Praise to the Able, And Raise Some Cain

by Alan Silverstein
Tech Staff Writer

In current years the Teaching Quality Feedback Report (TQFR) has been plagued with difficulties threatening its demise. Only on the part of the student body has resulted in a large number of comments and opinions and a practically useless booklet.

This year the Education Policies Committee (EPC) wants to change the situation. Its goal is to produce, next September, a meaningful, useful and readable report for the benefit of students and faculty alike. More than anything else, this will give a healthy response from the viewpoint of an undergraduate student body.

The EPC, a subsidiary of CIT, is declaring next week May 17-21 to be Teaching Quality Feedback Week (Drum Sl). Questionnaires and letters of explanation have already been given to the instructor of every class on campus numbered less than 200. Beginning Monday, these will be distributed in classes. You will be asked to fill out the form on the spot and turn it in. Later in the week, numerical forms will go out to all student houses so you can report on those classes earlier this school year or which you might miss next week. We want every undergraduate report on every class he's had a school year. It won't take much time; the questionnaires are much simpler than those used in the past. If you don’t do one in class, for some reason, or the class is not meeting third term, then be sure to fill out one of the forms that will come to your student house.

Everyone will profit, we hope, from a clear, meaningful TQFR. You’ll be able to get a lot of use out of it, and a free copy will be yours when it’s published.

Baxter Victim of Battery of Blows, Anya Flourishing

by Gregg Brown
Tech Staff Writer

A quick review of the unfortunate position of Baxter Art Gallery and then a description of a program in the arts that is very much alive.

David Smith is no longer interested in maintaining the gallery without constructive help. People have said “Go ahead and fight, David, we’re right behind you.” This is of little use to Smith. He now needs someone to say “I want to fight for the gallery, will you help?” Someone or some group is needed to be resourceful, for as Smith has been.

Related to the problem of winning leadership is the lack of funds. It is a near certainty that if lots of people were willing to work for the gallery the necessary funds could be raised. The administration could raise the funds, but they choose not to. Since they are working from the point of view that Caltech has its reputation based in the sciences and that any additional funds should go to the sciences, that is their prerogative.

The ‘Gon is Going

They also believe that the Caltech student doesn’t give a damn about art. The story of what’s happening to the Octagon on the Olives Walk is an example of the kind of behaviour that allows them to feel this way. The piece was loaned to the Institute by the artist who created it, it was not purchased. After the artist committed himself to lending it to us, he was approached by the people behind the UCLA sculpture garden who wished to buy it. He turned them down, unwilling to break his commitment to us.

He has since returned to campus and found it in its present state covered with tape marks and notices. He complained to Smith, who as tactfully as possible told about the stop signs. If he had heard about it through other channels, it would have been much more difficult to explain.

The result is that the piece is being removed. Regardless of what you felt about the piece, it is a disgrace that it should have been removed under these circumstances.

Such actions are not indicative of the whole student body. There are people here who love art, and whose love of art is more valuable than that of a dilettante like myself because they do something, the endeavor to create art.

A lot of such people are in Anya Fisher’s art class, which is held in the Dabney basement from one to four on Saturday. This class is not simply a collection of people sloughing about with brushes and oils, it is a true college level course that will instruct you in the perception of form and color and to work with various media.

I might add that the class has been growing since its conception three years ago, and 160 people have been involved in it since then. Recent works of the students are exhibited in Dabney Hall until May 22nd. The seriousness of the students is reflected in the quality of their work.

Gallery Cavalry Organizing

There will be a meeting of all those interested in the future of the Baxter Art Gallery. The meeting will be held Tuesday, May 18, 7 p.m. in room 125 Baxter. If you cannot attend the discussion, please contact Peter Lew, Lloyd House, 449-2924.

Down For the Count

by Alan Silverstein
Tech Staff Writer

The Candidate’s Reply Date, May 3, has come and gone and been gone ‘long enough for the “dust to settle.” Hence, the Admissions Office now has a pretty good idea who and how many will be in the freshman class next year. According to Dr. Stirling Huntley, Director of Admissions, there were 231 confirmed (i.e., deposits paid) first-year students expecting to enter next September. Of the first year, only 24 women.

Of the first figure, Dr. Huntley said that we could expect some attrition before September but that “my personal guesstimate is that we won’t get down to 220, which was our goal”. The waiting list will be trimmed to approximately twenty persons, persons who the admissions office does not look good for admitting any of them.

As you may recall from my article in issue No. 24, 388 persons were offered admission as first-year students, of whom 55 were female (14%). It appears now that only 10% of the entering class will be women—still better than last year, though. We’re disappointed it’s not as many as 160 persons,” commented Ms Barbara Brown, Assistant Director of Admissions. She explained that while the campaign last fall caused more women to apply here, it did not increase the number who saw us at their first choice. Judging from their cancellation letters, Ms Brown said, “Women on the whole were more interested in a more diverse undergraduate education.”

Asked if anything else unusual had occurred in the admissions game thus far, Dr. Huntley replied affirmatively. The proportion of the financial aid package offered in loans has gone up, and apparently this has discouraged many foreign students, particularly those actually residing abroad. Hence “there will be fewer foreign students than usual this year, and I’m very disappointed in that.”

Next time there may be some alterations in the process. “We’ll be doing some rethinking next year on how we might better tell our story”, Dr. Huntley stated. Also, if CIT is interested in admitting foreign students, some changes may be required in its administration of financial aid.

Lyman Bonner enjoys the company of Mrs. Mayer at reception following Jim Boyk’s razzle-dazzle piano recital. More about that woman on the left next week . . .

Photo by D. Wheeler

Flock to Slaughter

231 FRESH IN
The IHC has, of late, seen fit to attempt to extend powers into areas previously denied it, with varying degr of success. I refer, specifically, to its actions in trying to dictate a parking policy for the Olive Walk and treatment of the responsibility of recommending for a fee. In the Olive Walk incident, the IHC decided upon a parking regulation and announced that violators of that regulation would be ticketed, without first consulting any group authorized to establish such regulations.

As to the food service recommendation, the IHC failed to explain a recommendation, for it was not contrary to student, to give the students a say as to which of services they would prefer. This, in itself, would have been execrable, but the IHC then took the unprecedented step of requiring that its recommendations be withheld from student body until Monday, after Bob Gang was expected to have passed the recommendation on to his superior. It is not difficult to discuss the reasons for their recommendation, combination of these two acts effectively prevents students from expressing their views on an issue of importance to them.

It is my opinion that these acts constitute an abrogation of the rights of the student body and should not be permitted. I am writing about this this year apparently is trying its wings in disregard for needs and wishes of the people it represents.

I do not recommend that any action be taken against the current IHC, but it would seem that the student body should take a greater interest in the IHC's doings, and the IHC should try to be more responsive to the needs wishes of its constituency.

—Carl J. Ly

**Jazz on the Rocks**

The Caltech Jazz Band, under the direction of William Bing, will present two shows on Monday, May 31, at 8:30 and 10:30 p.m. at the Ice House in Pasadena. Appearing with the band on the second show will be Gary Foster, world-famous saxophone player and teacher. Mr. Foster has just returned from a tour of Japan with the Akiyoshi/Tabackin Big Band, and performs in the Los Angeles Jazz Band, as well as being a busy studio player.

He is also a instructor at Nova Studio in Pasadena, and at Pasadena City College.

The jazz band will feature music of many different styles, and will include the music of Count Basie, Kim Richmond, John Philip, and will feature the music of one of the band's own members, Leo Deutsch, who has recently had his music published by a well known company, Life Line Music Press. Members of the Caltech Jazz Band are drawn from the student body and faculty, as well as being from JPL and the Pasadena community.

Performers are encouraged to make reservations by calling the Ice House at 681-9942.

**The ASCIT FRIDAY NIGHT MOVIE**

**SLEUTH**

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 President's Analyst

Caveat Applicant!

The interviews for Faculty Committee Applicants will be conducted next week. Be sure to check the schedules which will be posted by House Presidents and in the Wendell on Monday.

**Later That Same Night**

The Chinese Student Association is sponsoring a May Dance tonight, May 14, in the Penhouse of Krupp Spalding (Business Services, to you) from 9 p.m. to 1 a.m. Free admission.

**IHC Wielding Too Big a Stick**

The IHC, I have been trying to push my way through the TQFR form that's been languishing on your desk and tell the gutter of a blue book. Now that you've run those prepared through the second show will be Tabackin Big Band, and performs in the Louis Bellson Band, as well as being a busy studio player. Mr. Foster is a concert pianist and teacher. Mr. Foster has just returned from a tour of Japan with the Akiyoshi/Tabackin Big Band, and performs in the Los Angeles Jazz Band, as well as being a busy studio player.

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The Envelope, Please

The Category of Physics: Christopher Lee Henley has been selected as this year's recipient of the Hare-Lee Fish Mortal Award in Junior Phys.

the Category of Travel: Money: Three undergraduates have been under travel expenses for inner trips: Al Vasquez-Cuervo flew to France and spent a month studying French at the University. He will stay at a university with other non-French students and will have seminars, courses, and play con-

the Category of Surgery: The list of Biology tutorials (22) to be offered next term is now available in the Biology office, 156 Church. The tutorials are staffed by Biology faculty, postdoc and grad students. They provide an opportunity for learn-

is a prime time of the school year for statistics. In case anyone's interested, here are the numbers, obtained from the Registrar's Office, which describe how the frosh pigeonholed them to- 

ings to their right ...

SALES & SERVICE DIRECTORY

ACME RENTS

FORD

BARBECUE EQUIP.

DISCOTHEQUE

REALTY

SOUTH PASADENA AUTO BODY

TOYOTA

BICYCLES

FINE JEWELRY

SPORTING GOODS

COLLIAU LEASING

AUTO TRANSMISSION

JULIET NAILS

TRAVEL

CHEVROLET

AWARDS-TROPHIES

CAMERA & PHOTOGRAPHY

MOTORCYCLES

WEAVING SUPPLIES

FIAT

BAKERY

CAMPUS PIZZA

OPTOMETRIST

WHEEL ALIGNMENT

the Category of Psychology: Mary Harris, for his upcoming lecture May 10 in the Watson Lecture Series. The topic is: Blue Copper Blood to Synthesis Co-

bility-3, and Geochemistry-

n in Junior Phys.

on drawings, so you're free to do that on your own. However, there are also a few instances of noteworthy items pertaining to the table above:

1. The percentage columns were obtained by dividing the number for the option for that year by the subtotal for that year, and rounding to the nearest integer. Hence they don't add up exactly to 100.

2. "Not declared" refers to the time of the publishing of the data for each year.

3. 1974 and '75 data taken from issues of the California Tech.

4. Options at CIT are not congruent with divisions, which (as you should know) are six in number.

If you're curious how options map into divisions, check your catalog.

5. The Geology option actually includes Geology (three), Geophysics (two) and Geochem-

6. People majoring in Geology-

7. Finally, a bit of additional information, we started with 231 frosh at registration first term, still had 225 second term, and apparently still have 219-less at least four next September. That's a bit better than average, but of course, the Class of '79 has a few years to go yet. "Look to your left, look to your right...."
COULD YOU DO THIS ON A SHOESTRING?

The Caltech Women's Glee Club

An Exercise in Effort

The summer before I came to Caltech, I received two letters from the Women's Glee Club; one from Mrs. Monica Roegler, our director, and one from Jinkle Seagrave, the President for 1975-76. Although I still wasn't convinced I would be an uplifting and inspiring member of the Glee Club, I have always been active in church choirs, and I decided to try out. As it turned out, all the reassurances I received from older members were valid: tryouts consisted of getting up the nerve to go into the room where Mrs. Roegler had girls sing pitches, to tell them whether they were an alto or soprano, and when the first rehearsal was.

I remember being very impressed by the entire Glee club machinery at Repertoire Camp, up at Thousand Pines. There, the two Glee Clubs spent 15 hours learning most of the music we performed at the Festival of Light. Even though the Women's Glee Club is small compared to the Men's, we could always count on the sopranos being heard.

Although we rehearse only three hours a week, there is a definite commitment on the part of Glee Clubbers which is taken seriously. Especially with concert performances, the Glee Club is a powerful time sink, and yet enough people think the activity worthwhile enough to make the sacrifice. For instance, performance and last-minute rehearsal time for the Festival of Light ended up to be about 25 hours, two weeks before finals week first term. Festival of Light was, as usual, a huge success; all performances were sold out, and next year, there will be four performances instead of the usual three.

This weekend, our twenty-two member Glee Club will be presenting Spring Concert along with the Men's Glee Club. In the first half of the concert, we will be singing pieces by American composers, with the second half being a performance of "The Lowland Sea," an American opera in one act. The distinct feature of this year's Spring Concert is that all the soloists of the opera are from our own Women's Glee Clubs--Techers can actually sing!

Besides a few small concerts in the area, many members of the Women's Glee Club, including myself, had a fun time dressing up as clowns or storybook characters for the Family Circus, held at the end of January. For four performances we paraded around Beckman waving to enthusiastic kids who really did believe they were seeing Little Bo Peep and Sno White and Santa Claus.

Next year, we're pretty hopeful for new members, what with an encouraging increase in gilt admitted to the freshmen class. The Caltech Women's Glee Club has come quite a ways since it was started in 1971. As it says in our handbook, in 1971-72...
Glee Club's eight members served punch and cookies at the reception following the Men's Glee Club Home Concert. In 1975, the 18-member club and the mixed Chamber Singers (9 women, 8 men) presented Home Concert; punch and cookies were served by the men.

Being in the Women's Glee Club this year has been fun for me. Besides, where else at Caltech can I experience the social phenomenon of being with 21 other women and no men?

(A note of advertisement: tickets are $2.00 for students who are not ASCIT members, $2.50 for the general public, and free for ASCIT members. You can get tickets from the Caltech Ticket Office, or from any Glee Clubber. Much work is going into the concert. It will be a good show, so come and enjoy it!)

Koleen Matsuda

Photos by

F. Clark

R. Feldman

D. Wheeler

Layout by Heekyll and Jekyll
This amount, probably $1500, was used to ease part-time employment during the terms. We do not expect major problems and often my own as well as the restaurant's disaster, due to the restaurant's minimum wage, which is fed up with it. The menu looks like it, and reviewer probably won't do the readers any good and may not be fair to the restaurant if both restaurant and reviewer had a bad night. This amount, probably $1500, was used to ease part-time employment during the terms. We do not expect major problems and often my own as well as the restaurant's disaster, due to the restaurant's minimum wage, which is fed up with it.
Fred Astaire and Ginger Rogers in a Pastiche

Motion pictures to be shown this weekend on campus are ASU/T's Sherlock and Cinematheque's Bringing Up Baby and Flying Down To Rio; the ASU/T flicks tonight at 7:30 and 9:30, at fifty cents a head, and the black-and-white thirties double-feature occurs on Saturday at 7:30 p.m., for a dramatic and amusing pastiche of the late Jimi Hendrix. By the roll includes some recording industry, as she is also a hardy co-inventor Walt Meader is exercising the play by Anthony Shaffer, Down To Rio; a thriller of a film, adapted from a novel of the same name. At 8:30 p.m. this evening, the Nuart in Santa Monica will be showing the second feature of the evening, the play Intolerance by D.W. Griffith, produced by the Southern California Motion Pictures Corporation.

As part of the Bicentennial celebration of our nation's independence, the people up in the Caltech Y wish to salute Andrew Jackson. We are very happy to have a character who is constrained to perform mannerism of his talents. The plot virtualizes the British class struggle by posing Olivier, as a snobbish aristocrat, against Michael Caine, who portrays a commoner, a hairdresser who is the upper-class gentleman's wife. The two play games, have twisted verbal duels, put on funny clothes, go to the company, indulging in a maze of contortions to which the screen star has subjected them. A less than credible film, it has quality direction and talent on its side. Bringing Up Baby (1938) is a screen version of a novel by the author of the other novel, which Dreyfus Hollywood cracked out for the benefit of its Dreyfused audience. Essentially a romantic comedy, directed by the versatile, artful, and unsophisticated Howard Hawks, Bringing Up Baby dealt with such social concerns as paleontology, psychoanalysis, and money. The greatest asset of this generally tedious movie is the musical of kylie Hupnep, appearing in her starring comedy role, as a luscious young heiress with peculiar taste in men, who is making a comeback from a lapse in her career, and turned to comedic parts with a vigor, courage, and decisiveness to Rio. Her leading man in this "madcap" diversion is young Cary Grant. How time flies!

Flying Down to Rio was the first RKO musical starring Fred Astaire and Ginger Rogers in a pastiche of melodrama, romance, and the unique, quasi-sexual dance routines for which the couple are famed. The choreography ranges from classical music to ragtime (along with the typical thirties plot intrigue of lovers and stars in soft focus and light). The setting is exotic. RKO was one of the few North American studios to use real Latin American sets in south-of-the-border roles. Most Hollywood production companies had stockLatinas constituted of white women wearing dark-complicated makeup. The refresh filmic stereotypes of green-skinned and lazy sassy-sisters in floppy sombreros are largely avoided. In the case of Down to Rio, still, the guy who wins the girl is an Anglo.

Tonight at the Nuart in Santa Monica the feature is the Second Grove Press Erotica Cinema Celebration, a selection of more or less blue movies for those inclined towards titillation on the screen.

Beckman's Silent Film Gallery presents D.W. Griffith's Intolerance on Wednesday, the nineteenth. This was D. W.'s epic masterpiece, a complex piece of four interwoven storylines, parallels on the nature of man's inhumanity to his brother, set in ancient Assyria, in Judea, Huguenot France, and in urban America. It is long and tedious, simplistic, dated, but fascinating. Those who can tolerate cinematic history in all its fadded glory may take advantage of this unique opportunity to watch Griffith, (complete with Chauncey Haines' resounding accompaniment) over at that big white screen thing in the general direction of Luna.
Man liveth not on Rock and Roll alone. Occasionally a little laid back music is necessary to smooth out even the roughest beads.

You Can't Argue With a Sick Mind, by Joe Walsh

This latest work by Joe Walsh is a live album, but it is less dynamic than the show I saw Joe do a couple of years ago. Instead the album concentrates on some of the mellower moments in the Walsh repertoire. A large encouragement including the incredible Dave Mason on keyboards provides excellent background and counterplay for Joe. Still the spotlight is firmly fixed on Mr. Walsh and his slightly strained and whining voice as well as his astonishing lead guitar play.

The first piece is “Walk Away,” a song that was first popularized by Crosby, Stills, Nash, and Young, and has the verse:

Seems to me
You don't want to talk about it
You just turn your pretty head
And walk away.

The next tune, “Meadows,” is also a familiar song highlighted by an incredible but brief jam tackled onto the end. Even the perennial “Rocky Mountain Way” is laid back more than in previous versions.

“Time Out” picks up the pace briefly on side two, but this doesn't last for long as Joe sings “Help Me Through the Night” using a voice that will undoubtedly fit in just great with the Eagles. Finally there is “Turn to Stone” which starts off with a mysterious little overture and then explodes into the main theme. This dissolves rather quickly, however, to be supplemented by a fine flute and organ jam. Eventually Joe joins in on guitar and manages to bring the album to a fitting laid back conclusion.

Robin Trower Live!, by Robin Trower

It was a frigid Tuesday morning in Berkeley. The traffic was thick and the heat was oppressive. Surprisingly, as if to calm my nerves, a mysterious sound filters through my car radio. In a few moments I was spellbound. It no longer mattered that I couldn't find my friend with my tickets, or that I had to park a mile and a half from the campus, or that my personal stash was empty. Instead I felt like finding a patch of cool grass under a shade tree and watching the people scurrying about. Berkeley being the place that it is, I was able to do just that.

The tune that sent me away so effectively in Berkeley was “Daydream” from the new Robin Trower Live! album. Robin is best known as former lead guitarist for Procol Harum. His solo work, however, is much different as it is most reminiscent of Jimi Hendrix. In the Live! album we are treated to some fine rock and roll such as “Too Rolling Stone” and “Lady Love,” which are filled with slides and riffs even Jimi would be proud of.

The most striking tracks, however, are the previously mentioned “Daydream” and “I Can't Wait Much Longer” where the hot red guitar of Trower weaves in and out of the slowed down beat provided by James Dewar on bass guitar and Bill Loudon on drums. Dewar also does all the vocals in a voice that is also a bit reminiscent of Hendrix. Loudon cooks in a drum solo in “Althea.” Otherwise the bass and drum background is rather standard. Still it is adequate for the flashily cautious Trower and the final result is most enjoyable.

Wish You Were Here, by Pink Floyd

Pink Floyd’s latest album, “Wish You Were Here,” has been out a good while, but it doesn’t seem to be winning the same acclaim that “Dark Side of the Moon” received. This is not to say that it is a bad record at all. Quite the contrary. It is fine. In fact I consider “Shine On You Crazy Diamond” to be one of the best songs Floyd has ever produced (here I'm considering the two parts of “Shine On” together). The other cuts are less satisfying, but certainly not bad.

There is a very loud and clear

Robin Trower

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There is a very loud and clear

Continued on Page Six

Paula and Ancy Fisher, Saturday Art Instructor at the opening of an exhibition by her students. Photo by K. Yoshida

The 10 for Satisfaction and Stimulation

by Greenie

In the eyes of the aesthetic elite, the computer is the Nemesis of the creative mind and the sanctity of the individual. The word “computer” calls forth the image of mechanical sterility, devoid of human emotional feeling or effect.

One of Caltech’s many campus celebrities is Jim Boyk, a pianist who has been the Institute’s “artist-in-residence” for the past two years. Thursday he gave a demonstration of his abilities in Dabney Lounge concert. True to his tradition, though, he played no encores.

The first item on the program was really a set of nine preludes from Chopin’s Opus 28 set—a set Boyk dipped into many times for his weekly interpretive performances, and finally brought to the stage. One of the points Boyk stresses about these preludes is that they really come in pairs; for most of them, playing the one numbered just before or just after it at the appropriate place can produce a stunning impact on the development of the music world. His idealism found its expression in Boyk’s playing, even more so in the placement in the program—right after works by Chopin, a man who found even Beethoven’s music dissonant.

Bach’s Italian Concerto is a one-of-a-kind type of piece—a concerto for piano concerto. Boyk, nearly always anti-traditional, could have been playing it too slowly. Yet the “Bach tempo” has never been clearly defined, so you can’t argue with Boyk about it. One point, perhaps in his favor, is that he is not a dramatic performer—he has an exces- sive, (could you picture a handsome Arthur Rubinstein?) and leave: the showoffs behind in his pianistic ability.

Boyk indulged in a small bit of showmanship in both the way he bowed, to signal the audience to shut up and quiet coughing and in the way he ended each piece, with his hand in the air, O behind him, (reminding you of giant bird, poised to strike) to provoke the audience’s applause. But he was the ringmaster and had a right to direct the show.

Following the intermission he played Prokofieff’s Sixth Sonata to a 4-movement piece which Boyk seemed to have difficulty managing at times. He brought off the beginning and ending well, though, to the members of the audience who snoozed blissfully through it, must have seemed perfection.

At the close of the program he returned to the stage twice with a flower, th second amidst a snowfall of petals from the rear. Boyk seemed to enjoy the accolades immensely, and later greeted the audience at a post-concert reception in Dabney Hall’s famous Green Room.

Rock-on-Rock

Rewriting the Gospel...

Continued on Page Seven

Boyk Blasters ’88

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—Douglas Callawa

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