The Attack of the Fungi

by Collaway and Cicinello

Although you may not have noticed it yet, for the past couple of years Caltech has been in a battle with several fungi.

One battalion of fungi attack­ed the tradition­laden Senior Oak, so that massive steps had to be taken to save the tree. One of the most recent is the new red oak retaining wall built by Physical Plant, which is supposed to keep the fungal army’s carrier, Senior Dirt, away from the base of the tree.

Two steel posts have also been installed to support the weakened limbs as another part of its effort. According to Harry Fenn, the campus tree surgeon, the tree is making steady progress toward recovery. All surviving fencers are eagerly awaiting further development.

The injured areas of the tree have also been scarred over by many Techers are eagerly awaiting further development.

Keep watching this space for further news of the fungus attack.

Santa Anita Gives $5000

Caltech has received a grant of $5,000 from the Santa Anita Foundation, according to an announcement from Dr. W.H. Corcoran, vice president for Institute relations.

Dr. Corcoran said the grant is unrestricted and can be used in support of Caltech’s programs of education and research in whatever way is most needed.

“Grants such as this are particularly valuable because they give us the flexibility to support scientific research programs at critical stages when specially designated funding is not available,” Corcoran said.

At this point it might be interesting to note that in this time of crisis in student aid funding, even so small an amount is automatically earmarked for research spending. So it goes.

The Santa Anita Foundation contributes to a wide variety of charities in Southern California in the areas of education, health, youth agencies, and the arts. This is the seventh year that Caltech has received support from the Foundation.

The funds made available to the Santa Anita Foundation for distribution are derived from five port travel during the summer. Many interesting travel projects were funded—such as a study of the mortal arts in Japan, recording Hungarian folk music in its home country, studying the political system of the state of Florida, etc. Preparation of an application was an educational experience in itself; the student had to submit a realistic budget, finding out how much it cost to go where, when, and how; how cheaply one could live well enough; where one could best accomplish things he wanted to do. The prepara­tion involved consultation with members of the faculty and others who had experience traveling in the area and to the purpose intended. When the students returned in the fall, they had interesting things to talk about. The purpose was not to further professional education, but rather to broaden student experiences and to promote a good time in the process.

Now it turns out that there is a small, long-inactive residue in the “junior travel prize” account. There is enough, in fact, for a one-shot renewal of the opportu­nity—to spend up to one thousand dollars in a budgeted plan for a specific travel experience this coming summer. Students who may be interested in competing for such a prize should see Dr. David Wales, incoming Associate Dean of Students. The deadline for decid­ing on the award, if any (or awards, up to the total of $1,000 at hand) is April 30. The winner (or winners) will be announced May 10. Students must be presently enrolled at Caltech and expect to be enrolled next year. Check with Carmen in the Dean’s Office if you would like to arrange an appointment with Dr. Wales, to consider the possibilities.

Kilobuck for Travel Offered by Dean

Once upon a time Caltech used to give “travel prizes” for which students could compete in their junior year—funds to support travel during the summer. The competition was lively, and many interesting travel projects were funded—a study of the martial arts in Japan, recording Hungarian folk music in its home country, studying the political system of the state of Florida, etc. Preparation of an application was an educational experience in itself; the student had to submit a realistic budget, finding out how much it cost to go where, when, and how; how cheaply one could live well enough; where one could best accomplish things he wanted to do. The prepara­tion involved consultation with members of the faculty and others who had experience traveling in the area and to the purpose intended. When the students returned in the fall, they had interesting things to talk about. The purpose was not to further professional education,
Mrs. Gandhi's assumption that the situation in other countries markedly this year, contradicting her stringent measures would reestablish national affairs. Although "Big Business" (multinational corporations) seems to have been able to profit from the situation by making new, previously unwished-for investments, a large number of small businesses all around the country have had to close down. In the middle of January this year, a two-month long protest had been a Gandhian—motionment, in which Indians all over the country maintained that the present situation in India.

Yet, in the case of India, one may still hope that Mahatma Gandhi's idea will persist, and that the present political situation could rise above that humiliating existence in political slavery.

Faciis decensum Avemi; Sed navicre gradum subrobus
Horae, hopo, his tabor es.

Aid Guidelines

by Al Dreham

Having spent many hours investigating the financial aid situation for the Tech, I found one aspect particularly surprising. That is the Institute's policy of having no firm financial aid policy.

Several students have told me that their financial aid has varied almost one thousand dollars from one year to the next when their families' financial status has not changed significantly.

Foreign and SSP (Summer Studies Program) students have previously received preferential treatment through their financial aid packages. For students from some countries this is a necessity. However, the unrestricted gift for students from countries like Canada, Germany, etc.

This year it will not be possible for students to receive an accurate estimate of the amount of aid they will receive until sometime in May. This is because even the annual financial aid guideline doesn't know how much money will be available for aid until then.

A month ago the figure of $2,400 of self-help aid was scarifying much of the student body. Now it appears that a figure of two hundred (plus or minus a thousand) will be the grant of financial aid. But this too could be wrong.

The list goes on. The Institute is not trying to put anyone in a difficult situation. Rather, the Institute is seeking a reasonable plan for this year's financial aid. Unfortunately, indecision and confusion can make a poor decision due to a lack of knowledge or a certainty about the future. Parents and students alike to know how they stand financially, so that they can plan their lives. Policies that vary greatly from one year to the next make it virtually impossible for parents or students to plan more than a few months in advance.

I therefore advocate a firm financial aid policy, based upon which an entire freshman class would have an excellent idea of what he and his parents will be expected to pay. Such a policy would be very helpful, but I believe that it would be preferable to the continuation which now exists.

The situation is probably not superficial and shallow, but it seems that at the time of writing, the situation can be saved, although considering the fact that Gandhi's idea will persist, and that the present political situation could rise above that humiliating existence in political slavery.

The California Tech

February 27, 1976

Volume LXVII, Number 21
Published weekly except during vacations by the Associated Students of the California Institute of Technology. The opinions expressed in all articles are strictly that of the author and necessarily reflect the views of the editors or of the corporation. All contributions become the property of The California Tech.

Editor-in-Chief
Appearing for the last time:
Gavin Simon

Features
Morris M. Jones

Cinema
Lewis K. Hashimoto

Books
Kiyoko M. Yamasaki


Cartoonists
Pete Beam, Bill Miller, Photographers

Business Manager
Paul H. Sawin

Assistant Business Manager
Rebecca J. Winter

Advertising
Wayne A. Dickenson


THE CALIFORNIA TECH

Virgin On A New Horizon

by S. W. K.

The sight of layers of land-scaping which surrounds campus is a feat to behold. A miniature ecosystem of elevated fish-laden ponds contrasted with eye-catchy greenery and casual walkway. A breathtaking scene at a breath-taking cost of a million dollars!

Now the author is not trying to be unduly critical, for when considering the tremendous array of long concrete stairs which was originally planned for that sight along with the fact that the landscaping was the creative idea of one of the students, I cannot help but be somewhat impressed. But considering that this was all at the sacrifice of an historic and traditional landmark, Throop Hall, I cannot help but be somewhat impressed. But considering that this was all at the sacrifice of an historic and traditional landmark, Throop Hall, I cannot help but be somewhat impressed. But considering that this was all at the sacrifice of an historic and traditional landmark, Throop Hall, I cannot help but be somewhat impressed.
by Marcus Koffman

In the late afternoon of Monday, January 19th, four well-scrubbed, official-looking men were scurrying about the Jet Propulsion Laboratory (JPL) in nearby La Canada. Cameras shining down on their necks, they hustled for last-minute change, to add to their files. The darted cameramen traded quick glances, but they had a more important concern. Some 60 people had formed a moving picket line on the sidewalk in front of the Caltech operated Jet Propulsion Lab. The demonstrators were there to protest the ties between JPL, the National Aeronautics and Space Administration (NASA) and the openly racist government of the Union of South Africa. Afrikaners, not for the American taxpayer's interest, are entitled to. As was the case on the flight back from Pretoria and Oshiburg would appear to their constituents in the Johannesburg stations, they look the other way. The South African workers who man the tracking stations are employed (as everywhere else in South Africa) in strict accordance with the rules of apartheid. In other words, getting hired depends primarily on having the right color of skin (white, naturally) and the right status. But before examining what apartheid means to black South Africans, it is necessary to look further into the technical aspects of the NASA-South Africa pact.

At the Goddard Space Flight Center in Greenbelt, Maryland, South African technicians are trained by NASA, free of charge. Few, if any, is the South African, not for the American taxpayers footing the bill. There are, of course, certain requirements that must be met by these trainees. One is that they exhibit the proper technical qualifications, another is that they exhibit "white-skinned" status. Meanwhile, Caltech/JPL exhibited signs of advanced schizophrenia. The mood for those of us who flew to Pretoria and Oshiburg would appear to their constituents in the Johannesburg stations, they look the other way. The South African workers who man the tracking stations are employed (as everywhere else in South Africa) in strict accordance with the rules of apartheid. In other words, getting hired depends primarily on having the right color of skin (white, naturally) and the right status. But before examining what apartheid means to black South Africans, it is necessary to look further into the technical aspects of the NASA-South Africa pact.

At the Goddard Space Flight Center in Greenbelt, Maryland, South African technicians are trained by NASA, free of charge. Few, if any, is the South African, not for the American taxpayers footing the bill. There are, of course, certain requirements that must be met by these trainees. One is that they exhibit the proper technical qualifications, another is that they exhibit "white-skinned" status. Meanwhile, Caltech/JPL exhibited signs of advanced schizophrenia. The mood for those of us who flew to Pretoria and Oshiburg would appear to their constituents in the Johannesburg stations, they look the other way. The South African workers who man the tracking stations are employed (as everywhere else in South Africa) in strict accordance with the rules of apartheid. In other words, getting hired depends primarily on having the right color of skin (white, naturally) and the right status. But before examining what apartheid means to black South Africans, it is necessary to look further into the technical aspects of the NASA-South Africa pact.
by Richard Ackermann

In some cases, military equipment that was either unneeded or involved in the national interests of the Northrop, Grumman, and Boeing was sold illegally. For instance, it is not amusing, since they refuse to admit that it was a bribe. A bribe.

A major campaign against torture in the United States was launched by the human rights organization Amnesty International last month. Uruguay stands charged with having the highest per capita concentration of political prisoners in the world, with nearly 600 persons held in over three dozen prisons in the country of 2.5 million people, which roughly translates to the population of Los Angeles. One out of every 450 people in Uruguay is in prison at this moment because their views do not conform to those of their rulers, or are suspected of not conforming. The International charged that the most sinister aspect of Uruguay's repressive apparatus is the systematic use of torture—routine practice in political cases, and clear violations of both the Universal Declaration of Human Rights and recent UN resolutions on torture.

Uruguay was once known as a democratic island in Latin America. The small country had some of the highest per capita literacy rates and a consensual, non-military model of government. But that is no longer true. In the 1970's, the military shattered the established traditions and system of involvement in the political life of the country over a period of two years led inexorably to their assumption of absolute control over the executive. In 1972, the elected civilian President, Juan Maria Bordaberry, willingly yielded his effective power to the Armed Forces.

In turn, they forced the Minister of Defense, Colonel Uruguay, February, 1973, a military-controlled body was imposed over the Executive; and in June of 1973 Congress was dissolved. Since then, most political parties have been banned and all political activity outlawed, absolute censorship has been established, trade union activity outlawed, and armed颠覆者 were allowed to roam freely through the churches brought under military control. Arrest without due process of law has been a standard. A case is now restricted to suspected Tuparanas, or the urban guerrillas which operated in Uruguay during the 1960's. The same repression quickly spread so that now priests, unionists, university students, and people of all political persuasions have suffered at the hands of the military rulers.

Recently, Amnesty International released a list of 24 known cases of people who have been abducted by or on behalf of the Uruguayan government in the last few years. Of the 24, only one case has been officially admitted by the government. Despite this, no sanctions are known to have been imposed against those responsible. The list of 24 torture victims was sent to the President of Uruguay and permission was requested for an impartial investigation of the allegations of torture, but no reply has been received. Therefore, AI launched its worldwide campaign to press the Government of Uruguay to allow an independent, international investigation to investigate the serious allegations of human rights violations that are coming out of Uruguay at such an alarming rate.

**Economic Reasons**

Most attempts to find a reason for the Uruguay situation converges on the catastrophic economic situation of the country, which declined since the fifties and fell to an all-time low state because of a growing dependence on the world market and because of a one-company economy structure. The Gross National Product has been decreasing year by year, and the galloping inflation is causing many to wonder if this developed country is to "undvelop" at speed. The cost of living rose 97.2% in 1973 and 71.4% in 1974.

The main troubles began when the government attempted to strengthen the economy artificial- ly through a series of derivations and wage control. As usual, these measures have had the reverse reaction, and growing opposition from various circles caused the government to take moe and more restrictive measures. Both the fact that the military takeover itself did not produce a radical change and the maintenance of a legal facade with a civilian president, may be the reason that world attention never was as overwhelming in the case of Uruguay as it did with Chile.

It presents a unique opportunity for those who are concerned about the problem of change or guerilla in Chile. This year, as President Bordenby's term of office expires, the Armed Forces are likely to decide in their own favor for the establishment of an authoritarian regime rather than the restabilment of a representative regime.

**Weight Control Program**

The Health Center Weight Control & Exercise Program is having a free lecture on How Hypertension Relates to Weight Control. The speaker is Thomas Hodscha, M.A., M.P.H. The date is March 17th from 12:00 to 1:00 in the Health Center Lounge.

**Los Angeles Chamber Orchestra**

Neville Marriner, conductor

SUNDAY, MARCH 28
7:30 p.m.
Mozart: Requiem in D Minor
Hector Berlioz: Symphonie Fantastique
NATHANIEL ROSEN, cello
MARK TAFER CONDUCTOR

Single tickets now available at Music Center Box Office and all Major Agencies.

Single Tickets for all concerts: $11.00, $8.50, $6.00 (subject to availability — I. D. Required)

For information phone (213) 626-7211

**Los Angeles Chamber Orchestra**

Neville Marriner, conductor

SUNDAY, MARCH 28
7:30 p.m.
Mozart: Requiem in D Minor
Hector Berlioz: Symphonie Fantastique
NATHANIEL ROSEN, cello
MARK TAFER CONDUCTOR

Single tickets now available at Music Center Box Office and all Major Agencies.

Single Tickets for all concerts: $11.00, $8.50, $6.00 (subject to availability — I. D. Required)

For information phone (213) 626-7211
Lawrencian Sensual Philosophy, Homo-Eroticism, and a Proto-Nazi
by Lewis Hashimoto

It being finals weekend, the usual campus film showings will not take place today and tomorrow. However, those unfortunate souls who possess wheels may take advantage of the break to attend some or all of the下列 items:

Women In Love is a social novel, a complex and turgid micro-biographical work, by D.H. Lawrence. It is lush with lawrencian sensual philosophy and purple prose. What first attracted people to this book has been sliced out and detailed, murder the clarity of Lawrence’s cultural and sexual musings, and to zap his audience with a very clever and spectacular film dealing superficially with the content of the novel. Russell has since gone on to make the film in which his Who’s rock opera Tommy and the life of Franz Liszt; his bizarre treatment of such other works has led precisely from this lurid adaptation of Women In Love.

This book almost devoid of social content except for cases of overt symbolism in depictions of living conditions in post-WWII England. Thus Ken Russell has emasculated the major statements of Lawrence’s writing. At the same time, the director has infused the work with contemporary putrid view-points. The sex scenes are perceived in a spaced-out, act real, flashy cinematic style which robs the sexual conduct of the principals of its humanity. The photogaphy attempts to contruct nature and mood by washing out certain scenes in baths of overwhelming color. Small details from the novel are exploited for the purpose of nasty sensationalism; thus, a nude wrestling sequence becomes an exhibition of homo-eroticism; a minor character becomes a proto-Nazi. Russell seems to be intent on rewriting Lawrence’s thoughtful (if pretentious) novel as a cheapy paperback.

The shorts to be shown with Women In Love are bizarre little films: A Movie, Fragment of Seeking, and Oh Dem Watermelons.

Filmmex is a two-week long series of old and new films. Highlight premieres of this year’s year are Hitchcock’s newest thriller, The Family Plot, and Kurosawa’s long awaited Ranidan film, Dersu Uzala. Other pleasing features include: a Western film made in Canada, a melodrama, a bunch of previously unseen Cuban films, interviews and discusions with directors Masahiro Shinoda, and other good movies. Interested audiences may appear upstart at the volunturous program sheet in the Caltech Y office.

Spring Offensive
The Caltech Gamers, in anticipation of the end of the term have scheduled several events for the next two weeks. First, on Thursday, March 19, 11:30-1:30, in Elitist, a bunch of previously unexplored, $2.00 and under (if interested). D.Q.’s life and work, and present an slide show-demonstration.

As the chef d’ouvre, the Semi-Pro Musica Antigua performed Haitel and Greeted and Teal and Alice, an opera in one unnatural act. The performance was accompanied by music with arrangements terrible, the acting hideous, and the costuming perfect. A perfect, under $2.00 for D.Q.’s own, rendered as he would have wished.

Pamela Crane

Windom’s Thurer: A Decent Accent

Pocketa-Pocketa-ding Pocketa-Pocketa-mugging

The second half of The Big Bong writer in Walter Mitty’s office hanged ding, the rhythm slowly increasing in pace as the words of understanding appear on the page: “How the hell do you do it, Mitty?” said Sandage, the drunkess editor, threathening his greasy lead into the doorway. “You explain things to fifty million readers that nobody of even both the judges could understand. You make the bastards love it.”

“What you fail to realise, Sandage, is only they think they understand. Mitty chuckled.

Darned straight.”

Sandage didn’t quite understand Mitty, but what would never admit it. “Well we’ll need that by Tuesday.”

“The article will be ready in a few minutes.” Mitty said calmly. He disliked deadlines tremendously.

Sandidge withdrawing, paused to wrangle his now ruined jacket from the door and he caught it in the pocketa-Pocketa-Pocketa. The flow resumed.

Catech is perhaps the perfect place to start a description of Windom’s Thurer’s works. Offhand I can’t think of anywhere else with the same mixture of sheer, bizarre, and humorous present at this institution, an atmosphere very conducive to an appreciation of Thurber’s work. In this style, Walter Mitty William presented excerpts from Thurer’s works.

Windom, most famous for his television series “My World and Welcome to It,” acted and scripted from some of Thurber’s work, using only his glasses and a few unessential but helpful props. Overall, he did an excellent job of presenting the essence of “The Honeymooners.” The whole setup is an attempt for an actor to project enough to the audience that one can hear and still retain the wistful confused nature of the hero of the Thurber male. In general, it was a task that Windom handled well, although I felt that the stocky, waist-coated Windom was more like Thurber than as Thurber would like to have the audience can hear and still identify with. The character becomes a proto-Nazi. The voice was sharp focus; The reproduction is only as good as the original.

The Fox’s Restaurant, 2532 N. Lakeview contains two main characters. Occasionally one wants to go out for dinner to get home cooking in a home atmosphere.

The food is very well prepared, the service is correct. The fox also included a wide choice of pie or ice cream.

The Fox is a nice place to go, the food is very good and very friendly. Hopefully Windom will return, preferable with a refined first half, and repeat his excellent performance. -Gregg Brown

Senior pictures for the 1976 Big T should be prepared over the next few weeks so that they can be collected early third term. (Dates will be announced). The food is very well prepared. The servers should not be smaller than 2.3x3". Most desirable size lies between 3x3" and 4x6" for pictures of individuals and even larger if they are group pictures. Within these photos, there should be a strong contrast and sharp focus. If the reproduction is only as good as the original.

-Pamela Crane

The Menu is not ostentatious, but the lettuce is of the quality one would buy at a fine grocery; the meat is from a great quantity. The meat is of the highest quality. The ice cream is rich yet delicate, it must be also home-made. Even the table settings say “home.” The floral-patterned ironstone with well-used flatware sit perfectly with the rug of the environment.

Altogether, the Fox’s provides a good home meal and nice setting everything. Here is genuine, without little details thrown in to leave a good impression. The waiters are the Fox’s guests, not customers in a commercial eatery. The food is of high quality and nice setting, it is served two and three times as much. Next time you want to have a good meal, try them out. They’re open ‘til 9:00 (closed Monday) and accept B of A and Master Charge.

-Dick Beatty

Friday, March 10

THE CALIFORNIA TECH

Gala Bach Program Fetes Society’s Elite

by Dick Beatty

-Younggil Oh

Big T Editor
The First Circle, Eternal Isolation


The First Circle is the story of a sharashka, or a technical institute staffed by prisoners, some years after the Second World War. The title alludes to the first circle of Dante’s “Inferno” in which the virtuous committed to eternal damnation, but they cannot be condemned to a human being than any mere physical punishment. Solzhenitsyn asserts this theme through the tasks assigned the prisoners. For instance, Ruben, who is in charge of actually classifying the voice patterns, is not in the least disturbed that his work is to be used against people on the outside, be they guilty or not. His only concern is whether or not the project will succeed. Nerzhin, Doronin, and to some extent Adamson feel in this way also. Once upon a time, Solzhenitsyn tells us, these people were all concerned with and cared for the others around them. Now they treat them as academic problems with no regard to personal feelings at all. Apparently it’s rather easy to become indifferent to those outside when you have no hope of returning there yourself. However, the prisoners still have ties among themselves: a good example of this is Doronin’s joining the ranks of the stolid pigeons in order to expose them to the rest of the prisoners. As a reward for this activity, he is transported to the Arctic with a few confederates. Although Doronin knew that this might happen, he was willing to take this risk for the sake of his comrades—apparently Doronin still felt something for them. Even these ties vanish in the face of being transported. One never knows when the next transport leaves for the North, or who will be on it. It is best not to have any truly close ties in the sharashka.

Solzhenitsyn’s novel, then, is an excellent story of what happens to people forever isolated from society. Links to the outside weaken and vanish, as do those among the isolated people themselves. What’s left is best seen in Adamson: the individual becomes extremely morose and apathetic. Any activity to better the lot of those confined draws only cynical remarks or, more often than that, no response at all. Having spent four years in a sharashka himself, Solzhenitsyn writes that his music had two characteristic parts—one called Arabesque, which was the gentle, loving part; and Florestan, the violent, passionate part. The Arabesque was the Eusebius, Schumann’s concerto (without a soloist), which followed, and the Florestan.

Now, Horowitz is an old man, into his seventies, and with his slim frame it was hard to believe that the thunderous for-tissimo passages were played by him. Occasionally, the fingers swing and bounce with the effort, but the sound was still there. The beauty of the soft passages was tempered by none of the steeliness, emotional playing that he displayed at his famous performance at Carnegie Hall.

After the intermission, Horowitz played till the end of the program without leaving the stage, and with only a few breaks between each work. He played through a few short Rachmaninoff works, Liszt’s Études D’Oublie, another Liszt piece... He seemed to take a slight pause before starting the next piece. Chopin’s Waltz in A minor. This is a strange piece for a maestro to play, because it is one of Chopin’s most obscure pieces and very few people had heard of it. Chopin wrote his most striking innovation to the piece (Horowitz is known for his tendency to rewrite, rearrange, and change) was a subtle alteration of the basic oom-pah-pah rhythm to a coo-pah-pah (the second beat was a long staccato). The rhythm added to the piece immensely, with Horowitz’s other innovations.

The grand finale was Chopin’s Ballade No. 1 in G minor, a Horowitz favorite. Few Horowitz recitals are without this fantastic work, and Horowitz seemed to give a new interpretation to it this Sunday. A complainer might have said he played it too fast. The thunderous ovation he received prompted him to play an encore (possibly by Brahms) followed by a piece by Tschaikovsky, which he needed no encouragement to play. Considerable persuasion was needed to get him to play the final encore, the finale of the most grandiose Rachmaninoff sonata (Look at the composer—is there any doubt that Horowitz is a Russian.) Afterwards, though the applause and standing ovations repeatedly followed, Horowitz returned to the stage, pointed to the piano, and, amidst the uproar of “One More,” shook his head and quietly left the stage.

David Calhoun
Analyzing the Vortex of the Beat Writers

 Naked Angels: The Lives and literature of the Beat Generation by John Tytell (McGraw-Hill, 0.00) is a serious and provocative evaluation of the writers of the Beat movement, discussing their works in the context of their lives and times.

 Tytell’s concise, vividly descriptive book examines in particular three of the most significant of the Beat writers: Allen Ginsberg, Jack Kerouac, and describes their reactions to forces they saw threatening individuality and freedom and destroying American culture as they believed in it. Growing up in the frightened times of the thirties, when nuclear holocaust seemed ever-present and the annals of the Cold War brought all nonconformist under suspicion as potentially Communist, they rebelled against trends they could not accept, being on the verge of turning society into a totalitarian wasteland.

 The Beat writers, violently attacking the stagnation of the age, declared instead a standard of frankness and spontaneity, a love of motion and sensation and an aversion to rigidity and convention that became the aesthetic ideals behind their writings as well as the driving forces in their lives. From Kerouac, who based his novel On the Road on his own experiences as a heroin addict, describing scenes of human degradation in clinical detail in a turbulently vivid image of a decaying society, to Kerouac, whose novel On the Road, based on his own travels with Neal Cassady, was written as a single paragraph on a continuous roll of paper so as not to break the flow of images in his mind with the need to put another sheet of paper in the typewriter, and Allen Ginsberg, who strove in poems such as Howl to escape the traditional conventions of prose writing and follow the intuitive guidance of his mind in long rambling lines; the Beat writers sought to write in spontaneous images, eschewing orderly arrangements in favor of the mind’s free stream of images.

 In Naked Angels, Tytell has achieved an overview of the impact on our society of these men whose lives were frantic swirls of drug abuse and restless movement as they desperately sought vivid experience and an appreciation of gut-level human values, focusing the tortured intensity of their living into a body of literature whose power is still with us nearly two decades later. His book is a useful introduction to the Beat movement, as well as an informative reference and perceptive critical commentary for anyone with a deeper interest in these writers and their work.

—David Weinshenker

Rock on Rock
Roland, Caltech Jazz, Fingertight

Instead of the usual record review, I would like to comment upon a few musical freelancers that the Tech community has been treated to recently.

A couple of weeks back Angeles played a room concert for us. They did a credible job except for a little distortion that crept into the sound system. Also most of the original lyrics were of the “Smart Guy Tells Dumb Girl What’s Best” type and this theme was a bit overworn. Otherwise it was a fine show. J.J. Mallory’s organ play was improved over last year when he was completely drowned out. The other musicians did all right as well. After all this was, as Norm pointed out repeatedly, “Rocanroll!!!”

The evening of the fourth saw the Caltech Jazz Band and Roland team up for a show at Baxter Lecture Hall. Now there is no doubt that the Caltech Jazz Band has a lot of good musicians, but somehow this year they have yet to put it together like they did last year. This is surprising since most of the guys are returnees from last year. I suspect that a lack of practice time and a more difficult score were the main reasons for the slight letdown. Still I expect great things from the jazz band later this year.

Roland followed immediately and they literally blew the house down. Their style was more modern and electric than Caltech’s band which is more in the big band tradition. The three man wild section showed their prowess on a number of instruments including saxophone, flute, and trumpet. “Sugar Bear” Wennier was simply dazzling on clarinet. His solo was great and the band also played a couple of songs with him. The band was improved over last year and this theme was a bit less popular.

Well, did you find out where we are? SOME KIND OF MENTAL INSTITUTION

Yeah...
Ten Tennis Victory

by Jim Westover

When you least expect it, one may turn to you and shout, "smile, we won!" No, you're close, but it wasn't the ubiquitous Alfred E. Newman. If you happened to notice the form with which he was flailing that broken racket on your head, you might realize that it was not just another random techer before finals, but rather one of those mad, foul tennis players we are so fond and proud of. Okay, fond of.

Last Saturday a tremendous battle for last place took place with La Verne College on the varsity tennis courts. You know, those flat, green rectangles across California... No!, the ones with lines on them and an obnoxious net strung right across the middle. Don't play dumb, with both teams gallantly flailing their then-weaponed weapons of the sport.

Well, we blew it. Some of the guys thought it was more important to be consistent than to win, but we done went and beat that amalgamation of racket power disguised as the La Verne College varsity tennis team.

The results in the one-on-one match ups were: Tim Ahern (CIT 6-0, 6-7, 6-4), Ed Soto (CIT 6-7, 6-0, 6-3), Jim Westover (CIT 6-2, 6-0), Dan Rimkus (LV 6-1, 6-4), and Tom Boldt (CIT 6-4, 2-6, 6-0).

Joe Alonzo, finally falling out of bed, managed to pull his head out but still came up at a loss. Contrary to popular opinion, this was due to the fact that he arrived five minutes too late to play one-on-one. So, believe it or not, we were not playing angles at our usual level of excellence.

Encouraged by coach Johnny Lamb's advice "Okay, young men, go out there and play doubles" each of the players was spurred on to better than ever tennis. Despite this advantage we managed to play well against those blood-thirsty La Verneites. Ahern-Paul (CIT 6-4, 6-2), Alonzo-Westover (CIT 6-5, 5-7, 2-6), Soto-Boldt (LV 3-6, 6-1, 6-3). Yaa (Yuu Ed.), we win.

Though not quite brilliant, it was our first victory of the season. Give us something, Gee, I'm still trying to get over losing to that girl last week.

Oh, ya... stay tuned for the second half right after spring break brought you to by those who know it but don't get the right idea till June.

Graduating Senior Rom Griswold should also be mentioned for his two years of Varsity tennis. Coach George Fox handed out the awards for the JVs. They are as follows: High Scorer: Ron Yamamoto. High Rebounder: Kris Minnich. Free Throw %: Ron Yamamoto. Most Improved: Paul Maglioco.

In a special presentation by John Loo, the coveted Wrong-Way Award for 1975-76 was belatedly given to Kris Minnich for scoring a basket at the wrong end of the court. Peter Lu got Honorable Mention for making the initial pass. The Wrong-Way Award for 1975-76 was given to Don Bostrom for his outstanding turnover.

My Life

In the Wilds

Pierre Hallet, who has spent seven years with the African pygmies, will speak at the Athenaeum on March 17th at 3 p.m. He will talk of his experiences and life among the pygmies. Student admission is $1.50.

Honeymoon Over:

Hardballers Drop 5 of 6

By Joe Eker

After sweeping the first three games of the 1976 season, California Institute of Technology proceeded to drop five of six games to Pomona Pitza and Whittier. In the season opener Pomona took the first two games, thus sending a message to the JVs that it was not just a fluke, the determined Beavers battled all the way down to the final inning of the second game before bowing to defeat by a 7-6 tally. An eighth inning surge against power late for Tech, as Four Whittier runners crossed the plate.

In the third game of the series, Whittier decided to show that it wasn't a fluke that they won the first two, and put Tech soundly away, 5-0. Sloppiness produced four errors that gave Whittier 4 unearned runs, which was enough to knock Tech, since the offense was caught off guard by an unknown and talented pitcher. The only two hits were produced by first-baseman Steve Eckmann.

So with a 4-5 record, the squad is taking a break to enjoy finals, but they'll be back as soon as term begins. First task: climb back to 500 ball.