Chambers

by Alan Silverstein

Final Week at Caltech would be a lot more dismal if it wasn't for the efficacy of our Chambers. This term there will be three evenings, not two—a total of 8:30 to 1:30. Days hours of munchies and relaxation for you to take advantage of. The times are Saturday, Sunday, and Monday nights from 8:30 to 1:30, the place is Winnett Lounge, and the idea is for everyone on campus to have somewhere they can go to talk to people, to study, or to hang around and stay for as long or as short as they like.

What can you do there? For starters, you can be around people—lots of them, usually.

Cart Theft Growing Problem

by Steve Osalline

The pantry has a problem with people who borrow shopping carts and do not return them. There are fifty carts missing. Each cart costs between fifty and seventy dollars, so the total value of the rip-off is between twenty-five and thirty-five hundred dollars. In order to cut losses, the Pantry sends out a man to search for carts each day. He usually brings in between five and twenty carts a day. The manager of the Pantry does not mind if you borrow a cart, if you return it. If anyone should see a cart, he should call 449-3968 and the Pantry will pick it up.

Minotaur's Labyrinth

by Greenie

Ariadne, the legend of the Minotaur's labyrinth, has captured the artistic mind for centuries, in opera, song, and story. Thomas Cornellie's 17th century masterpiece is a poignant retelling of this ancient tale. At 8:00 p.m. tonight, in Ramo Auditorium, Spectrum Productions will present Caltech with the world premiere of Oscar Mandel's English rendition.

At the time of the play's action, Athens is delivering its annual tribute of six strong young men and six beautiful young women to be sacrificed in the Labyrinth to Crete's dreaded half-man, half-bull, the Minotaur. Theseus, the young prince of Athens, has determined to put an end to this horrible custom, and has arrived in Crete as one of the sacrifices. Ariadne, the daughter of King Minos of Crete, falls in love with Theseus and gives him the means of killing the Minotaur and the secret of escape from the Labyrinth. To escape the subsequent wrath of her father, she flees with Theseus, taking her dearly beloved younger sister Phaedra. The fugitives stop on the island of Naxos, where Theseus and Phaedra fall in love. They abandon Ariadne, who, betrayed by the man she saved and the sister whom she loves above all things, sinks in a well of despair.

Ariadne is a tragedy without bloodshed, a drama of human feelings and the interplay of duty and passion. Having given up home and position to save Theseus, Ariadne finds herself abandoned by him and betrayed by her beloved sister. Theseus, although aware of his duty towards the woman who saved his life and allowed him to end his country's horrible tribute, is unable to resist the passion that draws him to her sister; and although Phaedra is torn by what she is doing to the sister who reared her, she is helplessly drawn to Theseus. Their roles torment them, but they are inexorably driven by their passion. It is with remorse that they abandon Ariadne to her misery, as they leave Phaedra

There are numerous games to play, if you desire, and some new ones will be bought this time. There are always some sort of munchies out, free of charge (but the intention is not to try to provide dinner). Cinematch has rented three hours of silent movies, to be shown to the accompaniment of the jukebox, of course. It's a friendly atmosphere and a better place to flick than in your room.

For many years the Decompression Chambers were held on the weekends and on Fridays. Last year the Friday nights were abolished for various reasons. Now the sponsors, who include the Caltech Y, the Health Center, ASCIT (ESC), and the Service League, will be putting it on for Monday night as well, as an experiment.

Take a break between finals, or stay off the wall on your way back from Pompy's. You're invited!

Techer After Dark

Olaf Does It Again

"Where else but in Pasadena, with all the little old ladies in tennis shoes, could such a thing all out months in advance!"

But, as it is every year, the Festival of Light was a great success. The idea is unexceptional, and the show itself a bit corny, but the music is what counts, and that was a pleasant experience. Although it was sometimes difficult to hear the solo, the singing was all excellent. Selections ranged from Pippa's Midnight Mass to Hebrew folk songs to Negro spirituals. The show was done by the Caltech Glee Club, and it was a big hit. The audience, which filled the auditorium, was quite enthusiastic, and the Glee Club did a great job.

News Briefs

Post Insertions

Beginning Monday – 15 Dec. 75, posts will be inserted at the north end only of the East Chester parking lot. These posts will be at 6:00 p.m. each Monday thru Friday and will remain in place weekends and holidays.

Caltech's Proctor Oscar Mandel and transcribed into English for the first time, has become once more as popular as it was up to a hundred years ago. It certainly will provide a short (two hour) break before plunging into finals, representing for the freshmen who take the time to see it a triumph of the human over the scientific.

The holiday season came to Caltech in the traditional way last weekend with the arrival of the Festival of Light. The Main Quad was illuminated with thousands of lights and the Peace Center had a Nativity scene and Christmas tree.

The World's Great Newspapers

Volume LXXVII

Pasadena, California, Friday, December 12, 1975

Number 11

Cover Price: $1.50

To order subscriptions (annual, institutional, or single copies), please call the Subscription Department at 449-3968.

Pasadena, California, Friday, December 12, 1975

Volume LXXVII

Pasadena, California, Friday, December 12, 1975

Number 11

Cover Price: $1.50
ART

I have been waiting many months for some challenging or even moderately entertaining work in the Baxter Art Gallery—sh, in vain! Instead, I have been treated to a repast of such provocative and compelling items as little piles of sand on a WATS line. These piles consist of several pieces joined at right angles, a tape-recorder spewing forth unintelligible sounds, and other novelties. Naturally this description does not do justice to these splendiferous words, for the writer cannot express the unique feelings of a visitor.

No doubt these works have the merit of being highly imaginative and metaphorical, messages apparent only to those who possess such an extraordinary vision. When I look at little piles of sand I see only little piles of sand. In the name of Truth, I must express a personal and near only unintelligible sound.

with a capital

If the Baxter Art Gallery is going to continue to be a site for more such promotions, then I feel that Caltech can do better. At least Caltech could then spend the money on other, possibly more worthwhile projects.

I welcome debate with those who may not share my views on this matter.

Sincerely,

—Carole Freind

Fifties Flag Flies

by Al Drehman

Do you believe in Alaska and Hawaii? Well, the administration does not seem to, as the campus flag which flies over Millikan Hall has only 48 stars.

"It is simply a matter of good conservatism on the part of the administration to avoid the appearance of senility," after all, what proof do they have that Alaska and Hawaii really do exist?

As it turns out, the administration does recognize Alaska (though there seemed to be some disagreement about Hawaii). Why do we have a 48-star flag? Several flags are worn out each year and must naturally be replaced. In is something that B&G does not have to spend (around $80) so the administration was quite happy to accept an old, but virtually unused, flag from Ray Ballard of the American Legion.

Considering that this coming year is our bicentennial it might be nice if we flew something with a flag in memory of the original 13 colonies. Nothing else it would be unique. Anyone out there who would like to donate a 13-stared flag?

Censorship Outrage

The economy-reviving showcase season of retail outlets has beset the land—ecrashing metallic trees and plastic Santas in the plebian thousands. But from the self-editing guilt of gifts and piouness arises a spirit of Christmas; a spirit transcending religious, commercial, and political overtones. The holiday season exists not as the product of Madison avenue, but as a spirit of Christmas.

I am writing in response to the article on Big T censorship that appeared recently, in the last week's Tech. I was outraged at the deletions in the 1975 Big T, but I am even more outraged at the attitude towards the deletions taken by the author of the article, Robert L. Thornton. He states that the deletions were done "for discretion should be respected, and that in the future the editorial staff should pay more attention to the proverbial printer's idea of good taste and legally safe material to avoid similar deletions.

I disagree with his position completely. As regards legally safe material, I know for a fact that all the releases for the picture in the Ricketts House section were signed. But this is not the major point. The major point is the one of editorial responsibility. Catering to some printer's idea of "good taste" strikes me as a moral cop-out.

The decision of what constitutes "good taste" rests solely with us, the students, and with our representatives, the editorial staff. Allowing a publisher to impose his arbitrary moral standards onto our editorials on the grounds that the printer's idea of good taste and legally safe material to avoid similar deletions, does not seem to me to be right.

I suggest that if the present publisher will not publish what is given to him intact, then we should look for another publisher.

—Russell Schmidt

Ricketts Off-Campus

Good Taste - Our Opinion

The date of this column and what constitutes "good taste" rests solely with us, the students, and with our representatives, the editorial staff. Allowing a publisher to impose his arbitrary moral standards onto our editorials on the grounds that the printer's idea of good taste and legally safe material to avoid similar deletions, does not seem to me to be right.

I suggest that if the present publisher will not publish what is given to him intact, then we should look for another publisher.
Friday, December 12, 1975

Better Home and Garden Dept.

Living in the Immortal World

by Richard Ackermann

How would you like living in a large space colony on the Moon’s orbit, 240,000 miles from both the Earth and the Moon? A team of 28 physical and social scientists hopes that in a not too distant future you will answer this question affirmatively. During a ten-week summer study on space colonies held at NASA’s Ames Research Center, the group designed a system for colonizing space and found no fundamental scientific obstacles to such an undertaking, although “the practical engineering and social problems were seen to be quite difficult.” Because the concept makes use of existing technologies, the Study Group concludes that, after the start of a major program of space-colonization studies, about 20 years should be enough to establish the first human colony in space.

Why?

With right hands raise their hands and ask: “What are we doing this for?” Well, in a way, the answer may well have to be left to future great-grandchildren in today’s “show me a result” atmosphere, the often long and arduous scientific and technological process does not give to generate such much that people wish to buy. The man in the street finds it difficult to relate to such a thing as space colonization—at a time when sources on earth seem to be pawning scarce. Improving this last assumption, however, turns out to be one of the cornerstones of the advocate’s justification for space colonization.

The team at ARC that worked out the concept of a wheel-like colony, over one mile in diameter, and of 10,000 inhabitants, proposes industry to be located 200,000 miles over the space colony, where advantage could be taken of weightlessness and high vacuum. Such industry would be principally dedicated to the manufacture of other colonies and of power satellites to be placed in geosynchronous orbit above the Earth. These satellites would gather sunlight almost constantly and beam the energy down to receiving stations on Earth as low-density microwaves, to be converted to electricity and fed into the normal distribution systems. Thus, supporters claim, one of the great benefits of a space colony would be the provision of a virtually unlimited source of electricity to the earth from a clean, non-polluting source.

Raw materials would be obtained from the moon, containing from 20 to 30% metals, 20% silicon and 40% oxygen by weight. A lunar detachment of some 150 persons could mine and ship a million tons of material to the space habitat to be refined to extract aluminum, titanium, silica, and oxygen. In this manner, the first wheel-like colony would be constructed. It is to have an Earth-like interior environment and landscape, and should rotate around its hub at one revolution per minute—fast enough for the centrifugal force felt by its inhabitants to simulate their normal weight on earth.


Pursuing the value of space colonization, we must set it in the right perspective with respect to space exploration as a whole. We must distinguish between scientifically and commercially oriented space research on the one hand, and what we would like to call more emotionally oriented space exploration. To this categorization, we can seek a justification for each individual aspect, but reducing the hazard of making false generalizations.

Because scientific space research is a current reality, opposition from the public is certainly noticeable. In spite of the exciting years of space exploration, during which mankind has visited four planets in the Solar System and added a wealth of findings to his knowledge of both the earth environment and the stars, most voting taxpayers do not understand what the scientists want to do or why they want to do it.

This typical problem is illustrated by the statement of a Congressman testifying before the Subcommittee on Space Science and Applications in 1973: “You have described the concern of the scientific community in the suspension of the High Energy Astronomical Observatory project, but that concern obviously is not widely shared, as the average citizen knows nothing of it. What am I to say to my constituents and people I speak to concerning the importance of this program in language they will understand?” In other words: What do scientists claim that the average citizen should want? C.P. Snow wrote in Science and Government: Scientists have nothing to give our kind of existencial society is desperately short of; so short of that it fails to recognizes its own identity, that is foregone.”

For instance, Einstein had “foresight” when he had considered his contributions to mass, energy, and relativity—things that looked like they were completely academic at the time, and had nothing to do with anything practical—now they are the foundations of atomic energy.

dudkeh, whose great wealth and resources cannot even begin to be estimated or exhausted. Already the new knowledge acquired in space exceeds by far the value of funds so far spent. For knowledge, more than guns or butter, is the true power of modern states.”

Commercial Use

As time goes on, ever less people are criticizing the commercial exploitation of space, as it has long started to have a direct effect on everyone’s life. TV and radio signals routinely bounce off communications satellites, and the firms that build and operate those satellites show a steady profit. Images of large areas of the earth taken by Earth Resources Technology Satellites have become invaluable for farmers, to plan planting, for studying natural resources, and so on. New fabrics, derived from space R&D, are being implanted in more and more successful, and innovations in the most diverse fields are due to spin-off effects.

The advent of the Space Shuttle, and the materials experiments aboard Skylab, have raised immediate expectations of making space useful in the space environment. The high vacuum and zero gravity environment available in orbit appear to be particularly important for producing crystals and a range of exotic materials possible.

Plan calls for extended manufacture of specialist materials in the European recoverable Spacelab module that is to be used in conjunction with the Space Shuttle.

Ultimately, it will be of great use to have permanent space stations, and, in a not too distant future, maybe space colonies that could produce all the various materials needed on Earth in a cheaper and more perfect way.

However, there is a marked step from a permanent space station to a space colony: What are the specific commercial and scientific purposes (and therefore will have an entirely specialized crew) the latter represents? As a modus vivendi for a new creed of people. Space colonization represents an effort to expand our ever smaller mankind, and it is comparable to the colonizing of the West. Thus it possesses clearly emotional characteristics that are not justifiable per se.

Colonization of Space

The concept of the wheel-shaped Space Colony mentioned at the outset was largely derived from the work of Professor G.K. O’Neill, who in 1969 already selected as a test case a rotating satellite using solar energy to sustain a closed biogeochemical cycle, as was constructed of processed lunar ore, and located at Lagrangian point L-4 or L-5 to make delivery of material from the moon as background. Further, the gravitational pull from earth, Moon and Sun is about equal.) The idea was then culturally expressed in a novel presented at two conferences on Space Colonization held at Princeton in 1974 and 1975. According to the calculations performed by O’Neill, the ideal geometry for a space colony that could be capable of housing some 10,000 people, is a childlike shape, a normal day/night cycle, natural sunlight, and having an earthlike temperature, and a pair of rotating cylinders, each about 3 miles long and with a radius of 110 yards. They would rotate about each other at the rate of 21 seconds.

The Summer Study at ARC Continued on Page Four

© 1975 THE CALIFORNIA TECH

FOREIGN STUDENTS-SHOW YOUR HOME MOVIES AT HOME TOO!
SANKYO FILM PROJECTORS & SOUND CAMERAS
110/220 VOLTS
8813 Wilshire Blvd.
Beverly Hills 90211
652-7370, 655 9380

ANGS 1N 1500 WALNUT
Pasadena
Genuine Chinese Dishes
Family Style Diners
LUNCH • BANQUETS • FOOD-TO-GO
Specializing in Fried Shrimp
CHOW MEIN • CHOP SUEY
OPEN 7 DAYS NOON TO 10:30 PM
Call 449-9772

NOW AT THE ICE HOUSE
MULEDEER & MOONDOG
MEDICINE SHOW
w. Carol Kristy
HELLO PEOPLE

MUSIC AND COMEDY
24 N. Mentor
3 Reservations Phone 681-9942
Dave Peisner

**Spaced Out**

Continued from Page Three

incorporated most of these ideas into a book that was to be released in 1976. The design criteria, the group, (among which was a Professor and a Visiting Associate at Caltech) chose to call the project space-earth-like as possible. Thus O'Neill’s relatively fast rotating system was replaced by a larger one that would rotate once every revolution per minute in order to minimize disturbances to the occupants. The design requirement of the colony would be derived from the current shuttle program of NASA. A heavy lift launch vehicle using the Space Shuttle was designed for the Earth, but further development to carry loads from the Earth to space to remote habitats where more distant points a large space tug would be used.

The study team had to pay considerable attention to the various, social, cultural and personal aspects of the space colony. For one, the design needed to take into consideration that “living in an entirely man-made structure at high population densities remote from other communities may lead to serious psychological problems.”

As a result of the size of the colony, there would be a line of sight of over half a mile, thus creating a living atmosphere that would give an agreeable feeling of spaciousness.

On the other hand, thought had to be given to architectural and community planning, to permit “diversity of development and adaptability while also preserving a high and very high population density.”

The total cost of the “prototype” colony is estimated at $100 billion—between two and three times the cost of the Apollo project in the same 1975 dollars. In contrast to Apollo, however, the Study Group thinks space colonization might be a paying proposition, with a benefit/cost ratio greater than one.

At this time, of course, we have no way of verifying any of these assumptions. The completion of the team, that in a way space colonization appears to offer a way out from the same of closure and of limits which is now oppressive to many people on earth, may or may not hold real value. Certainly, we will not be able to speak of any progress if we just “transplant” the problems that are currently affecting our society to space. Unfortunately, we must face the more imminent reality that only a preceding change here on the earth’s surface—whoever’s worlds—will make such dreams the colonization of space worth thinking of.
Where to Eat When Starving

par Le Gourmet Galaxy

Once again that terrible time of the term rolls around: the Coffeehouse is shutting down. For those lacking the inclination, talent, or food to prepare without going out, this can prove disastrous. But lo, all is not lost!
The starving troll suddenly remembers that there was a little t this year, chock full of wonderful places to indulge in gastronomic orgies. Unfortunately, most of the places favored with descriptions or favorable remarks prove to be beyond walking distance for someone in a half-starved state. This leaves those places within a few blocks, at least for the carless hordes. It is these nearby eateries that I shall discuss herein.

First, we have the Lake Avenue food sources. These are adequately discussed elsewhere, so I shall mention that their major drawback is that none of them are open late. There are Hamburger Hamlet, Burger Continental, Buskin Robbins, and Winchell's, all approximately due west of campus. Burger Continental is probably the best for food at acceptable prices, Winchell's and Buskin Robbins being for desserts and snacks. East of Lake on California, we have the Pie 'n Burger. This establishment, at last, we shall discuss at length. This is a pity (which are excellent). Unfortunately, they seem to think that their other food is equivalently good, and charge accordingly (i.e. outrageously for the quality). Not recommended except for pies or in desperation. East of Lake on San Pasqual is the brand-new Fairway Coffee Shop (I think that's the new name). The previous two sets of management weren't able to attract very much business from Tech, and considering the proximity, this should tell you something about the place. The new management might have improved it. It might be worth a try, at least.

On Colorado Blvd., there is always Roma. Having mentioned that, we go on to other nearby places. China House is on Colorado just east of Lake. It is a small Chinese restaurant whose major saving grace is an all-you-can-eat lunch for $1.89. Unfortunately, they seem to think that the major drawback is that the food can be ruined by beginning cooks, and this place is new. I recently came to the conclusion that the best food there is the cheapest: the basic hamburgers (30 cents, but more than $1) of a Coffeehouse burger), basic tacos (35 cents), shakes (39 cents), etc. The improved versions of these are not usually worth the extra money. Example: Supertacos (59 cents; I think) that are not that much larger than the basic ones, and soggy to death. For about a dollar, you can fill yourself nominally, with enough calories and protein to be worth it. (Amazingly enough, studies have shown that the major drawback of eating food from Jack, McDonald's and similar places is that the food contains millions of calories. The nutritional balance isn't bad, but you could get fat eating that stuff all the time.)

Carl's Jr., just east of Hill on Colorado, actually has more reasonable food than one is led to expect. Their prices are a bit high normally, but if you are careful, you can get discount coupons which make their food downright cheap. These are printed in the Star News and other newspapers, usually. The current one gives you two 85 cent hamburgers (approximately equivalent to Coffeehouse hamburgers with more trimmings) for $1. This and similar offers are the only really good time to go there.

Now there is a Jack-in-the-Box at the corner of Hill and Colorado, an innovation since the start of the term. Now, Jack food has both good and bad points. The good points are that it is both very cheap and reasonably filling. The bad point is that what little reasonable flavor or texture ought to be in the food can be ruined by beginning cooks, and this place is new. I recently came to the conclusion that the best food there is the cheapest: the basic burgers, 30 cents, but more than $1 of a Coffeehouse burger), basic tacos (35 cents), shakes (39 cents), etc. The improved versions of these are not usually worth the extra money. Example: Supertacos (59 cents; I think) that are not that much larger than the basic ones, and soggy to death. For about a dollar, you can fill yourself nominally, with enough calories and protein to be worth it. (Amazingly enough, studies have shown that the major drawback of eating food from Jack, McDonald's and similar places is that the food contains millions of calories. The nutritional balance isn't bad, but you could get fat eating that stuff all the time.)

Probably the most surprising of our little tour of eateries is the Taste-O Freeze on Walnut approximately due north of Noyes Lab. It is fairly good food, and the prices are actually reasonable. With the exception of their french fries (which are an abomination to a fry lover) I have never had what I would call a bad item from them. Particularly obscure is their Port Tender, a sort of pork hamburger, cheap and good. They have pseudo-Mexican food, which is at least of better quality than a Taco Bell or something.

Oh yes, and try that new sandwich place, Woodstock's. It's actually good, and cheap with the coupons. It's on Colorado.

THREE WAYS TO SAVE A BUNDLE.
CONTINENTAL'S DISCOUNT FARES.

28% SAVINGS WITH OUR STANDBY FARES
Here are savings worth waiting for. About 28%, in some cases more. So, to save big, stand by for late night flights between selected cities.

20% SAVINGS WITH OUR NIGHT COACH FARES
It's never too late to save. And you get the convenience of a reserved seat on late night flights between selected cities.

0% SAVINGS WITH OUR ECONOMY FARES
Skip a meal and save. Reserve a seat on all our flights at any time, day or night.

We really move our tail for you.

CONTINENTAL AIRLINES
The Proud Bird with the Golden Tail.
Colossus is a slick 1970 Universal Studios release designed to prey upon the collective nostalgia for the Cold War and the post-Vietnam anti-war movement. Forbin, who eludes the machine storyline drags on and on, anthropomorphism steps in; the machine's anthropomorphic counterpart, Guardian, with the talent in one-tenth the time of the hundred minute film. There surprising the viewer, who could counterpart, Guardian, with the IMPLIED in one-tenth the time of the hundred minute film. There surprising the viewer, who could.

Anyway, once given a despot to prey upon the collective
human pathos and fallacy passing before the audience
on the screen. This storyline was probably an obvious one for a postwar Japanese director.

Action and swordplay are beautifully photographed, if such a thing can be said about a comedy of mayhem. Yojimbo inspired imitation, most notably the Western For a Fistful of Dollars, a virtual copy. Toshiro Mifune has always been the superhero of the Japanese dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.

Typical Westerns sharply de

As the sun sets on the romantic Western Hero, dressed in buck-

king, strong as an ox, fastest gun in the West, champion of the

dark and violent comedy of inverse values and broken myths.
The Sci-Fi Buyers’ Guide to St. Nicholas’s Holiday

With the holiday season now upon us, publishers are happily assembling gift packages of all sorts to ease our shopping pains. Once primarily consisting of various peripheral items in science fiction and fantasy. For SF readers, this is the four major books of Larry Niven’s Known Space series: 

The Hobbit, The Green Hills of Earth, The Miscon from Earth, and Methuselah’s Children. The four-volume Tolkien set (The Hobbit and The Lord of the Rings trilogy) is a perennial, this year $7 from Ballantine. C.S. Lewis’s Chronicles of Narnia (seven volumes) are $8.95 from Collier; the Space Trilogy is $4.50. Perhaps the oldest assortment this year is a grab-bag of six books from DAW for $5.70. None are particularly noteworthy, nor are their authors.

The present set goes for $5.95. Star Trek adaptations come gift-wrapped, too. Log 1/4 of the animated series are available for $5 from Ballantine. Ballantine has a couple of sets of the original series on the market. Watch out for the Starfleet Technical Manual—its contents do not support a price of $6.95, although Ballantine may make a bundle. (I'll try to finish my review for next month.)

And More Books . . .

Other science fiction authors are having their books bundled. Arthur Clarke has a couple of sets, each running about $7. Robert Silverberg’s Up the Line, Thomas, Dying Inside, and The Masts of Time sell for $5. The four-volume Tolkien set (The Hobbit and The Lord of the Rings trilogy) is a perennial, this year $7 from Ballantine. C.S. Lewis’s Chronicles of Narnia (seven volumes) are $8.95 from Collier; the Space Trilogy is $4.50. Perhaps the oldest assortment this year is a grab-bag of six books from DAW for $5.70. None are particularly noteworthy, nor are their authors.

All too often, when the party ends, the trouble begins. People who shouldn’t be doing anything more active than going to sleep are driving a car. Speeding and weaving their way to death.

Before any of your friends drive home from your party, make sure they aren’t drunk.

Don’t be fooled because they drank only beer or wine. Beer and wine can be just as intoxicating as mixed drinks.

And don’t kid yourself because they may have had some black coffee. Black coffee can’t sober them up well enough to drive.

Friends don’t let friends drive drunk.

The only point of similarity appears to be their publisher, which seems a poor reason to package books together without a price break. What was that about Laser Books?

Calendars and Puzzles

Calendars are becoming. Ballantine has published a Star Trek calendar this year, along with the 1976 Tolkien and Ender editions. Peacock Press (Bantam) is offering the combined talents of many written and artists with the Worlds of Fantasy calendar. All are $4.95.

Jigsaw puzzles are another commodity being tied to successful SF. There are two Tolkien puzzles, one the mural from the first of the Lord of the Rings movie, the other a map of Middle Earth. MGM has puzzles of their popular license, A Space Odyssey, Dr. Zhivago, Ryan’s Daughter, and (of course) Gone With the Wind.

Caedmon has a series of recordings out for $6.98 each, featuring authors reading their own works. There are three by Kurt Vonnegut, Jr.; unabridged versions of Cat’s Cradle and Slaughterhouse Five, and selections from Welcome to the Monkey House (including the title story.) J.R.R. Tolkien recorded sections of The Hobbit, and the Ring trilogy before the latter was sold to a publisher; these are now available in a two-volume set, for $17.50. In addition, David McCallum reads H.P.Lovecraft’s “The Rats in the Walls”—it’s anywhere near as good as Mark Lenard’s reading at UCLA last spring, get it. (I hope to find out soon.)

Well, caveat emptor, and all that.

—Something Completely Different

Congratulations to Jim and Lee, and Camber of Gold will be published next summer—

—Gavin Clappool

THE PARTY’S OVER.

by David Callaway

Some of the results of that inventoried final exam—The Teaching Quality Feedback Report—should be reaching you by the time you return from Christmas vacation. If you remember filling out the forms last year, you may already know what this is. The TOFR is the only standardized method of evaluating the teaching abilities and methods of professors. This “feedback” provides an honest method of rating professors. According to Jon Teich, who, with the Educational Policies Committee manages to produce the thing, about 30% to 40% of the students in each class return the questionnaires. (The TOFR is, incidentally, financed by student relations, spelled Lyman Bonner.

The basic format of the TOFR is to have both the professor’s and student’s opinions and evaluation of the course listed. The idea is to find out the professor’s objectives in teaching the course, how he grades, etc., and compare them with student evaluations. All of this is presented in a brief, numbered format. The professors are also rated, on a 0–10 scale, a quarter–an “overall” rating. Interestingly enough, the overall rating is 0.3 higher than last year—and there could be a general trend of grades getting better? Next year’s TOFR may tell.
Students of Eliza Doolittle

Chorus Line Craft for J. Random Troll

Modern Dance was showcased recently in Rizzo Auditorium in a lecture-demonstration sponsored by the Caltech P.E. department. The lecture was designed by Karen Goodman, Caltech’s own Modern Dance instructor, as an opportunity to talk generally about dance, discuss what goes on in the dance classes here and to let people know that dance is available here at Caltech.

The first half of the lecture was devoted to going over the modern dance classes that meet every Tuesday and Thursday in Dasney Lounge. Ms Goodman explained what the goals of the classes were and how the various exercises are used to accomplish these goals. The exercises were demonstrated by two very capable dancers in their own right, Susan Helford and Dorni Tungas Finch (who is also on the Biology staff at Tech). Ms Goodman, who didn’t take dancing until her senior year of college, feels that everybody, not just the highly trained, can appreciate dance.

Too short the hour seemed,—Alan Silverstein

The dance has no accom­plice dancer and has performed with several dance companies throughout California, took to the stage for two numbers. The first was a section from “The Creation of the World” by Milhaud. Though choreographed for a male dancer, “imagine me several inches taller and much heavier,” the enthusiasm of the dancer made the above qualification completely unnecessary. She filled the stage with the narcissistic movements of a man very much into his own body. Putting many everyday gestures, such as lifting weights and flexing muscles, into the framework of dance provided a very palatable and exciting performance. The final dance, also danced by Ms Goodman, is based on her romanticized version of a nerve synapse. The music by Karl-Birger Blomdahl is shaped by Ms Goodman’s incomparable dancing into a veritable dynamo of energy. Before our eyes Ms Goodman transformed herself into a single nerve impulse, a spot of energy, that exists free, in between nerve endings, but a moment and then is gone. But what a moment! Ms Goodman’s gleaming white form was like a painless electriﬁed jet to the spine that made the whole audience take notice when she danced.

Ms Helford and Ms Finch performed “A Clean Well-Lighted Place.” The dance has no accompanying music but the control and the liquid movements of the two dancers were all the music that was necessary. Ms Goodman, who is an extremely accomplished dancer and has performed with several dance companies throughout California, took to the stage for two numbers. The first was a section from “The Creation of the World” by Milhaud. Though choreographed for a male dancer, “imagine me several inches taller and much heavier,” the enthusiasm of the dancer made the above qualification completely unnecessary. She filled the stage with the narcissistic movements of a man very much into his own body. Putting many everyday gestures, such as lifting weights and flexing muscles, into the framework of dance provided a very palatable and exciting performance. The final dance, also danced by Ms Goodman, is based on her romanticized version of a nerve synapse. The music by Karl-Birger Blomdahl is shaped by Ms Goodman’s incomparable dancing into a veritable dynamo of energy. Before our eyes Ms Goodman transformed herself into a single nerve impulse, a spot of energy, that exists free, in between nerve endings, but a moment and then is gone. But what a moment! Ms Goodman’s gleaming white form was like a painless electriﬁed jet to the spine that made the whole audience take notice when she danced.

Out short the hour seemed,—Alan Silverstein

The dance has no accom­plice dancer and has performed with several dance companies throughout California, took to the stage for two numbers. The first was a section from “The Creation of the World” by Milhaud. Though choreographed for a male dancer, “imagine me several inches taller and much heavier,” the enthusiasm of the dancer made the above qualification completely unnecessary. She filled the stage with the narcissistic movements of a man very much into his own body. Putting many everyday gestures, such as lifting weights and flexing muscles, into the framework of dance provided a very palatable and exciting performance. The final dance, also danced by Ms Goodman, is based on her romanticized version of a nerve synapse. The music by Karl-Birger Blomdahl is shaped by Ms Goodman’s incomparable dancing into a veritable dynamo of energy. Before our eyes Ms Goodman transformed herself into a single nerve impulse, a spot of energy, that exists free, in between nerve endings, but a moment and then is gone. But what a moment! Ms Goodman’s gleaming white form was like a painless electriﬁed jet to the spine that made the whole audience take notice when she danced.

Out short the hour seemed,—Alan Silverstein

The dance has no accom­plice dancer and has performed with several dance companies throughout California, took to the stage for two numbers. The first was a section from “The Creation of the World” by Milhaud. Though choreographed for a male dancer, “imagine me several inches taller and much heavier,” the enthusiasm of the dancer made the above qualification completely unnecessary. She filled the stage with the narcissistic movements of a man very much into his own body. Putting many everyday gestures, such as lifting weights and flexing muscles, into the framework of dance provided a very palatable and exciting performance. The final dance, also danced by Ms Goodman, is based on her romanticized version of a nerve synapse. The music by Karl-Birger Blomdahl is shaped by Ms Goodman’s incomparable dancing into a veritable dynamo of energy. Before our eyes Ms Goodman transformed herself into a single nerve impulse, a spot of energy, that exists free, in between nerve endings, but a moment and then is gone. But what a moment! Ms Goodman’s gleaming white form was like a painless electriﬁed jet to the spine that made the whole audience take notice when she danced.

Out short the hour seemed,—Alan Silverstein

The dance has no accom­plice dancer and has performed with several dance companies throughout California, took to the stage for two numbers. The first was a section from “The Creation of the World” by Milhaud. Though choreographed for a male dancer, “imagine me several inches taller and much heavier,” the enthusiasm of the dancer made the above qualification completely unnecessary. She filled the stage with the narcissistic movements of a man very much into his own body. Putting many everyday gestures, such as lifting weights and flexing muscles, into the framework of dance provided a very palatable and exciting performance. The final dance, also danced by Ms Goodman, is based on her romanticized version of a nerve synapse. The music by Karl-Birger Blomdahl is shaped by Ms Goodman’s incomparable dancing into a veritable dynamo of energy. Before our eyes Ms Goodman transformed herself into a single nerve impulse, a spot of energy, that exists free, in between nerve endings, but a moment and then is gone. But what a moment! Ms Goodman’s gleaming white form was like a painless electriﬁed jet to the spine that made the whole audience take notice when she danced.

Out short the hour seemed,—Alan Silverstein

The dance has no accom­plice dancer and has performed with several dance companies throughout California, took to the stage for two numbers. The first was a section from “The Creation of the World” by Milhaud. Though choreographed for a male dancer, “imagine me several inches taller and much heavier,” the enthusiasm of the dancer made the above qualification completely unnecessary. She filled the stage with the narcissistic movements of a man very much into his own body. Putting many everyday gestures, such as lifting weights and flexing muscles, into the framework of dance provided a very palatable and exciting performance. The final dance, also danced by Ms Goodman, is based on her romanticized version of a nerve synapse. The music by Karl-Birger Blomdahl is shaped by Ms Goodman’s incomparable dancing into a veritable dynamo of energy. Before our eyes Ms Goodman transformed herself into a single nerve impulse, a spot of energy, that exists free, in between nerve endings, but a moment and then is gone. But what a moment! Ms Goodman’s gleaming white form was like a painless electriﬁed jet to the spine that made the whole audience take notice when she danced.

Out short the hour seemed,—Alan Silverstein

The dance has no accom­plice dancer and has performed with several dance companies throughout California, took to the stage for two numbers. The first was a section from “The Creation of the World” by Milhaud. Though choreographed for a male dancer, “imagine me several inches taller and much heavier,” the enthusiasm of the dancer made the above qualification completely unnecessary. She filled the stage with the narcissistic movements of a man very much into his own body. Putting many everyday gestures, such as lifting weights and flexing muscles, into the framework of dance provided a very palatable and exciting performance. The final dance, also danced by Ms Goodman, is based on her romanticized version of a nerve synapse. The music by Karl-Birger Blomdahl is shaped by Ms Goodman’s incomparable dancing into a veritable dynamo of energy. Before our eyes Ms Goodman transformed herself into a single nerve impulse, a spot of energy, that exists free, in between nerve endings, but a moment and then is gone. But what a moment! Ms Goodman’s gleaming white form was like a painless electriﬁed jet to the spine that made the whole audience take notice when she danced.

Out short the hour seemed,—Alan Silverstein

The dance has no accom­plice dancer and has performed with several dance companies throughout California, took to the stage for two numbers. The first was a section from “The Creation of the World” by Milhaud. Though choreographed for a male dancer, “imagine me several inches taller and much heavier,” the enthusiasm of the dancer made the above qualification completely unnecessary. She filled the stage with the narcissistic movements of a man very much into his own body. Putting many everyday gestures, such as lifting weights and flexing muscles, into the framework of dance provided a very palatable and exciting performance. The final dance, also danced by Ms Goodman, is based on her romanticized version of a nerve synapse. The music by Karl-Birger Blomdahl is shaped by Ms Goodman’s incomparable dancing into a veritable dynamo of energy. Before our eyes Ms Goodman transformed herself into a single nerve impulse, a spot of energy, that exists free, in between nerve endings, but a moment and then is gone. But what a moment! Ms Goodman’s gleaming white form was like a painless electriﬁed jet to the spine that made the whole audience take notice when she danced.