

Human Ties at OXY

Once again the Registrar has ushered in pre-registration week, sending each student a list of courses to be offered next term. This most recent list didn't differ much from those in the past, with its wide selection of courses to be offered in Biology, Chemistry, Mathematics, Physics and the like. Nor are the offerings in the humanities and social sciences more abundant than normal. Eliminating freshman courses (i.e. H 1, Lit 1, et al.), introductory courses (i.e. Ec 11, Ec 15, H 8, etc.), specialized courses (tutorials, reading courses, and research), and amorphous courses (selected topics in history, philosophy, et al.) leaves very little choice. Indeed: 1 in art, 4 in economics, 5 in history, 1 in linguistics, 9 in the three foreign languages, 12 in literature, 1 in music, 4 in philosophy, 3 in political science, 1 in psychology, and 12 in the social sciences.

These fifty-three advanced humanities and social science courses appear quite adequate until the student applies the final constraints of his or her schedule. Naturally, most students will find some of these courses of no interest. Of those which remain some will require prerequisites (such as fluency in a foreign language) and some will not fit into the student's schedule. If you're one of the few humanities or social science majors on campus, if you're just looking for some courses to balance all that science, or if you're searching for an interesting humanities course to satisfy the Institute requirements things could look pretty grim. But don't be discouraged... Tech offers many humanities/social science/art courses that never get into the registrar's course list. Take for example:

Comparative Mythology. A survey of world mythology; the relationship among language, myth, and social reality. M, Th 10-noon.

Afro-American Literature. A study of the historical, biographical, and imaginative materials which reflect the unique experience of Black writers within American culture. T,W,Th,F 1-2.

Basic Drawing. Representation of objects in space, and expressive manipulation of black-and-white media. T,Th,F 2-5.

Art of Japan. Sculpture, painting, and the minor arts viewed in their respective stages of development. T, Th 2-4.

Comparative Economic Systems. The performance, theory, and evaluation of competitive capitalism, managed capitalism, democratic socialism, decentralized and centralized socialism, and communism. T,Th 2-4.

Creative Writing. Theory and practice in the art of literary

Continued on Page Eight



After getting a little mechanical assistance, it looks like the Junior class might actually be ready for the Mudeo tomorrow. Photo by Rich Feldman

Wet Dirt

by Alan Silverstein

It's once again that certain time of year, in the limbo after Interhouse but before Thanksgiving, when the lowerclasses of Caltech get to show their true grit—and take some of it home with them in innumerable orifices. The 61st Annual Frosh-Soph Mudeo is tomorrow, Nov. 22, beginning at 2 p.m. The Junior Class officers have performed half their major official duty by finding a suitable site and preparing it. (Random Junior, to Coach Emery: "Which part of the athletic fields can we dig up for the Mudeo this year?" Reply: "The part over by Del Mar!") It should surprise no one that the same location will be used this year as last; i.e., east of New Mudd, the Pit awaits.

The unsuspecting freshman may ask, "What the *%@\$ are you blabbering about? What's a 'Pit'? Well, it's like this, you see... since about 1915 the Frosh and Sophomore classes at CIT have engaged each year in a solemn ritual of stoic competition. At first it was the Pole Rush, then the Rodeo, and then the Mudeo. No matter what the title, it has always been, well, very messy. Current practice involves bulldozing an Olympic-size hole in the dirt somewhere, and filling it with water. Now, any ChE worth his GPA will tell you that reaction immediately produces mud, (dirt (H₂O)), and the yield is phenomenal. Hence the stage is set for one of the slimiest, dirtiest, slipperiest, disgusting brute-force-and-ignorance free-for-alls you've ever seen—or participated in.

The Mudeo is supposed to be good, clean fun though, and rules do exist for specific contests and allowable acts. A panel of judges, chosen from the Junior Class, awards points for these traditional activities: the tug-of-war, the relay-sack-race, the wheel-

barrow relay race, the horse-and-rider event, the Mudeo Queen and Princess leap-frogging event, and the grand finale Tire Spree. The object, of course, is to accumulate points, and thus to win the Mudeo. The Frosh have done so every year of the past twelve, with one exception. This demonstrates that experience isn't required—just the above-mentioned brute force and ignorance. Large numbers help. So does a natural talent for wallowing in the mud.

The rules should be printed in full elsewhere in this issue. Read them carefully, memorize them, and discuss them with your friends, because the Juniors intend to follow them quite closely, when it's convenient.

All Frosh and Sophomores are hereby invited to take part in the Mudeo and probably get on TV and in the newspapers. Don appropriate garb, i.e., nothing you wouldn't wear to Chem Lab or Tommy's. This should include foot gear sufficient to guard against rocks, glass, nails, teeth, and other such vicious items lurking beneath the balmy brown waters. Don't be caught with a Feynman within a hundred yards. Do come dressed able to participate in the muckraking—especially if you only plan to spectate. And for that special surge of strength when you need it most, eat noodles.

Briefs

Sunny Italy

This week the Caltech Gamers go to the sunny Mediterranean where cruisers of the Italian Navy will meet their British counterparts. The game will be held on Saturday at 7:30 in Dabney Hall Lounge. Dungeons and Dragons and other games will be held in Clubroom 1, Winnett, on Friday night as usual.

See Pages Two and Three

Josephine de Karman

by Al Drehman

If you are a junior or a graduate student, you may be eligible for a Josephine de Karman Fellowship. Approximately \$2,500 will be given to each of twelve winners. This is not exclusively a Caltech fellowship. It is a national fellowship which Techers have been very successful in winning.

To be eligible you must be either an undergraduate entering your senior year, or a graduate student entering your third, or further, year. Applicants should have "manifested exceptional ability and serious purpose." In other words, you need a high GPA. The fellowships are open to foreign students as well as U.S. citizens. The only requirement is that of one year previous residence.

The fellowships are awarded on the basis of achievement rather than need. You are urged to apply if you are qualified.

The Josephine de Karman Fellowship Trust was established in 1954 by the late Dr. Theodore von Karman in memory of his sister Josephine who died in 1951. Dr. Karman was a world renowned aeronautics expert and first director of the Guggenheim Aeronautics Laboratory here at Caltech.

If you wish to obtain an application, or have any questions, contact Dr. Schaefer's office or write: Mr. T. E. Beehan, Secretary, Fellowship Committee, Josephine de Karman Fellowship Trust, c/o Aerojet-General Corporation, 9100 East Flair Drive, El Monte, California 91734.

Lab Donated

Most of you may not realize it, but there is a new lab here at Tech. Where is it, you say, and how did B&G hide a new building? Very simple. It's on top of another building, where no one thought to look. Yes, friends, right there on top of the W. M. Keck Engineering Laboratories are the facilities of the brand new Air Quality Laboratory.

The new lab was officially dedicated this week with officials from the Institute and the Pasadena Lung Association.

William J. Fennessy, M.D., chairman of the medical advisory and research committee of the P.L.A., and Fred Lancaster, executive director of the Lung Association, took part in the ceremony, along with Dr. William H. Corcoran and Dr. Sheldon K. Friendlander of Caltech, the latter a professor of chemical and environmental health engineering.

A plaque mounted on the wall outside of the new laboratory's door "gratefully acknowledges the generosity of the P.L.A.,

Continued on Page Six

Place Beckman Your Bets! Concert Ballot

Last week's concert by Pete Seeger was the first of three or four this year to be sponsored jointly by the FCOP, ASCIT and the GSC. The other concerts are yours to choose, limited only by the performer's availability and fee.

Therefore you see below you a ballot for the selection of the next concerts. Several categories of concerts are provided, with possible performers listed and space for suggestions to be written in. In honor of rotation, vote in four (4) of the seven (7) categories. The ballot is pre-addressed on the back, so simply tear it out and drop it in the campus mail. And remember: the more votes, the fairer the sample—the fewer votes, the larger each vote's voice.

Other (free category-vote)

- Grateful Dead
- Vassar Clements
- Other Bluegrass
- Other _____

- Guitar:
- Leo Kottke
 - Other _____

- Humor:
- Dr. Firesign's Theatre of Mystery
 - George Carlin
 - Other _____

- Jazz:
- Taj Mahal
 - Tim Weisberg
 - Other _____

- Acid Rock:
- Hot Tuna
 - Other _____

- Honky Rock:
- New Riders of the Purple Sage
 - Other _____

- Rock & Roll:
- Kingfish
 - Other _____

- Jazz Rock:
- Jerry Garcia's new band
 - Other _____

Parry! Riposte!

The Editorials

Open Millikan!

Sooner or later, someone out there is going to have to deliver a requiem for the late night troll. No, not for those Phys lab fanatics or the Robinson-for-the-night astrophysics gang, but for the humanitarians, biologists, chemists and mathematicians who are finding themselves summarily evicted from the premises of Millikan Library at the preposterously early hour of one o'clock in the morning.

Techers are not a rise and shine group (eat your heart out Anita Bryant). One in the morning is a peak period for trolling for the average student, at least more of a peak period than eight in the morning when the portals of knowledge open. The need to save money in these belt-tightening, frill-deleting, fiscally-finicky days of budgetary restraint is recognized, but the small gains made by closing Millikan an hour earlier to conserve electrical costs by no means outweigh the losses to the student body. Millikan is one of the most vital parts of Caltech and reducing the time Millikan is open serves only to reduce the reputation of this institution.

Ready information is the source of education. If the late night trolls' life-blood continues to be complacently constricted by you who can alleviate the situation, then they may disappear, but their spirit will be front-row center at your requiem.
—Sandy McCorquodale

3-Way Tie in Sahara

In less than 72 hours after the *Tech* came out against the imperialistic tendencies of Morocco in the Spanish Sahara, the Moroccans were pouring back into Morocco with nary a drop of blood spilt on the Saharan sand. Morocco, Spain, and Mauritania came to a peaceful agreement by which all three split the proceeds from that luckless phosphate mine equally while Morocco and Mauritania divy up the land involved in a

fairly equitable fashion between themselves.

The nomads and tribesmen living in the Spanish Sahara seem to be conspicuously lacking from the agreement, but are certain to be cared for by the world-famous welfare programs of both Morocco and Mauritania. This time there was enough of the Sahara to go around. Let's hope that if a second partition of the Sahara is necessitated it will be conducted as peacefully.

—Sandy McCorquodale

CAMPUS MAIL BECKMAN CONCERT BALLOT 332-92

Virtuoso Consort not Versatile Enough

The Caltech Faculty Committee on programs presented the Virtuoso Consort in Ramo Auditorium November 8. This group of 4 musicians provided a musical survey exploring Western European music over a stretch of 500 years, ranging from Guillaume de Machaut, French 14th century composer, to Boccherini, a 19th century Italian composer.

The pieces were arranged according to their national origin, and were selected as representative work of the locale and time period from which they came. Because of the emphasis on consort music, the instrumentation was restricted to recorder, krumhorn, vass viola da gamba, vielle (violin), harpsichord, lute, and guitar, along with a vocalist.

Each of the musicians got an opportunity to solo. The most electrifying solo performance of the evening was the last Italian piece played after intermission: "Fandango" by Boccherini, a guitar solo with harpsichord accompaniment. The guitarist had been playing lute for other pieces, but this piece especially showed off his virtuosity with the classical guitar.

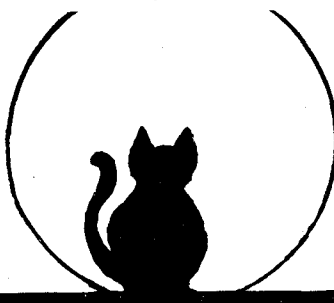
To some extent, the quality of the performance was lessened because three of the musicians played several instruments. As a harpsichordist, the harpsichordist was quite good, but in other pieces he played the recorder—definitely at a lesser level of musicianship. So too, the violinist alternated playing the violin, viola da gamba, krumhorn, and

recorder, which tended to lessen her impact in all.

The guitarist handled the lute well, but had a little trouble keeping his music in a readable order. Most consistently professional of all the musicians was the tenor (playing only his voice), who exhibited superb control and understanding of the musical styles he was trying to portray.

As a whole group, the Virtuoso Consort rendered an authentic performance of the various pieces. Certainly the novelty of the instruments and their sounds enhanced the enjoyability of the evening.

—Koleen Matsuda



Techer After Dark

by Pam

Tonight, Morca: Flamenco in concert in Beckman at 8 p.m. Students \$3.00. A special program for young people will be presented tomorrow at 2 p.m. in Beckman. Admission is free. Teodoro Morca will dance and comment on his art in this 45-minute program.

ASCIT Friday Night Movie is "O Lucky Man!" 7:30 and 9:30 in Baxter, ASCIT members and guests 50 cents.

Cinematech goes Marxist with a triple bill Saturday night: "Monkey Business", "Duck Soup", and "Animal Crackers" 7:30 p.m. in Baxter Hall, Students \$1.

The Coleman Chamber Concert Sunday will be the Francesco Trio, winner of the Naumberg Chamber Music Award in 1974. Works by Haydn, Ives and Brahms, Beckman at 3:30 p.m. Free and one dollar tickets may still be available, contact the

Caltech Ticket office.

Monday night Watson Lecture series features James Boyd, president of Materials Associates, Washington D.C. on "Materials From the Earth: The Stuff Things Are Made Of." Beckman at 8 p.m. Admission is free.

Jane Goodall discusses "Chimpanzees: Relationship Between Neighboring Communities," Wednesday at 8 p.m. in Beckman. Special \$1 tickets may still be available—contact the Caltech Ticket Office.

The Ice House features Tim Morgon, The Reeko Brothers, and Martin Yarbrough until the 23rd. Monday, Nov. 24, Mag Wheel and the Lug Nuts returns for one night only. Rick Cunha, George Miller, and Kin Vassy begin their engagement on Nov. 25. 24 N. Mentor. Call MU1-9942 for reservations and information.

THE ASCIT FRIDAY NIGHT MOVIE

O LUCKY MAN

7:30 p.m. & 10:15 p.m.
in Baxter Lecture Hall

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

NEXT WEEK:

DELIVERANCE

Biology Tutorials

The list of Biology tutorials (Bi 23) to be offered next term is now available in the Biology office, 156 Church. The tutorials are staffed by Biology faculty postdocs and grad students. They provide an opportunity for learning through personal contact in a small group situation and cover a broad range of subjects. BI 23 may be taken for up to 6 units grading is pass/fail.

Cyclic Curves?

Monday evening, November 24, at 8:00 p.m. there will be a meeting of the Math Club in Sloan. Dr. Herbert Clemens of the University of Utah will speak on "Algebraic Plane Curves and Vanishing Cycles." Refreshments will be served afterwards. All those interested are welcome to attend.

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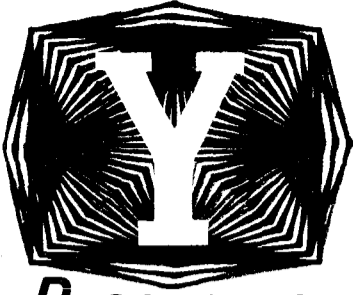
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CALTECH



Programs

We have one event next week, and it's a big one. Director of the National Science Foundation (NSF) **Dr. H. Guyford Stever**, PhD '41, will be on campus all day Tuesday, Nov. 25 to meet with students and make a major presentation. The Y is bringing him to campus as a featured guest under the Leaders in America Series, which began in 1954.

Graduate students may meet with Dr. Stever informally in Winnett Lounge from 1:30 to

3:00 p.m. on Tuesday. Undergrads are invited to a similar discussion at the same place from 3:30 to 5:00 p.m. Both sessions will be open, unstructured meetings for discourse on general topics of interest.

Dr. Stever's title for his presentation is "Do We Need a Research and Development Renaissance?" This will begin at 8:00 p.m. in Ramo Auditorium, is open to the public, and of course there is no admission charge.

Dr. Stever has a long and distinguished science and administrative career. He was at MIT for many years and was named the president of Carnegie Tech in 1965. In addition he currently functions as President Ford's Science Advisor.

By the way, if you have any good, practical ideas for Decompression Chamber activities you'd like to see, let us hear from you at extension 2163, or drop by the office. —Alan Silverstein

Seeger Spectacular

by Greenie

It has always been the folksinger's function to both entertain and to satirize. Many of today's "traditional" folksongs began as vehicles for social protest—everything from the poignant "You Get No Bread With One Meatball" to the humble "Yankee Doodle".

Pete Seeger is the modern version of this phenomenon—in addition to being a performer par excellence, he is a deeply concerned human being.

Thursday's fare ranged from the traditional "John Henry" to the modern folksong "Little Boxes"; from the serious "You've Got to Walk That Lonesome Valley" to the whimsical "Mama Gave Me a Penny to Buy Some Candy", a 1940's song

with the prophetic chorus, "Everything is higher/It's sure outrageous/Yes, everything is higher/Except my daddy's wages..."

The issues Seeger chose to sing about were "down home" issues. He reminded the audience that although ecology is no longer "in", pollution still exists. The song "That Sloop Clearwater" was a discomfiting description of urban filth and its effect on the natural environment. "How Are You Going to Save Tomorrow?" was a hope-inspiring number about the plastics poisoning the Hudson (during which he commented that the EPA had known what was happening to the river long before it moved to do something about the situation) which spoke of some of the measures being taken against pollution ("That's how we're going to save tomorrow!") In "Bring Back 1899", sung to the tune of "Bring Back My Darling to Me", the appalling

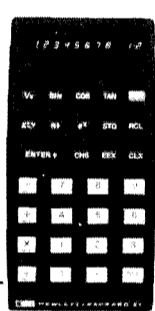
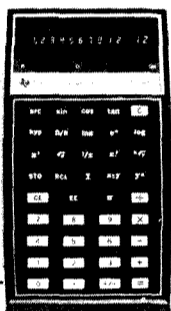
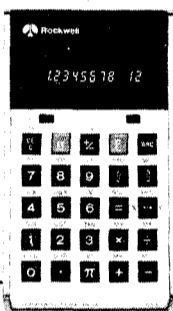
story of Big Business' successful lobbying against a severe 1899 antipollution law and its replacement with a weaker one was described with obvious personal anguish. Women's liberation also rated Seeger's attention. "I'm Gonna Be an Engineer" detailed the story of a female Techer-type who had dreamed all her life of joining the ranks of the ME's, but who deferred her ambition to the demands of her mother, boss, lover, and children, being admonished at every turn that it was her "duty to be a lady". The song ended on a happier note when she declared "But I'll fight them as a woman, not a lady/And I'm gonna be an engineer..."

On a less controversial note, Seeger sang an American version of "Lord Randolph My Son": "What did you do in the woods all day, Henry my boy?" in which the mother discovers that her son had been eating "green and yaller" eels; the final chorus was his howl, "Mother be quick, I'm gonna be sick/And lay me down to die." (What was it that Food Service gave us last night...?) Seeger also told the charming story of a town that was saved from the bloodthirsty giant Abiyoyo by a ukelele-playing lad and his magician father: the lad got the giant to dance himself to exhaustion by singing a song whose words consisted of "Abiyoyo, Abiyoyo, Abiyoyo..." upon which the father banished the sleeping giant with a wave of his wand.

Perhaps the most effective part of the program was a tribute to the black singer Leadbelly. Among the Leadbelly songs to which the audience was treated was the rarely-sung "Bourgeois Blues", written about the time when Leadbelly was in Washington recording for the Library of Congress and was unable to gain admission to a hotel; whereupon a friend comforted with the remark, "Don't feel bad, Washington is a bourgeois town."

Seeger also sang a few songs off his new album, ("If you steal from one, it's plagiarism; if you steal from ten, it's scholarship."), including "Bright Early Morning", a pleasant folksy number, and the wistful "Precious Friend, You'll Be There."

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Going Out Of Business

On Tuesday, December 2nd, between the hours of 9:00 am and 2:00 pm Millikan Library will celebrate its first annual book sale. The Millikan Board Room will bulge with books dealing with chemistry, history, engineering, art, physics and science fiction. Most items will be \$.25, with exception being explicit nature. All members of the Caltech family are welcome.

Blue Ribbon For Noll

Dr. Roger G. Noll has been named to a blue-ribbon Advisory Panel on Regulatory Reform, charged by Congress with investigating federal regulatory policies and reporting its findings to the Senate Committees on commerce and government operations. Just thought you'd like to know that.

Lucky Man/Andalusian Dog

A plethora of motion pictures will be viewable in Baxter Lecture Hall over the forthcoming week. Tonight's ASCIT movie is *O Lucky Man*, screening at 7:30 and probably at some time two and a half hours later. Tomorrow brings sunshine in the form of a Cinematech Marx Brothers triple feature, starting at 7:30 p.m. And next Wednesday, those who sit in on the Art 101 movies will be subjected to a lethal dose of surrealism, as *The Seashell and the Clergyman* and *Un Chien Andalou* are to be shown at 7:30. In reverse chronological order:

The Art 101 films exemplify the school of Surrealism, an artistic school of thought which influenced the European avant-garde in the Twenties. Surrealism (insofar as the cinema is concerned) attempts to represent the pure functioning of thought by a variety of means, mostly obscure. The artists of the period aimed to zap their audience with the bizarre and the anti-conventional, and thus tended to produce

black, subversive films.

The Seashell and the Clergyman (*La Coquille et la Clergyman*, 1926-27) is a psychological fantasy, intended to explore the repressed depths of sexual desire and subconscious lust buried within civilized man. Being a Surrealistic film, it consists of a sequence of unreal, hallucinatory images which flaunt the norms of plot and narrative, defying the standard codes and ciphers of filmic language. Antonin Artaud wrote the screenplay (he also created the Theater of Cruelty); Germaine Dulac directed the film, in a technically unsatisfactory manner. Surrealists are such freaky people that their most abstruse sexual fantasies would suffer in translation to the screen anyway. Dulac exploited trick photography to produce her desired effect of dreamlike strangeness, which is most likely lost upon modern audiences inured to trickery.

Un Chien Andalou (1929) is a "great" film, a classic of the avant-garde cinema, and a land-

mark in social criticism. Meaning "an Andalusian dog", it purports to be a joint effort of Salvador Dali and Luis Bunuel, though certainly the contributions of the latter were more significant. Its scenario was derived from automatic writing—the authors let their script develop from disinterested trains of disconnected thought. Result: the film is discontinuous and bizarre, reeking with sticky Freudian symbolism and sweaty sexual overtones—most shocking. The first sequence is a famous cinematic eye-opener in which Bunuel performs before the camera. Much of the film exploits techniques of Gestalt association. Loosely, this intense film's thoughts are based on the author's acidulous disgust for the fettered and inhibited life of the bourgeoisie. This intense repulsion manifests itself on the screen in startling and bitter criticism of bourgeois institutions and morals. *Un Chien Andalou* is an unpleasant, disturbing film which is not primary entertainment. It is devilishly funny if one's tastes run to the distasteful.

—Lewis Hashimoto

"You're one of the most beautiful women

I've ever seen, which isn't saying much for you."

Most readers have seen a Marx Brothers film sometime or another. They are frequently screened on rerun-movie TV stations, but lately they have been enjoying a college circuit revival. Their anarchistic, cynical, merry-go-round humor is especially popular among the young.

Former vaudevillians, their form of humor is a wild orgy of senselessness and abandon. There is little difference between one Marx Brothers movie and another. They are insane comic episodes loosely bound to a silly plot, usually the same actors or types of characters, and sometimes jokes are transplanted from film to film. There is an obligatory musical number featuring Harpo on the harp and Chico on the piano, and occasionally a scene satirizing musicals.

A combination of four orthogonal personalities: Groucho, the cunning linguist; Harpo, the silent primal Priapus; Chico, the Italian word-twister; and last and not least, Zeppo, the parody of the All American boy from Blahsville; the Marx Brothers were diverse in personality, but integral as a whole. The complement each other in the same way that sex and sadism go together. Groucho would be rambling on in his verbose hilarious manner until Chico would cut him off by twisting one of his words into a senseless absurd pun. Harpo, who never spoke, expressed himself using the props hidden beneath his trench coat. Groucho, the master of words, needed Chico, the illiterate, to interpret Harpo's silent language. Much of their humor was silent-era slapstick,

but they helped to revolutionize the film industry with the addition of sound. The dialogue was sophisticated, absurd, unnaturally funny, and non-stop (especially from Groucho).

All three of the films Cinematech will be screening were made at Paramount Studios, where they probably made their best flicks. In 1935 they moved to MGM to do more sterile, yet less sloppy, more professionally made films. *Duck Soup* is probably the best of the three; critics consider it their best ever. It is their most anarchistic, shit-kicking work, where they do a hearty parody of government—"Hail Freedom, land of the free!" A large crowd is expected, so come a little early if you want a seat.

O Lucky Man, based on a very strange idea by Malcolm McDowell (remember Alex in *Clockwork Orange*?), is a nightmarish sequence of events where the protagonist, Mick, wanders through modern Twentieth century England. It's an up-dated Odyssey, but the hero has no real purpose. Instead of monsters and gods bothering him, science, technology, and other nasties are his foes. Like Odysseus, Mick has no real free will. Fate poses new outrageous situations after things seem to calm down. Mick seems to accept the absurdity and unfairness of the universe. After two hours and forty-five minutes of this movie, I was downright worn out, but our hero kept on dancing. McDowell's portrayal, although uneven, was believable, probably because he didn't have to "act" to play the part of Mick.

Continued on Page Eight

Once Upon a Time . . .

Reviewing a movie musical such as *Camelot* is like criticizing the hoariest and most venerable Beach Boy records; technically, the movie musical comedy is a flat and hackneyed means of expression, the heyday of which has long passed, yet its value as entertainment and escape are enormous. Very few recent musicals have been critically successful (say, *Cabaret*) because the nature of such films makes for shallow plots, weak characterizations, and an enormously stilted, wooden use of song as a part of the narrative. Unnatural expression gives a negative appearance in a medium such as the cinema, which is based on plastic expression and movement.

Camelot is, however, an utterly opulent extravaganza of song and spectacle, with a sort of nostalgic appeal to viewers who are involved in that reminiscence thing. Whether one associates this with the Romantic image of the mythical age of King Arthur or with the lost youth and innocence of the quasi-mythical Kennedy Presidency, the film has the dreamy air of a colorful, outdated style. *Camelot* was a 1960 Broadway musical written by Alan Jay Lerner with lyrics by Frederick Loewe, starring Richard Burton and Julie Andrews in the original run. This 1967 film version, directed by Joshua Logan at Warners', stars Richard Harris as Arthur, Vanessa Redgrave as Guenevere, and Franco Nero as Lancelot. 'Tis melancholy to note the artistic decline of the story's incarnations; the richest, deepest, and finest version of the Arthur legend is perhaps the modern written "original" from which the theatrical production was drawn: T.H. White's tetralogy *The Once and Future King*. If one could read and appreciate this written work in 187 minutes, it would have n times the

value of the film. But popular entertainment dictates brevity, hence with compression of the legend into a sequence of Broadway tunes comes the reduction of its fine points to trivia, alas.

The story of *Camelot* derives from a particularly grandiose regal setting for the eternal triangle. Once again the viewer is gripped by the dynamics of sexual intrigue as Redgrave plays the indecisive seductee in the arms of flashy Italian Nero; once again one glimpses the torment and anguish within the betrayed Harris as his life and his kingdom fall apart for the love of an unfaithful woman. Ah, the Infernal Triangle! The actors perform well this stylized moral tale of

the Carnal Evil of Woman or the Sin of Fleshly Lust themes from Judeo-Christian culture. This wide-screen, Panavision bourgeois fantasy could have happened at Disneyland; the fabulous sets and costumes were designed by John Truscott, who deserves mickle credit. Redgrave is an amazing talent as adulterous Guenevere. Her voice, her grace, her air of aristocracy are most appropriate for a queen, yet she transmits a foxy wantonness as befits a home-breaker. Nero has a beatific smile and an incongruous Italian accent. The music is nicely Broadway, loaded with middle-American homey appeal. The film, all in all, is fun, fun, fun.

—Lewis Hashimoto

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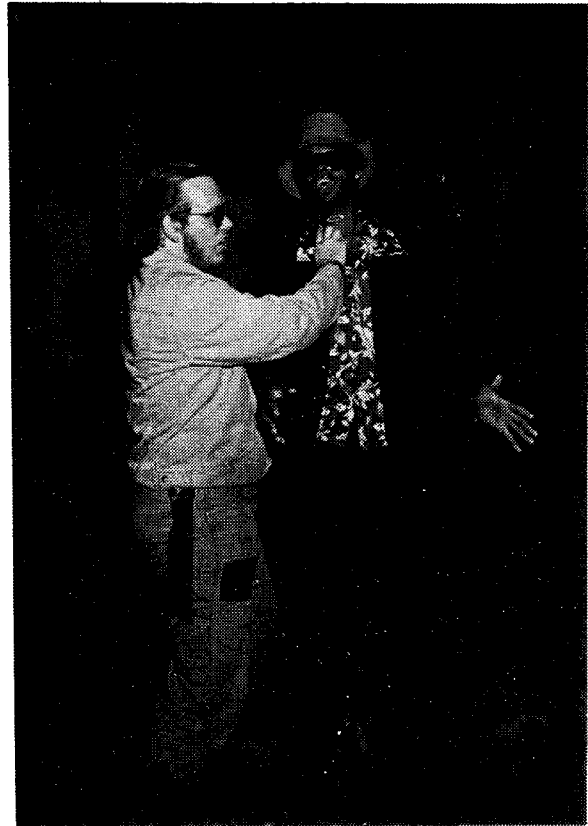
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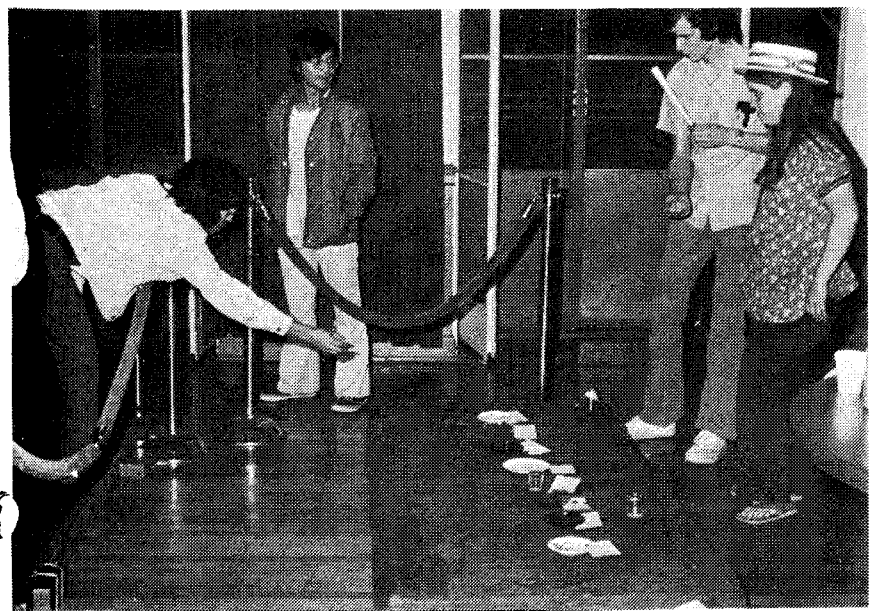
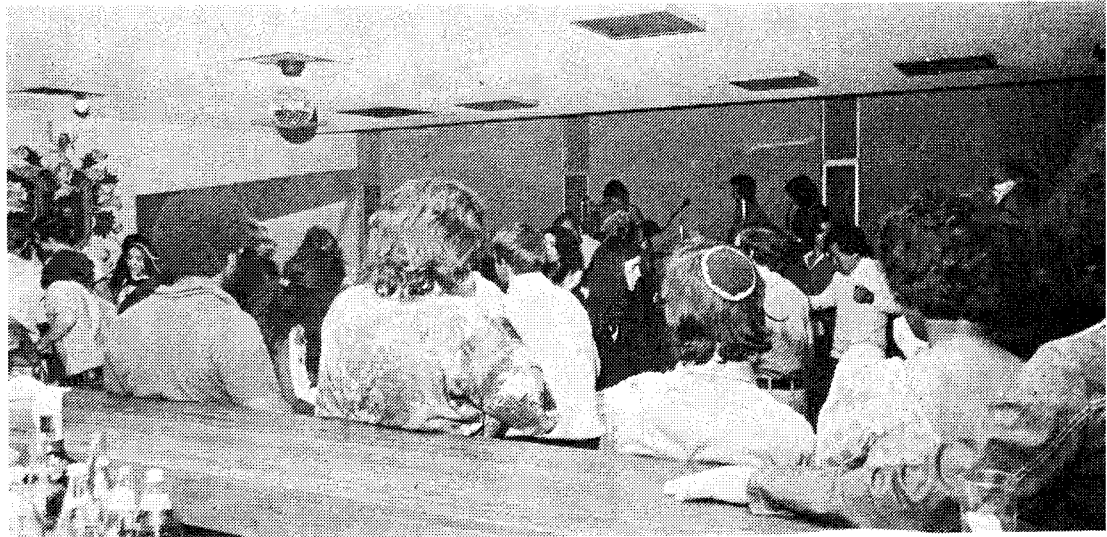
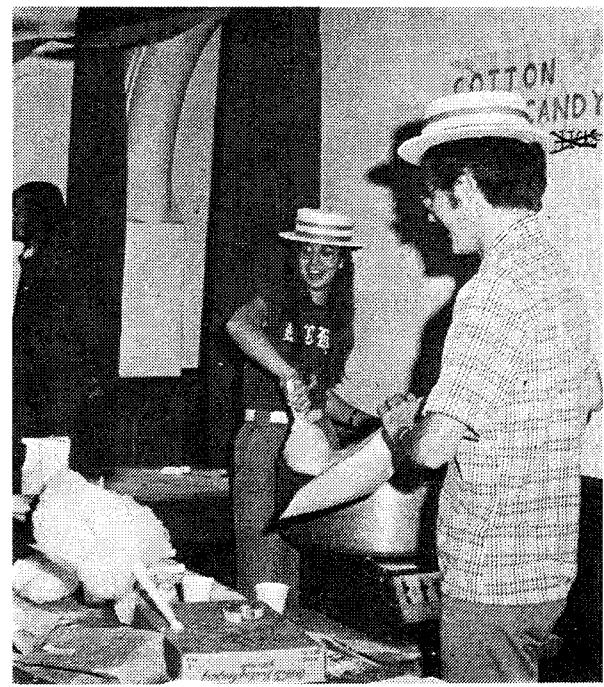
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Interhouse 1975

*Photos by
K. Li, B. Nakazono,
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MUDEO



Rules

1. TUG OF WAR (a) Each team shall consist of 20 men. (b) At the outset, each team shall exert a small pressure on a 100 foot rope. The teams will pull on each side of a mud pit, starting with the first 5 men of each team in the pit. (c) At the blowing of a whistle, the tug of war shall commence and shall not terminate until one team is pulled completely across the mud pit. (d) Choice of direction shall be made by use of a coin. Six judges shall preside.

2. SACK RACE (a) Each relay team will consist of 10 men. (b) Five men from one team will be stationed on one side of the mud pit while the remaining five will be on the other side of the pit. (c) At the starting signal, the

first man of each team on one side will travel the width of the pit. (d) After hopping from the pit, he will give the sack to the next man on his team who will attempt to repeat the performance. (e) Forward progress can be made only when erect and when at least one hand is holding the top of the sack. (f) The first team having its ten men finish will be declared the winner.

3. WHEELBARROW RACE (a) Relay teams shall consist of

20 men each, working in pairs. (b) At a warning, one member of a team shall lie on his stomach and his partner shall pick him up by the feet and move into position at the starting line. (c) At the starting signal, a pair from each class shall proceed wheelbarrow fashion across the pit until the man on hands reaches the end of the pit. (d) At this point, the pair shall reverse positions and proceed back to the start. Upon reaching the starting line, the second pair shall proceed as above. (e) This shall continue until the tenth pair crosses the starting line. The first team having its ten pairs finish will be declared the winner.

4. HORSE AND RIDER (a) A team shall consist of 5 pairs. (b) A pair shall consist of a horse and rider. The rider shall be

mounted on the horse's hips and the horse's arms shall be around the rider's legs with his hands clasped in front. (c) The purpose of the contest is to unhorse the entire pair of opponents. A pair shall be considered unhorsed when (1) the horse's hands shall at any time become unclasped, or (2) the pair fails to regain combat position after a fighter's count of 60. (d) Combat position for a pair means that the horse is on both feet. (e) Any pair attacking an opposing pair which is not in combat position and any pair not in combat position shall be disqualified. (f) The team having the most pairs standing after 10 minutes, will be the winner. In case of tie, the contest will be continued until one more pair is unhorsed.

5. TIRE SPREE (a) The tire spree will be held on the mudded course with a goal line 25 feet from the center line and on each side of it. Eleven auto tires will be placed on the center line. (b) Each team of 15 men will line up at its own goal line. (c) The contest will start with a signal and will continue without intermission for six minutes. (d) At the end of the six minutes, the contest will cease on a signal. The team which has at that time the greatest number of tires behind its own goal line, will be judged the winner. (e) A tire going out of bounds will be thrown in again by the judges at the point of departure. A tire going into the goal zone is not in play. (f) The goal zones of each team lie directly behind the ends of the mud pit.

Gift Lab

Continued from Page One whose gift helped make the laboratory possible.

The specially designed research laboratory will be used by researchers here in studies of the origin, composition, and movement of atmospheric pollutants in the Los Angeles Basin. According to Friedlander, the 18-by 30-foot "smog observatory" contains the most sophisticated instruments available for measuring the properties of gaseous and particulate pollutants in the air. The new lab has the capability of analyzing air on the site, using specially designed banks of continuous recording equipment. Adjacent to the laboratory itself is a mooring site for a 2,000-cubic foot Teflon balloon used to capture samples of smog for analysis.

Olga Todd Elected to Academy

Dr. Olga Taussky Todd, professor of mathematics at Caltech, has been elected a corresponding member of the Austrian Academy of Sciences in recognition of her accomplishments in several areas of mathematics.

Dr. Todd, an internationally known mathematician, has made major contributions to algebra and number theory. She has published many papers and has contributed to several books on mathematics. In addition to her research activities, she has been deeply interested in teaching and training grad students here at Tech.

Dr. Todd served in various positions as Goettingen and Cambridge after receiving her PhD from the University of Vienna. She has been at Caltech since 1957. Dr. Todd's husband is also a professor of mathematics here, has an office next to hers, a case of academic togetherness.



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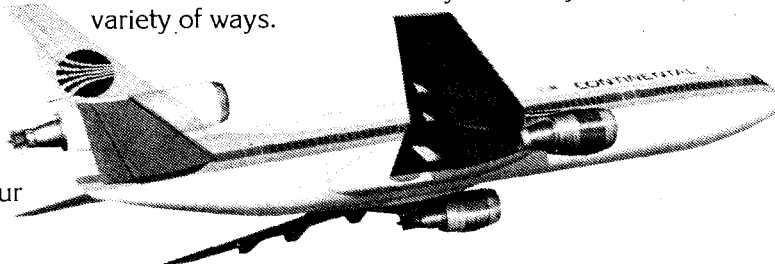
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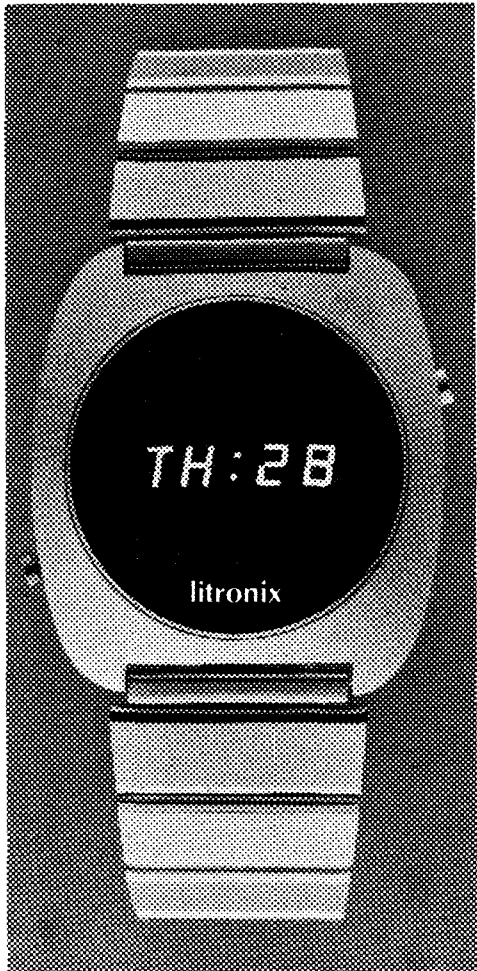
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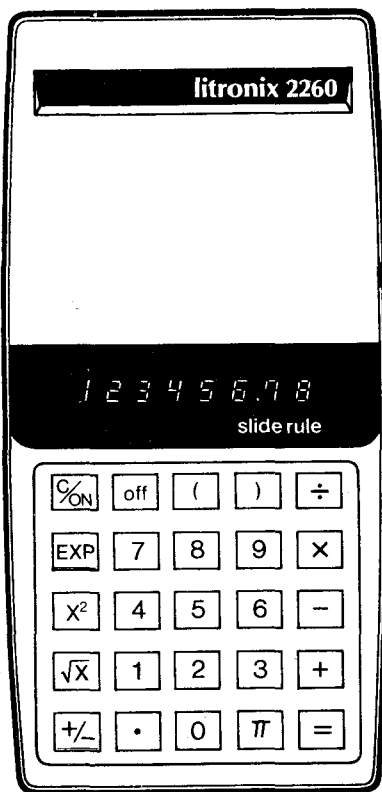
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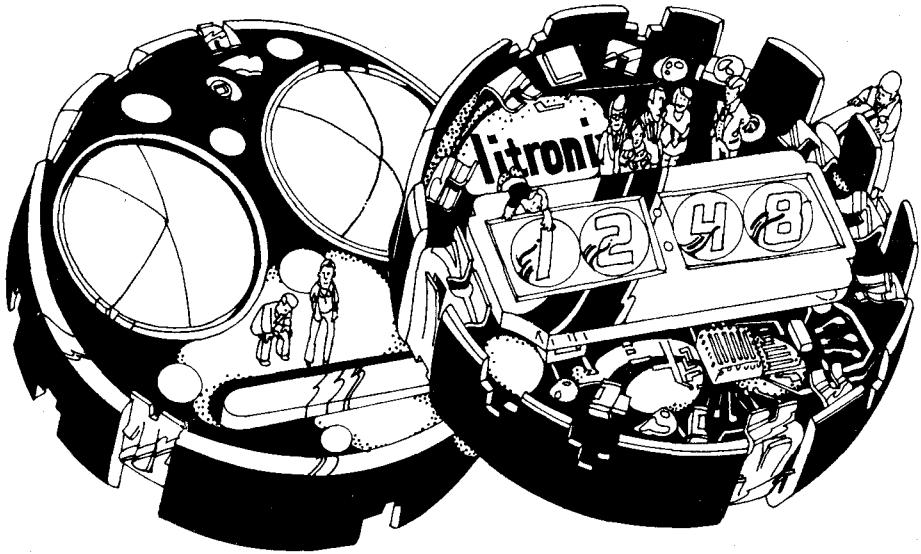
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The CALIFORNIA Tech Hogskin Recap

SPORTS!

by Joe Esker

Another season has come and gone for Caltech's football team, leaving behind a win record now familiar to most Techers. This season, however, was unusual in that Tech only lost four games: 42-0 to Whittier J.V.; 39-0 to Claremont J.V.; and two, 35-14 and 27-10, to La Verne J.V. It might have been five, but Redlands cancelled.

The season started grimly, as evidenced by the performance in its first scrimmage. One player cites the lack of experience as the main reason for the poor showing this year, as there were only four players with more than two years' experience. On the brighter side, there were more linemen this year, which should make things better next year.

Preseason predictions of future performance for the most part held, as the only surprise

was the breakdown of the defensive backfield. This is where most of the defensive mistakes were made, since there were fewer running plays broken for toughcrowns by opponents.

Next year should see a better team (maybe even a bonfire?) if a quarterback emerges from the sea of talent around Tech. If you can throw a football you should consider going out for the team. Even if you can't throw, but have some inner voice saying, "Football", then start getting into shape now! Coach Gutman has made it clear that in the future a more serious attitude will be taken toward football, which should make playing a richer and more rewarding experience. So start doing some running, weightlifting, and generally getting in good shape if you intend to play next year.

Hockey Shokku

by Bob D. T. Hardy

The players filed into the dressing room after demolishing Cal State Northridge. Everyone was giving Phil Wood a rub on the head or a slap on the back. It was really his night.

"How many goals did you score, Phil?"

"Well," said Phil, "let's see. One, two, uh three, uh, don't tell me, uh four...many. I scored many goals."

Phil Wood is not one of Caltech's numerical wizards, but one should not expect him to be able to count too high. This is for three reasons: 1) he is a Canadian (four is a very large number for a Canadian), 2) he is in the Chemical Engineering department, 3) when Caltech offers its athletic scholarships, intelligence is not looked into. The fact that Phil was unable to count his six goals should not be held against him. Rather, bear in mind that Phil alone scored more than enough goals to defeat the CSUN team.

Northridge worried Tech in

the first few minutes of this first game of the season by scoring two quick goals. It was really Cliff Brown's fault. As the Tech goalie, Cliff usually prepares for the games by drinking as much as he can. Unfortunately, he was stone cold sober this night. "Whatsa madder" said a Northridge player, "your goalie asleep?" Cliff deserves the credit for three of Northridge's four goals. Other than that, he played a reasonable game.

Three rookies, Jay Killea, John Ting, and Steve Wright, in their debut on the ice for this Caltech season, collectively gathered four goals. Moyles and Harris also scored. The grand total: Caltech 12, Northridge 4.

Ping-Pong Bounced

by Mike Ma

The Caltech Chinese Student Association played the PCC Chinese Student Association in a ping-pong match last Saturday. It was a close match with the CCSA losing 7-8.

There were five players on each team; representing CCSA were three grad students and three undergrads (players plus an alternate): Chi-Ming Chan, Daniel Kwoh, Willie Ng, Khuan Chow, Jacob Ng and Chia-Chang (substitute). Each player played three players from the other team. The CCSA team was out of practice

and lost all of the first four matches. Jacob Ng managed to win the fifth match and boosted the CCSA team spirit. Even so, only Daniel Kwoh and Willie Ng managed to win their second matches and CCSA was down 3-7 at the end of the second round. One more match to PCC and all would be over. The CCSA team began to regain much of their skill and Khuan Chow, Chi-Ming Chan, Daniel Kwoh and Willie Ng all won to bring the score to 7-7. Both fans and players were then excited and enthusiasm reached its peak. Jacob Ng then came on to play the last match against PCC's no. 1 ball-battering ping-pong pro.

Sic transit gloria mundi.

O Lucky Man — Epic Bog

Continued from Page Four

Lindsay Anderson, the director, made a previous film with McDowell, *If... If...*, unlike *O Lucky Man*, centers upon a single incident, a schoolboy revolt, rather than a series of disjointed episodes. In *O Lucky Man*, Anderson tries to make a 70's epic, but falters in convolutions. The film starts out fast, but it bogs down and drags until some dramatic shocking event causes the whole scene to

change. These shocking changes become predictable and tiresome. Like *Clockwork Orange*, it plays on two opposing emotions simultaneously—shifting moods quickly. A scene is repulsive, yet hilarious at the same time. The plot of the movie is directionless, the unifying factor being McDowell and music which is performed and written by Alan Price (former leader of the Animals group). McDowell holds on and keeps smiling through every disaster, just as the music optimistically plays on—pulsing its life-celebration beat. *O Lucky Man* tries to express the joy of living on a bizarre planet, but fails. The end result is that music and McDowell aren't strong enough to hold the film together. It is a test of endurance. How long can Mick last before he completely burns out? How long can the viewer last?

—Robert Tajima

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