

## Dobkin De Rios Lectures on Ayahuasca

*The Visionary Vine – Magic and Folk Healing in the Peruvian Amazon* will be the subject of an illustrated lecture Tuesday, January 13 at 8:00 p.m. in the New Seeley Mudd Lecture Hall, room 365. The speaker is Dr. Marlene Dobkin De Rios, Professor of Anthropology at the California State University at Fullerton, and lecturer in Medical Anthropology at the University of California School of Medicine in San Francisco. Dr. De Rios spent a year in the Peruvian Amazon, in the jungle city of Belin. There she studied the use of Ayahuasca, a hallucinogenic vine, by the shamans and medicine men in their healing sessions.



If you think this is a still life, wait till you see the articles in this week's issue! Photo by K. Li.

## Weekend Getaway from Greyhound

**Canter's Delicatessen & Restaurant;** Fairfax just north of Beverly, Los Angeles.

Canter's is one third deli, one third restaurant, and one third social phenomenon. Located in the heart of the most Jewish section of L.A., Canter's is all (and more) than one would expect from a good Jewish deli-restaurant.

Even before setting foot in Canter's one cannot help but notice the environment on Fairfax—Yiddish bookstores, hand tailors, and a beautiful open-air grocery just next door to the south. On entering Canter's one is greeted by a bakery counter on the left and a deli case on the right, both nearly bursting at the seams with incredible edibles. After being seated by a somewhat bitchy headwaitress, you lay eyes on the Canter's menu. Sandwiches, hot plates, appetizers, breakfasts, soups and countless other delights beg to be ordered. Of special note is the "soup du jour", always a thick beef barley

that gets thicker as the day goes on. By midnight it is thick enough to eat with a fork—if they haven't run out yet. The chopped liver, served with egg bread, is simply glorious—even if you've never liked chopped liver anywhere else. Among their sandwiches, the Big New Yorker is a mountain of cream cheese and lox [salmon] for \$3.25. (On some other visit be sure to sample the corned beef.)

Long before you've had time to absorb the majesty of The Menu, a generally middle-aged waitress will take your order. A Canter's waitress is either a bitch, a yenta, or both, but always efficient, accurate, and fast. Each order is prepared at the deli counter, before your eyes if you prefer [all ingredients used in the prepared food can be purchased separately at the counter.] No frills come along with a Canter's order, unless you consider a quarter pickle a frill. You get what you pay for, and you don't end up paying for things you didn't want.

A wide selection of desserts await the discerning diner. All are fresh baked at the Canter's bakery "the way momma used to do it". Of special note is the stawberry tart [buried under whipped cream]—no finer tarts exist anywhere. When ordering a dessert, insist that your waitress bring you her favorite; you won't be disappointed.

The interior decor is New York Fifties Modern, an "art form" in itself. Plastique light fixtures, big swooping curves and general lumpiness give the place a somewhat tacky feeling, but architecture is not the reason to come to Canter's. There is a feeling, an *ambiance* about this place that cannot be put into words. To be at Canter's is to visit another culture, to share a tradition, and to feel the very heartbeat of another element of society. Canter's is good food, but it's also an educational experience you owe yourself.

—Dick Beatty

## News Briefs

### Craftsmen Congregate

There will be a Student Shop Meeting next Saturday, not tomorrow, the 17th of January at 2 p.m. All members please attend. New keys will be given out and new equipment and tools discussed. Be prepared to spend one hour. New members are welcome and there will be a check-in meeting at 3 p.m. If you don't show up, you will not get the new key. If you absolutely can not make it, contact Marc Donner (Page) or Phil Naecker (Fleming).

### Blue Cross Cards on Campus

Blue Cross I.D. cards have arrived and are available at the health center between the hours of 8:00 a.m. and 8:00 p.m. All

incoming grad and undergrad students who have not picked up your card, please come to the health center and get your card. It is very important that you have this I.D. card with you in case of accidental or medical emergency. If you have either lost or never received your Blue Cross I.D. card please contact Patti Schneider at the Health Center. All students who are still carrying cards with your student number (COO- etc.) please come to the Health Center and fill in a new card so you may have your Social Security number on your card. For any questions regarding your I.D. card call ext. 2394.

### Strum Your Cares Away

Classical and Flamenco guitar

class, free to Techers, will again be offered. The classes will start January 13 and will meet every Tuesday in the Fleming Music Room. The intermediate class will meet at 4 PM and the beginning class at 5. The instructor is Darryl Denning.

### Friedcake Freaks Despair!

Doughnuts at 4 p.m. Thursdays in Flora's office temporarily will not exist.

### Be Agha's Heir!

The *Big T* editor and business manager positions for '75-'76 have been reopened. For an interview appointment, drop a note to Chen Sun in Fleming (OC mail). The positions will remain open until Monday, January 19.

Continued on Page Eight

### The Press Vs. Henry K.

## Angola & Detente

**THE PRESS:** Mr. Secretary, now that continued U.S. aid to the anti-Soviet factions in Angola seems doubtful, are there any other ways the United States can bring pressure to bear on the Soviets to stop supporting the popular movement [Popular movement for the Liberation of Angola—MPLA]?

**SECRETARY KISSINGER:** We should not have the idea that we can substitute in our bilateral relations with the Soviet Union for the situation on the ground. As far as the situation on the ground is concerned, the United States will make every effort with what is in the pipeline and what is still available. It will also continue the diplomatic efforts that have become severely complicated by the congressional action. If these do not succeed by the time that the Congress returns, we will go back to the Congress and present the situation as it then exists.

As far as our relations with the Soviet Union are concerned, we consider the actions in Angola incompatible with a relaxation of tensions, and they are certain to affect our relationship unless a diplomatic solution is found.

**Q.** Mr. Secretary, do you plan to go to Moscow sometime after the first of the year?

**A.** My present plans are to go to Moscow in the second half of January to discuss primarily SALT and other issues, but we will have to see what the situation is in January.

**Q.** Mr. Secretary, do you expect that visit to be complicated by the events in Angola, specifically the congressional action on Angola? Will that make it harder?

**A.** The Congressional action on Angola makes the situation in Angola much more difficult. As a result it will hurt our negotiating position with the Soviet Union. We will have to make a judgement later on, when the diplomatic moves that are now in progress will have had an opportunity to play themselves out, just how serious the effect will have been.

**Q.** Mr. Secretary, is it true, as published this morning, that the CIA has found that Israel's request for American aid has been greatly inflated and that, should it receive the \$2.3 billion requested in U.S. assistance, it would have a budget surplus of \$500 million?

**A:** Of course I don't know who is on the distribution lists for what reports. I don't know whether I am on all the distribution lists that some of the press people are. The reports that I am familiar with and the studies that I have seen indicate that, even at the level of \$2.3

billion that we have requested, Israel will have to engage in an austerity program in order to make ends meet. And our figure was based on an interdepartmental study which came to the conclusion that the figure that we requested from Congress enables Israel to meet its needs on an austerity basis. We have never heard of a figure that enables Israel to achieve a surplus. And of course we would not support that. But we have no evidence whatever for that.

**Q.** Mr. Secretary, when you say you consider the Soviet actions in Angola incompatible with detente, what does that mean? What is the "or else," and how incompatible?

**A.** Let us make a few observations here about detente. And let us separate two things: The relationship with the Soviet Union that is inherent in the relation of two superpowers; and, secondly, those relations that are subject to decisions and that we can regulate in terms of Soviet behavior.

The basic problem with our relations with the Soviet Union is the emergence of the Soviet Union into true superpower status. The fact has become evident only in the 1970's. As late as the Cuban missile crisis, the disparity in strategic power between the United States and the Soviet Union was overwhelmingly in our favor. In the 1970's and 1980's the Soviet Union will have achieved, and is on the road to achieving, effective strategic equality, which mean that, whoever may be ahead in the damage they can inflict on the other, the damage to the other in a general nuclear war will be of a catastrophic nature.

This being the case, in the past the emergence of a country into superpower status—such as, for example, imperial Germany vis-a-vis Great Britain—has generally lead to war. Under the conditions of the nuclear age, it must not lead to war. That is a fact of the period that any administration, and any opponent of the administration, would have to face if they had to assume responsibility. How to manage the emergence of Soviet power without sacrificing vital interests is the pre-eminent problem of our period. That part of the Soviet-American relationship cannot be abolished. That is inherent in the relationship.

The second problem we have is whether we can accelerate this process of moderating this potential conflict by conscious acts of policy. This has been called detente. In this respect, it requires conscious restraint by both sides. If one side does not

Continued on Page Six

# Parry! Riposte!

The Editorials

## Les Hot Dogs? Non! Les Chiens Chaud

Cultural nationalism frequently pokes its head in the door when one is reading accounts of new fanatic third-world governments, but who ever would think of it rearing its ugly head in that bastion of western freedom called France? As of 1 January 1977, no advertising or documents relating to the sale of goods in France may contain foreign phrases. In those cases for which no French equivalent exists, an explanation of the term, in French, must be provided. This patent nonsense would make even the mad hatter blanch.

It is frightful to think that a western democracy has become so enamored with a language that it seeks suppression of all others at the risk of losing both convenience and richness. *les Hot Dogs* no more sullies the honor of Madam French than the man who stands on the streets and swallows razor blades or lit cigarettes while people throw francs to him — despite what some espresso-saturated west bank desperado would have you believe. Equally strong in this cultural nationalism has been the backward thinking of those degree-infested pompous pedants who grace the chairs of French Universities.

Legally enforced cultural nationalism has no place in the modern world. Freedom to mix and juxtapose different cultures is inherent in freedom of speech and print. This abomination should be fought by all those who cherish freedom, practice equality, and seek justice.

—Sandy McCorquodale

## Gromley Throws Hat in Ring

To the Caltech student body— I am writing this letter to solicit your support in my candidacy for BOC secretary. I think the office is an important one, more so, perhaps than many realize. The clerical aspects of the position are, in my mind, actually the least critical of them all. The secretary must keep records of BOC meetings so that they may be saved for future reference if the decision of the Board makes this necessary. However, no special ability beyond that of taking complete notes is needed for this. More importantly, the secretary has

access to the Board's records, and takes part in the discussion of cases, even though he does not vote on the final decision. I have served nearly a year on the BOC as Fleming House representative. I am familiar with the workings of the Board, and I know all the current BOC members. I believe that my feelings on Honor System matters are in agreement with those of most Caltech undergraduates. I am the best qualified man for the job. I look forward to your support on election day.

—Kevin Gromley

Editor, *The California Tech* May I take issue with your music critic Ms Pam Crane in her strange review of Caltech's recent "Festival of Light" in your December 12 issue.

The inference that only little old ladies of Pasadena make the Festival a sell-out reveals Ms Crane's lack of any understanding or any research.

Having been associated with Caltech for many years I know that the Festival brings people from all over the U.S. Checking with Beckman Auditorium I find blocks of seats were sold in Michigan and Illinois. Then, several high schools had as many as twenty students attending each show.

The idea of the Festival is unique—and as noted by several there isn't one program in California, let alone the entire west where Hanukkah and Christmas have been so matchlessly aligned. Ms Crane must have seen few if any Christmas programs.

The narration may seem to the reviewer corny—but so must the Book of Maccabees and the Gospel according to Luke—as that's where I think most of the narration was derived

The tableaux, it is true are not

unique but neither do they border on the corny. We here in California have long seen the Pageant of the Masters and know that's where the Festival Tableaux got their inspiration—But they are gorgeously costumed and peopled with handsome young men and women, all in matchless taste—never corny.

The movement of the singers was skillfully handled—and Ms Crane should examine Beckman's crowded platform and then figure the logistics of over 100 people working that stage so that the tableaux could be seen. The movement was necessary and faultlessly executed.

Ms Crane can have her opinion as to the singing and that is subjective—but almost all of the people I know realize that the entire performance is glued together by the singing of the mens glee club which for years has been considered one of America's leading choruses.

I am sorry the review didn't notice the glorious narration of Ms Marneus; the spine tingling fanfare of the Caltech Brass Ensemble; and that spectacular finale—that it can happen year after year at Caltech of all places brings out the thousands to see it

each year. Mrs. Willard Heminglin

The reviewers' lot is not an easy one as it must be cognizant of both artistic merit and audience reception — two frequently disjoint sets — while at the same time treading the narrow line between damning with faint praise and drowning in torrents of maple-muck. *The Festival of Light* is a tradition which combines both artistic merit and audience reception into an event of excellence. It stands above the common run of Christmas pageantry, but there are programs in the west which are its equal. The audience saw superior, not faultless, execution and heard the Caltech Brass Ensemble, not angel trumpets and devil trombones.

The singing, as Ms Crane noted, was excellent and that is what the program is all about. Narration, tableaux and movement on stage are technical problems to be overcome — and they were to greater or lesser extents. The Festival's greatness is attested to with attendance by people from throughout the nation; although Beckman Auditorium has no records of blocks of tickets being sold in Michigan and Illinois.

Sandy McCorquodale

### 1984 Closer Than We Think

## Big T Advice

Editors:

I was saddened to read Robert L. Thornton's article about the editing of the 1975 *Big T* by the printers (*Tech* 5 December 1975). While I haven't seen a copy of the yearbook yet, I can vividly imagine the retouched photos, because the 1974 *Big T*, also printed by Josten's/American Yearbook Company, came very close to being similarly edited. A brief discussion of how the 1974 book was printed, leading to Mr. Thornton's "relatively unrestricted freestyle format" accolade, might help avoid future unwanted editing by non-editors.

If you've read their ad in the back of the 1974 *Big T*, (and probably in the 1975 book as well), you know that Josten's/American is a big company, producing a lot of yearbooks. Knowing this, it is easy to imagine that they have encountered a number of problems, many of which (for instance, lawsuits) they would like to avoid in the future. After being burned a few times, myriad rules, and a bureaucracy to match, probably have taken over the company, just as myriad laws (need I mention the bureaucracy?) run (?) this country.

In getting the 1974 *Big T* printed, the editors (primarily Gavin Claypool) encountered Josten's/American's set of objectional photo rules, many of which stemmed from single cases when laws and mores were different. (For instance, when I was 18 I was not legally an adult in California, my signature had no legal significance, and my parents could have sued anybody they wanted on my behalf, regardless of my feelings on the matter.) We

were told that such-and-such photos required legal releases and certain other ones wouldn't be printed unless edited, whether or not releases were signed.

Their grounds for not printing photos, even after releases had been signed, were that the company could still be sued, though admittedly the suit would probably never be successful. Having to show up in court would cost the company (in lawyers' fees), though; hence the refusal to publish. (the unlikelihood of anyone bringing a suit which would be almost impossible to win apparently didn't enter the reasoning.)

Only a lot of long-distance phone calls and indirect arguments with Josten's/American's lawyers whittled down the number of inadmissible photos. We did condescend to crop one photo which the printers adamantly refused to publish; otherwise Gavin's arguing paid off. (And note that we changed the photo, not the printers.)

One way to avoid all these hassles is to go to a smaller company with fewer rules, but usually with a higher price. (The 1972 and 1973 *Big Ts* were printed by such a firm, with no objections to any of the photos or text.) If economics dictate that a rule-filled company should print the book, fight the rules, starting with whatever censorship clauses are in the contract. Even in a lawyer-controlled world, it is still possible, with enough work, to get around regulations. Get proofs of the book so you can correct the printers' errors and other changes. And consult with previous editors, who may have fought similar battles before.

**The CALIFORNIA Tech**  
Friday, January 9, 1976  
Volume LXXVII, Number 12  
Published weekly except during examination and vacation periods by the Associated Students of the California Institute of Technology, Incorporated. The opinions expressed in all articles are strictly those of the authors and do not necessarily reflect the views of the editors or of the corporation.

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The *California Tech* publications offices are located in Winnett Center (105-51), California Institute of Technology, Pasadena CA 91125. Telephone: 795-6811, x2154. Printed by News-Type Service, 1506 Gardena Avenue, Glendale CA 91209. Represented for national advertising purposes by National Educational Advertising Services, Inc. Second Class postage paid at Pasadena, California.

**Subscriptions** . . . \$1.50 per term  
. . . . . \$4.00 per year  
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**THE ASCIT FRIDAY NIGHT MOVIE**

**BULLITT**

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

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

**NEXT WEEK:**  
ENTER THE DRAGON

Allowing printers to edit without the editor's express consent leaves 1984 a lot less than eight years away.  
Bob Kieckhefer

# Bullitt Escapist Fare; Lyndon Sodomy

Tonight at 7:30 and 9:30 in Baxter Lecture Hall, the ASCIT movie people are screening *Bullitt* for the cultural enlightenment of the student body, at fifty cents admission for members and guests, one buck for real people. This reviewer will also attempt to sample a current release by a big name director which was available for review at leisure over the break.

Haven't we seen *Bullitt* on ASCIT films before? This popular Warner's release is a slick 1968 commercial thriller by Solar Productions, Steve McQueen's own film company. The flick is a vehicle for McQueen's stardom; he is well supported by the work of director Peter Yates and photographer William Fraker.

McQueen is Lieutenant Frank Bullitt (now there's a word play worthy of a detective film, in the tradition of *Dick Tracy* and *Sam Ketchum*) of the San Francisco Police Department; when an alleged syndicate figure turned state's witness is assassinated while in McQueen's protection. The anti-authoritarian cop plunges into a chaos of murder and intrigue in his attempt to clear his record. The plot leads to two of the finer chase sequences modern Hollywood has produced, one in sports cars rolling and tumbling over the hilly streets of the City,

the other on foot in darkness amid arriving and departing jets at San Francisco International. The exquisite suspense and thrills of these sequences fit quite nicely into the carefully timed rhythm of the total film. The makers have achieved a modern style in the film, by attention to tempo, thematic use of physical objects and technology, and a sense of crackling tension. McQueen is at home in his role of loner cop, swaggering, urbane, and mean. Other players include Robert Vaughn, as an obnoxious D.A., and pretty Jacqueline Bisset as McQueen's girl, mortally disgusted by the amorality of the cop's work. Characterizations are shallow, as befits the depthless, empty world of a devoted detective. Indeed, the film has the quality of a classic Forties gangbusters thriller, updated to a contemporary setting. Five million bucks were sunk into *Bullitt*; for fifty cents it's fine escapist fare.

Associated with the holiday season is the release of big Hollywood motion picture productions aimed at grabbing a slice of the cinematic leisure audience pie. The most blatant of these huge publicity efforts seems to be the latest if not hottest Stanley Kubrick film, *Barry*

*Lyndon*, which, as of the deadline, is playing an exclusive L.A. engagement at the Pacific Cinerama Dome on Sunset near Vine. Such is the publicity accompanying the release of this most spectacular and massive work, that it made the cover of *Time* magazine (December 15), which is sure to jinx the film into failure, along with *The Great Gatsby* and other notable *Time* cover subjects.

Is this deserved? Kubrick is without doubt a master of cinematic technique; the film is superb in its visual splendor and meticulous composition. All the footage was filmed on location in the British Isles; the wholesome serenity of the natural background and the awesome beauty of the green hills of Ireland are stunning. The camerawork, by John Alcott, is excellent; a Zeiss f/0.7 still lens was adapted for use on the motion picture camera to capture the intimate interior lighting of eighteenth-century candelabras, and to wash out scenes into the dreamy overexposure of window sunbursts, those big white voids of lighted space projected behind the screen which characterize Kubrick's work. Kubrick (whom *Time* labels "a mole") is indeed a perfectionist in the grammar and style of cinematic expression. Each shot is composed with careful dramatic intent to make the most of lighting, natural background, color, motion, and plastic imagery. Kubrick has done his homework. He has aced his qualifiers as a genius of technique.

Nevertheless, the film bites it

off. A historical melodrama, it is based on the first and one of the least of William Makepeace Thackeray's novels, detailing the rise and fall of the fortunes of a self-seeking Irish rake during the late eighteenth century. Kubrick lacks the original, creative literary substrate which previously was available as the grist for his filmic mill, that which so successfully ground out popular hits such as *Lolita*, *A Clockwork Orange*, and *2001, A Space Odyssey*. Technical excellence will win *Barry Lyndon* accolades from the critics and the industry, for Kubrick has done some very clever and expensive (eleven million clams) things with this stale story, and the visual expression and use of spectacle in this art-film equal or exceed the quality of any contemporary work. But the film will not satisfy the mass audience which devours slick Hollywood stuff such as *Jaws*, *Airport* and *The Towering Inferno*. *Barry Lyndon* is long (more than three hours) and slow-moving for the most part, couched in archaic language—boding ill for the box office. The protagonist, an amoral, complacent rogue, has a most unappealing character, even if he is Irish. This depraved opportunist enters his career of vice as an innocent, dewy-eyed stripling, led deviously astray by the duplicity and vile carnality of a two-faced, time-sharing slut. Ryan O'Neal, who previously played light romantic roles in *Love Story* and *Paper Moon*, here performs the part of parvenu Barry with inarticulate stupor,

occasionally bursting into uncouth spasms of theatrical emoting. Marisa Berenson (the former fashion model who appeared on the *Time* cover) plods through the action in a suitably vacuous manner, appropriately bucolic amidst the vast rural countryside. The noisome atmosphere these players exhale is one of putrefying decadence, the pompous and powdered aristocracy of pre-revolutionary Europe. It's a negative, melancholy image, propped up voluminously by the painful details put into the production of the film (exquisite costumery, real art treasures, authentic manors and estates...). The life of the protagonist is an exercise in brutishness and uncaring stupidity; Ryan O'Neal does an excellent stud imitation. The action is subtly measured as to tempo and rhythm, lingering carefully on suggestive scenes, yet it has no spark of innovation, and fails to instill fervor in the audience as was the case with several of Kubrick's earlier works. *Tom Jones*, to which *Barry Lyndon* will be compared increasingly by viewers, was ever so much more fun. Kubrick has here produced a really heavy art-film, in the manner of Eisenstein, which can be seen over and over by students of the screen to gain insight into the means of artistic expression in the cinema. It will probably take a whipping at the box office. I fear that this film is artistic sodomy; Kubrick has wasted his creative energies on a dead end.

-Lewis Hashimoto

## Lear Scores Again

Mary Hartman, Mary Hartman has metamorphosed from the white elephant the networks turned down into the smashing hilariously Cinderella story of the current television season. Norman

Lear has once again brought the keen edge of the risqué into the home—to the delight of many. The December preview screening at Metromedia Square in Los Angeles was pervaded with a feeling of apprehension because there are a great many people who simply will not like the show due to raw sexual humor and problems frankly covered (or uncovered as the case may be) in the dialogue. They will be the ones who lose out.

*Mary Hartman, Mary Hartman* focuses on a larger group of main characters than most of Lear's work and this appears to be the result of grafting a slice of *Nashville* onto the original idea. Graham Jarvis and Mary Kay Place (Charlie and Loretta Haggars—names that need no explanation) add the counterpoint necessary for making the series as a whole move. The ability to leave Mary for a time and still retain audience interest introduces varied humor and aids

in making the character of Mary Hartman believable—a headache during early production. Despite the phantasmagorical series of pitfalls characteristic of soap operas, the show will not appeal to the average soap opera devotee and must find an audience both appreciative of its humor and willing to accept the twisting plot forced by soap writing.

Louise Lasser is a face that everybody has seen before in the back of their minds, which helps make her seem like an everyday housewife. For those of you who insist you know her from somewhere, try *Bananas*, *Take the Money and Run*, and *Everything You Always Wanted to Know About Sex*. The naive aspect of Mary is cleanly carried off, but the complacency provides the worst parts of the show. (e.g. her absurdly calm reaction to a mass murder just down the street) There is great humor in the nonchalance, but Lear pumps it for too much.

Greg Mullavey (*Bob and Carol and Ted and Alice*, *The Hindenburg*) turns in the best perfor-

mance of any of the actors in the series, showing remarkable versatility in scenes ranging from production line macho to bedroom impotence. He consistently rises from each scene to sit with the audience and laugh at the other characters with knowledgeability. One never finds a soap character laughing at the situation and it is this character that makes *Mary Hartman, Mary Hartman* seem consistently like a soap parody despite its humor being greater in range.

The show gets better as the episodes go by with viewer familiarity increasing and the pace of the humor settling into a nice groove—combining situational twists with standing jokes. Perhaps the one great fault of the first episode is that it tries for too much humor too fast as jokes and tragedies pile down a waxed slide to overwhelm the viewer.

*Mary Hartman, Mary Hartman* is close enough to life to acquire viewers for all the right reasons and all the wrong reasons. The right ones will view it as a rollicking comedy while the wrong ones tearfully sympathize with those characters they so closely identify with.

-Sandy McCrocodile

## CALTECH



## Programs

Welcome back... and the never ending show goes on.

Today at noon the show will literally be **Chunky, Novi, and Ernie** from the Ice House. That's a Noon Concert on Winnett Quad, or in the Lounge should it be cold or wet. [Informational note: C, N & E are a rather good rock group who have been previously reviewed in these pages.]

It's time to sign up for a couple of things if you're interested. The **Philharmonic** next Thursday eve features guest conductor Andre Previn leading pianist Mona Golabek in Schuman's American Festival Overture, Tchaikovsky's Piano Concerto No. 1, and Vaughan Williams' Symphony No. 5. Such a deal! \$1.50 buys you

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<b>1</b> Beckman Aud. 2 PM - 6 PM Family Fun Series THE CIRCUS \$3, children \$2	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>  LINCOLN'S BIRTHDAY	<b>13</b> Beckman Aud. 8 PM Armchair Adventures WONDERFUL MEXICO Wm. Madsen, narrator \$3.50 - \$2.75	<b>14</b> Beckman Aud. 8 PM Geo. Mgrdichian, etc. Near Eastern & other music \$5.50 - \$4.50 - \$3.50 ST. VALENTINE'S DAY
<b>15</b> Dabney Lounge 8 PM Jill Shires (flute), Maurita Thornburg (soprano), & Janice Wheeler (piano) Free	<b>16</b>  WASHINGTON'S BIRTHDAY	<b>17</b>	<b>18</b> Beckman Aud. 8 PM Leakey Found. Lect. Ser. "The Survival of Wisest" DR. JONAS SALK \$4.25 - \$3.50	<b>19</b>	<b>20</b> Beckman Aud. 8 PM INTIMATE P.D.Q. BACH Prof. Schickele & Semi- Pro Musica Antiqua John Ferrante, tenor \$7.50 - \$6.50 - \$5.50	<b>21</b> Beckman Aud. 2 PM - 8 PM Family Fun Series MYSTERIOUS WORLD OF MAGIC & ILLUSION master magicians \$3, children \$2
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Continued from Page One

practice restraint, then the situation becomes inherently tense. We do not confuse the relaxation of tensions with permitting the Soviet Union to expand its sphere by military means. And that is the issue, for example, in Angola. The danger to detente that we face now is that our domestic disputes are depriving us of both the ability to provide incentives for moderation, such as in the restrictions on the trade act, as well as of the ability to resist military moves by the Soviet Union, as in Angola.

If the Soviet Union continues action such as Angola, we will, without any question, resist. And failure to resist can only lead other countries to conclude that their situation is becoming increasingly precarious—because in Angola we are not talking about American participation; we are talking about giving military and financial assistance to people who are doing the fighting, to local people who are doing the fighting.

To return to your question, unless the Soviet Union shows restraint in its foreign policy actions, the situation in our relationship is bound to become more tense; and there is no question that the United States will not accept Soviet military expansion of any kind.

to do with the local situation in Angola.

We were prepared to accept any outcome in Angola, before massive arms shipments by the Soviet Union and the introduction of Cuban forces occurred. We are not opposed to the MPLA as such. We make a distinction between the factions in Angola and the outside intervention. We can live with any of the factions in Angola, and we would never have given assistance to any of the other factions, if other great powers had stayed out of it.

*Q: Mr. Secretary, if their congressional restraints on action in Angola by us, or for Angola, are not removed—and there isn't any sign that they are going to be—how can you make your statement stick that the United States will not accept Soviet military expansion of any kind? It ties your hands, does it not?*

*A:* It ties our hands, but it is my conviction that if one does not discharge one's responsibilities in one place, one will be forced to do so elsewhere under more difficult circumstances. The problem will not go away. The situation will become more difficult.

*Q: Mr. Secretary, to follow that up, if I could ask a complicated question on that: I thought that one of the lessons*

dominant in Angola. The U.S. policy until well into the summer was to stay out of Angola, to let the various factions work out their own arrangements between themselves. We accepted in Mozambique, without any difficulty, a pro-Marxist faction that came to power by indigenous means, or perhaps with some minimum outside support, in the Frelimo [Mozambique Liberation Front]. What happened between

***"We accepted in Mozambique..."***

March and the middle of the summer was a massive introduction of Soviet military equipment, which was then followed by Soviet advisers and large numbers of Cuban troops—large at least in relation to what it takes in Angola to affect the situation.

Therefore, the issue is not whether the country of Angola represents a vital interest to the United States. The issue is whether the Soviet Union, backed by a Cuban expeditionary force, can impose on two-thirds of the population its own brand of government. And the issue is not whether the United States should resist it with its own military forces. Nobody ever suggested the introduction of American military forces. The President has made it clear that under no circumstances will we introduce American military forces. The issue is whether the United States will disqualify itself from giving a minimal amount of economic and military assistance to the two-thirds of the population that is resisting an expeditionary force from outside the hemisphere and a massive introduction of Soviet military equipment.

If the United States adopts as a national policy that we cannot give even military and economic assistance to people who are trying to defend themselves without American military forces, then we are practically inviting outside forces to participate in every situation in which there is a possibility for foreign intervention. And we are, therefore, undermining any hope of political and international order.

Now as far as the congress is concerned, let us keep in mind we are talking about trivial sums. We are talking about tens of millions of dollars. And there is something wrong if one says that, if one approves tens of millions of dollars, the next thing you know is you will have spent \$150 billion and have 500,000 troops there. A country must know how to make distinctions. We are talking about tens of millions of dollars in a situation

in which our whole strategy was to produce a negotiated solution, of which the first step was going to be the speech I made in Detroit at the end of November.

We did it in a clandestine way because we did not want to have a public confrontation if we could avoid it. Nor is it correct to say that the Congress did not know about it. Congressional committees were briefed on 25 separate occasions about what we

month, or it might not take place.

*The second point is, if indeed the Angolan situation is really a test between the Soviet Union and the United States, why not go to the heart of the issue on a question like grain shipments to the Soviet Union and things like that, in which the Soviet Union has a direct interest and some pressure can be brought to bear?*

*A:* I think it is a rather curious method to say "you go ahead and take over Angola with 5,000 foreign troops, but in the meantime we will start harassing you with some other things."

We are talking to the Soviet Union within the context of our overall relationship, and there is no question that our overall relationship will suffer if we do not find an adequate solution to the Angolan problem. Where it will suffer and in what ways I am not prepared to say. I have not said that the trip to Moscow will be in jeopardy. I said we will have to look at the situation closer to the time of the trip before we can answer the question whether it is in jeopardy or not.

The question of strategic arms limitations is a matter that is in our mutual interest and that should not be lightly discarded.

*Q: Mr. Secretary, you have often said that no policy can be effective without American public support. Unless you can show some clear and compelling national interest involved in Angola, how do you propose to win American public support?*

*A:* I think I have shown—in my view, what I have said here this morning shows a clear and compelling American national interest to do the things that we had wanted to do, which were

***"We can live with any of the factions in Angola..."***

*Q: Mr. Secretary, in a democracy when there is this kind of conflict between the executive branch and the legislative branch and the legislative branch is not moving and is not responding to your requests and to your entreaties, how is that eventually resolved? I mean, you can't act without Congress.*

*A:* It will become resolved when the consequences of these actions become apparent. The danger is that they usually become apparent too late. We warned and warned about the implications of the amendments with respect to Soviet trade. The end result was that the trade act could not be implemented, or the trade agreement could not be implemented, and the people who were supposed to be helped were hurt in the sense that Jewish emigration from the Soviet Union fell from about 38,000 to 10,000.

We warned and warned about the implications of the Turkish aid cutoff, and it is now perfectly evident that our relations with Turkey have been damaged beyond any immediate hope of recovery, though we have made some progress. And we are warning now that what is happening in Angola has nothing

of Viet-Nam was that the United States is no longer going to be the policeman for the world. There are no vital U.S. interests in Angola. You said that publicly. The Russians have a long history of failures in Africa. Why is it necessary every time the Russians get involved anywhere in the world, even in places where American interests are not affected, that you feel that you are compelled to go confront them?

And in connection with that, if you consider it so important, why do it in a clandestine way? Why don't you take it to the Congress and say, "This is important; we need money for it," and have it debated at the beginning, instead of having it blow up in your face?

*A:* May I separate out some of the strands of this exposition?

First, the phrase that the United States cannot be the world's policeman is one of those generalities that needs some refinement. The fact of the matter is that security and progress in most parts of the world depend on some American commitment.

Now with respect to Angola, the issue, I repeat, is not whether a pro-Soviet faction is becoming

were doing in Angola. Every stage of additional expenditures was put before the six congressional committees that have supervisory responsibilities. Some of them have designated only two members to receive these briefings; others have designated as many as 13 members to receive these briefings. But the designation is not the Administration's decision; it is the decision of Congress. But six congressional committees were briefed at least 25 times. In addition, the two intelligence committees were briefed, I believe, a total of four times—two each. And I briefed the Church committee myself for 2½ hours. So we followed the procedures that had been established. We were expecting to bring this matter to a negotiated solution, without a huge controversy, in a reasonably brief period of time.

And again we should remember that this whole controversy is breaking out about American equipment asked for by African countries to support other Africans, and which amounts to some tens of millions of dollars.

***"You go ahead and take over Angola***

***with 5000 foreign troops..."***

*Q: Mr. Secretary, I just want to check. You have left the impression that if the Soviets continue their current support in Angola, your trip to Moscow would be in jeopardy later this*

minor expenditures compared to what is involved internationally.

We are talking about, I repeat, tens of millions of dollars. We are not talking about an American

**Continued on Page Seven**

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Continued from Page Six  
 ican expeditionary force. We are not talking about a major American involvement. The debate has been misrepresented, in which American assistance to indigenous forces becomes an American commitment to fight a war. That is not the case. And therefore, if we do not succeed in convincing the public or the Congress, then we will certainly lose. And then the question is—then we will certainly lose on this issue. And then we will face the problem that is always faced in these cases. Those who are trying to resist are doing so because they want to prevent a worse contingency. If they could prove that worse contingency without any question, everybody would agree with them. A danger avoided can never be demonstrated. Therefore, if those of us who hold the view that I have described here are correct, we will face more serious dislocations and dangers further down the road. And when the dangers become serious enough, they will unify the American people and the Congress and the executive.  
 We are trying to avoid that contingency from arising. If we turn out to be wrong and the Congress is right, I will be delighted.

Q: Mr. Secretary, implicit in all of these questions, though, is the fact that Viet-Nam began as a very minor involvement, began with material assistance, not just military assistance. Implicit in all of this is the understanding that if, in fact, you are not successful with the tens of millions of dollars, that the next request then will be for hundreds of millions of dollars. How do you respond to that?

A: First of all, the situations in Angola and in Viet-Nam are totally different.

**"We have no permanent interests in Angola..."**

In Viet-Nam, we were involved with a state of some size that had fought a civil war for decades, and that had shown a substantial ability to conduct its own war against the French and against its own opponents in the country. In Viet-Nam, in fact, the analogy, if there is any, is the Soviet support for Hanoi. And if the Soviet Union had taken the position the Senate is now taking vis-a-vis Hanoi—namely, that they would not support them once we got involved—then we would certainly have won the war.

Now in Angola we are dealing with three factions, none of them very large, none of them

very well organized. Without outside support, the war would end on the basis that the Organization of African Unity [OAU] has proposed, through some sort of coalition among the local forces. That is all we want. We have no permanent interests in Angola and, I repeat again, we have no objection to the MPLA as long as it is an African organization.

Now the only way we would have to come back for more and more funds is if the Soviet Union decided, on its side, to put

hundreds of millions of dollars into Angola. If the Soviet Union were prepared to do this in an area 8,000 miles away from its borders, in which it has no historical interest, if it were willing to fight a proxy war with the United States that far away from its borders, then we better know about it. Then we can make all sorts of decisions.

It was our belief, and it remains our belief, that this is a situation that can be solved by negotiation. And if we have the minimum degree of unity in this country and the minimum degree of confidence in ourselves, it will be resolved. But if a country is afraid to spend \$10 million lest

it spend \$10 billion, then it is getting itself into great difficulties. And let us not fool ourselves about what happened in Viet-Nam. We did not start in Viet-Nam with a few hundred men and wake up one morning and have 500,000 troops there. Every step in Viet-Nam was a conscious decision that was publicly known and to which there was no significant objection when there was time to do something about it.

There is no possibility that the same thing could happen in Angola, when even the first step has produced such an intense debate. And therefore I would warn against out putting ourselves—against drawing such facile analogies to Viet-Nam.

Q: Mr. Secretary, isn't it a fact that a year ago the primary outside forces engaged in Angola; that is the supplies and advisers, were China and the Soviet Union

and that the Chinese withdrew sometime in the summer and that the United States more or less filled the gap left by the Chinese?

A: That is, with all respect, a rather superficial way of putting it. Our involvement—and again, I must repeat—our involvement is relatively small financial support to African countries that have asked us to help other Africans. It is not a commitment of American forces in Angola. Our involvement was a very substantial influx of Soviet forces, extending over many months, beyond any capacity of the Chinese to match, seemed to create a situation where an outside power imposed its solution on the country. It was not coordinated with the Chinese. It was not discussed with the Chinese. It was done for our own reasons.





THE PRESS: Thank you, Mr. Secretary.



The SECRETARY: May I say Merry Christmas to you all.



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