

ASCIT Election Results

Runoffs Tuesday

Once again ASCIT elections involved several hotly contested races. The results (only winners, people in runoffs, or people defeated by "No" listed) are as follows:

President (runoff): Ed Slecki, 37.9%; Richard Beatty, 1.1%.

Vice President (elected): Kevin Gromley, winning with 50.8%.

Secretary (runoff): Tom Donnell, 36%; Pam Crane, 1.1%.

Treasurer (elected): Robert Hess, winning with 50.8%.

IHC Chairman (runoff): Tom Snyder, 32%; Ed Rea, 36%.

Director for Academic Affairs (elected): Bert Wells winning with 73.2%.

Director for Social Activities (elected): Ken Rousseau winning with 47%.

Directors-at-Large: *News* (5-way runoff (2 to be elected)); *Westover*, *Fisher*, *elan*, *Hilton*, and *Lauer*.

Activities Chairman (elected): Andy Okubo winning with 55%.

Athletics Manager: nominations are open.

BOC Secretary (not elected): (ton, 33.2%. Nominations are now open.

Tech Editors (not elected): Jim of Lydick, McCorquodale, and Kellner, 37.6%. Nominations now open.

Thus, nominations are open for Ath Man, BOC Secretary, and Tech Editors. (Runoffs are to be held next Tuesday). Sign up, and vote early and often.



Harold Brown talks about money

by Al Drehman

"Caltech's financial aid program is one of the best in the country," stated President Harold Brown in a recent interview. Pres. Brown continued by stating that in the long run, the financial aid problem can be stated in two parts:

- 1) How we get enough student aid funds
- 2) How we distribute these funds.

President Brown does not feel that student aid should be in competition with research funds, as in the long run aid will lose out, especially when money gets tight. It is best if financial aid funds remain totally separate from other funds. Each year undergraduates average \$800 in aid from Caltech alone. This does not include outside scholarships

(such as the California State Scholarship). As less than half of the undergrads receive gift aid from Caltech, the average undergraduate on aid gets over \$1,500 in gift aid.

The second part of the problem is what faces us now, the proper distribution of aid for next year's upperclassmen.

When asked about student jobs, Pres. Brown said that it is not a bad thing to have students do some work during their four years at college. He added that he really doesn't feel that freshmen should be expected to work.

Pres. Brown concluded the interview by saying that he expects, in the long run, aid will rise with the cost of living and tuition, if not faster.

Rhodes Scholar

Dennis Stanfill Becomes Trustee

Dennis C. Stanfill, Chairman of the Board and Chief Executive Officer of Twentieth Century-Fox Film Corporation, has been elected to the Board of Trustees of the California Institute of Technology, R. Stanton Avery, Chairman of the Board, announced last Friday.

Stanfill, a top executive at Fox since 1969, joined the film company as Executive Vice President, Finance, and two years later was named President, Board Chairman and Chief Executive Officer.

He went to Fox from the Times Mirror Company, where he was Vice President for Finance. Earlier, from 1959 to 1965, he was a corporate finance specialist with Lehman Brothers, New York investment bankers.

Born in Centerville, Tennessee, Stanfill graduated from the U.S. Naval Academy at Annapolis in 1949 and received a master's

degree in economics in 1953 as a Rhodes Scholar attending England's Oxford University. From 1949 to 1959 he served as a commissioned officer in the U.S. Navy, with his last position in the politico-military policy division of the Office of the Chief of Naval Operations.

Active in Southern California community affairs, Stanfill is a trustee and treasurer of KCET public television station as well as a trustee of other philanthropic organizations.

His wife, Therese, is involved in cultural activities. She is Vice President of the Blue Ribbon 400, an Otis Art Associate, a Director of the UCLA Art Council, and a member of the Board of Directors of the Center Theatre Group.

The Stanfills have three children and make their home in San Marino.

Financial aid figures presented

by Al Drehman

"From my point of view, when a policy change is made, as the one being proposed by Dr. Shair, the administration must provide for the effects of that policy." These are the words of Mr. David W. Morrisroe, Vice-President for Financial Affairs and Treasurer of Caltech. His statement refers to the new work study program and the increase in self-help that students will be expected to come up with.

When asked what sort of transition funds will be made available to upperclassmen next year, he declined comment until early May when he will have the figures needed to make an accurate estimate. He did say however, "We [the administration] should not penalize the students who are presently here at the time that we make the policy change. They have no

control over their being here when the decision was made."

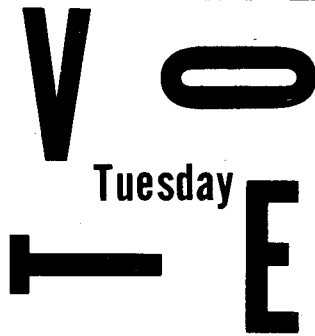
Caltech's financial aid program has gone up approximately 3% per year ABOVE the inflation rate while tuition has gone up only about 1 1/2% above inflation. This is for a ten year average. Unfortunately, expenses are going up right now while aid isn't. These fluctuations occur both ways, but are noticed the most when they are unfavorable. In a few years, the financial aid picture should improve considerably, as large estates fall into Caltech's hands. Until then the financial aid will be a bit tight.

Mr. Morrisroe provided this table (including inflation compensated figures) so that one can see for himself which way the costs have gone relative to inflation. Judge for yourself. You have the numbers before you.

Federal Work/Study Grant Arrives

College Work/Study is here. This Federally-funded program pays the salaries of students working on campus who qualify on the basis of financial need. Caltech received a small Work/Study grant this year and we are able to include undergraduates in the program. In order to be able to participate you need to find a job. If you have a financial need—that is, if you are presently receiving any financial aid from the Institute or the Financial Aid office can fully justify your receiving Work/Study funds. Besides finding the job, then, you'll need to apply by the Financial Aid Office, and talk with us about your aid. This all fits in

with the requirement that the Institute count student earnings as financial aid, and it will lead to a major work program next year to give assistance to students who need to earn part of their \$2000+ self-help. For this year the program is open to all students who are U.S. citizens or permanent residents and who have demonstrated financial need. If that's you, and you have a job, tell your supervisor so you can be included in the Work/Study program. If that's you and you don't have a job (but want one), start looking around campus. The Work/Study money is letting employers hire more students than before, so you might be able to find a job now.



News

Harpichord Harvest

For the harpichord "devotees" among us, Fernando Valenti will be appearing tonight, February 27, in Ramo Auditorium. Valenti will present an all-Scarlatti program. The show starts at 8 p.m. and student tickets are \$4.

Manage the Big Enchilada

Anyone interested in being the business manager of the *Big T* should contact Young-Il Choq. He may be reached at 290 S. Holliston or try Flora's office.

What in Tarnation...

Wilbur Godsmile and the Moonshine Mountain Boys will be appearing March 12 at 8 p.m. in Pasadena Center's little theatre "Euclid and Green." Tickets:

Briefs

\$2.50 in advance, \$3 at the door. Contact Dave (255-3953) or Seth (794-0777) for information.

Angeles Comes to Tech

Today's Y noon concert will be in the key of rock, by Angeles. Y'all come, hear.

Parry! Riposte!

The Letters to the Editors

Punching out the Post Office?

Last month my fiancee was visiting me here at Tech during her I.A.P. from MIT. While here she heard about the Civil Service Exam for summer jobs. She filled out an application and asked me to mail it. The letter had to be post marked by Friday, Jan. 16. I went down to the outgoing mail slot in my house lounge and placed the letter there Thursday night, Jan. 15. Today (Feb. 25) I received a letter from her, part of which contained the following section.

"I was pleased to see a letter from the Civil Service in my (mail) box today. Until I opened it, that is. It said that my application was not good anymore, it was postmarked after the deadline. I would like to know who the hell is responsible for this goddamn fuckup. You put it in the outgoing mail for me on Thurs. night, now why the fuck wasn't it postmarked on Friday? What do they do with the outgoing mail, sit on it for a few days? Is it a mailman who picks up that mail? I can't believe a mailman would pick up mail and not get it to the post office by midnight for chrissakes! And if a student, or someone else, is responsible for it, they sure are screwing off. Why, I could have mailed the goddamn myself if I had any idea this would happen. If you find out who is responsible for this, I would appreciate your either 1) punching him/her out 2) swearing at him/her at length or 3) at least read them this so they'll know what an asshole they are."

In this case my fiancee lost a job (she stood as good a chance of getting one as anybody I know), but how many people have been irreparably inconvenienced by this lack of efficiency?

I think all the questions that need to be asked have been above. But, I feel I should also mention that my letters seem to arrive at their destinations at random intervals. It sometimes takes five or three days for a letter to get to Boulder, Colo., but other times it takes two days. Like-wise letters to Buffalo, St. Paul, and Cambridge appear to follow a similarly random pattern.

If someone will inform me as to where I should direct my next punch, I'll gladly throw it.

Sincerely,

-Chris Peterson
-David Glover

Freinkel Answers

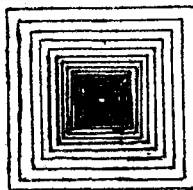
My letter on the art exhibits in Baxter last term has apparently been misinterpreted by Ms Price. I was not setting myself up as an art critic or any kind of authority on art. Instead, my role was analogous to that of the urchin in the story "The Emperor's New Clothes." This child is the only one naive enough to point out that the emperor is naked. The exhibits I mentioned appeared to be fraudulent put-ons.

Of course, it is possible that I am one of those people who see only flecks of colored paint on canvas instead of a painting, in which case the illusion of senselessness would be due to my own lack of awareness. I do not insist on immediate comprehension of the meaning of a work of art. However, I do believe that when a work has meaning for the person who created it, this will

by Ngapuhi
As I write this Nixon is in China. On the surface this shouldn't be too surprising. Certainly, we are all entitled to a vacation now and then, even Nixon. That he should want to vacation in China is a bit obscure. Peking hasn't been known as a hideout for the jet set. Club Med doesn't have a resort at the Great Wall, yet. Personally I prefer to spend my vacations on the beaches of Hawaii or Colorado's slopes. But each to his own.

What I do find amusing is the reaction on the part of the press to Nixon's visit. The editorial writers are outraged and incensed. For the Eastern liberal establishment it was the opportunity to vent some of the hatred that far antedates Watergate. The consensus of the Op-Ed pages was that China's invitation was "an astonishing failure to grasp the extent of Nixon's disgrace in the United

States." On the contrary, it is evidence that the Chinese *Weltanschauung* is much more sophisticated than that of these American commentators. Their outrage reveals their provincialism, for the truth of the matter is the rest of the world seen Nixon in a much different light than we do. They have a hard time comprehending that Nixon is in disgrace not so much for his own corruption but rather for obscuring the corruption of overzealous lieutenants. Especially since it has been revealed that previous administrations were guilty of the same sins of which Nixon stands accused. (The stench coming from the ruins of Camelot these days smells as foul as that which comes off the marshlands of Watergate). If Ford had elected not to pardon Nixon and he had stood trial, how much credibility do you think the U.S. would have had when Moynihan called for a release of all political prisoners.



You can almost hear the third world delegates smirking.

Watergate as a solely domestic matter is important to the rest of the world only to the extent that it affects American resolve and will. But the foreign policy changes initiated by Nixon especially as regards China have had far-reaching effects and have altered the structure of world power for a long time to come. We no longer consider China as an antagonist trying to establish an Asian empire thus threatening our own interests in that part of the world, but rather as a counter balance to the Soviets in that area of the world. The ramifications of American rapprochement with China was not lost on the Indians, who pushed development of their Bomb. And hopefully China will be a restraint on an Imperialistic Vietnam bent on establishing its own empire in South East Asia.

When the history of the world in the 70's is written up I think that Nixon's contributions to the structure of world power and politics will be far more important than the transitory effects of Watergate.

Bon Voyage, Tricky Dicky.

An opinion is not a critique.

be apparent to the viewer, even though the meaning itself may be so subtle as to escape detection. But this is only carrying the question one step farther without answering it. In the end one is dealing with the philosophy of aesthetics.

My objections to the exhibits I mentioned have nothing whatsoever to do with beauty—it is a

question of meaning and sense. But all this is beside the point, for my real reply to Ms Price is the following: I am not an art critic, but this does not mean that I cannot evaluate art. It merely means that I should not expect those judgements to be valued by other people. This I am perfectly willing to accept.

-Carol Freinkel

Oualline answers

Blair

Reply to R. Jeffrey Blair

I believe that you have misunderstood the meaning of the article. At no time did I mean to imply that any member of the Caltech community is guilty of theft. The main purpose of the article was to point that it is very easy for an *outsider* to come on campus and walk away with several hundred dollars worth of equipment. If Caltech were separated from the rest of the world by a fence there would be no need for locking doors.

-Steve Oualline

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THE ASCIT FRIDAY NIGHT MOVIE

THE PRODUCERS

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: The Assassination Bureau

 * **The Caltech Jazz-Band** *
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Pechies

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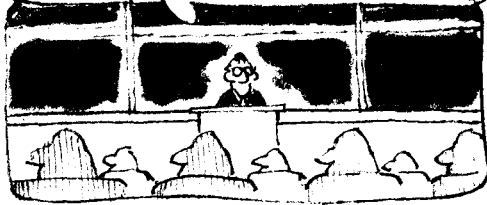
TO: All assistant professors
FROM: Department heads
SUBJECT: There will be a meeting at 3:30 p.m. on Monday to discuss Institute policies.

GOOD MORNING.



er..... AFTERNOON. BEFORE I BEGIN THIS DISCUSSION, I'D LIKE ALL OF YOU TO LOOK AT THE PERSON ON YOUR RIGHT.

.... AND THE PERSON ON YOUR LEFT.



(PAUSE HERE FOR EFFECT)

BEFORE YOUR STAY HERE IS OVER, ONE OF THOSE PEOPLE WILL BE DENIED TENURE.



The Producers, Take The Money And Run, The Lavender Hill Mob

The campus will be inundated with good humor this weekend. Films to be shown in Baxter Lecture Hall are all comedies: *The Producers* will be presented tonight as the ASCIT flick at 7:30 and 9:30 p.m., and Cinematech screens *The Running, Jumping, and Standing Still Film*; *Take the Money and Run*; and *The Lavender Hill Mob*; at 7:30 on Saturday night. ASCIT's flick costs a piddling fifty cents for students and guests; Cinematech's admission is one clam for ASCIT or GSC members. *Please don't puke on the rug.*

Comedy is an ancient form of expression, with roots in early Greek literature, or before that the behavior of primates. Its evolution into a cinematic theme or genre has been complex and fruitful, yet its status as a part of the filmic art is not secure in its present development. The films to be seen tonight and tomorrow are products of recent big-studio work, and may be criticized by purists as being of a mainly exploitative nature. They are indeed, for the most part, works based on low-brow appetites and

non-classic humorous content. American film comedy has ever been thus. It is inconceivable that a large studio would put money into esoteric humor lacking mass appeal. The present criticism of recent film comedies is not directed at their social base or intellectual stance, but rather at their execution in the terms of filmic language and cinematography. For example, *The Producers* is ripe with juicy humor, mostly ethno-Jewish, but the technical quality is lacking, as if the genre of film comedy was totally isolated from the eighty-year evolution of technique. This film has a poor sense of composition; the camera does not capture scenes in proportion to their meaning. Indeed, the overly enthusiastic use of close up shots turns the performance of Zero Mostel, portraying a gross, venal producer, into an extremely repellent visual slap Maybe that's intentional. *The Producers* was Mel Brooks' first try at direction; his previous experiences in technical work were minimal, though his creativity

Continued on Page Four

My-Set-is-On

Upstairs, Downstairs: Best all-around

Undoubtedly one of the finest hours on television commences Sundays at 9 p.m. and once again Tuesdays at 8 p.m. on channel 28. It is that consummate moment when we, perched on our pedestals of omniscience, focus on the distinguished Bellamy family and their servants in *Upstairs, Downstairs*. This award-winning show is yet another of the multitude of British imports on PBS. The time is 1917, the place is London, World War One ambles along. The lives of the household are in turmoil due to the European Conflict.

James Bellamy (Simon Williams) is in an administrative position in the military's war effort. His wife Hazel (Meg Wynn Owen) manages the house and her own diverse affairs. Richard Bellamy (David Langton) is the senior member of the household,

and also a member of Parliament. Georgina Worsley (Lesley-Anne Down) is a young, orphaned, idealistic relative who now lives with the Bellamys.

The gracious old mansion is managed by the six devoted servants: Mr. Hudson (Gordon Jackson), the butler, who is responsible for the other servants; Rose (Jean Marsh) is the upstairs parlour maid; Daisy (Jacqueline Tong) and Ruby (Jennie Tomasin) are the other maids; Mrs. Bridges (Angela Baddeley) is the cook, and Edward, the other man-servant, is off at the front in France. Edward and Daisy are now spouses, thanks to their marriage just prior to his departure into the army.

The acting on the program is uniformly excellent, while the show does a magnificent job of capturing the mood and scent of the era. The plots could not be better, they are right out of history (what's more interesting than real life?); not to imply that the Bellamy family really existed, but that this is a wealthy household in 1917, the production being that good.

One such episode dealt with the persecution of a naturalized English family possessing a German surname in London by

bitter Britishers, the subsequent attack on their little store by a rock-throwing mob, and their narrow escape to the Bellamy's back door. The astonished servants took them in, dressed their wounds, and offered them shelter. After having suffered rejection by the army due to his age, Hudson joined a citizen's group, patrolling the streets at night. Upon his return that evening the other servants learned of the rumors that he had been spreading concerning inhuman treatment of POW's by the Germans. The five of them eventually came to realize that they were little different from the screaming, violent mobs roaming the streets.

It is fascinating to observe the attitudes and actions taken by the elite Bellamys versus those of the servants in a particular situation. Georgina's youth provides a transition element between the stuffy attitudes of her elders, and the metamorphosing mores and ideals of the next generations. The most heartening result of this is that beneath all of the social mascara, there exists absolutely no difference between the servers and the served. What more can I say? This is truly great television.

-Eric Carter

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Rock on Rock

Verily, 'tis better to forgive and forget. So please forgive unless you've already forgotten. As for this week, I will atone for my past blunders thusly: *Crisis? What Crisis?* by Supertramp, A&M Records.

On first listening to Supertramp's latest LP, I was disillusioned and disturbed. The album lacked the intensity, ambition, and over-all brilliance of Supertramp's previous opening, "Crime Of the Century." I could not help but sigh as the record ended.

Then I happened to glance at the title of the album once more and it struck me that I had missed the point completely. As the title "Crisis? What Crisis?" might indicate, this album was intended as a purposefully naive but optimistic work. As such, the songs are rather simple and light-hearted. For instance, the first song, "Easy Does It," invokes the first law of Instant Karma which says that if you think you're a star, then yes, you are. This is certainly a happy-go-lucky attitude to live by. Another song, "The Meaning," points out that no one really knows what life is all about anyway. "Crisis? What Crisis?" turns out to be a reaction against Supertramp's previous work as they take the opportunity to just have some fun.

Enough philosophy. What about the music? Well, frankly it is quite good. Though there is nothing stunning, the voices and instruments do blend together in the smooth fashion that is Tramp's trademark. John Hellwell gets a few brief moments to swing with his sax and as before the keyboards dominate the melodies in most cases. In toto, I rate this record fairly high, despite my acrophobia. *The Lamb Lies Down On Broadway*, by Genesis, on The

Famous Charisma Label.

Never-never land? An acid trip? A New York subway ride Just what is going on anyway One thing is for sure. You won't be able to decipher this album without a little help from friends. Of course, this is precisely what Genesis intended. Unfortunately they succeeded so we that the record is rather wearying to listen to if you happen to be straight. On the other hand, doesn't take too much before you're too messed up to follow the lyrics.

Only the author, Peter Gariel, has a very good idea about what is going on in the story behind "The Lamb Lies Down On Broadway" unless this is some sort of nonsense that is just pretending to be profound. The music itself certainly is profound. All sorts of distorters change the sound of the voices until they are barely recognizable. All many of the songs ignore basic music writing principles. For example, the music often doesn't fit the lyrics at all and repetition of choruses, musical phrases, even the number of lines per verse is largely ignored. The musical experiments don't cover over very well unless you've wasted on the floor.

For the price of a doubtful album, many people may consider this two-record set to be a rip. Still, sides one and two contain a few songs that really contain the best Genesis has ever produced and that, my friends, is very, very good. My favorite "Carpet Crawl," is breath-taking and captivating; a truly delectable combination. "The Lamb Lies Down," "Back In N.Y.C." and "The Cage" are almost as good. While I can't in good conscience recommend that you rush out and buy this album, I recommend it as something that you might consider listening to. -Rock How

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Tech trounces UCLA in table tennis

by Alan Loh

Through the efforts of Jim Backus and Jacob Ng a table tennis match between Caltech and UCLA was arranged. After discussions between Jim Backus and the UCLA table tennis club's resident the time and place for the match were set. The match was to be held at the Alpine Recreation Center in Chinatown at 12 noon on the 22nd (last Sunday). With this start, Jacob Ng set about to recruit a table tennis team for Caltech. Meanwhile Backus was busy arranging transportation for the team and whatever spectators there were. The Caltech team, assuming they would face very stiff competition, did some practicing, including a visit to the local table tennis facility.

On the appointed day the Caltech team (consisting of two 5 man squads made up of 2 grads and 8 undergraduates) plus 1 photographer, and no spectators, set off for the Alpine Recreation Center. Upon arriving there, they met the Chinatown Table Tennis Club, but saw no sign of the UCLA Table Tennis Club aside from a few people who happened to be members of both clubs. These UCLA Club

members claimed that the match had been postponed. After a call to UCLA it was revealed that the UCLA TT Club manager had tried to call Jim Backus the night before (*Saturday night?*) to arrange new conditions for the match, but had not reached him. So that is the story of how UCLA forfeited the table tennis match to Caltech.

Tech's ping pongers perfecting skills

The Caltech Tennis Team is slowly rounding into shape and although they have yet to win a team match, prospects look bright for the future.

Not too surprisingly, three men from Fleming: Tim Ahern, Lee Paul and Jim Westover; plus four from Page: Joe Alonis, Tom Boldt, Gary Wakai and Ed Soto comprise the Varsity squad, with Mike Aziz from Ruddock as the first alternate in singles. Other squad members include Lloyd's Dave Faulkner, Mike Kawai, Joe Zwass and Ruddock's Bruce Gurney. Off-campus members are Bill Owen and Bob Morrison.

Caltech's baseball team opened the season with a remarkable sweep of a double-header on Saturday. An early-morning journey to neutral ground payed off as Tech beat LIFE College 4-1 in both games. To make matters worse (for LIFE, that is) the Beavers put another victory under their belts Tuesday by

taking the same patsies 3-1. No, all the regular season games are *not* against LIFE.

In the first game, Ed Rea struck out fifteen and allowed only one hit—a wimpy one off his hand. The defense was guilty of only one error, making for a solid all-round performance. Tech's four runs came on five hits, two by freshman Jim Jacobs, and a two RBI double by Rich Gayle.

Things weren't much different in the second game, as Doug Rountree struck out fourteen and walked only two. His effort was backed up by an errorless defense and a somewhat lacking two-hit offense. All four runs came in the fifth inning on two walks, a sacrifice bunt by Fred Crimi, an RBI single by Pat Reardon, and a two RBI single by Steve Eckman, who managed to make it home as the right-fielder watched to see how far the ball would go after passing between his legs.

Even though the offense mustered a mystical six hits on Tuesday, a lack of hustle accounted for a lack of runs. Unbelievably, LIFE was still no match for Tech even with the sloppiness displayed by the team before a home crowd of one Page Dude and a *California Tech* photographer. However, the first two runs came in the second inning with three singles, a sacrifice, and a fielder's choice play, actually generating *earned*

Celluloid flood of good humor continued

Continued from Page Three

talents flowered in such efforts as Sid Caesar's *Show of Shows* and the infamous *Get Smart*. *Take the Money and Run* was also Woody Allen's first movie direction effort, and certainly its technical execution suffers in comparison to later works. But the comedy-going public is not really interested in technique, for, in funny films, the fun is the thing.

Synopsis: *The Producers* is a wild, bizarre, overdone 1968 Mel Brooks work in which the decadent and gross world of Broadway theatrics is laid bare in a cutting set of caricatures. Not a character in the film is less than extreme; the world is populated by depraved old ladies, fat Jews, Nazis, homosexuals, and acid heads. The gags are mainly verbal, rather wild and bizarre. Gene Wilder gives a classic neurasthenic performance as a cartoonish accountant. The "Springtime for Hitler" sequence is memorable (that is not of itself a positive comment). The humor of Mel Brooks is popular and well-received by many, but certainly it goes beyond the tastes of many as well, in the direction of extreme caricature and wild unsubtlety. *The Producers* is a funny film, full of laffs.

The Running, Jumping, and

Standing Still Film is a short, worked out by Peter Sellers.

Take the Money and Run (1969) portrays America's most prominent filmic neurotic in the role of a bank robber. Woody Allen plays an inept criminal named Virgil, whose life story presented, initially, in the form of a quasi-documentary. Allen's humor is reliant upon sight gags as well as the self-deprecatory comedic jabs and cuts which compose the dialogue of his characters. This film is said to be superior to more recent works, but that is on the basis of audience response to varietal humor, the treatment of the subject matter. Comedy by the female lead (Janet Margolin) is superior to much of the later work which Diane Keaton has done as Allen's favorite leading lady. Taste and response to Allen's comedic form is an unpredictable thing.

The Lavender Hill Mob (1951) is a curio of a film comedy, scheduled for this showing because its content is also a bank robbery, in order to complement Woody Allen's work. Alec Guinness played the lead with much talent and a sense of characterization; this film drew attention to his acting ability and marked him for better work. Another unknown lifted towards stardom

from obscurity by this film was Audrey Hepburn. This is a sample of post-war British humor, and won an Academy Award for Best Story and Screenplay.

A few notes of errata: in last week's *Tech*, the protagonist of *Blow-up* was referred to as David Hemming, though his surname is actually Hemmings. Also, as any cogent, literate person with unfazed memory will recall, the character Meursault in Camus' *The Stranger* did go to his mother's funeral; what damned him was that he didn't cry, drank coffee, and smoked a cigarette.

—Lewis Hashimoto

The Mighty Casey Wins! Tech downs LIFE 4-1, 4-1

runs. In the sixth, though, they were unable to capitalize on a bases-loaded situation due to a fluke call by the umpire. Direct all inquiries concerning this call to any member of the team.

If you want to see Tech continue its run for the pennant, be out at the diamond at high noon tomorrow for a double-header against Pomona-Pitzer. The future appears opulent...

Tech Wrestlers 4th in tournament

Okubo league champion

by Chris Russell

Last Saturday the Caltech wrestling team went out to Redlands to take fourth in the SCIAC wrestling tournament. The Beavers had 43 points, ½ point behind host Redlands.

Highlighting the day was freshman Randy Okubo capturing the league championship at 126 lbs. He defeated Randy Lu of Pomona by a score of 7-2 in the finals match.

Other place winners were Jeff Blair, 2nd at 190 lbs.; Ernie Sasaki, 3rd at 118; Louis Testa, 3rd at 134; Bob Loveman, 3rd at 142; Chris Russell, 3rd at 150; and Tom Snyder, 3rd at 158. Next week the team goes to the NAIA District 3 tournament at Biola. Okubo faces a challenge from Moses Chavez of Biola, and Loveman and Snyder will be looking for a shot back at the championship.

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