughed.

The Spectrum Production of the 1730 French play is currently at Ramo Auditorium, tonight (Friday) and tomorrow night, curtain at 8 p.m. Directed by Shirley Marneus, the performance—not merely the delivery of the lines, but also the gestures accompanying and replying to those lines—remind us that wit was not an invention of the twentieth century.

Gerry Mathes is a bit Kathryn Hepburnish—appropriately patrician—as Sylvia Humphrey, whose father has arranged a marriage for her "if she approves of the young man." King Stuart is in his element in comedy, portraying Mr. Humphrey, who

nods in knowing assent as his daughter proposes to change places with her hairdresser, Lisa, aptly played by Joy Matthews, in order the better to study her prospective groom.

Little does she know her suitor Dorian (Marshall Gluskin) had similarly contrived to switch places with his valet. She begins to wonder when the two show up: the gentlemanly Dorian in livery, masquerading as Trivet, his own valet... And Phil Diskin as Trivet taking Dorian's place is, ideally cast for physical features and perfectly made up as the plebeian imitating the gentleman: he looks like Fred Flintstone impersonating Franz Joseph Haydn.

The set and lighting are simple, not to distract from the action playing across the stage. The three acts run without intermission, the divisions marked by a momentary dimming of the stage lights, allowing no diversion from the cumulative comic effect.

Give your television and yourself a no-fault divorce for a night; see *The Game of Love and Chance*. The lines, the acting, the directing make this an enchanting, virtually flawless evenings' divertissement.

—John Dentinger

new group, they perform quite a few good numbers. With a band that includes congas and a synthesizer in addition to the requisite bass, Paul and Bill play various combinations of guitar and piano, doing some very fine music. They do soft, serious numbers, such as "Wings" and "Reason to Cry." They also do lively, happy-sad things like "Sausalito" and "Constant Cruiser." Their music is, in some ways, typical of a band that is just getting together, as they are, in that they don't seem to have many songs ready to perform (at least, so they say). The songs that they have down, if they are any indication at all of the talent of the group, indicate that this one has potential. They are good instrumentally, especially in their normal configuration of Billy on guitar and Paul on piano. Jay, their other keyboard artist and Moog man, seemed to be quite good. There were few opportunities to evaluate the abilities of Bruce Morgenthaler on bass and David (Gialla?) on congas, but they certainly weren't bad or clashing with the group.

Paul seemed to do the majority of the vocal work, but everyone except the bassist joined in on several numbers. Neither Bill nor Paul have an absolutely spectacular singing voice, but they both do acceptable jobs at it. Their songwriting and overall abilities make up for any deficiencies vocally. Bill Mummy and Paul Gordon are not stars, and I don't know whether they will ever be stars, but they are very entertaining to watch and listen to. If they continue with their current group, they may produce some really fine music.

Johnathon Moore, a British comedian, fills out the show this week at the Ice House, largely with a very bizarre sense of humor. His comedic talents do not depend on any one type of humor, ranging from impressions to monologues to jokes to bagpipes (bagpipes???). Moore is a very funny fellow. Peter Sellers he ain't, but still very funny.

Continued on Page Seven

Viking

Continued from Page Two
Center is responsible for Vikings' lander, while JPL is responsible for the orbiter.

It will be invaluable to have two seismometers on Mars at the same time and a considerable distance apart, Anderson emphasized. This will make it possible to locate the distance and direction of the larger marsquakes.

The seismometers will record motions as small as a 50-millionth of an inch (two millionths of a millimeter) in three orientations—east-west, north-south and up-down. For each orientation there is a small weight fitted with a coil which is immersed in a magnetic field. When the ground moves, the weight and coil tend to remain stationary while the magnet moves with the instrument. The coils-magnet combination serves as a transducer, converting the motion into an electric current, which is enormously magnified. Each seismometer has a computer that processes, integrates, filters and amplifies the data.

"By command from earth we can tailor the signal strength and filters to obtain the maximum information from the martian seismic environment," Anderson said.

Because the seismometers must compete with the other Viking instruments for radio time to transmit data back to earth, they have unique shorthand recording systems that save up to 90 percent transmission time and storage room.

The seismometers can operate in any one of three modes. There is a background mode that samples vibrations at a very low rate. The second mode will come into play if there's a marsquake; the instruments will automatically record the event in detail, but in "shorthand." The shorthand consists of one half of the seismic event's overall wave pattern (envelope), plus a count of the number of times per second the direction of the ground motion changes. The

shorthand will be unscrambled by a computer on earth. The third mode, which does not employ the "shorthand," looks into the structure of the vibrations in even greater detail by processing the signals similarly to more conventional seismographs.

The seismometers will ride atop the lander and will record motions through the legs. Movements of the spacecraft's activities, such as turning its antenna, will be filtered out as much as possible, largely by selection of a frequency bandwidth that discriminates against the vibrations of the lander. However, the seismometers are expected to pick up wind-caused motions of the spacecraft that will provide some meteorological data.

Each seismometer has several memories. When one memory is filled, it will notify the lander that it has data to send. If there is a time delay, current data will be stored in a second memory to avoid data loss.

The quake-recorders are limited to some 250,000 bits of information per day. This amount of data is then sent to Earth in about 10 minutes transmission time. Because the Vikings will visit Mars when it is on the other side of the sun from us, the radio signals will take 40 minutes to reach the earth. Signals can be radioed from the lander directly to Earth or from lander to orbiter to Earth. All the lander instruments, including the seismometer, will be energized by a miniature nuclear power plant.

Wayne Miller, one of the team engineers, is currently working with what is called a "test set" computer that permits one of the seismometers to operate as though it were on Mars. The team will use one of the spare seismometers to practice communicating with the martian instruments before the flight versions reach Mars.

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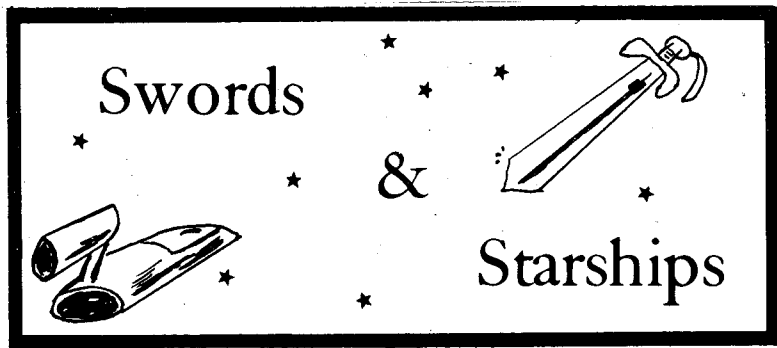
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The Dispossessed, Ursula K. LeGuin's latest novel, received the Nebula Award for the best novel of 1974 at the annual SFWA banquet held last Saturday night.

Ms LeGuin's short story, "The Day Before the Revolution," was also awarded a Nebula. An earlier novel, *The Left Hand of Darkness*, received both the Nebula and Hugo awards in 1970.

"Born With The Dead," by Robert Silverberg, won in the novella category. The winning novelette was "If All the Stars Are Gods," a collaboration between Gregory Benford and

Gordon Eklund. Woody Allen's comedy of the future, *Sleeper*, won the award for a dramatic presentation. (It also won last year's Hugo in that category—apparently the SFWA nomination procedures made it eligible for the Nebula this year.) Go see it tonight at the ASCIT flick.

This year's Nebula categories were limited to three finalists in all but the novel category. The runners-up in that category were: *The Godwhale*, by T. J. Bass (Ballantine); *Flow My Tears, The Policeman Said*, by Philip K. Dick (Doubleday); and *334*, by

Thomas M. Disch (Avon). *334* was published in Britain in 1972, but is eligible because first American publication is the criterion for the awards.

In the novella category, runners-up were: "On the Street of the Serpents," by Michael Bishop, and "A Song for Lya," by George R. R. Martin. James Tiptree, Jr. withdrew his novelette "The Women Men Don't See" from consideration because he won a Nebula last year; the other finalists were "The Rest Is Silence," by C. L. Grant, and "Twillia," by Tom Reamy.

Runners-up for short stories were "After King Kong Fell," by Philip José Farmer, and "The Engine At Heartspring's Center," by Roger Zelazny. For dramatic presentations, the runners up were *Fantastic Planet* and *Frankenstein: The True Story*.

-Gavin Claypool



Book Ripoff

Continued from Page Two since the library's own security procedures will do so adequately, but this is wrong too—at UCLA such security systems have not been able to prevent major losses without the cooperation of the students (which has not been forthcoming). If Techers follow Mr. Shusterman's view of the library situation as an Admin-student adversary situation, we will all have the worst of both sides—spiraling annoyance and spiraling costs. Besides, if the BOC abdicated its role in the library matters, it would be throwing away one of the major benefits to students of the Honor System: relative freedom from fear of outside-world, criminal prosecution. If Techers were to begin ripping off the library and the BOC couldn't or wouldn't do anything about it, I for one would not blame the Institute for resorting to less controllable and liberal security arrangements (i.e. legal prosecution) than at

Cinamatech

Two Big Films

Tomorrow night at 8 p.m. in Baxter Hall, Cinamatech is showing two fine American films. The first feature is Billy Wilder's clever *Sunset Boulevard* which is about an aging silent screen movie queen's attempt to make a Hollywood comeback with the help of B movie writer William Holden. Gloria Swanson is terrific in her portrayal of the insane actress, Norma Desmond. Erich von Stroheim costars as her bizarre ex-director, ex-husband butler, Max. Von Stroheim directed the second film, *Greed*, the silent epic about materialism at the turn of the century. Features Mark Hochberg accompanying on piano.

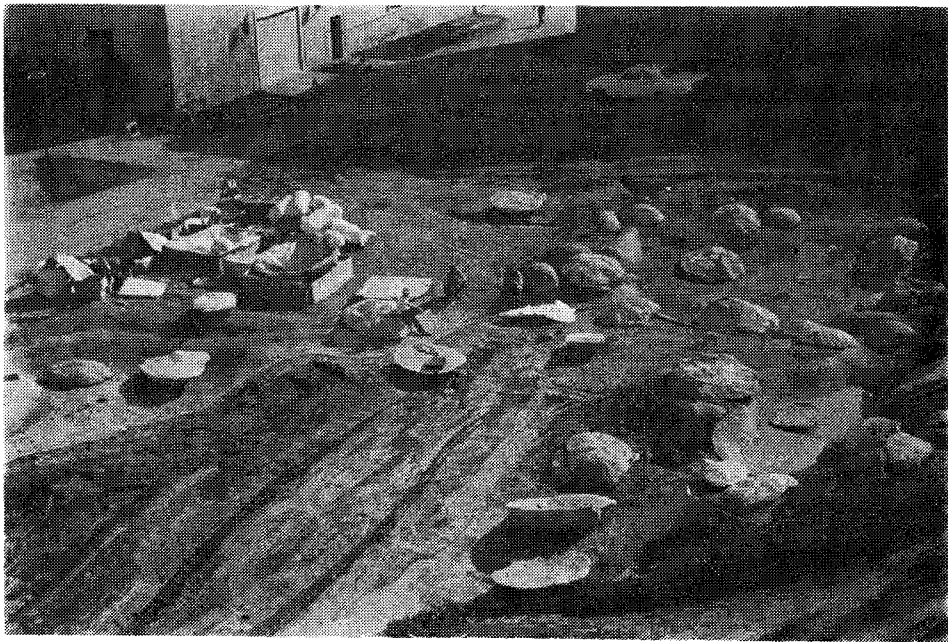
present, and that would not be good. No, Mr. Shusterman, I think the current situation is more deserving of our assistance than our opposition.

Ed Schroeder

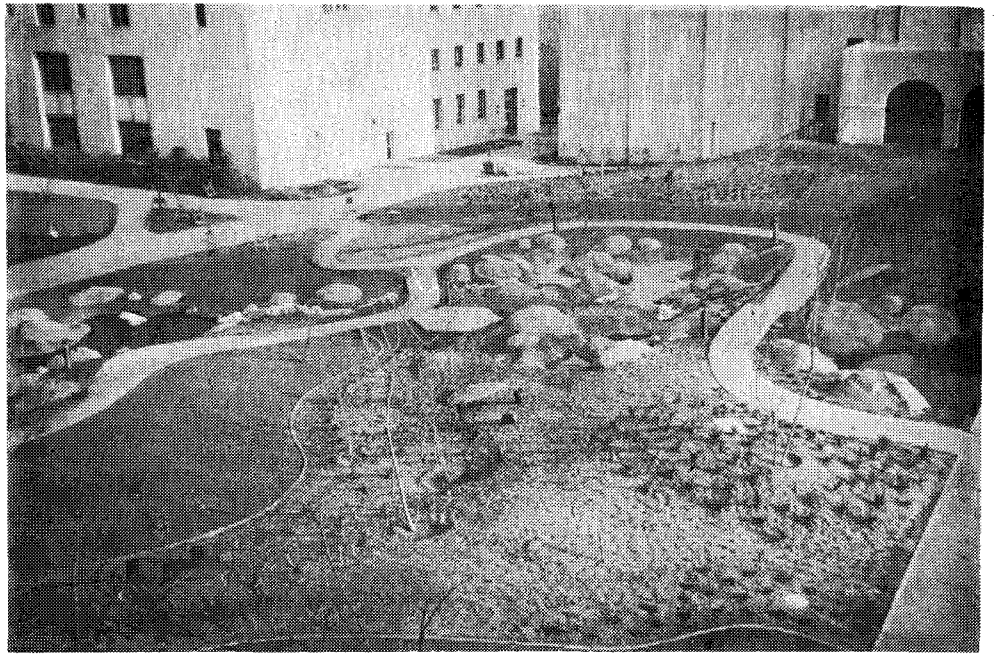
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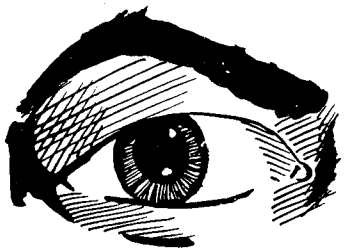


January 18, 1975



May 1, 1975

Photos by C. Wheeler and K. Yoshida



The Critical Eye

Universal Television's *The Invisible Man* is a modern attempt at a familiar theme. It suffers from a disappointingly routine plot, but the special effects are excellent and well worth the 90 minutes.

The story, by Harve Bennett and Steven Bochco, owes only its title and premise to the H. G. Wells classic. Instead of a man driven to the brink of insanity—and beyond—by a laboratory accident, Bennett-Bochco's hero is an idealistic scientist, pursued by political and military attempts to control him and his process.

David McCallum portrays Dr. Daniel Weston, the young, starry-eyed research scientist who has convinced the KLAE Corporation to support the development of a matter transmitter based on his theories. Along the way—he likes to take off on tangents—he comes across a method of making things invisible. [After all, if you're going to make things appear somewhere else, you have to make them disappear first, right?] Forced to present some results or lose his funding, Weston shows the process to the research director, Walter Carlson (Jackie Cooper). Carlson is pleased, and wants Weston to develop practical invisibility as soon as possible; the young dreamer then reminds Carlson of their prior agreement not to make him build weapons. Carlson gives his word on the matter, and runs off to call the Pentagon.

The plot follows its expected course—Weston succeeds, and then makes himself invisible for a lark. The Pentagon decides it's

time to move in and Weston flees, only to find out that he can't become visible again. Perhaps the saving feature of this warmed-over plot is the acting of Alex Henteloff, as Carlson's nervous, conciliatory, sympathetic assistant...and something else.

The special effects do carry the film for most of the way. According to Universal Television, the producers used two video tape cameras; one was focussed on the set to be used in the scene, the other on the actors working against a blue cyclorama. McCallum was dressed in a blue body stocking and hood, and could be rendered "invisible" against the blue background by an electronic process. The images recorded on tape were then transposed into one image.

It's too bad that Bennett and Bochco could not do as good a job as the writing team as they did on producing the effects. Their concepts of science are abominable—they completely ignore the major flaw in the whole concept: how does the Invisible Man see? The invisibility process is induced by lasers, the only attempt at any sort of plausible explanation is the "appearing elsewhere" criterion stated earlier [it's in the script]. Weston is outfitted with special contact lenses, tooth caps, and a very life-like mask—but when he strips to become invisible, they conveniently vanish. The prop men didn't do much better; Weston's lab is flashy and neat, the prototype looks more like a finished product than an experi-

Continued on Page Seven

The CALTECH Coming Events

You have all seen Nobel Laureate Richard Feynman many times, perhaps heard him speak or lecture, and probably you've spent uncounted hours reading the Red Bible of Physics which bears his name. Next week a small number of you can have the opportunity to meet Doctor Feynman on a personal level, when he participates in the second of a series of dialogues with students titled "Conversations with a Scientist: Science, Values and Beliefs". Professor Feynman will be in the Y lounge

Thursday at 8:00 p.m. to discuss his life philosophy with interested students. Please note that admission will be limited to the first twenty.

There's no noon concert today, but next Friday at noon a real professional magician will be performing live on the Winnett quad. It will all be a trick, of course—but see if you can figure out how it's done. Sleight-of-hand is a difficult art to learn, and a good magician can do some amazing tricks.

The Sunday following, which is to say the 11th of May, you can get away from Tech for an afternoon at the beach at Corona Del Mar for a measly two dollars. We'll provide food and transportation, and about twenty people will be going. If you'd like to get some sun, swimming, and relaxation, plan to go and sign up in the Y office.

A good day not to go someplace else will be coming up in two weeks. Simultaneously, Saturday, May 17 will be Alumni Day, the International Arts and Crafts Fair on the Olive Walk,

and Simons and Hufstedler speaking in Winnett Lounge. The Y is sponsoring the latter two all-day events.

First, from nine to six there will be a multitude of craftsmen selling their art at booths on the quad and the Olive Walk. You can still be a seller as well as a buyer, if you register with the Y office before May 9. As part of the arts and crafts fair, there will be an unusual variety of mixed amateur entertainers performing on the quad during the noon hour.

From about 10:30 a.m. to 3:00 p.m. Howard Simons and Seth Hofstedler, *Washington Post* will be in Winnett for *Open Discussion* a presentation entitled "The Power of the Press: the Fourth Estate."

The Caltech Y has a car, indeed, a station wagon, and you should know that it's available for house events at only 15 cents/mile. House officers can check out the car by reserving it at the Y office.

—Alan Silverstein

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Commentary: The Honor System



by Dennis Mallonee

At the crux of relations between members of the Caltech community lies a system of conduct laced with expectations of honorable behavior and called, appropriately enough, the Honor System.

There is an ideal to be followed under this system, and that is that none shall take unfair advantage of another member of the Caltech community. That, in itself, is simple enough; but who has to decide what "unfair" advantage is?

Implicit in the operation of any system of relations is the principle that one who sets himself outside of it cannot be protected by it. And this is where the Honor System is at its weakest: where undergraduates have a method of discipline and attempt to enforce the system, there is no corresponding authority with similar powers of "punishment" in most of the rest

of the community. Who then has to decide when a student has been treated unfairly?

Trust-Busting

Something of the honor in the Honor System has been lost, I think. Students are now "subjected to the humiliation of having all their books and briefcases checked before leaving the library." The Board of Control will hear cases involving the use of a master key to invade the privacy of a professor who's not even in his office, but chucks out cases involving Food Service rip-offs into the IHC's lap.

Just who says what the honor in the Honor System is? Those who would deny that honor works in two directions certainly cannot judge it. The Board of Control tends to be useful only when a flagrant violation has occurred. I'm only barely competent enough to judge my own behavior.

Continued on Page Eight

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In Five Major Categories

Hugo Award Nominees

by Gavin Claypool

This year's Hugo nominees have been announced by the 33th World Science Fiction Convention ("Aussiecon") Committee. Ursula K. LeGuin and Robert Silverberg, winners of three of this year's Nebulas, head the list of twenty nominees with two nominations each.

The finalists for the Hugos came from 267 nominations received from members of the convention. The final ballot will be sent to all members, with ballots due sometime in early summer. It's still not too late to join Aussiecon, and a supporting (and voting) membership is only \$4. Make checks payable to: Aussiecon, and sent c/o Fred Patten, 11863 W. Jefferson Blvd., Apt. 1, Culver City, CA 90320.

Winners will be announced at the the annual Hugo Awards Banquet, to be held August 16 in Melbourne, Australia.

HUGO AWARD NOMINEES for 1974

Novel

Ursula K. LeGuin, *The Dispossessed* (Harper & Row)
Poul Anderson, *Fire Time* (Doubleday)
Philip K. Dick, *Flow My Tears, The Policeman Said* (Doubleday)
Christopher Priest, *The Inverted World* (Galaxy, Harper & Row)
Larry Niven and Jerry Pournelle, *The Mote in God's Eye* (Simon & Schuster)

Novella

Jack Vance, "Assault on a City" (*Universe 4*)
Robert Silverberg, "Born With The Dead" (April *F&SF*)
George R. R. Martin, "A Song for Lya" (June *Analog*)
Gardner Dozois, "Strangers" (*New Dimensions 4*)

Novellette

Harlan Ellison, "Adrift Just Off the Islets of Langerhans . . ." (October *F&SF*)
Richard Lupoff, "After the Dreamtime" (*New Dimensions 4*)
Kate Wilhelm, "A Brother to Dragons, A Companion to Owls" (*Orbit 14*)
Jerry Pournelle, "Extreme Prejudice" (July *Analog*)
Fritz Lieber, "Midnight by the Morphy Watch" (August *If*)
William Walling, "Nix Olympica" (December *Analog*)
Isaac Asimov, "That Thou Art Mindful of Him" (May *F&SF*)

Short Story

Michael Bishop, "Cathadonian Odyssey" (September *F&SF*)
Ursula K. LeGuin, "The Day Before the Revolution" (August *Galaxy*)
Alfred Bester, "The Four Hour Fugue" (June *Analog*)
Larry Niven, "The Hole Man" (January *Analog*)
Robert Silverberg, "Schwartz Between the Galaxies" (*Stellar 1*)

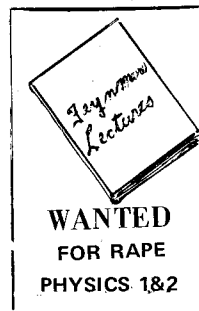
Dramatic Presentation

Flesh Gordon
Phantom of the Paradise
The Questor Tapes
Young Frankenstein
Zardoz

Frets

Continued from Page Four
Since you are already flicking in the entire weekend for Lost Weekend, why not spend a little bit of it at this show? For a couple of bucks, it's the best deal in town. These acts play through Sunday night, to be followed on Tuesday by Tim Morgon and a group called Stapenhorst Airport.

—Nick Smith



News Briefs

Continued from Page One
interested in serving on faculty committees are up in the student houses and on Flora's door. Interested persons should sign up before May 8th.

"Will The Delegate from Liechtenstein . . ."

There will be an organizational meeting of the Model U.N. at 7:30 p.m. on Thursday May 8 in the Y Lounge. Anyone interested in being on next year's team is welcome. For more information see Jose Cabezon, 129 Ruddock.

Double Your Ingestion

A free demonstration of "How to Double Your Reading Speed in Four Hours" will be conducted by reading specialist Dan Rosenwater, President of Educational and Industrial Research. If you would like to learn how he has taught people to do their technical study reading 500% to 1500% faster with better comprehension and retention, come to the free demonstration on May 15, at noon or 7:30 p.m. in Clubroom 1, Winnett Center. Following the demonstration, class enrollments will be accepted. Additional information can be obtained by phoning Mr. Rosenwater at 559-5700.

Millikan

Continued from Page Two

sulted before any action was taken. Unfortunately it is too late to do this, for the damage is already done, so the best policy would be to deprive the students of the trust of the library for a short period of time. Not so much as a punishment, but as a warning of what could happen if violations of the Honor System continue. It would be foolish for the library to simply maintain their present policy without any regard for the Honor System, for it could only create harsh feelings between the students and itself which may even lead some to feel that the library is fair game and outside of the Honor System. If this did result, the BOC would have an interesting problem.

Needless to say, such a case could be devastating to the Honor System and student morale. Let us hope that each of us will be tolerant and forgiving of the other so that the Honor System can soon be alive and strong inside the walls of Millikan.

Al Drehman

To See the Invisible Man

Continued from Page Six
mental device.

The ending is wrong, but it had to be that way, since the film is a pilot episode for a series on NBC next fall. It deserves to follow *The Immortal* into oblivion; both possess very little promise as series, although *The Immortal* was a very good film. Too bad *The Invisible Man* can't make the same claim. See for yourself at 8 p.m., Tuesday, May 6 (locally Channel 4).

—Gavin Claypool

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Page Eight

Friday, May 2, 1975

Conference Left Track Finishes

by Tommy Burgher

The trackmen of Coach Leroy Neal completed what had to be a disappointing season by dropping a double dual meet, losing to Claremont-Harvey Mudd by a score of 93-44, and to the University of Redlands 104-36. Due to the absence all year of several talented Techers who could have helped bring Tech to a possible 3rd place SCIAC finish, the small number competing were unable to provide the depth necessary for a strong team. Prospects for next year look brighter due to the new Interhouse rules, a number of talented pre-frosh as prospects, and several freshmen on this year's team who will undoubtedly show improvement.

But this year, it was senior Doug Herbert who had a fine season, closing out the regular schedule with 4 wins in Tues-

day's meet. Greg Griffin showed himself to be progressing in his comeback from his injury with an improved performance in the 3-mile. The other two seniors on the team also had a fine meet, with Don Hamasaki catching 2 firsts in the pole vault, and Bill Sharman finishing second against each team in the javelin.

Redlands' "Taiwan Connection" made their appearance known early. Chi Cheng, former Olympic gold medalist in the women's sprints and now assistant coach at Redlands, showed that she was not only a fine athlete, but a fine teacher, as the sprinters from Redlands came through with some fine times.

Caltech will be able to spotlight some of its individual talent today and tomorrow at the SCIAC conference individual championships, at Occidental.

Sports Calypso			
Saturday, May 3			
10:00 a.m.	Tennis	SCIAC Finals	Redlands
12 noon	Baseball (2)	L.A. Baptist	Away
1:00 p.m.	Track	SCIAC Finals	Oxy
Tuesday, May 6			
3:00 p.m.	Baseball	La Verne	Away
Friday, May 9			
1:00 p.m.	Track	NAIA Dist. 3	CSLA

Track Meet Results

Redlands 104	Claremont-Harvey Mudd 93,
Caltech 36	Caltech 44
440 R: Redlands, 45.2	440 Relay: CHM 44.7
SP: 1)Herbert (C) 44'1", 2) Vanhorne (R), 3)Davis (R)	Shot Put: 1) Herbert (C) 44'1", 2) Fioretta (M), 3) Rawthorne (M)
1 Mile: 1) Tarn (R) 4:27.0, 2) Godfrey(R), 3) Spotts (R)	Mile: 1) Powers (M) 4:33.1, 2) Moroney (M), 3) Boutin (M)
Jav: 1) Davis (R) 169', 2) Sharman (C), 3) Krupnik (R)	Javelin: 1) Rawthorne (M) 169', 2) Sharman (C) 3) Fioretta (M)
120HH: 1) DeRoo (R) 16.2, 2) Boman (C), 3) Lieberg (R)	120HH: 1) Hudson (M) 15.4, 2) Bowman (C)
Pole Vault: 1) Hamasaki (C) 10'	Pole Vault: 1) Hamasaki (C) 10', 2) Shipe (C)
Long Jump: 1)DeRoo (R) 21'8", 2) Boman (C), 3) Lewis (R)	Long Jump: 1) Boman (C) 20'6 3/4", 2) Hickey (C), 3) Brewer (M)
440: 1) Kirkland (R) 52.7, 2) Sarabjeet (R), 3) Hickey (C)	440: 1) Jac (M) 54.2, 2) Hickey (C), 3) Shipe (M)
100: 1) Krupnik (R) 10.4, 2) Jones (R), 3) Land (C)	100: 1) Nash (M) 10.0, 2) Soukup (M), 3) Land (C)
880: 1) Tarn (R) 1:59.4, 2) Godfrey (R), 3) Ku (R)	880: 1) Powers (M) 2:03.2, 2) Johnson (M), 3) Boutin (M)
440 IH: 1) Leeburg (R) 1:03.4, 2) Byron (R)	440IH: 1) Shipe (M) 1:03.1
220: 1) Krupnik (R) 22.8, 2) Land (C), 3) Sarabjeet (R)	220: 1) Nash (M) 22.3, 2) Soukup (M), 3) Hudson (M)
Discus: 1)Herbert (C) 130', 2) Chew (R), 3) DeVaughn (R)	Discus: 1) Herbert (C) 135', 2) Nitz (M), 3) Rawthorne (M)
High Jump: 1) DeRoo (R) 5'10", 2) Lieberg (R), 3) Bryson (R)	High Jump: 1) Brewer (M) 5'2", 2) Hudson (M)
Triple Jump: 1) DeRoo (R) 45'3", 2) Wise (C), 3) Atwal (R)	Triple Jump: 1) Wise (C) 40'10", 2) Hudson (M)
3-mile: 1)Spotts (R) 17:05.5, 2) Griffin (C), 3) Kellogg (C)	3-Mile: 1) Griffin (C) 15:22.9, 2) Lehman (M), 3) Kellogg (C)
Mile Relay: Redlands 3:29.1	Mile Relay: CHM 3:47.8

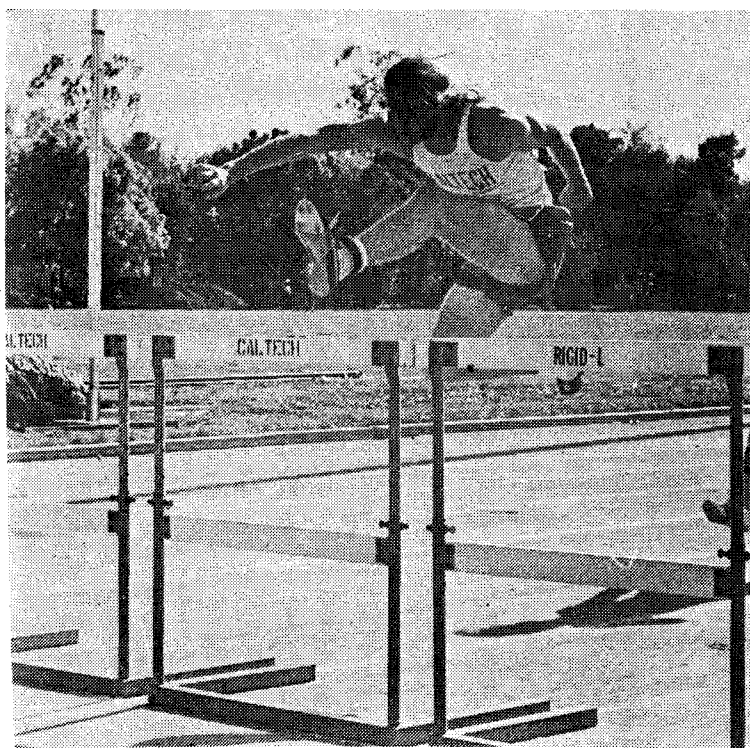
Tennis Team is Starting to Come

The Caltech tennis team is beginning to find itself after a low period following spring vacation and the rainy weather. Currently, they are working on a two-match winning streak, having defeated La Verne 5-4 and Whittier 5-4.

Although the top players, Tim Ahern and Mo Nakatsui are having problems winning, the balance of the line-up featuring

Joe Alonis, Lee Paul, Dave Dummit and Ara Minasian have all contributed wins. In doubles, the second team of Paul and Nakatsui and the third team of Minasian and Alonis have two wins in a row which have been the decisive points.

The team closed out its season at Caltech yesterday (after press time) against Oxy. SCIAC finals this weekend.



STRIDENT HIGH-STEPPING. Duane Boman, Caltech's stud strider overcomes another obstacle in his course to the finish. Photo by R. Gildner

Commentary

Continued from Page Seven

Maybe that's what we need to see more of. Maybe the idea of the Honor System isn't to judge others at all. Maybe the idea is to judge one's own actions in the light of what reactions they cause. Maybe the ideal of the Honor System is to learn what it takes to stop hurting people.

And, hey, maybe everyone has some growing up to do.

Next week: A side comment on student government.

Viet Nam

Continued from Page One

Branch, American Red Cross, 129 South Primrose Avenue, Monrovia, CA 91016—marked for Cambodian or Viet Nam relief. Such funds will immediately be forwarded to the International Red Cross teams working in those areas.

Classified Ads

PERSONAL

Whoever took the guitar from the car in front of Business Services Monday morning, please at least send back the music. No questions asked. D. Kevles, 228-77.

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