Millikan Cracking Into Crumbs
by Carl Lydic

Yes, the Earthquake Pressure Relief Valve has been installed, but apparently not in time. During the absence of the valve, Millikan pond was drained in order to remove the remnants of cracks.

During the absence of the valve, the cracks slowly expanded and the pond revealed that important areas near the bridge were submerged. The floor of the pond was virtually filled with cracks.

The cracks can be described as normal settling of the pond, a natural and practically unavoidable occurrence. On the other hand, and engineering technology has yet been available for preventing the sort of crumbling that is occurring around the bridge. A plan to repair the bridge by anyone from a place that freezes the winter will reveal the damaging absence of any expansion joints. The expansion joints can be found on the original blueprints. The necessity of expansion joints has been recognized and unavoidable once the expansion joints were deleted.

There are, fortunately, simple and effective solutions to the problem of settling: to use a concrete saw and cut expansion joints into the sidewalks if the sidewalks are either made or replaced. If there is a large area of the sidewalk, the cracks will be larger and there will be more instances of the problem. However, if the cracks are not too large, the problem can be solved by using a concrete saw and cutting through the cracks.

Schwashblers Foiled
by Ed Bidecki

In its second match of the season, the Caltech Fencing team met up with the Cal State LA team, and went down ending. For the first time in over a year, there were matches in foil saber. (A match consists of four possible combinations of people on the team.)

The foil team went down 4-3, as a result of having its best man (sorry, but we do need real women on the team) siphoned off onto the saber team, which went down 5-4 in a close match.

The turnout of foresh for this match was quite impressive, but we can always use more people (especially female types). There will be matches every Thursday night, starting about 7:30, for the next several weeks, alternating between Cal State LA and PCC. Cal State LA will be here on the 4th of February.

A fish's eye view of the Millikan pond problems.
Photo by D. Wheeler

If there is a large area of mud, the pond will cease to operate. Finally, it will cease to operate.

Weekly News

Elephant Stomps Beckman Auditorium!

The fifth almost annual Caltech Circus is this Saturday and Sunday, featuring acrobats, jugglers, acrobats, clowns, a bear, a lion, and a baby elephant, all to be contained within Beckman Auditorium (oh, that poor stage). The Caltech Glee Club and the Wind Ensemble make up part of the circus performers. Thirteen fanciful floats especially designed for the circus will be used in celebrating the Fourth of July, Christmas, and the coronation of Mother Goose. All this can be seen at 1 and 8 p.m on Saturday and at 2 and 6 p.m on Sunday.

Tickets for Teachers: 52.50 worth of green stuff.

Greater Displacement

Last week's naval game was sufficiently popular as to warrant a repeat performance with a larger displacement available to each player. For those uninformed, last week's game involved three players, each of whom was given a ship. This week the displacement formula will be based on 35K tons instead of 25K, and a maximum of three ships per player will be permitted. A few ships already designed will be available. The game as usual will be at 1:30 Saturday afternoon in Dabney Hall Lounge. Also, IHC and other games on Friday night in Clubroom 1.

Surly Frosh

The CIT Frosh Party is tonight from 8:30 to whenever in Dabney Lounge. All frosh and their professors, R.A.s and guests are invited. (This means no uninvited upperclassmen.) Come to socialize, dance, drink and eat.

A CITFC Production.

Group Gulp!

Caltech has challenged UCLA to a ping-pong tournament to be held within the next two weeks. If you're interested in playing, contact Ken Beck or Bob Ng in Dabney House, immediately if not sooner.
I have read recently in The California Tech that the government will turn famine to its own good and insure long-term economic warfare. Cracking tough totalitarian tyrannies cannot be accomplished by starvation as the analysis reveals that the staff of life is not a viable weapon countrysides rife with swollen-belly-induced civil strife. Considered as a diplomatic weapon to crack the cartels and inconvenience in an economic war may be gas rationing. The rest of the population with the builder. The cadre of survivors with morale and determination which greater emotional impact than running out of gas coupons. An excellent physical debilitation, a terrible morale cry. An excellent physical debilitation, a terrible morale persecuting those countries are our enemies, but totally transient. Millions may starve in the streets of the world’s great cities, but after one or two years these populations will have spread down to levels of self-sufficiency. An excellent physical debilitation, a terrible morale debility. Paralyzing psychological and physically hardened cadre of survivors with morale and determination which will exceed that of U.S. soldiers—which greatest inconvenience in an economic war may be gas rationing. Living with bone-jutting, flesh-distending death has a greater emotional impact than running out of gas coupons. Subsiria softened U.S. soldiers will never have a chance. Those golden plans may make a pretty robe, but they will never defend those purple mountains’ majesty. We must find a more direct path to our opponents’ jugulars, lest our next confrontation with the cartels turn into a belly-flop.

Sandy McCorquodale

Interlibrary Loan Is Not Scandal

There is nothing scandalous about the interlibrary loan service provided by the Millikan Library. (Has “Greenie” looked Intraibrary Loan Code which states that requests for individuals with academic affiliation should be limited to those in the same disciplines. The question is not whom do you trust? but are you borrowing, and from which library?)

The availability of interlibrary loans depends on the policies of the libraries which do the lending. Over the years such libraries have adopted a national Interlibrary Loan Code which states that requests for individuals with academic affiliation should be limited to those in the same disciplines. The question is not whom do you trust? but are you borrowing, and from which library?)

Mr. McCorquodale’s attack on our system of criminal justice last week was absurd. He first complained that President Ford has not introduced any new concepts of penal systems into his State of the Union address. How terrible! Old ideas are always bad. We certainly do not want a penal system which had a far lower crime rate associated with it. How archaic!

Instead we must spend billions of tax payers’ dollars to rehabilitate criminals. For a price in terms, vocational training, a comfortable atmosphere, telecommunication, etc. if I did not “know better” that money would be prefered by people who may not mind being in such an environment. Come to think of it, why spend one thousand dollars each year to be in such an environment?

Mr. McCorquodale talks about Russia’s penal system. At best such a term can only be applied to political criminals, who are only trying to exercise “their inalienable rights” (which do not include murder, robbery, rape, etc.). According to reality we find that the crime rate (for non-political crimes) in Russia is considerably lower than in the United States. This is true despite the fact that their penal system is harsher than ours. I agree with Mr. McCorquodale, that our system of justice fails all too often. I do not agree with his suggestion that we keep criminals in prison for the rest of their lives. Perhaps you have ever been the only one hundred people say I’m right. That is, the God comes first? That is, the immensity and drive of this movement. Is it possible to even unconsciously deceive oneself. Please consider these thing Don’t bother to write a defense system. A defense system is the report of all the people you feel the seriousness of. Then you are immediately on your own. You cannot be impressed by the immensity and drive of this movement. You cannot be impressed by the immensity and drive of this movement. You cannot be impressed by the immensity and drive of this movement.

19th Century Defended

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Lloyd protested a call by American Swampland, the Thropp
niss match against Page. It was
geared that the call was valid.
ockets protested that Lloyd
had assigned a better player to
2nd singles than to 1st singles.
is is the same problem in one
category (singles or doubles) the
players or teams must be prop-
rately ranked. Lloyd will forfet
the match if no one can make
substitutions after their list
of players has been turned in
to Coach Lamb.
Dahney hadn't paid their
$22.50 for Interhouse referee's
fees. Melch said to send them a
bill.
The possibility of having a
farewell dinner for Melch was
discussed.

Thropp Swamp Lives
by Carl Lydick
Early in its life christened
“Thropp Swampland”, the Thropp
pond complex is showing less
evidence of swamphood these
days. The water, though still
green, is no longer murky, and
macroscopic life forms abound.
The first life noticed will most
likely be small brine shrimp in
the bottom pond or the algae
growing elsewhere. A closer
inspection of pond three (the
southernmost pond) will reveal
myriads of creatures resembling
small brine shrimp (perhaps a
blood clot) swimming and crawling about
the algae-covered rocks. There are,
in addition, mosquito nats, water-
kneecaps, and even, dragon-flies.
No longer a swamp, the
system is beginning to take on
the appearance of a real stream,
(concrete rocks not withstanding)
and lacks only a few things to
give it a natural appearance and a
chance of long-term survival.
Notable items in these categories
are real plants (B&G can surely
do better than the ground cover
that they're now using) and
scavengers such as carp or catfish
respectively.
The transformation took place
as a result of a temporary change
in the complex’s plumbing. Orgin-
ally two pumps were in use:
one to circulate the water, and
one to filter it. Unfortunately,
due to the peculations of the
bottom two pools, this
proved to be unsatisfactory; since
the filtering pump didn't get
enough of the water. Presently,
one pump is being used to route
all of the circulating water
through the complex. Work is
in progress to redo the plumbing
to incorporate both pumps and
a higher flow rate which may
possibly eliminate much of the algae.
who knew? Maybe someday Thropp
Pond will be as clean as Baxter.

Hashimoto Critiques Himself,
Reviewer in Sweet and Sour Sauce
By Lewis Hashimoto

Swesty people in darkened
rooms will reject motion pic-
tures onto the backscattering
surface of Baxter Lecture Hall's
screen this weekend. Tonight,
the ASCIT public service presents
The New Centurions at 7:30 and
9:30; tomorrow the Cinemate
freaks and diehards will encounter
another audience with The Man
Who Knew Too Much and
Psycho.
The fate of the hack film
reviewer is two-fold; one must
write hack reviews, and one must
discuss oneself to hack films.
This is not to say that all the
motion pictures which student-
run film groups rent for on-
campus showings are of
mediocre quality. Unfortunately,
the ASCIT activities direc-
tor has arranged to present a
relatively excusable share of
generally Hollywood-bourgeois,
flashy, recent, lowbrow films this
term, some running to superla-
tions (C & G) or, most
providing fair popular entertain-
ment value, compared to past
years of gross mediocrity and
poor business economics.
Cinemate has, by indifference,
apted to a rather esoteric section
of the film gallery in the house
films, mostly foreign—this term's
series and that of next term may
have to go out in the form of a
paying audience. Still, the
films seen on campus are of
necessity older productions, as recent
films are either unavailable by
reason of theatrical release, or otherwise
bloody expensive (which hasn't
stopped ASCIT in the past).
Further, this reviewer finds him-
self at an intellectual loss to
churn out truly literate critiques
of these films. The majority of
criticizes and reviews is that
of the cinema must be considered
knowledgeable in the fields of
art and literature which mold
the development of film—books, the-
ter, ballet, opera, music, art—
and lacks only a few things to
the familiar with the vast set of
good films produced by the
international cinema for the last
several decades. Clearly, an
engineer student cannot do this.
(Despite the allegations of the
Cinematheque, I am not an
English major! Though I often
wish I were...)
One luxury which honest-to-
gods film critics allow themselves
is the ability to summarize past
reviews in little capsule blurbs, as
in the Los Angeles Times “Calen-
dar” section. Ah, to be the
reviewer for the L.A. Times! A
noble ambition, a path for Doy,
Pomona, and UCLA media ma-
jors to pursue. Today's ASCIT
Cinemate and Cinematheque
reviews will be encapsulated, for
there are bigger and better
clicks in town: the
newest Bergman and Truffaut
releases. So let us all pretend
that this dog meat is the L.A.
Times and that I am Charles
Charlop, for a few paragraphs,
anyway.
The New Centurions, George
C. Scott is a fine old cop, and
Stacy Keach plays an excellent
younger one, in this recreating
film for the LAPD, wherein the
barbaric hordes of hippies, drug
addicts, crooks, with garlic
and corrupt shamus are held
back for another few hours by a
few devoted men in blue.
The Man Who Knew Too
Much. Not the later version with
Doris Day and James Stewart,
but the 1935 one with Peter
Lorre as the well-known player
of an unknown cast. An obscure
between the worlds of political
and Hitchcock thriller with no
class.
Psycho. Janet Leigh steals a
naive role for her lower
John Gavin, who scarcely
restrains himself from getting into
her pants. On the two she
encounters a really sick young
man, Anthony Perkins, and his
even sicker mother. A thoroughly
sick film which Hitchcock fans
adore.
Hurricane Headlines

Dandy New Dylan Disc

Rock and roll music is now approximately 20 years old. Even the so-called progressive sound tends back about 10 or 12 years. During this time span tons of good music have been produced. Thus many rock fans already have extensive collections. With hundreds of hours of good music on their shelves, these folks may be reluctant to keep up with the latest releases. This is unfortunate since new techniques and new talents have emerged to produce high quality music in stunning quantities. For instance, *Desire* by Bob Dylan, Columbia Records.

Choosing a Dylan album as the first album I will review is about like asking a brand new baseball umpire with no experience to call the seventh game of the World Series. Fortunately my task is made easier by the fact that if you are a true Dylan fan, there is absolutely no doubt you will love this album. If you are not a Dylan fan, you may argue the first cut, "Hurricane," is overlong and not worth listening to more than once, agreed. You may also complain about Dylan's harmonica and wailing voice in the second song, "It's All Right." Also, there is no denying that this song has some mighty strange lyrics like:

"Where you been?"
"No place special."
"You look you don't like it." "Well, I guess."
"You been gone."
"It's only natural."
"You gonna stay?"
"If you want me to, yeah."

Dylan fans will love this stuff, but non-fans will cringe.

It is at this point in the record that Emtny Lou Harris joins Dylan to help sing the next six songs. If you aren't immediately captivated by her voice, then this album's trump card will have failed to win you over. Miss Harris' singing is remarkably rich and emotional, incredibly, it fits Dylan's voice like a hand in a glove. In my favorite cut, "Joey," the voices combine with such impact that a lump forms in my throat when I hear the chorus. Without a doubt it is her contribution that makes this an extra special record.

Also very notable throughout the album is the fine violin work by Scarlet Rivera. The sounds created add a touch of class to every song. By now you may notice that I am completely neglecting Elvin Bishop. Of course, all you true Dylan fans who know the real star of the album is. I don't mean to rob Elvin of his due. He is a folk hero and five years ago became a legend, can still make new music that ranks with the best he has ever done. The real star of the album is. I don't mean to rob Elvin of his due. He is a folk hero and five years ago became a legend, can still make new music that ranks with the best he has ever done.

*Struttin' My Stuff* by Elvin Bishop, Capricorn Records.

I'm from the South, so naturally southern rock is important to me. I decided to make the next review a bit special by calling a friend back home for his opinions. Unfortunately, the recording didn't pick up my friend's voice and somehow I can't remember what he said. Naturally, Chester, this here's Rock..."

"How ya'll been doing?"
"That's real fine. Listen, I called to find out how you figure Elvin Bishop's new album..."

Frisch's

Trophies - Awards
Ribbons - Badges

The Executive Social Committee (ESC) appropriated the last of its budget for this term at a meeting on Tuesday. Three expenditures were approved. First, $300 was put towards a Graduate-Undergraduate party featuring a live band in Dabney Hall on February 20 or 21. The GSC is contributing a large amount. Secondly, Frisch received "up to $300" for their party tonight in Dabney Hall. The exact amount hangs on whether they have a live band or not. The third item was $100 to Lloyd House for their party last weekend. The party went consideredly over its budget due to the cost of extra liquor for the large number of non-House members present who had the misinformed idea that it was an open party because ESC had given Lloyd financial support ($75) for the party. The additional $100 helped defray the cost of the general undergraduate participation in the party.

THE CALIFORNIA TECH
Friday, January 30, 1976

Frosch Suck
Last $ From ESC

by Paul Mason
**Sick Musicians Create Crappy Coleman Concert**

Recently, it seems to have become a rule at Caltech Chamber Music Concerts that one of the players (and, to make things worse, usually the most important one of the ensemble) falls ill for the occasion.

In contrast to the last Sunday Lounge Concert, for which excellent substitutes could be found, the quality of the recent Coleman Concert suffered strongly from the fact that the first violinist as well as the hornist had to be replaced.

The program consisted of two seemingly "easy" pieces: Beethoven's popular Septet in E flat Major (Op. 20; 1800), and Schubert's Octet in F Major (Op. 166; 1824). However, as is the case in many of his compositions, Beethoven includes fairly difficult sequences for the horn in his septet. Unfortunately these parts were not performed with the necessary skill, and—maybe as a result—these difficult elements of the presentation fell somewhat short. In addition, as the first violin dominates the entire septet, it was unfortunate that a replacement had to be found for this role. It resulted, I believe, in a lack of coherence of what I call "musical enthusiasm" that is very much necessary in this work of Beethoven's, as it is a very typical chamber music piece, in which each instrument has a very well-defined responsibility within the ensemble.

Schubert's octet, on the other hand, turned out to be a fair success. Although the structure of the piece resembles a very great extent that of Beethoven's septet, it is laid out on orchestral lines and permits somewhat more freedom in interpretation. The Cassetti Players—supposedly among the best Caltech Chamber Music groups—have an interpretation that doesn't necessarily consider those fine themes and dramatic sequences so typical of Schubert's chamber music (to be found in an absolutely superb way in his quartet Der Tod und das Mädchen). Nonetheless, it was an enjoyable presentation that certainly did consider the intricate instrumental detail that characterizes Schubert's work.

In the end, we must keep in mind one thing; "La critique est aisée et l'art est difficile." —Richard Ackermann

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**Honor System Analysis**

Continued from Page One

However, there is less temptation for graduate students. They are under less pressure to receive good grades; most options examine only research performed in graduate degrees, as opposed to course grades. Most take few courses, and audit many of these.

According to John Fuhrman, the BOC was created in 1970. Little information is available on the reason for its institution. It has been charged that it was formed to give graduate students the opportunity to under­graduate protest over massive cheating by graduate students; evidence for or against this claim could not be obtained.

A comparison of the BOC and GRB records is in order. The BOC has more "serious cases" (cases where investigation warrants formal charges) per year; the GRB between one and two. Both Steve Greenman and John Fuhrman estimate that their cases are evenly divided between academic and nonacademic. The figures must be evaluated with the thought in mind that graduate students take fewer courses than undergraduates (allowing less opportunity for academic violations), and that there is less free legal access to graduate students' work and professors' offices (allowing less opportunity for nonacademic violations). Alternative explanations for the disparity in the figures are, of course, that undergraduates violate the Honor System more often, or that graduate students report fewer violations.

These figures have been relatively constant for the past few years for academic cases; the BOC has an increasing number of nonacademic cases. Steve Greenman cautions that conclusions drawn from these facts must take into account the fact that the relationship between BOC and Master of Student Houses jurisdiction in nonacademic matters has been changing over the same period, with the BOC accepting more kinds of nonacademic cases.

Figures are not of much help in evaluating the situation. What do the people involved say? Interviews with several graduate students indicate that they feel that most graduate students uphold the system, although opinion varies as to whether graduate students take it as seriously as undergraduates. Undergraduates show a definite predilection toward mistrust of the graduate students. The most illuminating interview came from professors themselves. A number of professors who received their PhD's at Caltech gave their views on the subject. Collectively, they knew of only one example from their student days here of a graduate student who was as flagrantly cynical of the Honor System as undergraduate students. They themselves observed no cheating either by graduates or undergraduates. As professors, they feel that the Honor System does indeed work, but are disagreed as to whether it works better for undergraduates or for graduate students. They feel that the academic side of the system is a good thing for Caltech. They are split, however, on the nonacademic side of it, between the view that master keys held by the student body is a convenience for one and all, and the view that undergraduate possession of master keys is trusting the system a bit too far.

How far does the Honor System extend? Theoretically, it includes all members of the Caltech community. However, there have been problems with certain library and administrative personnel, who feel themselves exempt, an option which has lead to several altercations with the BOC on the matter. The faculty forms another gray area. Some faculty members have stated that they do not consider themselves bound by "student rules"; others feel that the system is in essence reciprocal, and that the faculty is as bound by the Honor System as the students. No mechanism exists for examining alleged faculty Honor System violations, and the only penalty imposed by a faculty equivalent of the BOC or GRB. It would be interesting to see an in-depth study of faculty attitudes on the subject.

And Harold Brown? Is he too bound by the Honor System? Theoretically, the answer is affirmative—but neither the BOC nor the GRB is anxious for a showdown.

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**You Overlook, You Die**

"If somebody talks big, and they're not tough, they die. If you have weapons, they become part of the body. If not, hands become weapons. Your body and mind become weapons." —The martial arts

"What is human strength? We look deeper and deeper into our minds, look at the selfishness, the weakness. In martial arts, you overlook, you have to die.

"Strength comes from inside—those inner elements, its like peeling an onion. Take out some parts of the mind, and out come strength, beauty. The martial arts are a connection with harmony, with great human spirits. It's really a beautiful thing."
The Original Pantry

The Original Pantry, Ninth & Figueroa, Los Angeles.
The Pantry Cafe opened 51 years ago and has not closed since; it has been under family ownership the entire time. Such credentials demand what turns out to be worthwhile investigation.

At most times of the day one must wait to be seated in this small (15 tables plus 15-seat counter) establishment. The seating process is very straightforward: one waits in line until a table frees up. There is none of the bothersome name recording business followed by an ear-splitting “Steinkopf party of four” repeated eight times when no one else could have been seated.

The interior decor requires little commentary. There isn’t any. The walls, tables, etc. are completely devoid of any decoration (save a plaque near the front door with photos of employees with 20 years service). The atmosphere is generated by the constant hustle and bustle of the waiters and waitresses, who mention the rest of the people at your table. While this is different from many restaurants, it is immediately welcoming and not distracting from your friends by the interior decorating.

The menu of the Pantry is the food. When seated one is presented with an enormous rebelish bowl filled with carrots, radishes, and somewhat tired celery all topped with ice. There are no individual menus passed out; the carte is written on strategically placed chalk boards. At first the prices may seem a bit high: hamburgers are $2.95 and top sirloin $5.25. Soon, though, the diner is boggled at the value.

The food is taken by a waiter who looks certainly like an ex-con, a mammoth plate of fresh bread appears, along with thoughtful individual butter rought.

The dinner also includes a generous portion of fresh cole slaw, which satisfies even the most discerning. The dinner also includes a generous portion of Hash browns, which are also served with the steaks. Among their many creative dishes is a stewed chicken, which features three tender pieces with loads of gravy, with shredded brown potatoes and green beans.

The Pantry is an odd place; it is both high-priced and a bargain. It is a good place to eat the best food one can find. It is not for the faint of heart. The Pantry has always been important to Bergman. Here he has directed his efforts to an eighteen century cromwell opera. People can very well criticize Mozart at this late date; he towers along with Newton and Gauss as a giant of long ago times. This is a film review.

I am told by opera-type people that this film specializes in an “art opera;” that the vocal talents are third-rate, that the musical direct is so-so, that the directing does not cut off one’s ears, that the acting is really not up to anything noble. Surely serious opera critics can’t compare this to a staged opera; the sound quality of the filmic medium doesn’t cut the mustard. Besides, as a film, the players must be action, whether it is for close shots and face-to-face pans, for expressions and gazes rather than just poses. Bergman’s Ibsen, Tarkovsky’s Tarantino’s film is a very different thing from the Ibsen, Tarkovsky’s Tarantino’s film is a very different thing from the Ibsen, Tarkovsky’s Tarantino’s film is a very different thing from the Ibsen, Tarkovsky’s Tarantino’s film is a very different thing from the

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The Pantry is an odd place; it is both high-priced and a bargain. It is a good place to eat the best food one can find. It is not for the faint of heart. The Pantry has always been important to Bergman. Here he has directed his efforts to an eighteen century cromwell opera. People can very well criticize Mozart at this late date; he towers along with Newton and Gauss as a giant of long ago times. This is a film review.

I am told by opera-type people that this film specializes in an “art opera;” that the vocal talents are third-rate, that the musical direct is so-so, that the directing does not cut off one’s ears, that the acting is really not up to anything noble. Surely serious opera critics can’t compare this to a staged opera; the sound quality of the filmic medium doesn’t cut the mustard. Besides, as a film, the players must be action, whether it is for close shots and face-to-face pans, for expressions and gazes rather than just poses. Bergman’s Ibsen, Tarkovsky’s Tarantino’s film is a very different thing from the Ibsen, Tarkovsky’s Tarantino’s film is a very different thing from the Ibsen, Tarkovsky’s Tarantino’s film is a very different thing from the Ibsen, Tarkovsky’s Tarantino’s film is a very different thing from the

The dinner also includes a generous portion of Hash browns, which are also served with the steaks. Among their many creative dishes is a stewed chicken, which features three tender pieces with loads of gravy, with shredded brown potatoes and green beans.
My God! A circus at Caltech? Come to think of it, what more appropriate place for a circus than Caltech? Didn’t you always feel that you were just part of some circus? Well, even if you didn’t, Caltech is having a circus.

We two bottom classes (frond and sophomores) haven’t had any experience with the four (yes, four) previous circuses, because OPE skipped a year last fall. But the demand was so great, OPE decided to try and get that OPE scheduled one for this year. The previous circuses had all played to sellout houses.

This being is really going to be big, too. OPE has hired some world famous circus acts, including “The Cyclodctal Cyclists,” unicyclists, Ken Willer and his one-finger stand, The Great Mayo mers. Should be quite a show.

For the J.S. Bach freaks, there will be a Coleman Chamber Music Concert featuring the Bach Aria Group playing selections from the Cantatas of J.S. Bach. That’s February 22 in Beckman.

Ahh Mason

Theater buffs are getting quite a season at the Ahmanson theater in the Music Center. Tonight and tomorrow night are dressing nights of “The Night of the Iguana”, starring Richard Chamberlain and Dorothy McGuire, but don’t despair. Next week opens the west coast premiere of a comedy that has been a real hit in New York, “Same Time, Next Year.” You can get reasonable student discounts on reasonable seats. Or if you are a peanut gallery addict, you pay only $3.00 on any weekend night performance.

I think I talked myself into going to a show.

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Lear Sunnyside Up

Norman Lear has enjoyed a virtually incommensurate measure of television success, arising from his recent forays into contemporary television program development. It is his production company along with MTM (Mary Tyler Moore Enterprises) who dominate the current television scene.

It’s all started when Lear adapted the British program * Till Death Do Us Part* to American TV, giving us perennial CBS hit *All In The Family* and launching an era of topical, sobering socio-comedy. Lear then transformed the British program *Not Now, Dad* into a new program called *Gradually Hit Sunfond* and *Son*, with great deal going a brand new show, a few more OK things, etc. Burt and Ani guest starred on Family as Archie Bunker’s cousin Maude, who subsequently received her own CBS hit *Maude*’s maid Florida (Esther Rolle) moved to Chicago, and subsequently married into the same family, and so did another CBS *top-tenner,* “Good Times.” The Bunkers’ next-door neighbors made it big financially and moved to a Manhattan penthouse (probably called *Nelson Arna*), with yet another (yawn) very successful vehicle, the *Jeffersons.* In a move not to be outdone too soon, over on NBC Sanford recently gave birth to *Grady* (his longtime friend!), which, contrary to the new friendly tradition, is not faring well at all.

(You can’t fight City Hall or John-Buy) Norman Lear’s new syndicated pseudo-soap *Mary Hartman, Mary Hartman* enjoys great success. (It is No. 1 in the 8 pm time slot is Washington, D.C.)

Lear has just come out with a new half-hour sitcom *One Day At A Time* (Tuesdays, 9:30 pm CBS), which is blessed with a comfortable time slot - sandwiched between *MT*’s *9/11* and *Switch.* The show concerns a contemporary family of three, in the sense that the mother has been recently divorced. Ann Romano (Bonnie Franklin) is the mother of two adolescents, Julie (Mackenzie Phillips) and Valerie (Valerie Bertinelli), who provide the sense that the mother has subsequently carts in Ann. Her side of the bargain is Ann faces the problems of unemployment, romance, and two growing daughters. Miss Franklin is a very good, although obscure character, for the role. She really seems to me like a house wife in her late thirties. Ann’s attorney David (Richard Masur), has also taken a romantic interest in Ann. Her side of the bargain is a heart-hallowed at best, largely because of social conditioning, he being seven years younger than Ann.

The older daughter Julie suffers almost weekly from growing pains, boy friends, and high school life. Envious of a wealthy friend’s private education, Julie comments on how her high school history book ends in 1956: “It doesn’t seem for *MT*’s *9/11,* I would have never heard of the Korean War.” Mackenzie Phillips is very accomplished in this role and molds in beautifully.

In an episode where Ann has been shopping and brings home $23 worth of food that hardly fills the bag, David subsequently carts in $110 worth of food that he wishes to give to the Romenos, against Ann’s headstrong will. Julie: “Fug Newtons! Ding Dong! Mom David is a gourmet shopper!” Hugging a very nice cut of meat, “Ah, a rib roast! So that’s what meat looks like before it turns into hamburger.” The younger daughter Barbara generally plays second fiddle to Julie, although her contemporary one, for she is on the school’s basketball team.

During the first couple of programs, the cast was obviously getting the feel of the production and their roles and at times during the half-hour it has fallen a bit flat, but things are running very smoothly now and *One Day At A Time* is good for a few laughs! at times, in fact, hysterical. The show as with all Norman Lear creations does not hesitate to present controversial topics, such as pre-marital sex, job discrimination, and divorce.

*All factors considered,* Norman Lear should have another success on his hands, if not critically, then certainly where it counts, on Madison Avenue. One might ask what Lear’s next project is. Well, he hasn’t taken over ABC-yet.

*P.S.* After figuring on her own, will Sonny and Cher make it together again? What do Gregg and Chantilly think about this? Find out Sunday at 8 on CBS.

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P.D.Q. Bach* to Beckman, bringing with him John Perman, the noted bargain-counter tenor.” The real problem is that this one will probably sell out, which means that rush tickets will not be available. There will be commentaries on the life and times of P.D.Q. Bach, illustrated by Professor Madsen’s collection of rare slides, manuscripts, etc. The Professor will also play and demonstrate the unusual musical instruments he has mastered: the Worm, the Snake, the Windbreaker, and a Baroque Callophone.

For the J.S. Bach freaks, there will be a Coleman Chamber Music Concert featuring the Bach Aria Group playing selections from the Cantatas of J.S. Bach. That’s February 22 in Beckman.

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**My-Set-is-On**

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**听力**

**Wednesday Morning 3 AM?**

by Alan Silverstein

At the end of last term the Caltech Y took a survey of the undergraduate student body. 350 forms were deposited in house mailboxes and an astounding total of 94 valid replies were returned. The results of the second section are the only ones that are of general interest. (They have to do with when Techers take their (falsk)) As promised, we are making those results public for the information of all concerned.

Somewhere nearby this article the editors have probably placed two histograms. These two (of many) sum up our findings most concisely. Allow me to explain what they represent. The format of the second section of the survey was an array of numbers representing every hour of the eight days from Friday, Dec. 12, thru Friday, Dec. 19. Students were asked to circle every hour which they spent more than half an hour working on a final with a designated time limit of less than five hours. The number of circles for each particular hour of...
It's Time for ASCIT BOD Procreation, Etc.
by Jim Backus

Long ago and, oh, not so far away, in the corner of the annals of science and creativity, there stood a little structure. At one time, Bertrum Hall served such the function that Baxter understood, and no one, although symbolically, felt that it had much in common with Dahnay Lounge. Such was the case when Bertrum was the site of the much heralded "Erection Lally," held before ASCIT elections. The "Erection Lally" took place on a Friday evening. During the preceding afternoon the world was deluged with alcohol, waltzed with wine, and dined, all under the watchful eye of the staff of Bertrum Hall. Which is more than a decade since he was a relatively subdued, contraven­tional, podding sort of historical vignette which one might expect of a student who in his thirties when he left the British army. Adele defied convention, and within the past ten years, almost every program ASCIT operates which bills itself as self-support­ing has needed financial assis­tance, and without those extra bucks floating around on rainy days, neither the coffeehouse, nor the ASCIT, (= The Big T, the little t, nor the California Tech would be with us today.
Formerly ASCIT membership brought with it many exciting benefits such as free admission to athletic events, and the right to represent the Tech in scholastic and athletic competitions. ASCIT members were awarded "Honor Keys" for outstanding service to the community. However, I haven't heard of anyone being denied entry to a football game, or being kicked off the team for not paying his dues, and I haven't heard any clamor over the lack of admission to the coffeehouse. Which would you prefer?
Formerly ASCIT always looked like it's not doing anything, in reality a little progress is made each year. The ASCITUS is of every interest to go to the campus, and within the past ten years ASCIT has started publish­ing the TQR and showing movies, has opened the coffee­house, and has gained representa­tion on all the faculty standing committees, and the presidential committees. This may not be much, but it beats the hell out of anything we had before.

Finally, you've probably won­dered what we've done in the 2 week, you already know. As Confucius says, "The journey of a thousand miles begins with one step." I will say what we are doing.
a) A ride board will soon go up in Winnett Center across from the cafeteria office mostly through the efforts of Chen Sun and Mac Donner.
b) A new scholarship program is being developed with the Alumni Association, wherein stu­dents actively participate in raising funds and tenure decisions, mostly through the efforts of Karen Grif (of the GSC) and myself.
c) The faculty now seek new student input on all decisions.

As for myself, I've gone to meet­ings of the Board of Trustees, the Faculty Board, and the Alumni Board, and I've served on committees which helped choose the new psychologist, which have written the new Student Grie­vement regulation in the Community handbook, which have printed shortly), and are working on choosing a new Associate Dean of Students. All of this I've found highly rewarding.
What we'd really like to say is that this past year has been the best you can elect us.

Nominations are now open. If you feel you'd enjoy working for the community, you can make this campus a better place, we'd like to hear from you. If you can get it up, you get it down. ("The California Tech an independent subsidiary of ASCIT, denies all responsibility for guns made by the ASCIT President.")

Bergman -- Sylvan Comedy, Obligatory Ducks

Continued from Page Six

Simple and pure, writing to perish for her divine love. As comic relief, Papago (Hakan Hagegard) is quite effective. The mechanics of opera are nearly done by stage manager Bergman, a sort of deus ex machina for transporting the Three Genn (Friendly spirits—not unlike the three option advisors for ISP major) through the skies is fabricated to resemble the Mad Magazine Zeppelin of years past.

The mastery of cinematic technique under Bergman's direction is obvious; from the begin­ning (the obligatory ducks on a lake) the shots are composed with care towards their desired effect. The effect of this film (and, yes, there are tragic aspects therein of suicide, of ugliness, of motherhood and of the price) is gripping and dynamic, despite the comi­cally present comic elements. The photography is fantastically goofy, the score is of splendid black-and-white composer

Francois Truffaut Turkey's Adele H

Francois Truffaut is a young director becoming old; it's been more than a decade since he was an up and coming rising star in France. One might think that an artist such as he would mellow out, become laid back, transform himself into some old Giorgio Di Capri, and也是如此, but I believe he is on the contrary. His recent films have been a cosmic play on the themes of love, and the love and obsession, down to a limiting sketch of historical facts, into a poetic story, of this slice of life, perhaps to avert the exercise of artistic license. The story is indeed a masterpiece, a parable of the passion of Adele Hugo (daughter of Victor), who fell in love with an old man who, although rich in personal, has been heavy-handedly, much depth or feeling applied to making visible

Occurrence at Owl Creek Occurred last Friday on the Guad. Photo by Ken Lane.

Thus, dimensions of this drama are absent or not emphasized; the term on the screen the concise tale of a truly obsessed

form and motion, but his use color as a thematic-unifier and as a dramatic element is superb, though this may also be the influence of the opera's tradi­tions and refinement. The come­work by Sven Nykvist portrays a woman with the icy stare of a Fury, the slyner comedy of young lovers in a strip-tease, and a bizarre vision (Hed ("the ("ordel by fire and water") from a Masonic theme); this is veritable material for a movie. Powerful emotions are tapped. It is surprising that so much can be distilled from a set consisting almost entirely of what would appear on the opera stage. The wit, the honesty, and the condition as an eighteenth cen­tury piece; its anachronistic view and language can be ludicrously funny, as so can the English and occasional Swedish subtitling, is out of place on the screen. The translation is free the Trum, and the comedy of exal­tation of grace, and of appreciation for some of the values of opera. The Magic Flute is no film for pro­letarians.

Lewis Hashman on the motivations and reasons for such an all-encompassing love. Adele is most gung ho in her pursuit of the dashing lieutenant; she threatens, lies, begs, weep­es, she sends false marriage announcements to her folds, she tries to have Pinson hypnotized, she sends him a paid prostitute, she prays to an altar with the photograph... all this frenetic ac­tivity fails to instill in the viewer an understanding of the nature of fanaticism in love. If anything, one can only feel a dubious empathy for such a mad, sick creature, so lost in dreams. Adele recognizes her madness and aban­dons her fatal error, but what case one do about inax passion? Passion is indelible and sub-

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Early Coleman Connoisseur Quality Throughout

by Richard O. Ackermann

Probably one of the greatest necessities any group of musicians can achieve is to let the listener feel the feeling of intimate contact with the music that is being presented.

An excellent example of this was given in a recent Sunday's Dabney Lounge Concert: In an unusual and remarkable performance, the Chamber Players of the L.A. Radio Orchestra proved that it was still possible to come up to the baroque ideal of a sort of ad hoc concert for a small and distinguished audience.

The setting for this was given by the fact that only two days before the concert it became apparent that due to illness the violinst would not be able to perform. As the decision was made to not cancel the concert, a new program was set up for Sunday, when an ensemble that included two new artists met in the afternoon to rehearse for the evening performance. (The two new artists were B. Karp, harpsichord, and B. Neidlinger, double bass—both well known musicians in their own rights.) Now as it is well known, Chamber Music is most often composed for a small group, of which each member is assigned a different part. As a result, the music is confined to a specific clarity of texture that enables the listener to "look within the music", as he rarely has many tonal lines to follow. Naturally, this quality—often called "transparency"—demands the utmost precision from every single performer, as he is entirely responsible for a particular element of the music.

That the Sunday evening's performers were wholly up to that highly demanding sincerity necessary in good chamber music soon became evident.

The first piece was one of the two Trio Sonatas by Johann Sebastian Bach (1685-1750). In comparison to the number of his other works, Bach's chamber music is relatively small in quantity. Nonetheless, we find the two masterpieces Das Musikalische Opfer und Die Kunst der Fuge in this category, the latter of which has inspired musicians to write new transcriptions right up into this century.

Bach's love for intricately interwoven music becomes evident even in the Trio Sonata in G-major (S. 1038) performed in the concert: the last of the four movements which, by the way, are written in the usual sequence, with the third movement in the relative minor key, is in contrapuntal style appearing as complete fugues.

In Telemann's Duet for Oboe and Flute (op. 2), the two artists, Jill Shires and Allan Vogel, proved their supremacy in a flawless play that showed real musical compatibility. With only two instruments—and wind instruments, at that—the concept of "transparency" becomes clearly such a dominant factor that the interpretation of such a piece can stand or fall with the precision and technical ability of the performers. On the other hand, once that condition is fulfilled, it is a delightful experience to be carried away into a light and tuneful undisturbed world that may well be pictured as that of those rosy little baroque angels whisking around in beautiful surroundings.

 Appropriately, a piece of Handel's—a colleague and friend of the composer of the Tafelmusik, was the next to have been selected for the program. As with Bach, Handel wrote much less chamber music than operatic and choral works. The Trio Sonata in G minor (op. 2) was one of the outstanding sonatas of Handel's in that one feels a relieving spontaneity that leaves the form perfectly well-balanced.

In an informal but most edifying way, the individual pieces were introduced by the composer. Allan Vogel thus found a bridge was set between two presentations—a method that is to be recommended for any chamber music concert. In the case of Handel, one learnt that he was born the same year—1685—as Bach and Scarlatti. Although his father wanted him to be a lawyer, Handel quickly became interested in music when he went to Hamburg in 1703. After staying four years in Italy, where he wrote several operas and concertos, he returned briefly to Germany before moving permanently to England. Handel died in 1759 in London.

Returning to the Germanic culture, the Lounge Concert continued with another Trio Sonata, this time in C minor, and by the Berlin composer Quantz (1697-1773). Quantz, Allan Vogel related, was a well-known and fashionable composer in his time, and his name had become less known these days—unlike the fate of many other composers who didn't reach much fame during their life times.

Sunday's enjoyable performance was concluded with the only piece that survived the program change made because Kathleen Lenski, the violinst, had fallen ill. The Quartet in D-major (No. 5) by Johann Christian Bach (1735-1782) formed a beautiful end to this all-baroque tour d'horizon.

Incidently, it may seem almost amusing today to note that J.C. Bach was the eighteenth child and eleventh son of Johann Sebastian. He was known as the 'English Bach' because (after a period as organist of the Milan Cathedral) he settled in London, where he became opera and concert director as well as music master to the family of George III.

It was at a social gathering in London that Bach reportedly was expected to play to the guests after dinner. As he happened not to be prepared for this, he wrote the whole D-major Quartet while the others were dining, so that after the meal, he could play to the society a keyboard version of his newest composition.

Such is the way times change.

Yes Virginia, Even amidst the sham, drudgery and broken dreams of Tech there are still beautiful things to see and hear. During last year and part of this the “Y” sponsored:

Ray Bradbury     James Watson  The Second City Revue
Kip Thorne      Richard Feynman     The L.A. Mime Troupe
John Lilly      Max Delbruck          The Evening Jazz Series
Sir Fred Hoyle  Karate                 The Spring Art Fair
Parapsychology  Xavier Wardlaw        Finals Decompression
Tai-Chi Chuan   Noon Concerts         The Street Magician
...and more

Future programs depend on your contributions. Please give generously.

Our thanks to The California Tech for the donation of this space and also to ASCIT, the GSC, the Caltech Service League, the Health Center, and the Biology Division for their welcome contributions to some of these endeavors.
Dr. Ted Taylor, Chairman of International Research and Technology Cuts, returned to Caltech last week for a series of Y-sponsored discussions on nuclear weapons. Photo by G. C. S.

“Nuclear weapons will again be used...”

Dr. Ted Taylor

The US government denies, however, that it would be so simple, and Dr. Taylor claims that as a result safeguards are more than adequate for preventing explosive materials. He asserts, and feels every voter should be aware, that once enough plutonium was somehow obtained, a bomb equal to the one that destroyed Hiroshima could be successfully assembled by a single, relatively non-skilled person, “using parts he could buy right here in Pasadena hardware stores.” It would take only about 20 pounds of plutonium (about $100K if purchased legally), or even less if enough chemical explosive were available.

In some sense, though, it may be too late already. Dr. Taylor said that it is “likely that nuclear weapons will be used again for destructive purposes no matter what we do” — a sobering thought. He is not at all against nuclear energy, but feels it is still as safe as one could expect.

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Taylor

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pany any use of potentially hazardous material—which includes a threat more than plutonium. He claims for example that a single natural gas tanker, involved in a serious collision, could cause 100,000 people to be exposed to that which destroyed Hiroshima. And as far as using atomic energy for wakile purposes goes: “We have to find some way to stop relying on nuclear weapons in any way whatever.”

Dr. Taylor also had some things to say that might be seen as reassuring. Even in the event that which destroyed Hiroshima, “we could always top anyone else’s stories.” He explained that in 1942 it was clear that everyone’s age was going to get drafted, so “I tossed a coin and it came up Navy, and the B12 program sent me right back to Japan.”

During the war added pressure to the military’s sets of knowledge. The school athletic teams at the time were legendary. There was one season “nobody could always be heading in that direction.” Greater accuracy of missiles has resulted in the yield of the warheads being reduced. We’d need something like three orders of magnitude more fissionable yield, planetwide, all detonated right, to even think of killing ourselves off. “In fact, millions of persons would undoubtedly survive even the worst nuclear war possible today, right here in the United States.” Tricks’ like adding cadmium to the bombs might increase their radioactive yield by as much as an order of magnitude, but “it would be very hard to predict the circumstances where the situation would change. Well, small consolation, but nice to know.”

Dr. Taylor, being an alumnus, also reminisced a little while here. “I’m glad to see that hackers are still going on,” he said. “Whenever I got into bull sessions after college, talking about prank’s that happened, I could always top anyone else’s stories.”

The military nature of the student body during the war added pressure to an already heavy curriculum. Dr. Taylor had to study Navy History and take physical training, among other additions to his schoolwork. Of course, the school athletic teams at the time were legendary. There was one year of football when “nobody got beyond Tech’s 35-yard line all season”—believe it or not!

Knowledge Quantized

WASHINGTON, D.C. — A Bibli- terminal project aimed at achieving a better understanding of our knowledge needs for the next quarter century was announced here today on Capitol Hill.

Knowledge—how it will be used, how it will be created, and how it will be transmitted to serve society’s needs better be- tween now and the year 2000—will be discussed and analyzed by some 350 leaders from a variety of fields in the United States and other countries in “Project: Knowledge 2000.”

They will examine the subject in three-day forums, each three days in length, to be held in 1976 in Leesburg, Virginia, some 30 miles from Washington.

After each forum, videotape cassettes and discussion guides will be distributed for group discussion in communities across the nation. The goal of the project is to stimulate widespread thinking and discussion at local levels about the generation, transmis- sion and uses of knowledge in the context of local situations and special concerns.

More sports photos on page 12. Photo by B. Nakazono
Minutes of the
IHC Meeting, 1-28-76

1. Atwater called the meeting together at 10:40 in the eventual presence of Hunt (BR), Myers (new president of Dubney), Naecker (FL), Zwass (LL), Wakai (Pa), Grams (RI), Numro (Ru), Dr. Mayer, Feldman, and seventeen other people.

2. Board contract. Mayer talked about food service. As an experiment they may serve one good entree instead of offering a couple of indifferent choices on a rotating basis. Mayer may call in Dr. Mayer, Feldman, and others to help with this.

3. Doors. Wakai complained that he had heard from many students that the house food reps have been plagued by lack of attendance. The doorless parties was pissed off at this, especially since some of the doors were doorless.

4. Mayer had asked that some of the doors be sent to the Excomm during dinner and ripped off the other party's room. The house food reps be sent to the Excomm.

5. Motion to adjourn. Motion (Munro/Hunt) passed 7-0-0.

4.5. The results of the board contract questionnaire indicated that if the board contract questionnaire is refused by the present contractor and another food contractor to be invited, without indicating any dissatisfaction with the present contractor. So be it.

4.6. The results of the board contract questionnaire indicated that the overwhelming majority of students wanted bids from other food contractors to be invited, without indicating any dissatisfaction with the present contractor.

The techniques of the film are essentially faultless. Truffaut is so mature a craftsman that Portman is faultless; the rhythm of this film is a constant tension, implied and explored by the viewer as a causative force in the film. Adele's life is molded by the towering image of her father-figure, a literary, intellectual, and political giant. Adele's elder sister, Leopoldine, was the fair-haired favorite of the family, a bride in a happy marriage, who drowned at nineteen—her husband, finding it impossible to save her, chose to die with her rather than let her die dryly without her. If on the other hand to play Freudian games, it could become clear that Adele deeply resented this, desired to be one with her sister's life, to find a commitment in love as true as that of the drowned husband. Nightmares would turn Adele in her restless sleep dreams of sinking, choking, and burning the waves, without savior, to drown alone.