

For a Good
Time
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The CALIFORNIA Tech

And Ask
for Harold

Volume LXXVII

Pasadena, California, Friday, October 31, 1975

Number 6

Patent Policy Pending

by Paul Mason

After 50 years of limbo, the students are going to be recognized in the Institute's patent policy if the Student Patent Policy recommended by the Faculty Patent Committee is implemented.

Dr. A.J. Acosta, Chairman of the Committee, voiced the opinion that the proposed policy is "unprecedented" in that it "guarantees student rights" by permitting students to use Institute equipment in independent research and still retain the rights to any resulting inventions.

The proposed policy requires that all students employed by the institute sign a student patent agreement. The agreement specifies three criteria specifying when a student would fall under the normal Institute policy for inventions (Caltech pays the costs for patenting, retains all rights to the patent, and receives 85% of the royalties on it).

These criteria are: "(1) if the invention is conceived or first actually reduced to practice in the course of independent student research financed by outside grant or contract to the Institute, or financed by major subvention from Caltech; (2) if the invention arises out of the students' work in the research project of an academic staff member; or (3) if the invention arises out of the student's work as an employee of the Institute in the line of duty or with the use of Institute facilities in the course of such employment."

The rights to any invention not covered by the three criteria are retained by the student.

According to Doug Bourne, the student member on the Faculty Patent Committee, the proposed Student Patent Policy should be submitted for approval at the Faculty Board meeting on December 1.



JUAN GONZALEZ demonstrates his tonsorial skills for a smiling Tech photographer. Photo by Chris Wheeler

Tonsorial Tidbits

by Al Drehman

What is new, hair-raising, and cutting? No, it is not the latest sci-fi; it is our new campus barber Juan Gonzalez. Juan is replacing Paul Harmon who retired last year after 21 years at Caltech. This year the barbershop will be open weekdays from 7:45 a.m. to 5:15 p.m. so that he will be available to all members of the Tech community.

When asked how he cuts student hair, Juan replied that he "will certainly try to do what they ask." If any of you were unfortunate enough to get a haircut from Paul, you will appreciate the difference.

Juan has lived most of his life in Pasadena, but he confessed that he didn't know exactly where Caltech was. He had seen the campus from the road, but

didn't realize that it was the school.

Presently about half of his customers are students, but he hopes to change the old image and attract more students. Juan will complete a hair styling course at PCC in a few months, which should also improve his business.

At one time, Juan and his wife ran a barbershop and a hamburger stand simultaneously. ("Hold the pickles, and don't forget around the ears.") Even more interesting is the fact that Juan worked on Eudora Hull Spalding's ranch when he was still in school. Now he works only a few yards from a building named in her honor.

In Juan's own words, "come in and meet your new barber!"

Dabney Burgled

by Carl J. Lydick

Once again the real world has struck a blow against the Caltech lifestyle and the Honor System. In a rather unusual daylight burglary, two or possibly three outsiders stole \$170 in cash, an HP 35, and other valuable goods from the room of two members of Dabney House.

At about 6:30 p.m. on the 22nd, an o.c. Darb noticed two people entering an unlocked room in which they did not belong. Curious, trusting to the benevolence of Techers in general, and perhaps a bit foolish, he followed them to investigate.

Once in the room, he was greeted with a hunting knife with an 8" blade, and held at some disadvantage while the two finished rifling the room. Satisfied that they had grabbed most of the valuables and that their captive was sufficiently scared not to follow them, the felons fled with several hundred dollars' worth of goods.

Meanwhile, the Dabney House R.A. was informed of the burglary, and after 15 minutes of deliberations, Caltech Security was called.

The entire force (Officers

Bazzell, Agent, and Nelson responded promptly and initiated a search which turned up a knife but neither the 2 burglars nor mysterious third person who fled down a flight of stairs immediately after the robbery. However, Security kept a watch for three, described as male caucasians, one of them kind of sickly and puny looking, but the other two 'not looking like Techers at all.'

Throughout the search, security had its hands tied slightly because of possible repercussion should they have forcibly apprehended someone with a legitimate reason for being here.

Following up on the theft later, the serial of the calculator was given to the Pasadena P.D. but the chance of recovering it are slim, and the rest of the stuff is gone forever.

In response to this and other thefts from the houses, Caltech security may soon be patrolling in the area of the student house more frequently, especially during dinners. In the meantime it is recommended that you lock your doors when you're not in your room and keep an eye out for outsiders in the houses.

Guitarist Grimes in Concert

by David Callaway

Would you believe a Tech graduate appearing as a musician—a classical guitarist, to be precise? You'll get a chance to hear David Grimes tomorrow in Ramo at 8:00 p.m. if you wish.

The works Grimes intends to play span four centuries of guitar literature, from early Renaissance (Weiss's *Partita VI*) to Castelnuovo-Tedesco's *Tarantella* (Op. 87a). The program also contains works by Sor, Morrenno-Torroba, Ponce, Berkeley and de Falla.

Grimes began his musical studies while an undergraduate at

Caltech, later touring as a guest artist with the Caltech Glee Club. Although he has studied under several instructors, he credits his Oscar Ghiglia as being most instrumental in his development as a guitarist and musician. He is now a member of several music faculties, including Immaculate Heart and University of Redlands.

So, if guitar music is what you seek, come listen to an ex-Techer play. Tickets are on sale at the Caltech Ticket Office (793-7043). You may have a chance at good "Student Rush" tickets if you act early.

News Briefs

Trafalger?

Victory
At UC

After last week's crushing victory over the barbarian hordes of UCLA, the Caltech Gamers return to campus this weekend with a naval miniatures game this Saturday night in Dabney Hall Lounge. In addition, there will be the usual gaming in Clubroom 1, Winnett Center on Friday night, both D&D and other types. Both sets of games start at about 7:30 p.m.

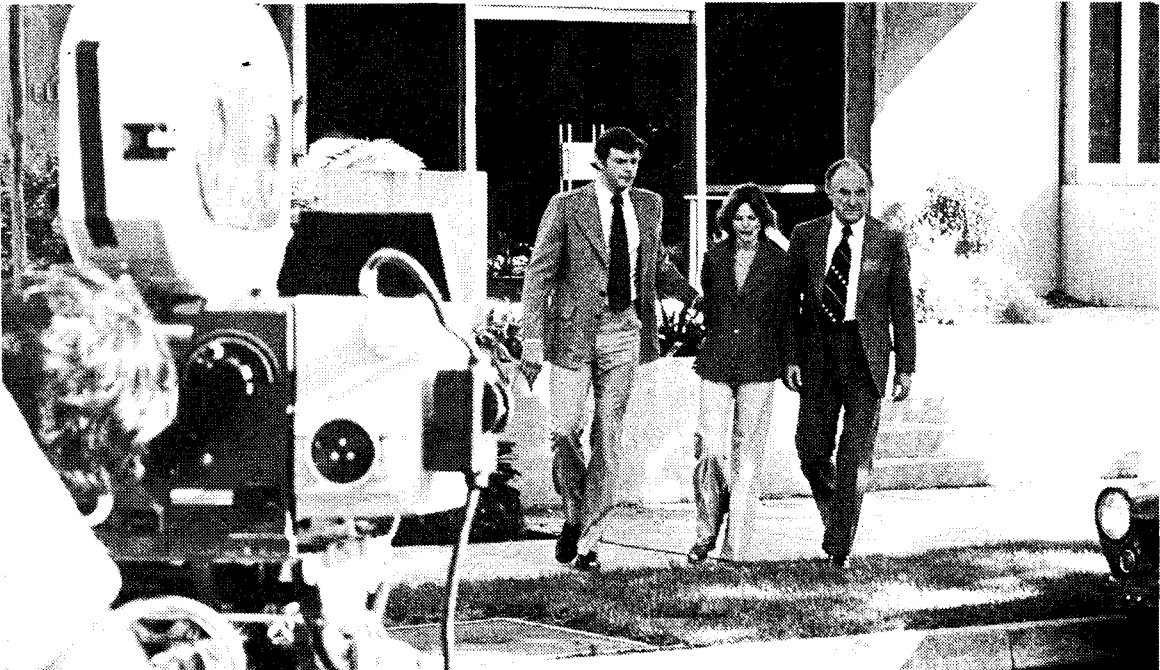
Operators
Desired

The Caltech switchboard has a few openings for student operators. Hours are 5 to 8 p.m., weekdays and 10 to 3 Saturday.

Each operator works one day a week. No experience is required. Freshmen and sophomores are preferable, but anyone can apply. Contact Betty Bosserman at x1741 or Paul Manis at x2814 (once in a while).

Tutors
Needed

Six tutors are needed, to be paid salaries ranging from \$5-\$7.50 per hour, one each in the following subjects: High school biology; 1st year college chemistry; physical chemistry (Cal State L.A. course); Ch21a mathematics; High school math and chemistry; high school geometry. For further information call Jim Backus at x2120.



Marc Singer, Kay Lenz, and Jack Warden appeared on campus this week for the filming of *Jigsaw John*, a new TV series which premieres early next year. See story on page 3. Photo by K. Yoshida

Caltech Forum

's good to hear (read) one's perception of Caltech is social garbage can of the 1950s, but let's take another objective look at the situation.

The conclusion of those who were here before women were admitted is that things have improved. Point: Never a gift girl in the mouth, apt for oral gratification.

It's true that More Incompetent Trolls are women (I did I was sexist, didn't I?) But Incompetent Trolls live in a veritable bastion of the gate, replete with campuses Harvard, Boston U., Radcliff, Vassar, and Northeastern, schools which are all coed and all id, in the sense that a MIT can easily escape the ponderant testosterone and QM to take refuge in an asphere both refined and ul. It is unlikely that a CIT can find the same type comfort by walking to P.C.C., the same approach to city life Pasadena. Note that MIT is @ female, as opposed to Caltech's 10%, which is not a big difference, all factors considered.

It is not the job of the admissions committee to find qualified females; it is the job of qualified candidates to find Caltech. For the person out of the gate, often this is half the problem of admission, that is, finding out that Caltech exists and accepts undergrads. From the small number which the Admissions Committee selects the most qualified ones, then tries to select from a few an even smaller number with well-rounded interests. I do not serve on the Admissions Committee, but I would not be at all surprised if they were biased in favor of admitting qualified males, but would be surprised if they admitted unqualified males. They are not to blame if few qualified girls apply. I do feel that a hard-sell, high profile advertising campaign is a good way to approach the problem.

The statement that Caltech is a monastic environment will be disputed much on campus. I do know of a few places that would roundly dispute the claim; most seminarians would howl. I know of one Catholic girls school where lights are out at midnight on weekdays and at 2:00 on weekends. Bishops School used to require chaperones on all dates. Even most state schools have a host of disciplinarians, including a dorm authority to quell the heathen, if need be. Caltech, on the other hand, thrives in a spirit of intellectual and personal freedom, and always will, God willing, for freedom is the cradle of invention. It is true that lots of work is necessary to survive here, but lots of work is necessary to really learn anywhere and everybody here knew that and came anyway (or because of it).

It is true that more females would make more well-rounded bodies for Caltech students. Plans are underway to prepare a pamphlet describing life from the coeds point of view (like Many Incompetent Trolls do). The area chapters of the Alumni Association are also passing the word in a low-key informal way to their old high school counselors. If you are really ambitious, you could try placing an ad in various newspapers something like this:

See page six

f) More so here than almost anywhere else I've found, there exists Techer JRTroll such that JRT is well-informed on X, for all X such that X can be intelligently discussed. If you're looking for classics scholars, you will not find many classics scholars who are as capable in science as many Techers are in the classics, or philosophy, or almost anything. If you care to discuss Hegel, Kant, or Hesse with me, drop by Da26 anytime.

Finally, let me say that Caltech is a community which demands a great deal of social awareness, and that no matter how socially backward someone is when they get here, it is easy, indeed nigh impossible to not become socially involved, and whatever Caltech lacks in the breadth of its social program, it makes up for in the depths of its interactions.

EXTRA EXTRA
GATSBY STREAKS ON WHITE HOUSE LAWN
DAISY CHAIN LINKED TO QM SCANDAL
BUDDING MECHANIC QUENCHED IN MORNING DEW
VIRTUAL BOSOMS IMPLICATED

-Jim Backus
Sexist in Residence

Dear Sir:

Last week you ran an article expressing an opinion that Caltech should recruit [sic] more women. I feel that Caltech is polluted enough with women. We at Caltech have established ourselves as a mental elite and the weaker-minded sex detracts from that image. The women on campus provide a needless distraction [sic] for the men who should be diligently studying their quantum mechanics.

I also feel that the person who wrote the article should be man enough to stand behind his work and sign his name.

[name withheld by request]
Dear Editor:

I fail to see the humor in last weeks TECKIES. [sic] It was pointless and tasteless; why was it in the TECK. [sic]

/s/ Steve Oualline

To the Editors;

In response to the editorial in last weeks edition, I want to say I read it with interest. To a certain degree I agree with the writer and sympathize with him regarding the quandary that he sees Caltech in.

I believe the crux of the question is not who is responsible for this state of affairs, but rather on the image Caltech projects on the outside world. The image is that of an advanced research institute where everybody is lost in the maze of quantum mechanics with no other interests.

Perhaps it is time that a more rounded picture of Caltech is needed; a four year college with a wide range of options in the

sciences. If physics and applied mathematics doesn't attract women maybe biology or geology will.

Along with the academic image is the social one which is maintained by Techers to make it seem the academic load is greater than it really is and how the social activities are worse than the most monastic monastery. Isn't it about time that the negatives are dropped and the positive advantages of being at Caltech stated?

Granted, studies are demanding and hard, yet how many of us would be willing to change to a less challenging place. Not to mention how I would feel if I had to take tests in class at a certain time under watchful eyes etc.

So relax, we don't need to Shanghai women, just be yourself and in time the smart ones will be here.

Sincerely,
-Young-il Choo

Dear Sir:

Your crusading editorial on female admissions was extremely amusing—and interesting. As a freshman woman, I am qualified to add yet another facet to this story. My basis for deciding to apply to Caltech instead of MIT was this: Since the undergraduate engineering programs at Caltech and MIT are equal, why go to a dump like MIT?

I was also turned off by "MIT Today," a booklet similar to "Facts About Caltech."

The flavor of "MIT Today" is shown in the comment "MIT is the real thing—and it's the pause that refreshes." The school is degrading itself by attempting to project a "Let's be pals" image. At least Tech was honest in inferring one has to work to get out of here, and it's not easy doing so.

One other nuance to my case is that Caltech had always epitomized a science and engineering school to me. In that respect, I am an anomaly, for many freshmen swear they never heard of the place until their senior year in high school.

Possible Tech could attempt more publicity, but not at the expense of admitting a lot of stupid and undesirable women just because of their sex. If they can't find any women that can meet the entrance standards, then too bad. Those women would be equivalent to PCC trifids, and there seem to be enough of those around already.

-Pamela Crane

Undergrads Go BEOGing!

Undergraduates are urged to apply for BEOG (Basic Educational Opportunity Grants) for this year. Many Techers are eligible for at least some award, for many people it would be substantial. This may decrease your loan/scholarship ratio; even if it doesn't help you, it will make Caltech's scholarship program healthier. Forms for this and for California State Scholarships as well as other programs are available in the Financial Aids Office. DO IT!!

Pasadena String Busters?

A group of Caltech students interested in playing bluegrass meets Wednesdays at 4:00 p.m. at the Old Oak Tree near Dabney Hall. Listeners and other musicians are welcomed.

Psychotherapy by Playing Cards

"The purpose of this bridge is to lessen the barrier between the inner self and the real world."—Sigmund Freud, *The Psychopathology of Everyday Life*. Bridge club meets Saturdays at 7:00 in Winnett Lounge.

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THE ASCIT FRIDAY NIGHT MOVIE

Fritz the Cat

7:30 p.m. & 9:30 p.m.
in Baxter Lecture Hall

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

NEXT WEEK: And Now For Something Completely Different

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Computoads

Until April 1975, the staff of the Computing Center restored upon request any user's files, free of charge, regardless of the reason for their deletion. But the amount of time spent by the staff for these file restorations became so great that this policy could not be continued. Under the new policy, files deleted due to a system error or as a result of regular cutoffs will be restored free of charge by the computing center staff as before. But files deleted due to a user error will be restored only for the standard Caltech programmer's fee of \$12.50 per hour. For students this fee must be paid 'out of the pocket,' and cannot be charged to the 29970 or 29971 accounts.

UCLA

Continued from Page Four

Tickets \$6.50, \$5.50.

Nov. 29, Royce, 8:30, Ernesto Bitetti, Guitarist. Tickets \$6.00 to \$3.75.

Nov. 30, Pauley, 8:00, Parthenon Dancers of Greece. A dance company performing dances from all around Greece, which, in common with college basketball fans, seems to take Westwood for the Acropolis. Tickets \$5.50 to \$3.75.

Dec. 2, Royce, 8:30, Maurice Bejart's Ballet of the 20th Century. (Probably a good time-choice.) L.A. Times—"... an instrument of uncompromising originality and emotional impact." Tickets \$8.00 to \$6.00.

To Soothe the Savaged Billfold

Dec. 6, Royce, 8:30, Gary Graffman, Pianist. Tickets \$6.00 to \$3.75.

Dec. 12, Royce, 8:30, Milt Jackson & Terry Gibbs. "Two legends of jazz meet in Royce for an evening of easy-listening." (Caltech isn't the only place going in for jazz these days.) Tickets \$6.00, \$5.00.

The only ticket discount information I have on these programs refers to UCLA students, staff, and employees. Sorry.

By the time you read this, your correspondent may be a member of the UCLA Student Committee for the Arts. (I keep trying to fit a 'Revolutionary' in there, but it won't go.) The decision is in the hands of God and the Graduate Student Association, not necessarily in that order.

DAW's Lieber Dud

There have now been over 160 books released by DAW Books. The company looks like it is here to stay in SF. This may be good or bad, considering what the bulk of these books are.

DAW has been putting out a series of books under the over all title *The Book of* (Insert name of author). These have been generally good anthologies of the works of major contributors in the SF field, including Gordon Dickson, Poul Anderson, A.E. Van Vogt and others. These books have sold well, with the

In order to avoid this fee, several students have created the Student Backup Service. This service provides some protection from accidental file deletions by saving the files of interested students on a daily basis, and restoring these files upon request. However, no files are saved unless specifically requested by the student.

Currently, the Service has only two magtapes, providing roughly two weeks of coverage

Shooting on Campus

by Mojo

Once again, Hollywood came to Caltech last week: MGM was shooting scenes on Tuesday and Wednesday for a new NBC show to start in January, tentatively titled *Jigsaw John*.

This particular episode is the third that has been filmed for the series. The show is based on a book about a genuine cop by Al Martinez, who is one of the writers for the series. In the title role is Jack Warden, a veteran of the Broadway stage and recently seen in *All the President's Men* and *Shampoo*. Co-starring is Marc Singer as the young assistant that John reluctantly takes along on his cases. Guest stars for this episode were Charles Haid, who was here five weeks ago for *Kate McShane*, and Kay Lenz. The Director is Jerry Jamison.

Caltech, this time, is a state college with a big criminology program. A crime occurs, in which a professor working on a rehabilitation program is killed and his assistant is raped. Although the assistant is the only witness, she can remember nothing because of shock, and is blamed for the murder. According to Assistant Director Henry Lang, "The show has about one heavy action scene in each episode, but it's really more of an intellectual type program since the audience doesn't know who the culprit is."

Of course, every detective has to have his human side. "Jigsaw John owns a house on the beach that is surrounded by condominiums. He gets a big kick out of seeing how much developers will offer him, and then turning them down," says Mr. Lang.

As well as the regular cast and crew, about fifty extras were around to provide background people and college students for each shot. They are paid well,

Each day at 19:00 hours, files created (or updated) since the previous day are backed up at the end of the current tape. On Fridays, all of the student-specified files are saved. Note again that none of a student's files are saved by the Service *unless specifically requested by the student*.

If you would like to have your files added to the list of those saved daily by the Service, simply fill out a Backup Request Form available from the Computing Center Business Office, or from David Neff. Since there is limited space on the two tapes, please include only those files

too. The usual fee is \$47.50/day, and most work three or four days a week. Some were college students, others were stardom seekers, and some just do it for the money and have been for several years. To be an extra, one must be a member of the Screen Extras Guild (or SEG, of all things). However, according to one girl, the only way to get into the guild, is to "know somebody."

Filming a one hour TV show requires seven days of work at twelve hours a day with a budget of somewhere between 225 and 275 thousand dollars. The crew usually spends one or two days on location somewhere in LA and does the rest on a sound stage. They are paying Caltech \$1000/day to film here, plus expenses, such as consulting a Physical Plant electrician. They also hire two campus security guards and one student tour guide. According to John Schloser, another assistant director, "The fee usually goes directly to a student organization, since it's usually the students that we inconvenience the most." However, this isn't the case at Caltech. According to Ann Reed in Publications, the fee goes into the Institute General Fund.

"Caltech likes the \$1000 a day, but will pass it up if professors are going to complain," said Ms Reed. There was a minor problem last Tuesday, when the crew had parked a truck across several reserved parking locations and the Public Relations office got complaints from the professors who occupied the spaces. This was not cleared up until MGM was called. The crew nearly forfeited their permission to use the campus for Wednesday.

ologies of one sort or another. Since DAW books has made it a policy to not reprint other works available in paperback, this left them to find stories to print that no one else had printed, and fill in the book with a few non-fiction articles which Leiber had written over the years. The articles are of excellent quality, ranging from science articles to a history of the "Fafhrd and Grey Mouser" stories, with such things as an article about Ingmar Bergmann's fantasy films tossed in. Most of the fictional material is a mixed bag of stories out of print for twenty years or more, some good and some not so good. The only new story in the

you would truly regret losing, and leave out files that could easily be regenerated (such as .REL files). If your needs change, you can submit a revised form at any time.

Then, if you accidentally delete a file that has been saved by the Service, simply fill out a File Restoration Form, also available from the Business Office, or from David Neff. The fill will be restored (if it can be found on the tapes) within a few days.

Finally, students who submitted forms last year should submit new forms. The old forms will be recognized only for a week or two. This procedure is designed to remove the 'dead weight' from the old file lists.

If you have any questions about the Service, please see David Neff, at the Housing Annex, x2188.

A Boy and His Dog

The newspaper ads describe *A Boy and His Dog* as "an R-rated, rather kinky tale of survival". It is considerably more than that, and somewhat less.

The story takes place about 50 years in the future, after a world-shattering holocaust has reduced men to a state of hunting animals and each other in order to survive. The boy of the title is a solo hunter, one who has not joined the packs of humans. His dog is much more than just a dog, being apparently telepathic (and smarter than his 'master'). For those of you who have read the Harlan Ellison story on which this film is based, you will be happy to know that they didn't screw up the plot.

A Boy and His Dog is a very down kind of story, in that you come out of the theater considerably more depressed than when you went in. Ellison portrayed a world where there is nothing left except the refuse of previous generations, where popcorn is an expensive luxury to go with the grainy films shown to a world of entertainment-hungry rovers. Women, what few survived on the surface, exist merely for sexual use, since nobody cares if there is a next generation. There are also people who went underground into enormous shelters to avoid doom. These people are little, if any, better than the surface survivors, for the underground life is a sickening parody on Middle America

Backus' BOD

Minutes of the ASCIT Board of Directors, meeting of October 23, 1975:

1. The meeting was called to order at 7:35 p.m. by Backus in the presence of Kaler, Fisher, Grennan, Snyder, and Atwater.

2. The minutes of the last meeting were approved unanimously.

3. The results of the October 22nd election were approved unanimously.

4. Brian Dyer was appointed jam room chairman unanimously.

5. The IHC chairman presented a version of the telephone situation. It was decided that ASCIT would order a WATS line with the condition that the IHC be financially responsible for it (Kaler/Atwater, passed unanimously).

6. Backus informed us that the Hillside School on Ave. 64 is looking for people to tutor their students. Anyone interested should see LeRoy Fisher.

7. The meeting degenerated into a discussion about the following:

a. The possibility of an extra \$2600 from the dues of students not included in our estimates from last year.

b. The need for outlines from organizations, particularly the ESC, showing where their money goes.

c. The need to clarify the coffeehouse amendment to indicate that the managers salaries are or are not part of operating expenses.

d. Fisher has not gotten any response from inquiries about serving cokes at the ASCIT movies.

—Eric Kaler

Of *The Good Old Days*, only taken to its extremes of hypocritical, euphemistic, authoritarian living. But, after all, that's how they survived and we didn't. The scientists, the thinkers, the idealists, all have gone the way of the dodo and the woolly mammoth. Anyone who couldn't gun down his own mother to steal her food won't survive the end of the world like these 'people' have.

Don Johnson, Suzanne Benton, Alvy Moore and Jason Robards all give excellent performances in this one. I just wish I could remember the real name of the dog, because he is the real star of the show.

—Nick Smith

volume is a new "Fafhrd and Grey Mouser" story of definitely inferior quality, the sort of thing that an author is told to write by his publisher, rather than by his creative muse. Basically, *The Second Book of Fritz Leiber* is the sort of book that is worth buying only if you really want to have *everything* by Leiber. Paying \$1.25 for an inferior anthology just isn't constructive otherwise.

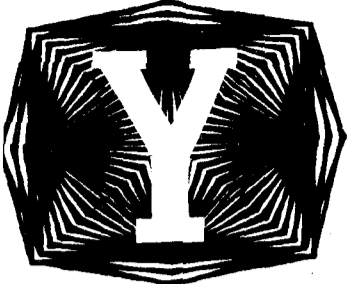
For those of you interested in horror films, the UA theater on Colorado Blvd. is having a midnight show tonight and tomorrow night in honor of the festive Halloween season. The major flick of the show is

entitled *Spirits of the Dead*, apparently starring both Peter and Jane Fonda, along with Brigitte Bardot, Alain Delon and Terence Stamp.

Next week, I will make further mention of the Witchcraft & Sorcery convention that is being held in Los Angeles on Thanksgiving Weekend. Aside from the name, it seems to be an excellent opportunity to meet people involved in horror and the supernatural in fiction, including a number of major SF authors. Van Vogt and several other authors are listed as planning to attend.

—Nick Smith

CALTECH



Programs

Coming up: entertainment, information — and midterms. This is definitely a week for the *soft sell*... if any of these events look interesting to you, and you have the time, why not attend, and forget classes for a short while?

Noon Concert today: we feature the Caltech Jazz Band, under the direction of Bill Bing. Put music in your lunch, on the Quad.

On Monday there are a noon discussion and an evening concert. **Dr. John Penido**, Cardiovascular surgeon and Chief of Staff of the Huntington Memorial Hospital, will describe the current issue of the crisis of rising medical malpractice costs. This is another "must" for you pre-med trolls, at 12 in the Y lounge. At 7:30 the same evening, we present our second of three **Jazz concerts**. "The Bebop Era" features Art Pepper, Sahib Shihab, Harry Babasin, Roy Porter, and Joe Albany—more of the great original musicians of the 30's and 40's. It's free and it's in Baxter Lecture Hall.

Biochemistry and Russian research: Distinguished Fairchild Scholar in Chemistry **Dr. Charles Cantor** has just returned this month from a trip to the USSR. He is noted for his work in BioChem and would very informed on current developments in Russia. He'll be the center of

a noon discussion in the Y Lounge Tuesday, Nov. 4.

Anthropologist and filmmaker **Dr. Norman Miller**, of the American Universities Field Staff, will give an exciting film presentation and discussion in Winnett Lounge on Wednesday at 7:30 p.m. He recently completed a \$500K project of 25 films for the National Endowment for the Humanities on peoples around the world.

The sign-up sheet was posted this morning for next week's **Philharmonic Concert**. Zubin Mehta conducts Violin Concerto No. 1 by Shostakovich and Brahms' Symphony No. 2. And such a deal: for \$1.50, we drive you there at 7:30 p.m. and have you back by midnight. Sign up in the Y office, and hurry, because there are only eight seats.

We can't take your midterms for you, but we can try to take your mind off them. Good luck, frosh.

—Alan Silverstein

Leakey Lecture

Dr. Mary Leakey, world-famous archaeologist and wife of the late Dr. L. S. B. Leakey, presented a slide show-lecture Tuesday night to a packed house in Beckman Auditorium.

Dr. Leakey was a good speaker and gave a very interesting talk on her work at Olduvai Gorge in Tanzania. She has added a great deal of information about man's past with various discoveries of fossils and campsites at Olduvai and the Laetoli Beds, a new excavation.

The talk lasted for two hours, and all archaeology nuts who missed it should eat their hearts out.

—Dan Pleasant

Caltech Art

by David Callaway

A little bit of magic still survives here. Magic, because it takes a bit of the supernatural for an art workshop to remain at Caltech. And magic because of the fantastic progress that the workshop, led by Anya Fisher, has shown during the two years of its existence.

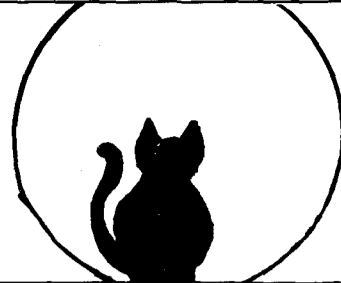
Anya Fisher describes the workshop as "a little Renaissance island" in the midst of the science and technology around us. Rather than take the approach of the art school, with nothing but drawing and art history pumped into a student eight hours a day, she has tried to create an individual environment. In the small rooms in the Dabney basement, you may drop by on Saturday afternoons and see people sketching, painting, listening to poetry, or enter into discussions about art, feeling, and life in general.

"There is no competitive feeling whatever between the people here," says Ms. Fisher. "In this type of environment, people never lose their originality. The only thing we discuss is whether a problem has been filled or not in a specific work." This is so that if a person "gave out blood" into a work, he need not be hurt for its shortcomings.

The workshop began two years ago, with funds from the Master of Student Houses, David Smith. "Actually" says Ms. Fisher, "They wanted too much for too little—a class with no credit, an artist-in-residence who wasn't a resident, and so on. But the workshop is well equipped." Jim Mayer, the current Master of Student Houses, is also a believer in the workshop, and thinks that it is necessary to relate to nature as well as mathematics.

The character of the workshop, of course, comes from Anya Fisher. She describes herself as "bored with teachers and teaching," a "product of art schools." She has held several exhibitions (including one now in the Jack Carr Gallery), and has spent several years here and abroad studying art.

"I want to see people in the workshop who are interested in art, life, and nature," she stated. "I think that people need art—that it helps them be more relaxed, study better. Not one of the current 'core' of dedicated artists in the workshop has had art past junior high school. So come, and don't be afraid—anyone might become a great artist," she concluded.



Techer After Dark

by Pam

The headliner at the Ice House this week breaks with their usual fare of folk-rock and comedy. Chunky, Novi, Ernie, and Andy are an *unusual* group, consisting of electric piano, bass, drums, and electric viola. Some of their numbers were irritating, and their engineering could be improved, but they are a fascinating experience.

Rick Ruskin is the lead-in as a folk guitarist, but different from most of the others the Ice House contracts. One number was reminiscent of Leo Kottke. Ruskin also played a fine instrumental "Here Comes the Sun." I liked him better than the headliner.

Well, comic Larry Beezer is back again! His act is the same as last week's, but it is still hysterically funny. If it is good the second time around, then that proves the man knows his stuff.

The present show runs until this Sunday. Rico and the Shieks

perform Monday night at 8:30 p.m. only. Tuesday night brings Peter Alsop (they say a punster!) and the Roto Rooter Goodtime Christmas Band.

Tonight ASCIT brings you "Fritz the Cat" at 7:30 and 10:30 in Baxter for *only* fifty cents. / But then Cinematech retaliates with a Horror Triple Bill: "Phantom of the Opera," "The Testament of Dr. Mabuse," and "Suprise Third Feature." It's Saturday night at 7:30 p.m. in Baxter for \$1.00. / For lovers and werewolves Beckman presents "The Many Faces of Love" tonight at 8 p.m. Hume Cronyn and Jessica Tandy will present various views on the subject. Admission is \$4.00 for students. / Former Techer (he wised up) David Grimes will demonstrate his ability as a classical guitarist Saturday at Ramo at 8 p.m. Admission is \$4.00. Student rush tickets are \$1.00.

UCLA Fall Programs

by Etaoin Schroedlu

Most of the entertainment events between now and Christmas on the UCLA campus are of the musical variety (this is par for the course). Below is a rundown of the Committee of Fine Arts productions upcoming at UCLA.

Nov. 4, Royce, 8:30, *Les Menestriers*. The blurb says 'Five French virtuosi singing and playing music of the Middle Ages and Renaissance.' Tickets \$5.50 down through \$3.50.

Nov. 7, Schoenberg, 8:30, *Indrani & Her Dancers & Musicians of India*. That tells you all I know about this event. Tickets \$5.50.

Nov. 9, Royce, 8:00, *Dancers and Musicians of the Burmese National Theater*. Classical Burmese dances, and a demonstration of the underlying dance patterns. Tickets \$5.50 to \$3.75.

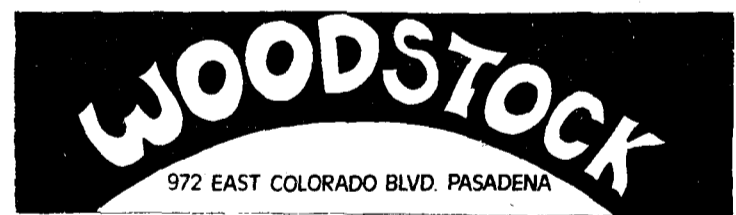
Nov. 9, Schoenberg, 8:00, *Marvellee Cariaga*, Mezzo Soprano. Tickets \$5.00

Nov. 14, Royce, 8:30, *Nikolais Dance Theatre*. An innovative dance company with a total theatre concept. Tickets \$7.00 to \$4.00.

Music Hath Charms

Nov. 25, Royce, 8:30, *Lou Bellson: Man and Band*. Bellson is a jazz drummer; the band, as far as I can tell, is a band

Continued on Page Three



Sandwiches

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- CAL STATE ham, salami and provolone
- LACC liverwurst and swiss
- USC hot roast beef 1.15
- OCCIDENTAL meatballs and green peppers 1.05
- PCC roast beef and ham
- CAL TECH ham, pastrami and roast beef
- UCLA hot pastrami 1.15
- PEPPERDINE pastrami, salami and american cheese 1.05
- ELAC salami, provolone and Ortega chile
- MT. SAC hot ham
- UCI ham and american cheese
- CAL POLY any cheese combination

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Home

This weekend, Caltech was treated to a veritable cultural feast. Amidst the resulting satiation, a delectable British entree went almost unnoticed.

Home by playwright David Storey, is a humorous yet subtly disturbing comment on the nature of society. The play opens with an excruciatingly banal conversation, sprinkled throughout with tiny clues which imperceptibly add to the knowledge that the play is taking place within an insane asylum, and the characters are inmates.

The ludicrous attempts of the characters to maintain social differences between classes in such an inappropriate setting declares the author's disrespect for these; the presentation of the characters almost as petulant children delineates his attitude toward human interactions. The characters bait and goad one another, gleefully announcing each others' reasons for being there in face of obvious chagrin ("She can't stay away from men, that one: she has four children--the milkman's, the grocer's . . .") ("He follows little girls in the street.") Yet, when the provocation goes too far, as when Harry lapses into silent tears at the repeated questions about his wife and "Ere! What you in for?", clumsy attempts are made to comfort him, followed by more teasing, as if due to childish lack of attention span.

The doctors--the asylum authorities--are constantly referred to. Kathleen's feet are in agony. ("They're going to fall off! Why did they take my lacies?") "They" provide only two chairs outside. ("That's 1000 people for your chair, and 1000 people for mine.") The characters lose their tempers and threaten to "talk to the doctors about you, my girl!"

All references to "home" by the characters are full of pain

and trouble; yet the prospect of returning home seems to fill them with a sort of agonized yearning.

Toward the end of the play, Alfred, an idiot, ("they took a big bit of his brain, they did!") is introduced. He walks off with some of the chairs, and disrupts the activities of the others. Although the other characters tease him, they seem almost overawed by him. In a strange way, he is a visible manifestation of authority. When referring to the chairs carried out of the dining hall, he ominously, "Must put back when finished. Otherwise, trouble." The other characters seem taken aback by this. The play ends when Alfred walks up to the others and asks "You finished?" and removes the chairs as the others resignedly concede that they are finished.

The use of the mindless idiot to represent visible authority is significant. The fact that the others have disrespect for Alfred, yet obey his requests is more so.

In some ways, Storey's presentation of society as an insane asylum is a bit uncomfortably reminiscent of Caltech; but its applications to the world outside is even more discomfiting.

The play is perhaps too socially oriented and too high-brow for the Caltech community. Certainly some of its points are too subtle and too involved with the intricate workings of people and society to be easily digested by most Techers.

Spectrum put on its usual effortlessly fine performance. Alex Finlayson as Harry deserves special approbation for his moving portrayal of a bewildered and withdrawn yet sensitive man who cannot understand how he came to be where he is.

Spectrum Productions has traditionally been a welcome addition to Caltech's cultural offerings, and it is to be hoped that the group will continue to grace the campus with its fine performances.

—Judith Greengard

Gutierrez Smokes 88

Friday evening last, the habitués of Beckman Auditorium were treated to a performance of fine piano music as expounded by a young artist of Cuban heritage, Horacio Gutierrez. Mr. Gutierrez exhibited not only complete mastery of the keyboard, but also of the audience. The evening began when the house lights dimmed and the soloist calmly presented himself before the crowd. He adjusted the height of his piano bench, sat down, wiped his hands and the keyboard with a handkerchief, and then took several seconds to examine the audience, seeing where people were sitting. Seemingly satisfied, he faced the keyboard, thought deeply for a moment and then began the Haydn Sonata No. 50 in C major. Immediately apparent was the artist's fine control and tender, even touch, particularly noticeable in the transparent, exposed Haydn. Gutierrez, a large-framed man of modest stature, slumped as he sat, and gave the distinct impression that he was just toying with the piece, although this was in part due to the non-taxing nature of the sonata and its general simplicity. Simplicity, however, does not imply lack of sophistication, as the pianist demonstrated admirably. The audience was content with his pleasing rendition. The second piece was *Variations Serieuses*, Opus 54, by Mendelssohn, a cleverly written and well executed "theme and variations"—type piece. A simple melody was repeated in eighths and triplets, and then the more intricate variations issued forth,

most notably a fugue and another variation exploiting repeated sixteenth notes effectively. Unfortunately, in the latter variation, the grand piano in Beckman showed some musical signs of the battering it seems to have taken—judging from its not-too-elegant appearance. Again a performance has been limited by the piano rather than the pianist, lately a frequent occurrence at Tech. The Mendelssohn was also warmly received. The truly exciting music in the first part of the program was the concluding number, Sonata in F minor, Opus 57 ("Appassionata"), by Ludwig van Beethoven. Gutierrez's playing was so inviting, so involving that I could not resist the temptation to simply enjoy and not worry about analysis. Let it suffice to say only that in this piece Gutierrez became physically involved (he had been sitting quietly earlier), and that the ending of the third movement, a *Presto*, was masterfully drawn out and prolonged beyond all limits of human endurance of musical pleasure. For five minutes the climax seemed imminent, and when it finally came—coherent thought was impossible—the only thing in the world that mattered was the luscious, sweet sound of the Beethoven. The applause was tremendous and for the first time the artist smiled in acknowledgement. Afterwards, people went out to smoke cigarettes.

The selections of the second half of the program were much better suited to Mr. Gutierrez's style than those of the first. He

first played the Chopin *Ballade* in F minor, No. 4, Opus 52. The beautiful, flowing aura of this work was exploited by his deep, fleshy tone. What had started as a melodious, non-technical work ended intricately, and pleased the audience thoroughly. It was obvious that the artist had distinct control of the crowd. The last scheduled piece was Sonata No. 7 in B flat major, Opus 83, by Serge Prokofiev. Beginning with an intriguing *Allegro inquieto* and proceeding to an *Andante caloroso*, the piece ended with an aptly titled *Precipitato*. This was the most exciting part of the concert, ending with an incredibly demanding technical passage at fortissimo volume level in which Gutierrez was bouncing up and down many inches on his stool. The combination of the brilliant music and the artist's extreme physical involvement was stunning. Amongst cries of "Bravo!" and "Encore!" the pianist had many curtain calls. His standing ovation from the large audience would not let him leave without an encore, and his choice was excellent; *October*, from *The Seasons*, by Tchaikovsky. This mellow, introspective work quenched the audience's excitement and was the ideal conclusion to a wonderful recital. This concert was one of the most exciting I have ever attended at Beckman and memories of it will please me for a long time to come. The combination of a sensitive performer playing meaningful music in an intimate theater was nothing short of spectacular.

—Bert Wells

FRITZ

Films being shown in Baxter Lecture Hall this weekend are *Fritz the Cat*, the ASCIT movie tonight at 7:30 and 9:30, and *The Phantom of the Opera*, *The Testament of Dr. Mabuse*, and a surprise third feature screened by Cinematech on Saturday night starting at 7:30.

Fritz the Cat, of course, is an animated feature-length film done by Ralph Bakshi, based on the adventures of the character from R. Crumb comics (Crumb, the creator of Mr. Natural and other underground comic freaks, once lived in the basement of the Haight-Ashbury home of the Grateful Dead, which left effects upon his style, probably—that's another story). Bakshi has done a clever job in introducing elements of the counterculture to the wasteland of American animation. Most of the quality domestic animated features were done decades ago (i.e., *Fantasia*,

Snow White, *Dumbo* . . .) and were family-oriented, or, more properly, prepubescent child-oriented in concept. Contemporary animation (of the sort which wimpy frosh sample on Saturday morning TV, having snaked all night) is not only beneath the level of an intelligent 8-year-old, but also technically inferior, being done by hacks on a budget. *Fritz the Cat* is innovative in the sense that Bakshi aims at what he perceives as a college-age audience, and throws onto the screen subject matter dealing with sex, violence, racism, political extremism, and other funky Sixties phenomena. The film is old hat in the sense that it promulgates the same cartoon characterizations and clichés which have been seen for years in animation: The pigs are relics from *Animal Farm*, the crows are racist hangovers from *Dumbo*. It is entertaining to view

 * Come with me where all's contrary *
 * Land of bomb and actuary *
 * Where bankers romp in fields of deepest green. *
 * Come with me, and mend your ways *
 * Too weeks made up of Saturdays *
 * And call to work is seldom ever seen. *
 *
 * Wist ye not that what befell *
 * The youngest son of Wilhelm Tell *
 * Is better still than what's in store for you? *
 * Or better yet to contemplate *
 * The luckiness of Isaac's fate *
 * Reflecting what Big Brother's wont to do. *
 *
 * Toil yet not in reddened hells *
 * But follow eldritch tinkling bells. *
 * Adopt a hedonistic view of that *
 * Which starts your pulse a-quickening *
 * And urges you to flick it in--- *
 * Come with us when we go see *Fritz the Cat*. *

in animation the taboos of the Disney era, and to wonder what sort of lewd, prejudiced suckers Bakshi takes his audience to be. If you want to see creative use of animated film in contemporary work, go see *Fantastic Planet*.

The Phantom of the Opera (1925) is the "classic" version which stars Lon Chaney, Sr. as Eric the Phantom, skulking around the depths of the Paris Opera House like a well-dressed Gollum. Surely most literate viewers know the plot—the

Phantom, a masked terrorist, has the hots for fair and beautiful Christine, an aspiring chorus girl who is sort of engaged to Raoul, the good guy. Lon Chaney innovated in use of make-up to create the instant of horror when Christine unmasks the Phantom, which occurs in his subterranean bridal chamber after he has kidnapped her, etc. The plot is utter soap, which might be expected considering that the film was shot almost twice under two directors and with Chaney's antagonism then chopped up

into infinitesimals and repeatedly edited until the executives at Universal were content. Still, the influence of *Phantom* upon the genre of horror films is impressive, and the artistry of Chaney's painful make-up is stunning.

The Testament of Dr. Mabuse (1933) was the last film made by Fritz Lang before leaving Germany with the onset of the Nazi regime (Lang being a Jew). It is an allegory on the madness of Nazism and its evils: Mabuse is a lunatic who exerts hypnotic control over his psychiatrist, who in turn runs a gang of hoodlums, seeking to bring terror and chaos to society. The filmic analogy is obvious; so when Hitler came to power, Dr. Goebbels banned this film. Lang is a masterful pioneer in the use of the moving picture camera. This isn't one of his best films. It is a frightening film, however, as a sociological display of the Germany in which it was made, especially when one considers how it closely relates to the horrors of accompanying reality.

Next Wednesday night at 7:30, the Art 101 film up in Baxter Lecture Hall is *Storm Over Asia*, a landmark film from the Russian (or Soviet) cinema. Not only is this a fine, classy film, it is moreover free of charge, compared to fifty cents for one ASCIT film or one buck for three Cinematech films. It's well worth seeing.

—Lewis Hashimoto

by Joe Esker

Thursday, October 23

Last week witnessed the end of Interhouse softball for this year. In the two games Thursday, Ricketts shut out Ruddock, 6-0, while Blacker was edging by Dabney, 10-8. The grand finale of the season (if you want to call it that) saw two winless teams fight it out for the title of Cellar-dweller. Ruddock ended up crushing Lloyd, 21-10, giving Lloyd sole possession of the title.

Finishing on top for the season were Page and Fleming, with Ricketts, Blacker, and Dabney in the middle of the pack. However, these standings could easily change when Interhouse athletics takes a dive, and the Houses pool their biggest fish.

Yes, Interhouse swimming is just around the corner.

RUDDOCK			
AB	H	R	
Carter	3	1	0
Guthrie	3	1	0
Toney	3	1	0
Phillips	2	1	0
Wheeler	2	0	0
Walder	2	0	0
Hall	2	2	0
Carlson	2	0	0
Rader	2	0	0
TOTAL	21	6	0

RICKETTS			
AB	H	R	
Rothenberg	3	1	1
Slankard	2	0	0
Eckman	3	0	0
Clingan	2	1	1
Lewis	2	1	1
Simmen	2	1	1
Zebker	2	2	2
Gard	2	1	0
Whitmore	2	1	0
TOTALS	20	8	6

Harriers +2/-1

by Q.R.M. Sivertsen

Evidence of the toll of troling appeared last Saturday as the Claremont "Mudders" defeated Caltech's varsity cross country team by a score of 46-17. Caltech did defeat Whittier and LaVerne on the dead-flat five mile course, with scores of 24-33 and 13-45, respectively.

Illness and injury contributed to Caltech's defeat, as varsity veteran Joe Arpaia and Carl Rutz, an up-and-coming freshman, were unable to run. Less mileage in workouts is also evident in many runners, as midterms approach.

The team effort was spearheaded by two undaunted runners, Steve Kellogg and Rob Bourret. Steve ran his PR (personal record) at such a pace that he also beat his three mile time in the process, finishing the

smooth five miles in 26:52 for fourth place. Rob Bourret, despite an extremely fast and tiring start, took ninth with 27:58. Creswell ran third man varsity with a time of 29:57 for sixteenth. Dave Wheeler, Vic Manzella, and Larry Doolittle

packed up for eighteenth through twentieth, and Paul Meyer, Rich O'Keefe, and Dave Trawick completed the team effort.

Tech's current standing in SCIAC is fourth place, with a 3-3 conference record and 9-6 overall record.

The CALIFORNIA Tech SPORTS!



Friday, October 31, 1975 Page Six

No More Balls

Friday, October 24

RUDDOCK			
AB	H	R	
Carter	1	1	0
Guthrie	5	4	4
Wheeler	3	3	4
Phillips	2	1	2
Toney	2	1	3
Walder	3	2	3
Aziz	3	1	0
Rader	4	3	1
Carlson	4	2	1
Gray	4	3	3
Nikora	1	0	0
Bridges	1	1	0
Hall, B.	1	0	0
Hall, M.	1	0	0
TOTALS	35	22	21

LLOYD			
AB	H	R	
McCool	4	3	2
Rho	4	2	2
Cox	4	2	0
Bachovchin	4	1	0
Bell	3	1	2
Konishi	3	3	1
Huey	3	2	1
Tutt	3	1	0
Byrne	3	2	2
TOTALS	31	17	10

BLACKER			
AB	H	R	
Boroson	3	1	0
Larson	4	1	1
Kistler	3	2	2
Sibley	3	2	1
Tanaka	2	2	2
Chang	2	0	2
David	1	1	2
Reyes	2	1	0
Hamasaki	3	1	0
TOTALS	23	11	10

DABNEY			
AB	H	R	
Sepulveda	4	1	1
Rountree	3	3	2
Brown	3	1	1
Hilton	3	1	2
Kally	3	3	2
New	3	2	0
Howard	3	1	0
Dunn	3	1	0
Loh	2	0	0
Bratea	1	0	0
TOTALS	28	13	8

Beavers Overwhelm Ref

The Caltech soccer team met two old foes on Saturday, Occidental and THE referee, and came out ahead with a 3-2 victory. The Occidental team was prepared to avenge their earlier loss to those "slipstick pushers," and did score the first goal on an early breakaway. They soon found out they weren't playing any pushover however, as Joel Okazaki put up a great corner shot which fell through the Oxy goalie's grasp and was put in the goal by Loch Han. THE ref then entered the picture, but was seemingly confused by the day off last week and the fact that Occidental was wearing orange, and so awarded Tech a penalty shot, which Jim Hickey promptly blasted into the goal, giving Tech a 2-1 lead. Oxy tied it up late in the half, when one of their forwards broke into the clear at the eighteen yardline and found this reporter just out of position.

Thus the teams went into the half tied 2-2.

Tech came out and dominated the beginning of the second with excellent ball control, taking many shots but not quite connecting. Jim Hickey finally found himself in the clear and put a perfect shot past the diving Oxy goalie, giving Tech the lead for good. However, by this time THE ref had figured out which side was Tech, and on another dubious call awarded a penalty kick to Occidental. Goalie Lee Aydelotte rose to the occasion, performing his best psych-out routine, and the Occidental shooter sent the ball sailing into the parking lot, thus raising Aydelotte's record on penalty kicks to 2-0. For this magnificent performance, plus the interception of a few stray shots, Lee Aydelotte is awarded Beaver of the Week.

This victory raises Tech's record to 3-4, making them Tech's best team in at least 5 years. The Beavers travel to Whittier tomorrow and host Pomona here Wednesday at 2:30. Flick in chem lab and come watch your Beavers win!

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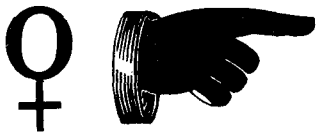
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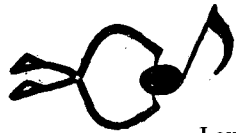
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