

by Robert L. Thornton

So you think your social life at Caltech is bad? Well, don't expect things to get better soon; in fact, prepare for the worst. An interview with Dr. Erling Huntley, the Director of Admissions and Financial Aid, reveals several reasons why.

In 1971 Caltech took a significant step towards humanizing the Institute by offering admissions to females for the first time in the school's history. The number of females in that class was approximately 15%. In the next four years this percentage has dropped steadily, until the present year, when the male admissions accounted for over 9% of the freshman class. This negative trend, Dr. Huntley suggests, could possibly be caused by the decrease in the initial publicity that Tech received as a result of its first admitting women. In a sense, the novelty of the situation has worn off.

Dr. Huntley also feels that there are other more fundamental reasons for the low percentage of females; he points out that American society as a whole does not actively encourage its women to engage in the type of activities that would orient a person towards technical fields, that in his experience fewer women than men have that sort of values which would bring her into a scientific career. For example, Dr. Huntley's observation of events such as high school science fairs indicates significantly fewer female participants than male.

Dr. Huntley's picture of Caltech's recruitment situation in general gives the impression that this job is a frustrating one. He points out that the person admitted to Tech 'is unusual' in that he is free to pick any school he desires, 'which is not true for the majority of the college bound; the Tech student in general is not unconstrained by considerations of school acceptance' and virtually all schools they apply to accept them.



Repeat after me: "Schlact Hauf Funf."

Photo by B. Bus

## Financial Aid Squeeze

Along with the rest of Caltech, the student financial aid program has been feeling the budget squeeze these past few years. For a long time endowment income was sufficient to meet the needs of undergraduates, but last year and this, scholarships have cost more than income. The Scholarship and Financial Aid Committee tried to decrease the losses—which can only be made up by dipping into the endowment capital, thereby increasing income even more in future years—by tacking on much bigger loans this year than ever before. But it wasn't enough; gift aid to undergrads for this year still exceeds income by over \$100,000.

The Scholarship Committee is exploring several ways of meeting the crisis. The biggest help, of course, would be for the Institute to get more gift money to pass on to needy students. One important source of gift funds is the California State Scholarship Program. Any student who is a California resident and "needs" the money can receive up to \$2500 (\$2700 next

year) in gift aid through this program. Individual students who get these awards help themselves, for frequently they wind up with more gift aid and less loan than they would get from Caltech sources. They also help the whole student body: the more outside aid undergraduates can bring in, the further Caltech's money will go, and the smaller the loan offers will have to be.

The Financial Aid Office recently sent each undergraduate notices about the California State Scholarships. We urge every student who is a legitimate California resident and who wants financial aid for 1976-77 to apply to the State for assistance. The money you get will help you and others on financial aid. If anyone has queries about this program or any other aspect of undergraduate financial aid, they are welcome in the Admissions Office, 109 Dabney Hall, where we will try to answer questions and explain the (sometimes bureaucratic) rules.

—William P. Schaefer  
Director of Financial Aid

impaired without violating the Constitution of the United States."—John Marshall: Dartmouth College v. Woodward, 4 Wheaton 518(1819). Bridge club meets Saturdays at 7:00 in Winnett Lounge.

### Victory at UCLA

As advertised, the UCLA Challenge Alien Space Game is this Saturday at UCLA. The game will be in the 2nd floor lounge of Ackerman Student Union at 10:30 a.m. Please note that those fiends scheduled it for Saturday morning! A group will

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### Caltech Security

## Caltech's Finest??

by Al Drehman

"What are you here for?" demanded a student of one of our security officers earlier this year. The student probably was not looking for an answer, but the question should not go unanswered. As a result of a several hour interview with Mr. Lee Chapman, Director of Security, here are a few of the answers to that question.

Are security officers guards? No, definitely not! No member of security carries any sort of a weapon (unless you consider their heavy five-cell flashlights as weapons). They are well trained in first aid and fire prevention and control, as well as having the normal training of a mere guard.

### Is Security Justified?

Is preserving the honor system ample justification? Think about it, if security didn't exist, the outside world could easily deal a death blow to our honor system. Contrary to popular belief, security does not try to check up on students. We have our honor system to check on us, so all any student needs to do is flash his,

or her, ID if ever questioned.

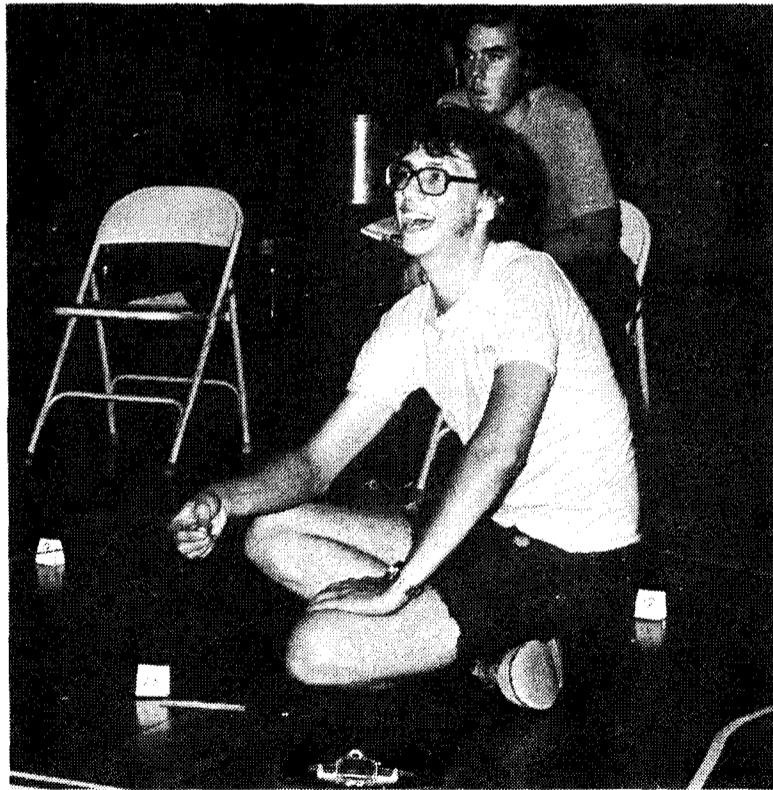
Running away or eluding an officer when your actions are a bit suspicious only wastes security's time and your own. I should know; I was prowling around one night last year, in search of a steam tunnel vent when I found myself cornered by an officer. A moment later another pulled up in a car. Had I run I would have tied down the entire security force (three men), but instead I chose to "play it cool" and much to my surprise, all they wanted to see was my ID. A few seconds later I was back on the trail of the lost air vent.

### They Need You

The security department is trying very hard to organize a student cadet force like last year. It entails having two students spending four hours each evening checking and locking buildings. Ideally about 15 students would be involved, but as of yet only four have expressed an interest. As one student put it last year "how can I lose, I am getting

Continued on Page Two

## Why is this man smiling?



No, it's not just because he wasn't a Tech editor then. See page 5.

### News Briefs

## Seeger in Concert

ASCIT, the GSC and the Faculty Committee on Programs are proud to present Pete Seeger in concert at Beckman Auditorium on Thursday, Nov. 13 at 8:00 p.m.

Mr. Seeger has been a folksinger for many years, although his career was hampered for a while by the House UnAmerican Activities Committee (he was investigated in the same group that included Arthur Miller, George Tyne, and Ed Sullivan).

His concert will be the first of (hopefully) several oriented specifically at the Caltech student.

Tickets are now available from the Caltech Ticket Office (ext. 1652). Prices for Techers are \$2.25, for the public \$4.50 and for other students \$4.00. Seating will be general admission.

### Obligatory Contract

"This is a contract, the obligation of which can not be

## In Memoriam

## Forrest Pinkerman

# KPFK

There is a radio station in Los Angeles that needs your support.

Not just as a listener—you can tune in anyway. Not as a helper in a service project. Not just token, vocal, or moral support. It needs something more—your cash, bread, shekels—your financial support.

KPFK (FM, 90.7), is a listener-sponsored station. They don't have advertising. Instead, they solicit subscriptions: \$25/year for working adults, \$15/year for students, retired, unemployed. October is the month for their annual subscription drive; subscribers will receive a "premium" along with their subscription to the *Folio*, the monthly program listing for the station. (It's not available any other way.)

Why pay, when you can get it free just like the other stations? Consider: the other stations have commercials. These ads, which take up air time and are generally not worth listening to, generate revenue for the stations. The money comes from the advertising budget for the product, which is part of the purchase price of the product. Who pays for the advertising (and ultimately, those "free" stations)? You do.

KPFK deserves your money just for not airing commercials. They deserve it for their programming, too. What other station brings you live Senate committee hearings, bluegrass music, live radio drama, folk dancing, science fiction, classical music, the Monotone News, special documentaries. . .

KPFK, however, is not a listener-controlled station; programming is not by majority vote. Thus, the station airs many programs that lack mass appeal, but are considered to be important. They'll continue to do this as long as public support keeps them on the air. Voltaire might have been a subscriber, defending

to the death their right to speak.

KPFK isn't asking you to go that far. Subscribe now, by calling 985-KPFK.

\* \* \*

Why am I pushing a radio station in a science fiction column? Because KPFK presents the only radio SF program in Los Angeles: *Hour 25*.

Airing Friday night/Saturday morning from 12 midnight to 2 a.m., *Hour 25* is a lively combination of news, reviews, announcements, featured guests, and old-time radio drama (Dimension X and the like). Walt Lee, author of the *Reference Guide to Fantastic Films* and a Caltech alumnus, was on two weeks ago. Tapes of Harlan Ellison's UCLA sessions held last spring have been or will be broadcast.

It's also two-way. Listeners have the opportunity to call in and ask questions; criticize the critiques of the hosts, Michael Hodell and John Henry Thong; talk about science, science fiction, science fiction writers; and so on.

Is it worth subscribing to KPFK, even if you only listen to it 2 hours a week? Of course; it's less than 25 cents an hour—less than 15 cents/hour at student rates. You'll probably find other things through the *Folio* that you'd like to hear (Harlan Ellison reading "Searching for Kadak" at 3 p.m. next Wednesday, for example). Think about it the next time you buy toothpaste.

\* \* \*

There are some abrupt price changes at the end of this month for Westercon 30 (Vancouver, 1977) and Suncon (Worldcon 1977). Equicon/Filmcon 1976 and MidAmeriCon (the next Worldcon) will both increase at the end of December. Be prepared.

Equicon/Filmcon 1976 (April 16-18) Marriott Hotel, L.A. \$7.50 through Dec. 31; \$10

through Apr. 10, 1976; \$15 at door. Box 23127, Los Angeles, CA 90023.

Westercon 29 (July 2-5, 1976) International Hotel, L.A. \$5 through May 31, 1976; \$6 at door. Box 5384, Mission Hills, CA 92345.

MidAmeriCon (Sept. 2-6, 1976) Hotel Muelbach, Kansas City, MO. GoH: Robert Heinlein. \$15 through Dec. 31; \$20 through Apr. 30, 1976; \$25 through July 31; \$50 at door. Box 221, Kansas City, MO 64141.

Westercon 30 (July 1977) U. of British Columbia, Vancouver. \$4 through Oct. 31; \$6 through July 5, 1976; ?? after. Box 48701 Stn. Bentall, Vancouver, B.C. V7X 1A6 Canada.

Suncon (Labor Day Weekend, 1977) Sheraton Towers, Orlando, FL. GoH: Jack Williamson. \$5 through Oct. 31; \$7.50 through March 29, 1976; ?? after. Checks payable to "Worldcon 35" Box 3427, Cherry Hill NJ 08002.

-Gavin Claypool

## Classier Than Cinematech?!

A series of classic European films (even more classic than those shown by Cinematech) is being shown at Caltech as part of the Art 101 course being taught during the fall quarter by an illustrious visiting professor, Roman Gubern. Prof. Gubern is an expert on the history of the cinema, and is visiting Tech for the fall quarter as the Andrew W. Mellon Visiting Professor of Visual Arts. The course, entitled "History of European Film Until World War II (1939)", includes a lecture on Monday night and a film every Wednesday at 7:30 in Baxter Lecture Hall.

The film showings are open to students not in the course, and also to the general public. The course and the films fall into four broad categories: (1) Fantasy and Expressionism in the Silent Film; (2) The Film as Social Statement; (3) The Avant Garde Film; and (4) Film as Political Propaganda.

Gubern, a graduate of the University of Barcelona, is well qualified to teach the first systematic history of film course at Tech. His background includes three areas of expertise, as he has been in the film industry, written about the film industry and the problem of mass communications, and has been a college professor. In Spain, Gubern has been a screenwriter, a director, and on occasion, an actor. Recently a film that he scripted, "Spain Again", was in contention for an Academy Award. Another of his scripts, "A Winter in Mallorca," won two prizes at the New Delhi Film Festival in 1971.

Upcoming films are: October 29, *Battleship Potemkin* (1925 USSR); November 5, *Storm Over Asia* (1928, USSR); and November 12, *The Crazy Ray* (1923 French) and *Entr'acte* (French 1924). Stay tuned to these pages for announcement of later films.

## Security

Continued from Page One  
paid for doing about what I was doing before." Paid? Yes, and quite well, \$2.25 to \$2.50/hour, and you can work four to twenty hours each week, as you so choose. They do want students who have been on campus at least one term (so that they will know the campus), but other than that any student who desires to can join.

The members of the security force are not policemen (some are part time students at other

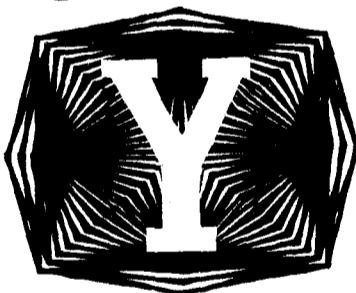
campuses). They are just as much a part of the Caltech community as we are. They are here to help you, and they have a rather impressive record to prove that they are definitely doing just that. They have absolutely no interest in harassing students. In fact it is both to security's benefit and your own that good relations are kept between students and the security officers, because the student body as a whole can spot people who do not belong on campus more easily than security.

You should not object to showing your ID. Remember, it

is the only way to tell a member of the Caltech community from an outsider who may be attempting to commit a crime. This year alone 95 people who had no business on campus were identified, and this month alone seven arrests were made.

If you have any gripes or suggestions, you should talk them over with Mr. Chapman down in the basement of Keit Spalding Building. He will be quite willing to discuss any problems or suggestions that you may have. After all, security is here to help you, so take advantage of it.

## CALTECH



## Programs

-Alan Silverstein

This week we have something for everybody - literally - in "one-a-day" portions: four noon discussions, an afternoon seminar, a trip to the Philharmonic, and a noon concert. Surely at least one of the following grabs your interest:

**Pre-Med Biology:** Dr. Leroy Hood, CIT Professor of Biology, wants to talk to those of you bound for med school, at noon in the Y lounge on Monday, Oct. 27. This is a "must" if you desire information about "Medical Schools and the Problems of Getting Admitted".

**New Dean:** Dr. Ray Owen is another CIT Professor of Biology and now he's also our new Dean of Students. "Genes, Student Affairs, and Cancer" are what he plans to discuss on Tuesday at noon in the Y lounge. Here's an opportunity for you to meet our "main man" in the administration.

**Self-Destruction:** Institute Psychologist Nancy Beakel will lead a seminar on the subject later the same day at the same place (4 p.m., Tuesday, Y lounge). The central issue is approaching the realities of suicide, and the goal is an open exchange of feelings and ideas.

**Biogravitation:** Dr. Fritjof Capra is from Berkeley and his field is physics. On Wednesday at noon, in the Y lounge, he'll speak with students about the application of physics to the study of consciousness.

**Anthropology:** Dr. Thayer Scudder, CIT Professor of Anthropology, and Dr. Elizabeth Colson, Distinguished Fairchild Scholar, will talk about forced relocation and the resistance of those subjected to it. Their perspectives will be shared in the Y lounge on Thursday, Oct. 30, at noon.

**Classical Music:** Our second transportation-and-eight-good-seats-provided-for-\$1.50-each trip to the LA Philharmonic will be Thursday evening with an 8:30 p.m. showtime. The sign-up sheet was posted this morning (and more info can be had) in the Y office. Remember, first come, first served, and seats are limited.

**Jazz Music:** Bill Bings directs the Caltech Jazz Band on the Quad at noon on Friday. This will be their first Y concert; be there to enjoy the music.

**Homework:** If that's all that turns you on, you don't know what you're missing!

### THE ASCIT FRIDAY NIGHT MOVIE



BEST FILM OF THE YEAR. BEST DIRECTOR OF THE YEAR. N.Y. FILM CRITICS

STANLEY KUBRICK'S

CLOCKWORK ORANGE



From Warner Bros.

7:30 p.m. & 10:00 p.m.  
in Baxter Lecture Hall

Admission: 50¢—ASCIT members and their guests; \$1.00—anyone else

## The CALIFORNIA Tech

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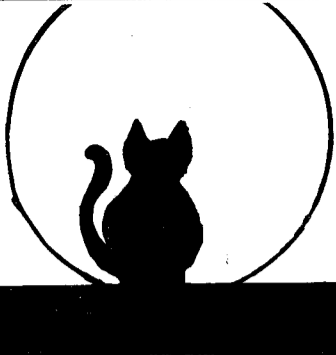
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## Techer After Dark

by Pam

The name of last Saturday's Beckman event must have turned people off, for the auditorium was barely half full. "Toccatas and Flourishes" may imply obscure, and therefore bad music to many. Contrary to such opinions, the performance was fascinating and enjoyable. Martin Berinbaum played trumpet, with Richard Morris on organ. The selections varied from actual toccatas and flourishes to a hilarious "Concert Variations on the 'Star Spangled Banner'." The music itself was well-performed, but the humorous and informative comments of the duo gave coherence and polish to their show. Beckman has not dropped a bomb yet this year; it is disappointing that people are not interested in experiencing something different and unusual.

The Los Angeles Chamber Orchestra opens at the Ambassador College Auditorium on Wednesday at 8:30 p.m. Call 57-5883 for information.

Pianist Horacio Gutierrez appears in Beckman tonight at 8:00 p.m. Student tickets are \$3.00.

The Spectrum Production of "Home" finishes up their engagement with two performances: tonight and tomorrow at 8:00 p.m. in Ramo. Student admission is \$2.00.

The LA4 jazz group appears in Beckman Saturday (tomorrow) at 8:00 p.m. Students \$4.00.

Coleman Chamber concert: The La Salle Quartet in Beckman Sunday at 3:30 p.m. Students \$1.50 to \$5.50.

Bunuel Saturday for Cinematech: "The Discreet Charm of the Bourgeoisie," (two showings, 7:30 and 10:45 p.m.) and "The Exterminating Angel." Baxter Hall. \$1.00 for students. ASCIT presents "A Clockwork Orange" at 7:30 in Baxter tonight for 50 cents.

Monday night Masakazu Konishi discusses "Nature and Nurture in Birdsong" as part of the Caltech Lecture Series. Admission is free. Beckman Auditorium at 8:00 p.m.

The first Leakey lecture will be Tuesday at 8:00 p.m. in Beckman. Dr. Mary Leakey will present a slide show—discussion on "Early Hominids in Tanzania." Students \$3.50, but rush tickets will be sold at 7:45 p.m. for \$2.25.

UCLA's Freedom Series opens Thursday in MacGowan Hall with "Inherit the Wind," a play on the Scopes trial of 1925. Call 825-2581 for information.

Until Saturday, the Ice House presents Steve Gillette, Smokewood, and Lawrence Beezer. Admission \$1.50. Call MU1-9942. Monday night only, the jazz-rock group Hiroshima performs. On Tuesday, Chunky, Novi, and Ernie and Rick Ruskin appear.

# Kathleen Dazzles

by Richard O. Ackerman

Admirers of piano music had an excellent opportunity last Sunday evening to attend a remarkable presentation of five great composers by Kathleen Kong, a Caltech junior majoring in Mathematics. The young virtuosa seems to confirm the fact that music and mathematics go together, as is often inferred: Mozart is known to have shown more than a passing interest in math, and Bach even was a part-time teacher in that subject.

The performer of Sunday evening's concert has performed several larger piano concerti, besides winning five first places in regional competitions, and is participating in many musical activities both at Caltech and otherwise.

The concert at Dabney Lounge opened with a Sonata written by the "Master of Virtuosity", Beethoven. Few pieces produce such a vivid impression as this Sonata in C major (Op. 53), dedicated to Count Waldstein, one of Beethoven's friends and patrons. Together with another sonata (Op. 57), the "Waldstein" is indeed the most perfect piano composition of Beethoven's, providing the use of extreme virtuosity on a keyboard alone—without the ameliorating influence of an orchestra.

With no difficulty whatsoever, Kathleen Kong mastered the many technical, expressional and rhythmical complexities with a firm but differentiating touch. This applies especially to the beautiful Rondo theme with its difficult left-hand scales in the final Allegretto. Incidentally, for connoisseurs who missed the slow movement, it may be noted that Beethoven replaced the original Andante in F by a short Adagio Introduction to the Rondo. The slow movement then appeared alone (Wo057), and the Introduction which was com-



posed later than the first and third movements was firmly established in the Sonata.

In the "Sieben Klavierstücke" of Brahms', of which the first ballade was composed exactly fifty years after Beethoven's "Waldstein" (1854), the performer was able to prove her supremacy yet again: she played the seven pieces with an appropriate fine touch, and with a firm, at times almost too powerful bass. The Ballade in D minor (Op. 10, No. 1), a setting of a Scottish ballade, Edward, and the Rhapsody in G minor (Op. 79, No.2), probably are the most famous of the group. The latter, composed in 1879, definitely represents the most temperamental of the piano pieces written by Brahms in what is called his third creative period.

Following the Brahms then, the clock was turned back to 1787 for a short while, to the year Mozart composed his second Rondo (K.511) in Vienna. Without doubt, this Rondo in A minor is truly representative of Mozart's keyboard compositions, and it is not obvious that the performing artist finds the suitable tempo and manages to achieve a settled, though not monotonous interpretation.

The fourth piece presented was Chopin's Ballade in F minor (Op.52), composed in 1843, during a period in which Chopin often met with the painter Delacroix at Nohant. The composer, who was born in Poland, spent more than half his short life in France, torn by some unhappy love affairs, notably with the eccentric French writer, George Sand. Chopin wrote most of his music for the piano, inspired to a great extent by his tragic life. The fourth ballade—the one in F minor—is one of the few pieces Chopin based on a literary source: the composition is inspired by a

poem called "The Three Brothers Budrys", by the Polish poet Adam Mickiewicz. The story relates the fate of three brothers whom their father sends to distant lands in search of treasures. By the beginning of winter, the three brothers have still not yet returned, and their father assumes they have been killed in battle. To his great surprise though, the three Budrys come home during a blazing snowstorm, and each one brings with him a beautiful wife. (A. Mickiewicz: *Selected Poetry & Prose*, Warsaw, 1955)

Last but not least, Kathleen Kong revealed her talent with the works of a twentieth century composer, Sergei Prokofiev (1891-1953). The Russian composer began work on the piano cycle "Visions Fugitives" (Op.22) in the summer of 1915, continued it in October 1916 and finally finished the last nine pieces (bringing the cycle to twenty) in 1917, under the immediate impact of the February street battles.

The title of the cycle was taken from Balmont's lines: "In every fugitive vision I see worlds, / Full of the changing play of rainbow hues." Accordingly, Prokofiev's Fugitive Visions vary widely in mood and imagery; in fact, the alternation of lyrical pieces with dramatic ones could be termed experimental in a way. As a consequence, these wildly dynamic pieces—suggestive of the clash of hostile forces—are not easy to play. There can be no doubt that the enthusiasm of the audience was justified in view of Kathleen Kong's presentation.

With Prokofiev, we return to the relationship of music with mathematics, however in a somewhat different manner. *TIME* magazine once wrote of Prokofiev: "He composes with the cold matter-of-factness of a mathematician."

## Fodor Good, Bad

Bringing the joy of music to the Ambassador College Auditorium, violinist Eugene Fodor played to a full house last Saturday night. From the strictest classics to the forefront of modernism, the program for the evening was brought together by Fodor's virtuosity.

Beginning his performance was a solo violin piece—Bach's Sonata No. 1 in G minor—which Fodor had some difficulty with at first. The work boasts of a large quantity of fugue and fugue-like sections, which are difficult to play on the violin. But a few skipped notes and shortened phrases at the beginning of a performance do not always spoil the evening. Fodor only gripped the violin tighter and played on.

The next item on the agenda brought pianist Stephen Swedish on stage to accompany Fodor for the rest of the performance. The piece, Prokofiev's Sonata No. 2 (Op.94a) was originally written for flute and piano, later transcribed by Prokofiev for violin and piano. The dynamic force of the violin added much to the work, but the poor acoustics of the auditorium deadened the tone of the music.

After a brief intermission, the second half of the program began. Fodor, by this time more relaxed, with Swedish again

accompanying, played a scherzo by Brahms from a Sonata written by three different composers. The work, inscribed F.A.E. (for *Frei aber Einsam*) was originally written as a birthday present for the legendary Hungarian violinist Joseph Joachim by Brahms, Robert Schumann and Albert Dietrich. The piano part, as you would expect of Brahms, dominated the work. The four note main theme of Beethoven's 5th provided the theme for this as well. The fast tempo provided a good return after the intermission, although Fodor's playing was sometimes inaudible.

Next came three somewhat avant-garde miniatures for violin and piano written in 1959 by Krzysztof Penderecki. Representative of the aleatoric style, there were strong dissonances and a total lack of thematic material in the music. It required, for example, for Fodor to play the violin next to the strings of the piano, which resonated back at him, and in one part for the pianist to stand up and pluck the piano strings in a "pizzicato" style. Although a few of the more gauche members of the audience laughed, it was probably one of the best works on the program, and received the loudest applause.

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## 'You Done Stomped on My Heart'

Seems to me as if the lead-in act could have been the headliner this week at the Ice House. A very young bluegrass group called "Smokewood" opened the show, and they really had their act together. The foursome played string bass, guitar, banjo, and mandolin on the opening instrumental. The superb mandolin player switched to an equally stunning fiddle performance for some other numbers. (And they said he had to go do his homework later.) Their instrumentals were really impressive, and the audience responded appropriately. The vocals were a little trying, but they did a really fine number that was something of a spoof on typical bluegrass songs called "You Done Stomped

on My Heart." As soloists each one stood out, but as a group they were really astounding. See them while you can see them cheap. They would lose their charm on a recording but could make it big performing.

The scheduled comic, George Miller, apparently is in the hospital so instead they have Guest Comic filling in. On Tuesday, Guest Comic was alias Larry Beezer. His big thing was sound effects and impressions of common things. He began by becoming a complete 300 piece marching band, and ended up with a race between a sports car and a motorcycle. Somewhere in between was a really fine impression of modern-day radio, from the FM heads to the AM talk

and news stations. The guy was really funny; I laugh a lot anyway, but I had trouble breathing sometimes during his act.

The headliner was a guitar-vocal soloist, Steve Gillette. He has written songs for a number of notables and recorded himself. He plays a really mean guitar and sings some nice ballads and blues numbers. But somehow his style didn't tickle my fancy. Maybe it was just too much trolling to do that kept me from enjoying his act. Then again it was really hard to follow Larry Beezer with anything.

As always though, an enjoyable time is to be had at the Ice House. They're on Mentor just  
Continued on Page Seven

# Loaf of Bread Jug of Wine But...

As another cold Southern California winter comes to the land of cut-throats and computoads, the distinct lack of females about campus is being felt even more severely than in the past days of this Institute's monastic glory. The minimal presence of the opposite sex is just enough to remind of true living in the real world being missed. The outlook is grimmer as the Admission's Committee forsees no relief in the declining numbers of female admissions. This is at the same time that a certain technical institute at one end of Mass. Ave. is admitting record numbers of females - records in the two-hundred plus range. Something is fundamentally wrong with an admissions process to a co-educational school (as Caltech bills itself) that can only scrape together seventeen suitable females out of thousands of graduating high school seniors.

Caltech is a soft-sell, low-profile school; but perhaps we are approaching invisibility. It has been a premise of the intellectuals that women are equal to men ever since the first suffragettes hand-cuffed themselves to the gates of the White House. The inevitable conclusion is that competent women are out there and thinking while the admissions committee rides the silent back-roads on a gelding's back. Perhaps too many people in the admissions process, or with influence over those involved, have a celibate intellectualism - belief that true learning cannot take place without suffering through the long cold winters in the absence of everything except Maxwell's equations.

Solutions are needed. Surely some Techer out there munching his or her food service lunch has an idea. We can't change the image of Caltech as a bastion of male sex-drive overnight, but we can emphasize that Caltech is a fairly reasonable insitute of higher learning. The only ingredient that is missing from this place is female. (How's that for a chauvinistic attitude?) I enjoy being able to discuss the baldness of black holes with the fellow next door, but I would also love to be able to discuss Kant, Hegel, and Hesse with the female philosopher next door. Or, for that matter, discussing the black holes with the female and the philosophers with the fellow next door.

For the duration, m'mates n' I ply our trade with a continual reminder in the rear of our physio-chemical receptors that there is life after Tech, that somewhere out there in the burning sands of the Kalahari I'll be able to communicate with a female despite all the engrained social backwardness of the California Institute of Technology. BUT GOD! I want to play Gatsby to my Daisy and dance on the dew streaked dawn lawn before this place buries my youth beneath quantum mechanics.



# Conservation of Sanity

by Bert Wells

Of growing concern to the Caltech community is the role played by mental health services for students. Young Health Center has an active staff of psychologists and interns who are concerning themselves with the psychological well-beings of Caltech students, and whose overall goals include becoming intimately involved with and sensitive to the community. Heading the counseling staff at the health center is Dr. Nancy Beakel, now entering her sixth year of working full-time here. The other members of the staff are basically newcomers to Tech, but have had some experience elsewhere counseling college students. John Deitman is a full-time member of the staff, and has recently completed his doctoral work at UC Berkeley. There are also two interns, entering their sixth and final year of graduate study at the California School of Professional Psychology, and working here twenty hours per week as part of the clinical experience requirement for their doctoral program. Barbara Fass is one intern, coming here with several years experience in counseling at the Claremont Colleges, and Mike Kelley is the other, coming here with similar experience from DePaul University. Thus the psychological staff is experienced and readily available for consultation.

There are many services performed by this staff of interest to students. Short term (one or two sessions) therapy is quite popular, and basically offers one the opportunity to talk in a secure environment to a sympathetic therapist about any sort of question, from considering a leave of absence to learning to

cope with nervousness in front of groups of people (Ch 90 trolls take note!). Long term counseling is also available. Unlike mental health services at most schools, the services here are unlimited (although shorter sessions may be scheduled during midterms and finals weeks when there is an increased demand for contacts).

Another activity involving the health center in past years has been co-sponsorship with the Y of the Personal Encounter and Growth groups, which were basically encounter groups. This year they are planning to sponsor an experimental group activity--one more structured than the encounter groups with members of the psychology staff as group leaders. Goals include perceiving one's own and others' feelings and interacting successfully through these perceptions, starting with simple reception and transmission of nonverbal messages and building up to more complicated activities such as improvisation. This program is still in the planning stages and the psych staff would like to hear comments, suggestions, and questions about it. In particular they would like responses from

prospective participants in order to be assured of student interest.

Also the health center involve itself in open discussions and forums. A particularly pertinent forum, sparked by tragic event of late, will be held soon in conjunction with the Y to discuss suicide and reactions and feelings about it.

Appointments to see a psychologist can be made either by phone or in person, by dropping by the Health Center a few minutes before the hour, or setting a time with the staff member. Some of the staff are keeping evening hours for student convenience. As mentioned before, there is no limit to the amount of therapy given. On the whole, seeing a psychologist is straightforward, unshameful experience. The staff is extremely easy to talk to and genuinely desirous of helping. Moreover contacts are strictly confidential even when G-men come poking around for security clearance. Your reporter found a spirit shared by the medical staff at Young Health Center--they're there to help. Look in on them, for they have much to offer.

## More News Briefs

**Continued from Page One**  
be leaving from Winnett via RTD at about 9:00. For those who may wish to come later, take the 70 bus (on Lake Ave.) to the L.A. end of the line, and transfer to the 83 bus to UCLA. The Caltech team will meet in Clubroom 1, Winnett, on Friday evening at 9:30 to assign ships and decide strategy.

As usual, D&D and other games will be available on Friday evening. There probably will not be a Saturday evening game.

### Jam Room in a Jam

Whoever removed some of the equipment from the jam room, please return it. There are other people who would like to use it.

### Singers and Dancers

There will be a meeting of all those interested in doing a musical this year on Tuesday 10-28-75 in Winnett Lounge at 9:45 pm. For info, contact Flora, ext. 2157.

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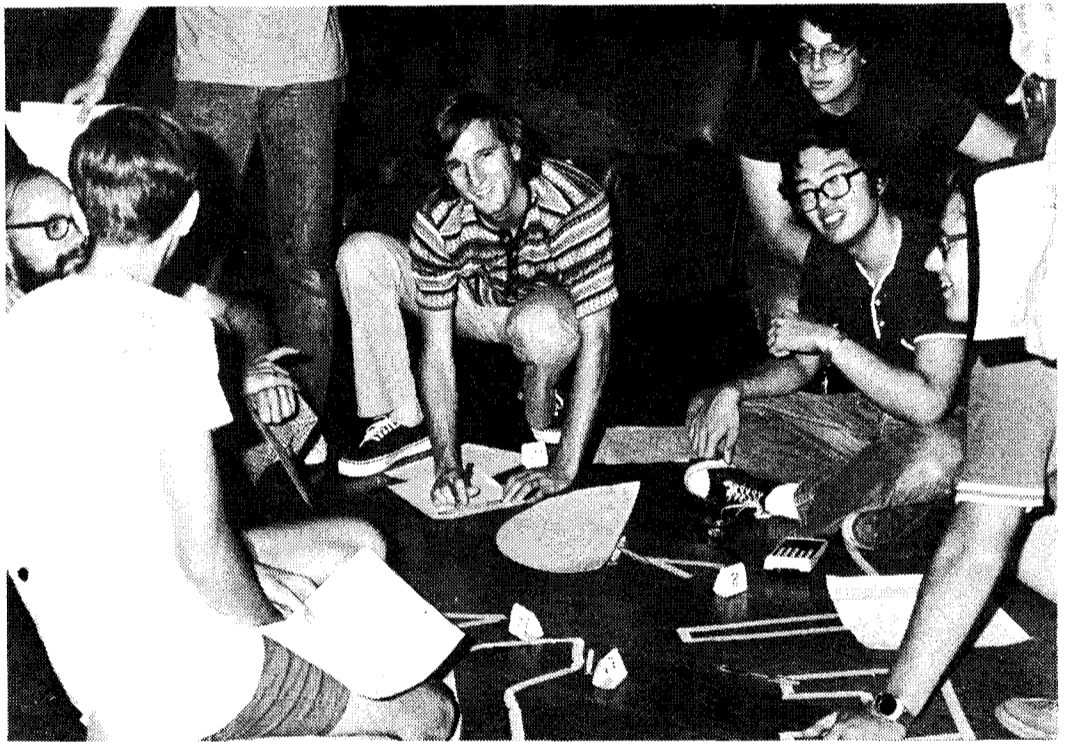
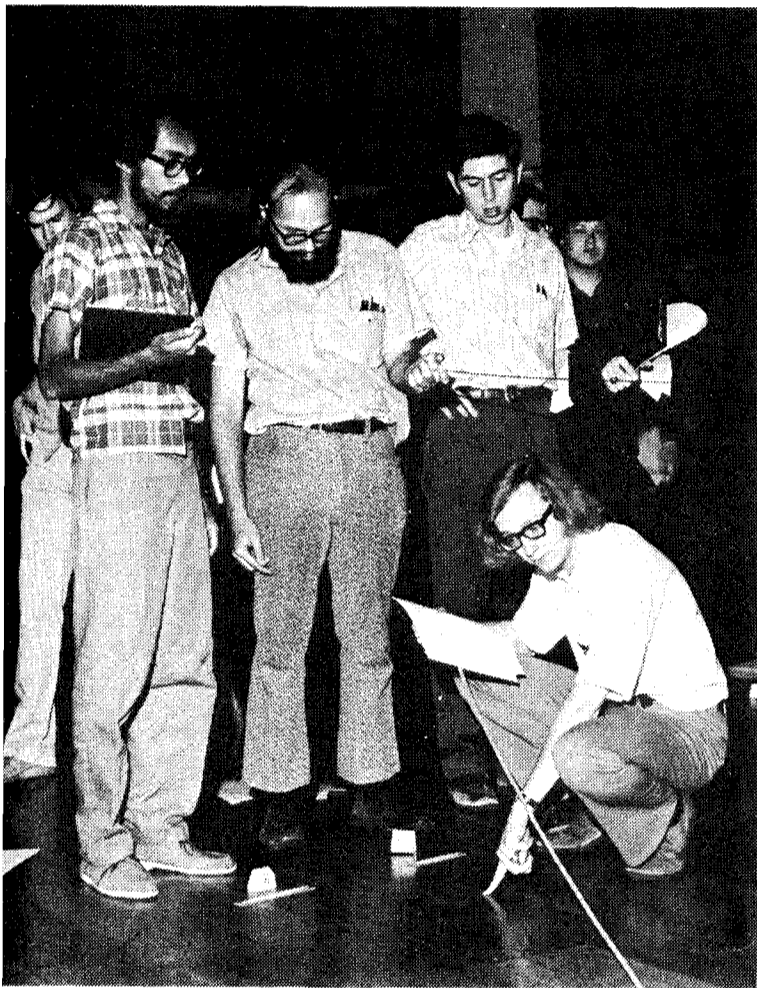
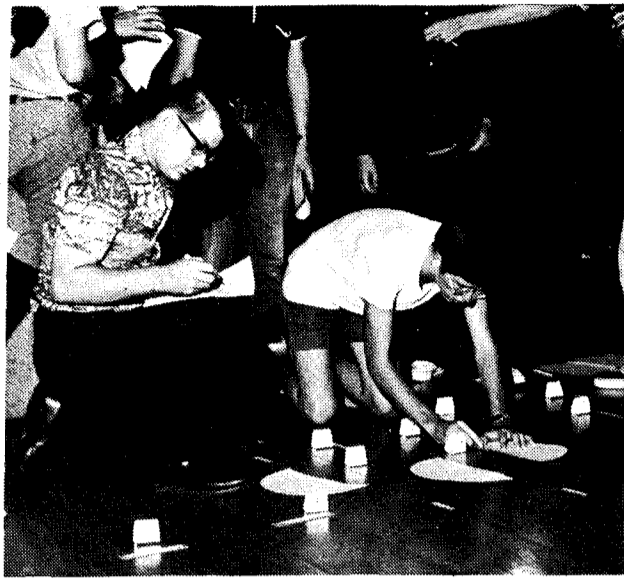
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# The Caltech Naval Games

Through the intervention of the Caltech Gamers, the French Navy defeated the Royal Navy in a heated engagement, 15 years after the real French fleet went to the bottom. Caught in harbor by their ex-allies, the French fought with uncharacteristic skill. Despite the explosion of one of their battleships, the French inflicted heavy damage on two of the British heavies. The outcome was finally decided, when the overwhelming force of British destroyers entered the malestrom of shells, ships, and torpedoes that was the harbor mouth, and did not come out. So, after 30 minutes of battle (6 hours of playing time) the rest of the British fleet decided that it was near tea-time, and withdrew.  
—E.J.B.

All photos by K. Yoshida



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### Forrest Pinkerman

Caltech undergraduate Forrest Pinkerman died late last Friday night at his residence off campus. The cause of death was a gunshot wound in the head, apparently self-inflicted.

Friends of the late Tech student are invited to an informal discussion, eulogy, and mourning in the Master's Office lounge from one to five p.m. tomorrow. The session will be held in memory of Forrest and as a medium for open exchange of feelings by those present.



# The Discreet Charm of the Bourgeoisie and Other Goodies

Films being shown on campus this weekend include two of Luis Bunuel's recent works of the surrealist avant-garde, *The Discreet Charm of the Bourgeoisie* and *Exterminating Angel*, and Stanley Kubrick's *A Clockwork Orange*. ASCIT projects the latter in Baxter Lecture Hall tonight at 7:30 and 9:30, with admission for members at a mere fifty cents; on Saturday night, Cinematech screens *Discreet Charm* at 7:30 and 10:45, and *Exterminating Angel* at some point intermediate, perhaps 9:15, for one buck per ASCIT/GSC student.

Luis Bunuel (properly spelled with a tilde on the n) has become a respected old master of the art of cinematic social criticism; since the twenties he has been making outrageous, shocking, bizarre, eye-opening films which reflect this wry Spanish expatriate's disgust for the hypocrisy and inequity of the existing class structure. His early films were landmarks in the use of the cinema as a medium

for surrealistic expression, opening up vast opportunities for liberating and altering the mind's perception of spatial and temporal images, via processes available only through the eye of a moving camera. These techniques result in films which are just really strange in the eyes of virginal audiences not yet weaned from popular Hollywood drivel. Still, strangeness can be fun.

*The Discreet Charm of the Bourgeoisie* (1972, color) is Bunuel's most recent French film. His fervent criticism of the privileged classes has mellowed out on the screen to a wry and pungent comedy. *Discreet Charm* is characterized by a poetic, dreamlike quality; the episodes occur frequently as dreams within dreams, conflicting and satirizing. The protagonist (Fernando Rey) is a diplomat in France who is avocationally a dope smuggler. He and his associates represent the bourgeoisie of the title, self-seeking and genteel, avaricious and polite. Bunuel wittily probes the absurdity and

bad craziness underlying the well-groomed daily existence of the actors with a withering use of avant-garde film technique. This dissection of a social element won him an Academy Award.

*The Exterminating Angel* (1962) is a much darker, diabolical portrait of the petty emptiness of the bourgeois life. Guests at a discreet dinner party discover that some mysterious force prevents them from leaving the drawing room, as if by the spell of a berserk angel. No one wants or is able to leave. Trapped thus, the conceits and artifices of the bourgeois facade are gradually laid bare by Bunuel, exposing the basic greed, contempt, and moral blindness of the upper middle class. Strange things happen; sheep, suicide, and defloration are woven into the web of marginal surrealistic abandon surrounding the ordeal. The photography (by Gabriel Figueroa) is superb, the action is disturbing. This Mexican film is a paragon of social criticism.

Symbolism usually seems to be vital in this sort of surrealistic expression, but it should be noted that that which appears has no fixed or intentional translation. Avant-garde symbolism can become a tedious guessing game (as, what does the cow sleeping on the bed represent? Oedipal urges or anti-clerical revolt?), so the viewer should be forewarned to take what he sees as a sequence of impressions rather than as a coded message.

*A Clockwork Orange* (1971), directed by Stanley Kubrick and based on the novel by Anthony Burgess, has become something of a camp classic of the seventies. In interpretation it is a discourse upon the struggle between freedom of choice and the need for order and easy answers to social decisions. In action it is a poem of violence and torture. Kubrick's direction is technically excellent; the camerawork is flashy and loose, characterized by intentional overexposure and space lighting. Burgess' touch of touchy Catholicism can be traced

through the screenplay by discerning viewer. The use of the corrupted Russian as the verbal of the thick-codpieced tagonist (Malcolm McDowell) ingenious and perverse--the more comprehensible in written form. The film has been criticized as a glorification of violence and machismo; but reflection of a violent society, the camera is candid in examination of bloody detail don't know if this is the version or not--if so, all misses is detail on a rape scene and some genitalia). What may be of more concern to cinema would be the underlying motif of homosexual S & M and anti-technological attitude. *A Clockwork Orange* is engrossing, entertaining, a landmark film which most Tech have seen at least once before you haven't, you're missing a bargain.

—Lewis Hashin

## Bosox Bounced

by Dick O'Malley

One of the great legends of World Series' past has to do with the (in)famous Mel Faymie, who was perhaps the most underrated pitcher of all time. Faymie played most of his five-season career with the old Brooklyn Robins team in the National League. During the last three of those seasons he averaged almost twelve strikeouts a game, and was the most feared hurler in the game.

During his greatest season, Faymie was whiffing batters at the rate of 13.2 per game, and was the major source of fire for the 1904 pennant-winning Robins team. Just before the start of that year's series, Faymie revealed that he attributed his great success to the fact that just before each game he drank ten gallons of water, with the object of "cleaning out muh system".

Faymie was scheduled to start the first, fourth, and final games of the series. The manager of the opposing St. Louis Browns hoped to win the second, third, fifth and sixth games. Faymie had been undefeated in regular season play.

Sure enough, Faymie whiffed the first ten batters in the first game of the series, winding up with twenty-one strikeouts for the day. The Browns took the second and third games. Faymie struck out thirteen in pitching a two-hitter in the fourth game. The Browns took the fifth game, but Brooklyn won the sixth game on a fluke triple-steal in the bottom of the ninth. With Faymie scheduled to pitch the final game, the situation looked hopeless for St. Louis.

But not to be daunted, the Browns' manager came up with a plan: he would replace Faymie's water bottles with beer on the next day!

When Faymie staggered up to the mound, it was obvious to the crowd that something was wrong. His first pitch sailed over the backstop. By the time the Robins' manager pulled him, the Browns had scored six times, and won the series going away, 9-5.

Reporters cornered the Browns' manager after the game and asked him what happened. He replied with the quote that has made him immortal: "Twas the beer that made Mel Faymie walk us."

Faymie never recovered from this blow. He knocked around in the minors for several seasons, however, refusing ever to comment on his brief career as the most feared pitcher in baseball.

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# SOFT BALLS

Monday, Oct. 20

RUDDOCK			
	AB	H	R
Carter	3	0	0
Guthrie	3	2	0
Kim-E	3	1	0
Phillips	2	0	0
Wheeler	3	1	0
Toney	3	1	1
Gray	2	2	2
Walder	3	3	2
Rader	3	2	1
TOTAL	25	12	6

BLACKER			
	AB	H	R
Behen	3	2	2
Boroson	3	2	1
Larson	3	1	1
Kistler	3	2	1
Sibley	1	0	0
Tanaka	3	1	0
David	2	0	0
Reyes	2	1	1
Hamasaki	3	0	1
Davis	1	0	0
Nakazono	1	0	0
TOTAL	25	9	7

RICKETTS			
	AB	H	R
Rothenberg	2	1	1
Slankard	2	0	1
Clingan	3	2	1
Eckman	3	1	1
Lewis	3	0	0
Simmen	3	2	1
Zebker	3	1	0
Gard	2	0	0
Whitmore	1	0	0
Paeth	2	1	1
TOTAL	24	8	6

PAGE			
	AB	H	R
Rea	2	1	1
Kaye	2	1	2
Wakai	2	1	0
Gayle	3	1	0
Brandt	2	0	0
Pender	3	2	1
Kiddie	3	1	1
Mallonee	1	0	0
Kober	1	0	1
Curatalo	1	1	1
Soto	1	0	0
TOTALS	21	8	7

Wednesday, Oct. 22

FLEMING			
	AB	H	R
Liang	2	0	0
Crumpton	2	0	0
Ahern	3	0	0
Lage	2	1	0
Hurst	1	0	0
Sheffield	1	0	0
Slater	2	0	0
Miller	1	0	0
Rasmussen	2	1	0
TOTAL	16	2	0

PAGE			
	AB	H	R
Rea	3	3	2
Kaye	2	0	1
Curatalo	3	1	1
Gayle	2	0	0
Kezios	3	0	0
Pender	2	2	1
Kiddie	2	0	1
Wakai	2	2	1
Bandhauer	2	1	1
TOTAL	21	9	8

RICKETTS OVER DABNEY 9-8

## The CALIFORNIA Tech

SPORTS!

by Joe Esker

In what turned out to be the most important game of the Interhouse season, Page humiliated Fleming with a two-hit shutout, winning 8-0. Ed Rea's pitching was backed by an equally impressive defense, which played errorless ball. The game was easily decided in the fourth when Charlie Curatalo belted a grand slam. The teams finished tied for first.

In games last week, this same Page team bowed to Blacker, 12-7, while Fleming was pounding Dabney, 15-4. Last Friday, Fleming knocked off the only other undefeated team, clipping Ricketts 3-1. To the south, Page started slow against Lloyd, but ended up on top by a lopsided 18-5 score. Monday, Blacker squeaked by Ruddock and Page edged Ricketts by identical 7-6 tallies.

With Tuesday came Lloyd's fifth consecutive defeat, at the hands of Dabney by a score of 12-2. Meanwhile, Fleming enjoyed its last day as top dog by shutting out Blacker, 8-0 (an omenous score).

Tonight's game, the grand finale, pits Ruddock against Lloyd, so get out and see the final game of the season. The next interhouse sport will be swimming.

10 Years Ago: Oct. 21, 1965

Dr. Richard P. Feynman was awarded the 1965 Nobel Prize for Physics for his fundamental work in quantum electrodynamics. He was notified by a cablegram sent by Erik Rundberg, the permanent secretary of the Swedish Royal Academy of Sciences. Dr. Feynman's reply was "Your cablegram has made me very happy."

5 Years Ago: Oct. 22, 1970

A findings report came in from a committee formed in the spring to investigate the food service for unethical activities. Students started questioning when the charge for board contract went from \$665 to \$695 per year. No corruption was found by the committee and it was discovered that the food service actually provided reasonable quality service for the money.

Tuesday, Oct. 21

BLACKER			
	AB	H	R
Behen	3	2	0
Davis	3	0	0
Larsen	2	0	0
Kistler	3	0	0
Sibley	1	0	0
Tanaka	2	0	0
Boroson	2	1	0
David	2	1	0
Hamasaki	2	0	0
Chang	1	0	0
TOTAL	21	4	0

FLEMING			
	AB	H	R
Klaproth	2	1	1
Liang	3	2	2
Ahern	2	2	1
Lage	3	2	1
Record	3	0	1
Slater	3	1	0
Miller	2	0	0
Sheffield	1	1	0
Atwater	1	0	0
Jacobs	1	1	1
Hearst	1	0	0
Rasmussen	1	0	1
TOTAL	23	10	8

LLOYD			
	AB	H	R
McCool	3	1	0
DeGarb	2	0	1
Cox	3	1	1
Byrne	3	1	0
Konishi	3	1	0
Herbst	1	0	0
Groat	2	0	0
Baxter	1	1	0
Bus	2	0	0
Rho	1	1	0

DABNEY			
	AB	H	R
Sepulveda	4	1	2
Rountree	4	2	3
Brown	4	1	1
Hilton	4	1	1
Kelly	4	2	2
New	2	1	1
Howard	2	0	0
Dunn	3	1	1
Bratton	3	1	1
Loh	1	1	0
TOTAL	31	11	12

### Ice House

Continued from Page Three  
north of Colorado. Performances are nightly at 8:30 and 10:30. On weekends, make reservations before you go.

Next week I will try to catch the Sunday night Hoot-enanny/Showcase to tell about. That should be really fascinating. Enjoy.

-Mojo

### Fodor

Continued from Page Three  
Fodor and Swedish then played the last two episodes from Ernest Bloch's *Baal Shem*. Fodor began to make mistakes again, and the playing otherwise was not particularly profound.

The last work on the program was *Le Ronde des Lutino*, Bazzini's sole claim to fame. It is extremely difficult to play, with rapid, repeated pizzicato passages, but is very beautiful in a gypsy-like manner. Fodor excelled in his performance, enough to rate a standing ovation and play two encores, Tchaikovsky's famous *Serenade in Melancholy*, somewhat worsened by poor acoustics, and a work by Paganini, whose title (translated poorly) reads *My Heart Can Feel No More*. After the two encores, Fodor bowed and walked off the stage to another standing ovation.

-David Callaway

Thursday, October 16

AGE			
	AB	H	R
Gayle	3	2	2
Slater	3	1	1
Lage	3	2	1
Curatalo	3	2	2
Gayle	3	1	0
Leinz	1	1	0
Slater	3	2	0
David	3	1	1
Kober	2	0	0
Wakai	2	1	0
TOTAL	26	13	7

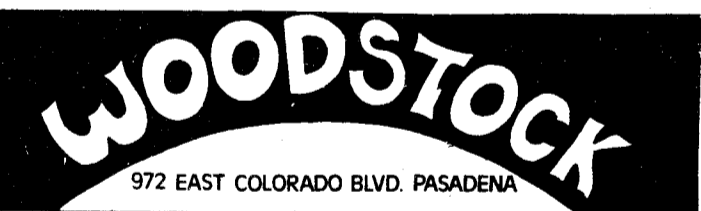
BLACKER			
	AB	H	R
Davis	2	0	2
Hamasaki	4	2	2
Larson	2	0	2
Kistler	3	3	4
Sibley	3	3	2
Boroson	3	2	0
Behen	3	1	0
Chang	2	1	0
Ajima	3	0	0
TOTAL	25	12	12

FLEMING			
	AB	H	R
Atwater	1	1	3
Liang	4	3	4
Ahern	3	2	2
Lage	2	2	3
Slater	2	0	1
Miller	3	2	2
Hurst	3	2	0
Sheffield	3	2	0
Wheeler	3	1	0
Slater	1	0	0
Wheeler	1	0	0
Record	1	0	0
Cobs	1	0	0
TOTAL	29	15	15

LLOYD			
	AB	H	R
Rho	3	3	1
Huey	2	2	1
Cox	3	1	1
Faulkner	1	0	0
Malone	3	0	0
McCool	3	2	1
Tutt	3	2	0
Konishi	2	1	1
Groat	1	0	0
Byrne	2	1	0
TOTAL	23	12	5

PAGE			
	AB	H	R
Gayle	5	2	3
Pender	4	1	3
Wakai	3	2	4
Rea	4	3	3
Soto	2	2	2
Hess	3	1	0
Kiddie	2	1	2
Manley	3	1	0
Mallonee	3	1	0
Kober	1	1	0
Esker	1	1	1
TOTAL	31	16	18

ABNEY			
	AB	H	R
Sepulveda	1	1	0
Rountree	3	0	0
Down	3	2	1
Hilton	3	1	0
Ally	3	1	1
Sw	2	0	0
Howard	2	0	1
Jnn	2	1	1
eve (?)	2	0	0
Sh	1	0	0
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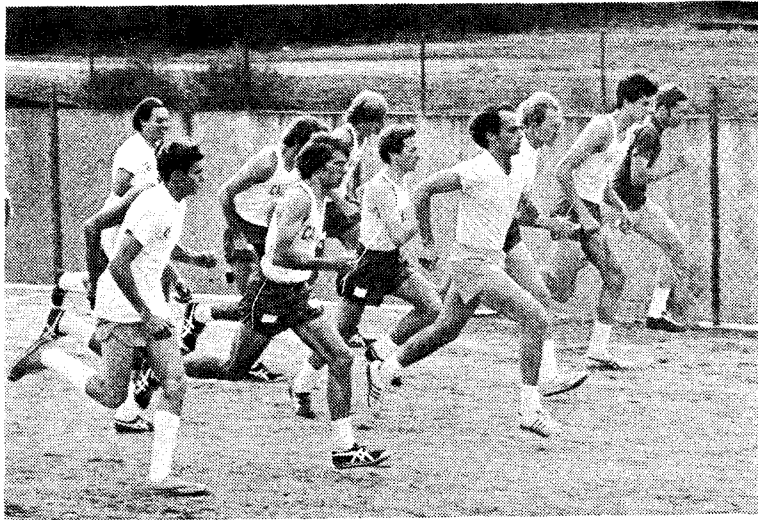
# The CALIFORNIA Tech



Page Eight

Friday, October 24, 1975

## In this week's Tech:



Techers trek onward.

Photo by D. Weinschenker



Interhouse softball draws to a close.

Photo by R. Feldman

## Beaver Hickey Scores

by L.C.A.

The mighty Caltech soccer team picked up the pace last week, splitting their two games. Wednesday found our heroes once again in Claremont, this time playing a composite from C.M.C. and Mudd. The defense held together much better, and the offense even managed to score a goal, courtesy of Joel Okazaki, who erased a 1-0 deficit within minutes after the Claremont team had scored. The offense could manage nothing more however, and despite the aid of Leslie Peterson the Beavers were defeated 4-1. Peter Kezios earned an honorable mention for his exceptional coverage of Claremont's No. 9, who was frustrated throughout the day and injured himself on the one shot he managed. Since Claremont is probably the best team in the league, except perhaps for Pomona, the team performed very well.

Saturday was an entirely different story. Caltech faced the lowly LaVerne team, which it was prepared to destroy (they're turkeys). However, LaVerne placed an extra player on the field, in the form of the most incompetent referee the team has had the misfortune of playing against. The Beavers took a first half lead of 1-0 on a goal by Jim Hickey off a beautiful assist by the ever-present Bruce Baker from midfield. The referee seemed to feel this was an unfair advantage for our team to have, so early in the second half he called a dubious penalty inside the eighteen yard line, resulting in a penalty kick (made more dubious by the fact he made the same call in the Graduate game



Beaver of the Week on the move.

Photo by B. B

later the same day). The turkey taking the kick, who had earlier missed a one-on-one against the goalie, missed his first shot, but the ball bounded back within a yard of the goal and he managed to make the second try. This woke up the sleeping Caltech offense, and Jim Hickey fired a magnificent shot which the LaVerne goalie barely saw. The referee could not seem to find a way to make up for this occurrence, and so the Beavers emerged victorious 2-1, raising their season record to 2-4, with a reasonable chance for a .500 season (can the football team claim as much????). For his two goals, bringing him into a first place tie with Joel Okazaki for goals scored, Jim Hickey is awarded Beaver of the Week!!

Who will be the next Beaver of the Week? Come to the game Saturday, here against Occidental at 10:00 and find out for yourself.

## C-C Wins

by Dave Sivertsen

Caltech's cross-country runners trekked their way to landslide victory over Ambassador College last Friday. Running against a health Pasadena smog which dropped into the Lower Arroyo, they took five of the top six places.

Lack of competition did not deter the varsity runners from top performances. Steve Keller took first in 29:17, cutting 20 seconds off his past record. Frosh Rob Bourret was seconds behind in second, having led for much of the torturous five-mile course. Third place taken by Reimer of Ambassador followed by Vic Manzella, D. Wheeler, Tom Creswell, and E. Rutz for C.I.T. Final meet reserved for Caltech 18, Ambassador

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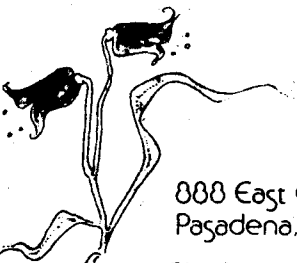
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