

the california **TECH**

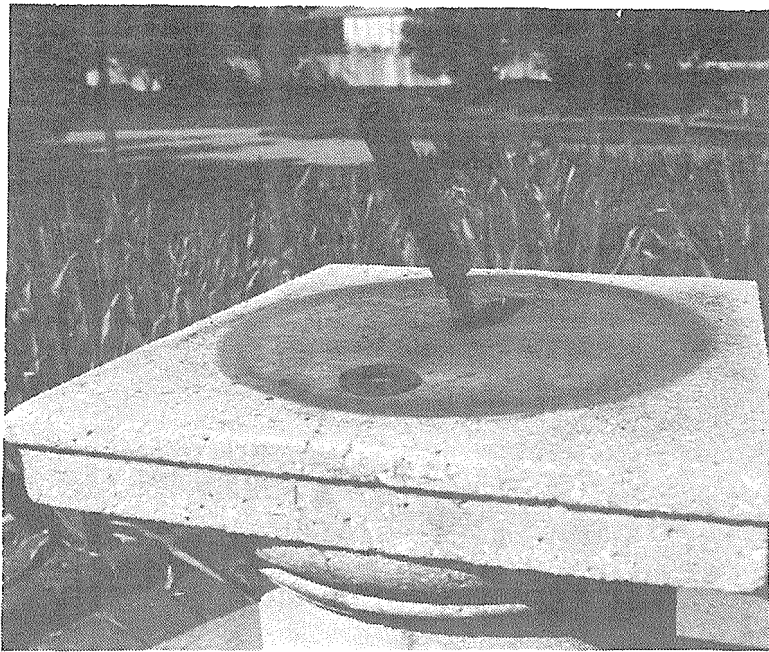
Volume LXXIX Number 7

California Institute of Technology

Friday, October 14, 1977

Cheerleading Squad Self-Conscious but Enthusiastic Following Appearances

Tech sports teams may now feel a little less unique among real world schools, for we now have our *very own* cheerleading squad. Last year, several undergraduate women decided to try to spur interest in sports by becoming cheerleaders. Occasionally in the past, women from nearby schools and colleges would be imported, but this is the first time Caltech women have organized a cheerleading squad. The five members are Lynne Brown, Sue Fuhs, Shevaun Gilley, Lynn Hildeman and Leslie Paxton.



There it isn't. Sundial between Gates and Crellin disappeared recently.

Registrar Proclaims Today Is Add Day

Yellow, White and Blue No. 4 Cards Due Dodgers to Play This Afternoon

A student may not add a course after the last day for adding courses without the approval of the Undergraduate Academic Standards and Honors Committee (for grad students the approval of your department and the Dean of Graduate Studies). Registration for added courses is complete when an add card has been filed in the Registrar's Office signed by the instructor and the student's advisor. No credit will be given for a course for which a student has not properly registered. The responsibility that add cards are received in the Registrar's Office before the deadline for adding courses each term rests entirely with the student. Failure to fulfill the responsibility because of oversight or ignorance is not sufficient grounds to petition for permission to add courses after the deadline. It is the policy of the Undergraduate Academic Standards and Honors Committee that no petitions for the retroactive adding of courses will be considered except under very extenuating circumstances.

Neil Simon's Chapter Two Excellent

So there the seven of us were, sipping San Gria on the terrace of the Music Center and putting away Mexican radishes with spiced cheese while the sun declined over the Los Angeles skyline. Through the incredible generosity of the Dean's Office and its affiliates (the donors of the tickets) we had come on a rather harrowing ride in, some Maryland chap at the wheel of the ASCIT van, and were being mellowed out for the first preview performance of Neil Simon's *Chapter Two*. A very nice mellowing, I might add, but a little on the "teeny-bop side" when one elderly matron tried to direct us to the "younger persons' refreshment bar" before we located a compliant waiter. Lots of *chic* flames of society were drifting around in lame gowns by now, but the refreshing sight of several other groups of disoriented students did wonders for our morale.

Into the theatre itself (the Ahmanson, for those of you keeping score) and the sleek program is in our hands as we take our seats. It seems as if the whole bloody Board of Trustees is in it, too; right down to Mrs. Henry Salvatori who, while not on the board, is familiar to frequenters of the roof of New Mudd. At any rate, nicely mellowed and settled back with nothing but good words for the Dean's Office, we thought of all the trustee-types on the floor below and the house lights dimmed. But nay, the play had not commenced, some other person had taken the stage to welcome all the contributors to the benefit performance and that notable on the stage was none other than Caltech's own Dr. Simon Ramo. He made a charming speech and we all began to suspect the source of our free tickets, but we'll leave that line of thought by simply thanking

the Dean once again.

Chapter Two is another in Neil Simon's seemingly endless series of plays about couples and their difficulties in New York. Indeed, Simon appears to be simply recycling the material from *Plaza Suite*, *The Odd Couple* and *The Prisoner of Second Avenue*. The program tells one that the action takes place in an upper East Side apartment and a lower Central Park West apartment, a pity because it simply reflects the New York provincialism prevalent among Broadway playwrights. The action could just as easily take place in Miami or Sacramento, though a few inside jokes on New York (which were lost on the audience anyways) would have to be deleted.

The opening goes off quite well despite the sense of disorientation the audience has for several scenes as to just exactly what the relationships between

the various characters are. Simon then goes on to lose control of his transitions—George Schneider's continual telephone calls in pursuit of Jennie Malone are brought off with flair, but one isn't quite certain *why* George has picked this woman to pursue. Similarly, Simon creates wonderful scenes of the couple being in love without ever explaining why they fell in love with each other and crafts perfect pictures of their hatred after the honeymoon without showing a single transition between that and the wedding. In the end, of all things he should be innocent of, he bobbles the denouement by first winning the audience to his side and then hauling them off down an almost interminable path of tedium until he reaches the foregone conclusion.

The subplot provides comic relief and little else. The affair between George's brother Leo and Jennie's friend Faye has

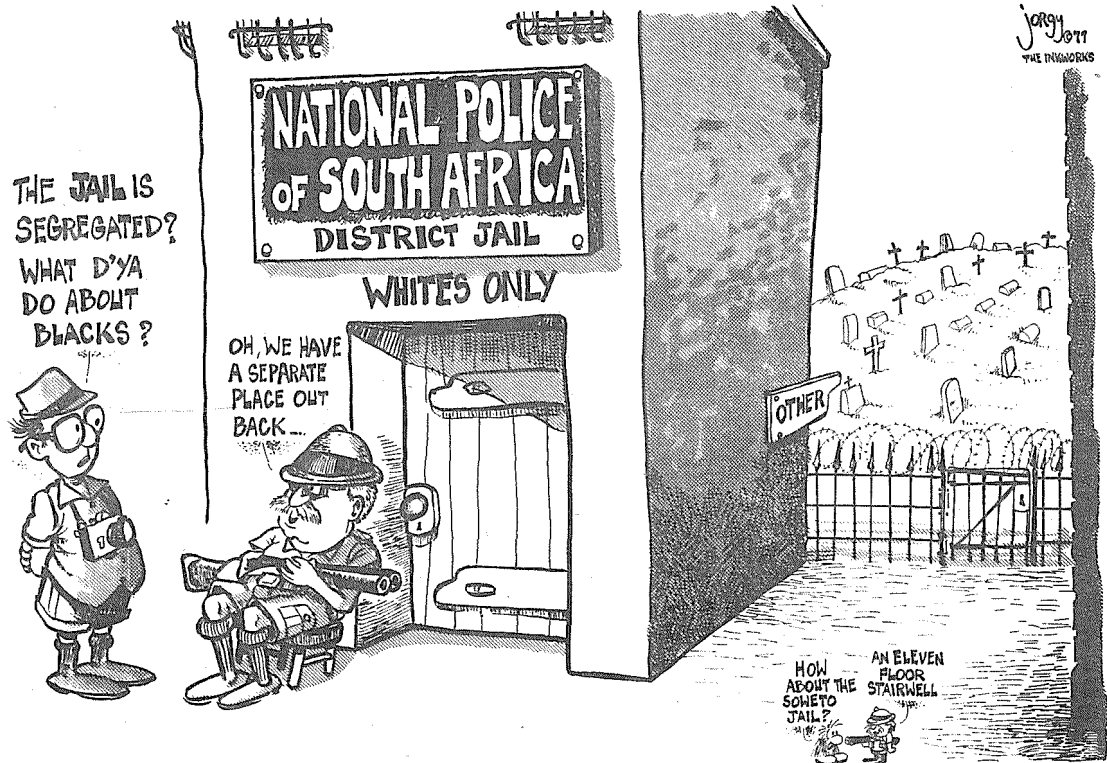
little reason and less elegance. Faye is a spaced country dame of the type made so popular by *Nashville* and Simon seems a little uneasy in handling her. Their affair (or non-affair if you prefer) is not even graced with an effective scene and comes to a conclusion one suspects is more the product of a writer's block than an attempt at serious theatre.

But this is making it sound much worse than it actually is. The play is superior theatre and has many simply marvelous moments, enough to rivet the audience's attention and carry their emotions through to Jennie's magnificent monologue, where it should have ended. Simon surpasses, but fails to transcend as he does in his best work. We settle for the separate pearls and have only vague sketches of what the final necklace should be.

The set itself is incredibly lavish, closer to a definition than an example of decadence. An incredible number of extraneous props litter the stage and the use of three rotating sections of floor contribute nothing. Fleshing out background is one thing and hedonism is quite another. (I must admit, though, that the appointing of the apartments was in impeccable taste.)

The premier performance was given by Anita Gillette as Jennie. Judd Hirsch, as George, suffered through script weaknesses to please the audience and bring the whole thing off. Cliff Gorman's Leo was schizophrenic, with most of his time spent sweating out terrible scenes with Ann Wedgeworth's Faye. With George he's Tony Randall and with Faye he's Peter Falk. Ann Wedgeworth does an admirable job with a terrible part—helping to smooth over the leaps of faith and logic Simon is intent on putting her through.

Enough said. The play runs through November 26 and is worth checking out for a night of light entertainment.



Congratulations

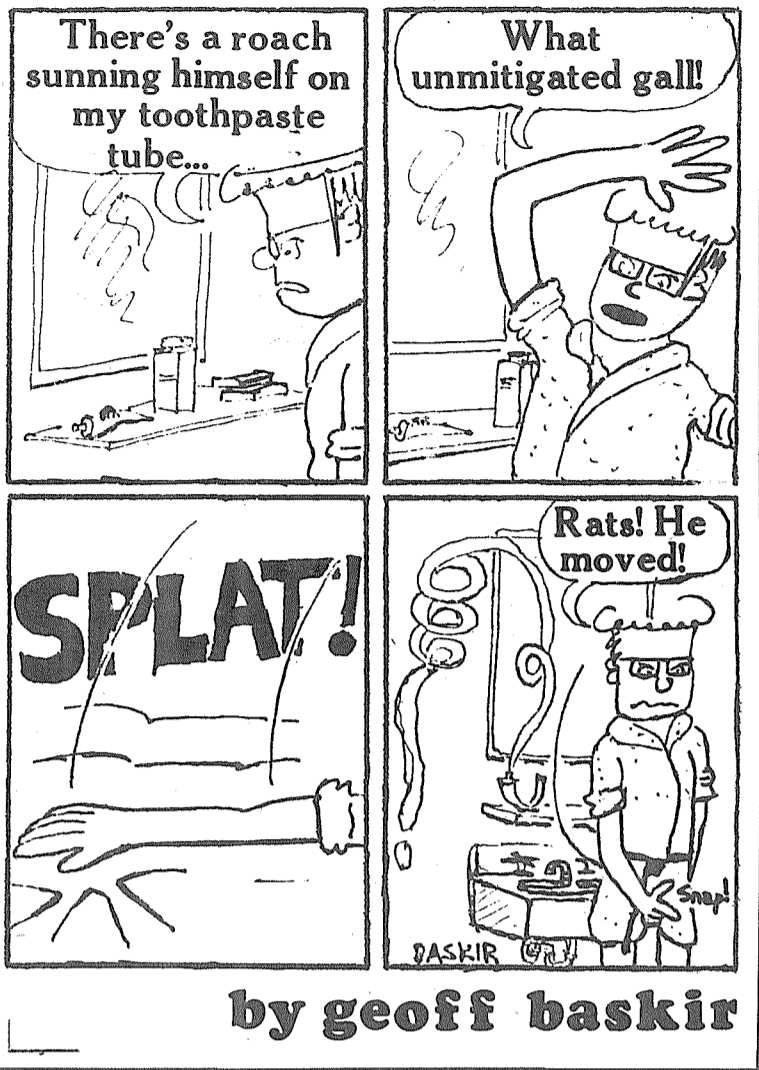
To the Editors:

Well, two weeks ago we had our first kid, Colin Cheney Jorgensen, in a successful home birth, delivered by myself—the period of adjustment to this new 8 ob. 12 oz. need is just about over now and the cartoons are flowing again—make-up batches are in the mail—we regret the delay, and promise not to have another kid for at least a couple years.

Jorgy

[Ed. Note—The above was in case you were wondering about the inconsistent appearance of cartoons in the Tech the last couple of weeks.]

STICKLES



King of Hearts and Deliverance to Screen

For anyone who missed the Tuesday issue of the *Tech*, don't forget that Cinematech is presenting *King of Hearts*, this Saturday in Baxter Lecture Hall. Due to the popularity of this film there will be two showings—7:30 and 10:15. Also being presented is the short "Two Castles." Anyone interested in comical satire on war and life should keep Saturday night open. For your Friday night movie pleasure, ASCIT is presenting *Deliverance*, starring Burt Reynolds and John Voight. The story centers on four city men who are going on a canoe trip down a river that will soon be flooded for a recreation area. The calm, restful vacation turns into a nightmare of terror. Murder follows sodomy and Burt Reynolds displays his expertise at archery. The scene with the dueling banjos is particularly well done. For 50 cents, why not? ASCIT films are shown in the

same place as Cinematech at 7:30 and 9:30. The winner of the Cinematech contest should just come to the door on Saturday night and they will know who you are if you tell them your name. Next time it will be harder.

Mike Kurilla

Philharmonic Series Back

By Bert Wells

Due to the tremendous popularity of the Y's L.A. Philharmonic series last year, we have doubled the size of the program. The Caltech Y has purchased tickets for Philharmonic series B, D and E and will be offering these to students for \$1.50—ticket price includes transportation to these concerts. The first of these events will be on October 21 (works by

Cheerleaders

To the Editors:

A great deal of confusion seems to have arisen as a result of the cancellation of Caltech's football program. Among the areas about which many seem to be in doubt is the cheerleading squad. With this in mind we cheerleaders would like to make several points. Last year each of us attended many Caltech games and meets either as spectators or participants; in almost all cases we noticed a sad lack of attendance on the part of the majority of the student body. The idea of a cheerleading squad began as an attempt to remedy this situation. As stated in our budget request to ASCIT last year we intend to provide support for and attempt to create student interest in all Caltech intercollegiate sports teams. We have contacted the coaches of all fall sports and asked for their recommendations on how we can best support their teams. In spite of some comments to the contrary we feel we have a great deal to cheer about. Won't you help?

Sue Fuhs
Leslie Paxton
Lynn Hildemann
Shevaun Gilley
Lori Winkelstein

'Research Assistance'

To the Editors:

For several issues now I have observed with annoyance an ad for "research assistance" in the *Tech*. I find it difficult to reconcile this ad with the Honor System, and would appreciate it if you would tell these people to take their money elsewhere.

Clark Brooks

Letters to The Tech

Thuncan

To the Editors:

There are some things which should not find their way into a college newspaper, among them I would number the "Thuncan" cartoon which appeared in the October 7 *Tech*. It was in poor taste, plain and simple. I am not implying that the cartoon was innately unprintable, only that it was unfitting for this newspaper. I found upon reading the cartoon I was not offended, only that I was appalled that I had actually read it in the *Tech*. In future, please think twice before printing a similar cartoon, after all, part of being Editor is deciding what doesn't belong in a newspaper.

David Mathog

Correction

The following note was accidentally butchered in the final edition of the October 11 issue of the *Tech*. It was in reply to a letter to the editors that ended with the question: why weren't there any Computrolls in *Star Wars*?

[Film Critic's Note: There actually is, in case it matters, a reason for the lack of Computrolls. From various things George Lucas has said in scattered places, mechanical devices substitute for a lowest social class in the *Star Wars Empire*, a minority that cannot rebel. Further, from evidence contained in the movie and elsewhere, computer science in the *Empire* is not very advanced (witness the number of button-pushers). Also, androids and cyborgs are shunned by even the lower-class humans. Therefore Computrolls probably rank slightly above cyborgs and somewhat below slime in the social structure, and therefore do not appear in the film, just as stable hands seldom come onstage in heroic sagas. Sorry, but you did ask.]

Women at Caltech

To the Editors:

Recently in a noon discussion sponsored by the Y, a professor asked a question relating to women students. Apparently he has found that women tend to play up to their professors rather than do what they want. I spoke to him after the discussion and would like to make a few comments.

First, I'm not sure such a generalization is true. Furthermore, I doubt it could be useful. When I asked him to explain what he meant, the professor replied that when knocked down, male students might bleed a little but they'd get right back up and keep fighting but women didn't react the same way. I must point out that he seemed genuinely concerned about the women who had been in his group but felt compelled to leave for this reason. He honestly wanted to know why they didn't react that way.

Perhaps I can answer some of his and some of other people's questions about women students.

First, I admit that I personally could not work in a group where I was continually being forced to fight for myself. I definitely work better under conditions of encouragement. But I also think this is true for many men and it is therefore unfair to correlate my attitude with my sex.

But for a moment let's assume that the generalization is true, and ask why. I don't know. I'm not a psychologist, and I haven't talked to every woman and man on campus. Perhaps we women have been told too often that we don't belong in science, that we'll never make it, to continually get back up and say, "I'll show you." But the important question, if the generalization is true, is not "Why?" but "What can be done about it?" This is the big point the professor missed. We can't continually take women who are equally as promising as men when they enter but are forced to leave school unsuccessfully and say, "too bad."

You might object that I'm advocating unequal treatment for women. I'm not. I came here because I was pleased that sex makes no difference in most people's attitudes. What I am advocating, and very strongly, is that there be discussion about this issue. Women are not the same as men. Put a female student into a male body and you still won't have a normal male student (and vice-versa!). But in this school of pleasant equality any mention of such differences appears to be taboo. Women are placed in houses just like men: has anyone ever asked if they would like to be segregated? Certainly everyone can imagine women in society who might prefer segregation; if so, where does one draw the line between these women and Caltech women? Does a woman have to pretend she isn't like most women in order to fit in at Caltech.

To get back to the issue at hand, I would like to see a forum where men and women, professors, postdocs, and students would get together and talk over how to deal with the problems women encounter here. (Note that I did not include staff and women who are associated with Caltech solely through their husbands. The problem with most women's activities here is they tend to be like ladies' auxiliaries. I am not talking about being an auxiliary, I am talking about being a scientist.) The forum would necessarily include women who are successful in their fields, just to prove to my professor friend and everyone else that they do exist. It would also include co-workers of women who have left Caltech, either successfully or unsuccessfully.

I don't know what specific format I mean. Perhaps I'm not talking about an organized meeting at all. Perhaps I am just asking for a collective effort to lift the taboo, and start thinking of what it's like *not* to be male here. I suggest males ask themselves what they would do if they were in the following situations and others like them:

Continued on Page Three

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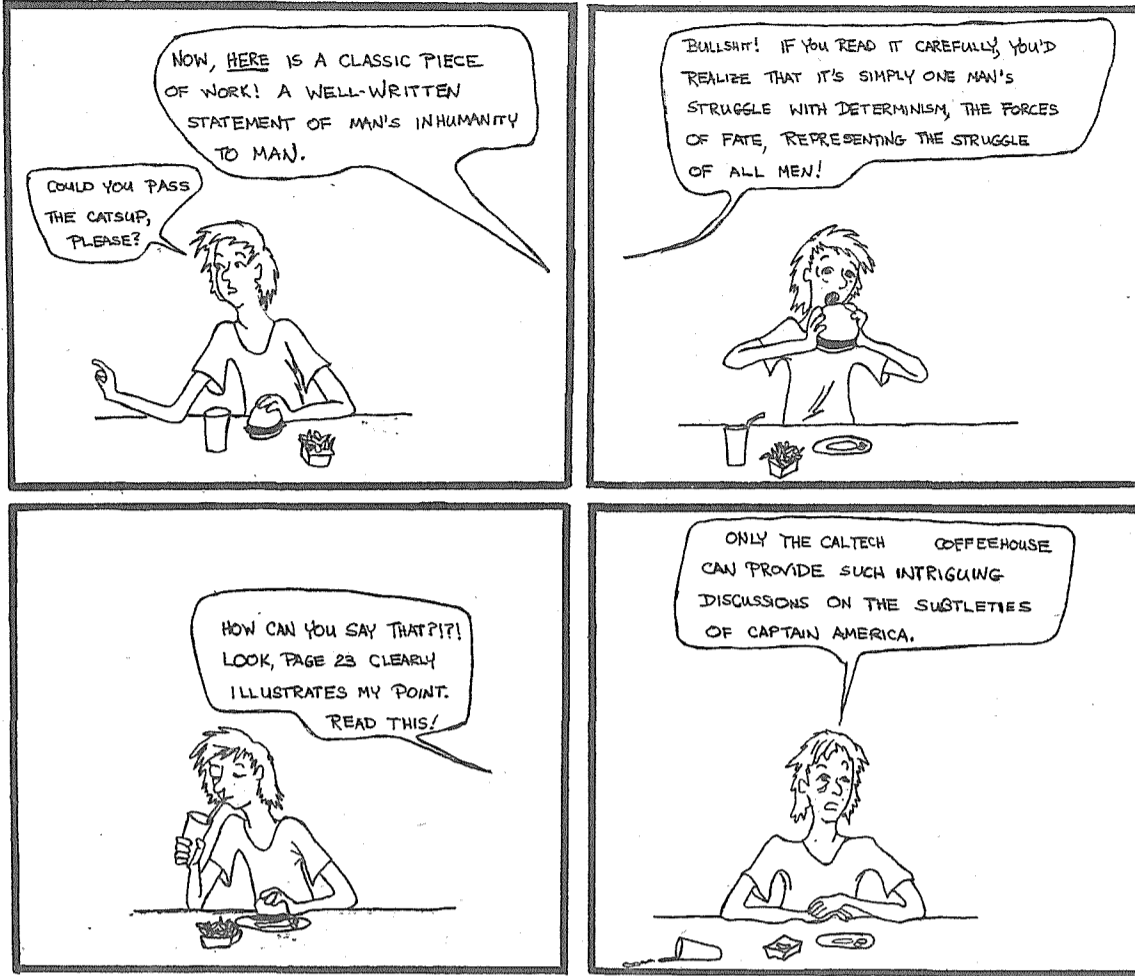
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Thuncan by P.M.



LETTERS

Continued from Page Two

1. A shop supervisor would rather do your work for you than show you how to do it, and when you do persuade him to show you he never takes an eye off you while you're working.
2. You want to be on an intramural team, but you're too slow, too short, and have never really been taught any sports all

your life. Besides, when you do try, everyone figures you'll never be any good so they just humor you and then ignore you.

I hope these comments show people there is another side to being at Caltech. It's not all bad (10 to 1 ratio?) but it's different. I hope this letter makes people realize that the difference is important and worth discussing. I will appreciate all replies.

Sally Sheard
208-41
Ext. 1181

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Men of Brawn and Science

Men of Brawn and Science
 We will shout defiance
 To the foes of C.I.T.
 By the gods who love us,
 Or the "T" above us,
 We will cheer for C.I.T.
 Forward! Forward! Hard against the foe,
 Onward on, the fighting Beavers go.
 Men of Tech around us
 Foes have never downed us,
 Fight! Fight! Fight! for C.I.T.

The Dirty Engineers

We are the dirty engineers
 The engineers who have no fears
 But after all, we're proud to be
 An engineer of C.I.T.

E to the x, dx, they shout
 The Beavers in, the Bruins out
 Pomona's feathers in the pail
 We've got the Tiger by the tail.

The marvels of the ancient day
 And Horner's most elusive way
 And Isaac Newton's juicy fruit
 Has nothing on our "Instipoot."

Old Noah built a mighty ark,
 He laid the keel in Tournament Park,
 But didn't know how to make it steer
 So he had to call an engineer.

Inspiring scenery comes to view
 The dormitory's muddy hue;
 Apollo in his birthday suit,
 The Great God of the Institute.

The pool out near the Physics lab,
 To bathe the frosh when they are bad
 Is something new we like to see,
 It shows a sense of pur-i-ty.

It surely was a glorious day
 We brought our books and came to stay
 But multiply that joy by eight
 Upon the day we graduate

The Fighting Beaver

Lead us on, our fighting beaver,
 'Till the foe shall yield
 Onward down the field
 Our courage ever steeled.
 Lead us on amid the clouds
 Of Darkness and of Doubt and Fear
 Until the world shall recognize
 The fighting engineers.

With a "C"

With a C, with a C
 With a C-A-L
 With an L, with an L
 With an L-T-E
 With an E, with an E
 With an E-C-H
 C a a a l Tech.

California Institute of Technology

C-A-L-I-F-O-R-N-I-A
 I-N-S-T-I-T-U-T-E O-F
 T-E-C-H-N-O-L-O-G-Y
 (17 times with rising fervor)

Locomotive

Motors-Bridges-Beveled Gears
 C.I.T. Engineers
 (Repeat 3 times accelerating)
 (Whistle) Boom! Ah!
 Tech Rah!
 C-I-T Beavers
 C-I-T Beeee-ers
 C-I-T Beeee-ers
 C-I-T Beeee-ers
 Fight, Fight, Fight

Victory Song

We'll sing a song of triumph
 We'll sing it loud and clear
 For Caltech honor is our pal
 And victory is near (here)
 Lets go Beavers (clap, clap)
 Lets go Beavers (clap, clap)
 For Caltech honor is our pal
 And victory is near (here).

Trig Cheer

Cosine, Tangent, Secant, Sine,
 Logarithm, Logarithm, Hyperbolic Sine,
 Three Point One Four One Five Nine,
 Slide Rule, Slide Rule,
 TECH, TECH, TECH!!!

Get 'em Beavers

Get 'em Beavers
 Get 'em Beavers
 Tear 'em, scratch 'em
 Mash 'em, bite 'em
 Go get 'em
 Beavers!!!

Locomotives

Locomotives, Beveled gears,
 C.I.T. Engineers,
 Rah! Tech.

Fight On

Fight on, Fight on, Men of Tech
 And win the victory,
 And make our foe-men proud
 Bow down to C.I.T.
 Pound the line and run the ends;
 And make the (Tiger) yield.
 Crash along and take
 The orange and white right down the field
 March on, March on, Men of Tech
 While loyal comrades cheer,
 Let all the world your prowess see,
 Fight on, Fight on, to glo-ri-fy our Alma Mater
 Men of Tech, on to victory.

Echo Yell

C	C
A	A
L	L
T	T
E	E
C	C
H	H
Caltech!	Caltech!
Together:	
Caltech!	

C-A-L T-E-C-H

C-A-L T-E-C-H
 Caaaaal Tech.

Gear Yell

Whir-ir-ir-ir Bang!
 Ger-er-er-er-er Bang!
 Wreck 'em Tech
 Wreck 'em Tech
 Smash Oxy!

Fight Men

Fight, men for California Tech,
 Fight, fight, and win;
 Win, men, for California Tech,
 Rush the foe again
 RAH! RAH! RAH!
 Smash the line of our old enemy
 Bring home the victory
 Fight men for California Tech
 For noble C.I.T.
 C-A-L-T-E-C-H
 RAH! RAH! RAH!
 C-A-L-T-E-C-H
 For noble C.I.T.

If I Had A Daughter

(First and last verse)
 Oh, if I had a daughter, I'd dress her up in green,
 And send her over to Oxy to coach the football team,
 But if I had a son sir, he'd go to Tech, it's true;
 And he'd yell "To Hell With Oxy"
 Like his daddy used to do.

(Second verse)
 Oh, if you want the planets to revolve around the sun,
 We'll do the job in the good old way and only call it fun,
 Or if you want a bridge to Mars or a 10 foot shaft to hell,
 We're the engineers from C.I.T. and we'll do the job up well.

(Third verse)
 Oh, if you're down at Oxy, and you're walking down the hall,
 Just gaze upon the trophy case and marvel at it all.
 But if there's something missing you can bet the Beaver's been
 Down to open up the trophy case, and take the Tiger Skin.

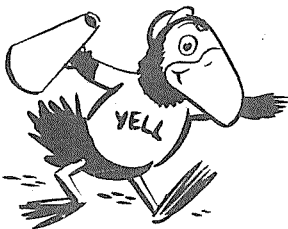


Fight Beavers

Fight Beavers

Fight Beavers

Fight Beavers Fight.



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E^X
 E^X
 E^X
 E^X dx
 E^X dx dx
 E^X dx dx
 E^X
 E^X
 E^X dx
 Slide rule....
 Tech, Tech, Tech, Tech, Tech.
 E^X
 E^X
 E^X dx
 Secant, cosine, tangent, sine
 Logarithm, Logarithm
 Hyperbolic sine
 3 point 1 4 1 5 9
 Slide Rule
 Tech, Tech, Tech, Tech, Tech.
 E^X (take 2)

Captain's Yell
 (Whistle) Boom! Ah!
 Rah! Rah!
 Rah! Rah!
 Captain — —.

We've Got The Coach
 We've got the coach (clap, clap)
 We've got the team (clap, clap)
 We've got the (clap, clap, clap)

We've Got The Team
 We got the team,
 We got the steam,
 We got the go team, get 'em team,
 Let's go and get'em team,
 Rah—Rah—Rah—Rah—Rah
 Team!

BBB
 B—B—B—E—A
 V—V—V—E—R
 B—E—A
 V—E—R
 Bea—vers.
 (Two times: first slow, then fast)

Sportsmanship Cheer
 kill—kill—kill
 Kill—Kill—Kill
 KILL—KILL—KILLI

Let's Go Orange
 Let's gooooo, Orange
 Let's gooooo, White
 Let's gooooo, Beavers
 Fight, Fight, Fight!

We've Got The Style
 We've got the style!
 We've got the class!
 We've got the girls!
 Who shake their pom—poms!

First Down Cheer
 punt — punt — punt
 Punt — Punt — Punt
 PUNT — PUNT — PUNT!

Second Down Cheer
 We told you so
 We told you so
 WE TOLD YOU SO

Care Cheer
 C—A—R—E
 C—A—R—E
 C—A—R—E
 REEEEEALLY CARE.

Fight 'em Tech
 Fight 'em Tech,
 Fight 'em Tech,
 Fight 'em, Fight 'em
 Fight 'em Tech.

T.P.I.
 Rah—Rah—Rah
 Rye—Rye—Rye
 Throop Polytechnic,
 T.P.I!

California Tech
 California Tech
 California Tech
 C—A—L—I—F—O—R—N—I—A
 Tech Tech TECH!

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E^X
 E^X
 E^{XY}, E^Y, E^Y, E^{YZ}.
 E^X, the x, the x, E^X, the x the x.
 E^X
 E^X
 E^{XY}
 E^Y, the y, the y, E^Y, the y, the y.
 E^Y
 E^Y
 E^{YZ}
 Slide Rule,
 Tech, Tech, Tech, Tech.... (ad nauseum)

 E^X (take 3)

 E^X
 du dx
 E^X dx
 Cosine, Secant, Tangent, Sine,
 3,14169
 Integral, derivative
 du dv
 Slipstick, sliderule
 C.I.T.
 [sic]

How to convince Mom and Dad to buy you a pre-paid Trailways ticket home

Check boxes, clip out, mail to parents.

Dear Mom and Dad,

Things are swell here at college except, of course, the food, which is so bad that I'm down to 91 lbs. living on salted water sending samples to the biology lab hoping you'll buy me a prepaid Trailways ticket home to get a decent meal.

I sure could go for some of Mom's good ol' apple pie Riz de Veau à la Financière blood transfusions Trailways tickets paid for at your local station and picked up at mine.

Dad, next time we get together, I want to tell you about my part-time job how I suddenly realized what a truly wise and magnanimous fellow you are where I left your car last New Year's Eve thanks for making this trip possible with a prepaid Trailways ticket.

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Caltech Cross Country Defeats University of Redlands

Peterson First in Women's Event

By R.C. Colgrove and Geoff Sommer

The Caltech cross country team performed encouragingly in a four-way SCIAC meet last Saturday. Although outclassed somewhat by Claremont and Pomona Colleges, the Tech harriers managed to defeat host team University of Redlands.

Celia Peterson took first place in the women's race, winning the 2 1/4 event handily. On a course described as "flat as one's foot," Tech's Peterson wove her way through long stretches and parking lots and athletic fields that were punctuated only by short sprints up and down steep embankments. Her nearest rival finished 1:17 back.

Coach Leroy Neal reports that Peterson has been running well all season long and describes her as being the team's most consistent performer.

Glen George, only a freshman, paced the Tech men with an eleventh-place overall finish. Team Captain Rob Bourret followed close on George's heels.

The team looks forward to great improvement in the coming

weeks, as future meets will be in the hills and not on flat city courses. The team historically has made large gains in rough terrain.

Soccer Loses to La Verne

By Geoffrey Sommer

The Caltech soccer team lost its first SCIAC match against La Verne 4-1 on Wednesday, but looks forward to beating Occidental this Saturday.

Lee Aydelotte, senior in goal, and Brian Dunkeld, freshman center-back, played an outstanding game last Wednesday. This match was the fifth straight defeat for Caltech this season.

Caltech has played Claremont (3-1), Redlands (2-1), Whittier (4-1), Pomona (6-0), and La Verne. After the Oxy game each team will be played once more until the season ends in early November.

Thirty players have signed up for the Caltech team this fall, a greater turn-out than ever before. Despite the losses so far, the team has been improving steadily.

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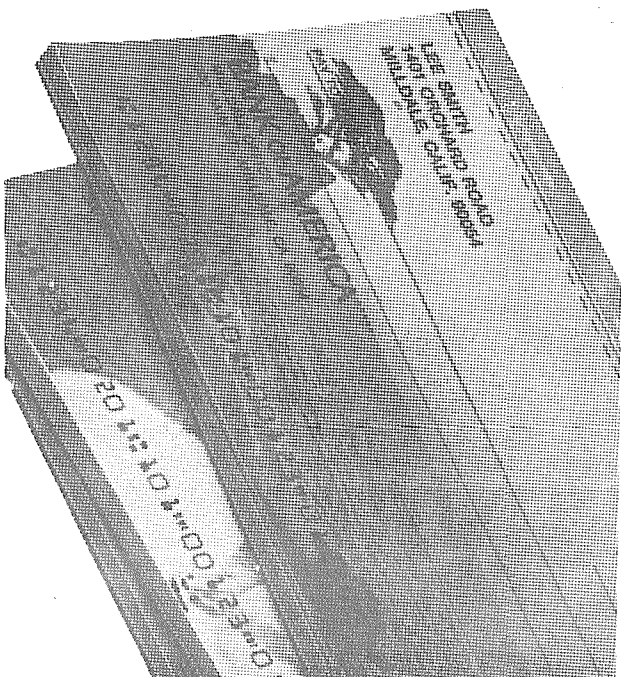
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Calendar

Campus

- The Stationary Ark**, Beckman Auditorium, Caltech (793-7043). Gerald Durrel gives an illustrated lecture concerning his own zoo and some of the experiences he has had with it. Part of the L.S.B. Leakey Foundation Lecture Series, Saturday, October 15 at 8 pm.
- The Integrated Circuit Revolution is Only Half Over**, Beckman Auditorium, Caltech (793-7043). Dr. Ivan E. Sutherland, professor of computer science will speak on current and future IC technology. Part of the Earnest C. Watson Caltech Lecture Series. Wednesday, October 19 at 8 pm.
- Phillipe Entremont, Pianist**, Beckman Auditorium, Caltech (793-7043). Program includes: Partita No. 1 in B-flat major by Bach; Sonata No. 15 in D major, op. 28 by Beethoven; Noctourne No. 8 in D-flat major by Chopin; Scherzo No. 2 in F-flat major by Chopin; Sonatine and Gaspard de la Nuit, both by Ravel. Friday, October 21 at 8 pm.
- Electra**, Ramo Auditorium, Caltech (793-7043). Spectrum Production No. 15—*Electra* by Sophocles. Plays Fridays and Saturdays from October 21 through November 5 at 8 pm.

Pasadena Area


- Woody Guthrie**, Thorne Hall, Occidental College, 1600 Campus Road, Eagle Rock (259-2737). Songwriter-poet Woody Guthrie portrayed in a one-man show by Tom Taylor. Today only at 8:15 pm.
- Van Cliburn Competition Winner**, Ambassador College Auditorium, 300 West Green Street, Pasadena (577-5515). Winner of the fifth Van Cliburn International Quadrennial Piano Competition will make his or her first appearance after winning the competition at Ambassador on Saturday, October 15 at 8:30 pm.
- Dave Guard, Modern Folk Quartet, and Shirley Hemphill**, the Ice House, 24 North Mentor Avenue in Pasadena (681-9942). This triple bill of music and comedy continues through next Sunday. Dave Guard is the founder and former leader of the Kingston Trio. Shirley Hemphill is the star of TV show "What's Happening." Rick Ruskin returns on Monday for a special show of comedy and music.

Greater L.A.

- By-Line: Ernie Pyle**, Royce Hall, UCLA, Los Angeles (825-2953). William Windom brings back to life Ernie Pyle, depression era and wartime journalist famous for some of his "just plain folks" human interest stories about young servicemen. Tuesday, October 18 at 8:30 pm.
- California Chamber Symphony**, Royce Hall, UCLA, Los Angeles (658-8944). Ruggiero Ricci will give the Los Angeles premier of a violin concerto by Eugene Ysaye in his first appearance with Henri Temianka and the California Chamber Symphony on Sunday evening, October 16. Ricci will also perform a concerto by Fritz Kreisler and Paganini's Moto Perpetuo. The Symphony will be featured in a Vivaldi Concerto for Strings, the Pachelkel Canon in D, and Mozart's Symphony in A, ??201.
- Chapter Two**, Ahmanson Theatre, 135 North Grand Avenue, Los Angeles (972-7211). A romantic comedy that portrays the second chapter in the life of a widower and a divorcee. Opens today and will continue through November 26.
- Chorus Line**, Schubert Theatre, 2020 Avenue of the Stars, Century City (553-9000).
- Gethsemane Springs**, Mark Taper Forum, 135 North Grand Avenue, Los Angeles (972-7211). Plays through October 16.
- Doobie Brothers**, Inglewood Forum, Sunday, October 16, at 7:30 only.

Purse Strings, La Mama Theatre, 1276 North Van Ness Avenue in Hollywood (995-0248). Presented by the Public Works Improvisational Theatre Company. A comedy dealing with the confusion of today's society in dealing with money, power, self-esteem and love. Sunday and Monday evenings at 8:30.

Half a Deck, Coronet Studio Three, 368 North La Cienega Boulevard (273-7275). Runs indefinitely Friday and Saturday Evenings at 8:30.



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Allegro Non Troppo is a difficult film to review, or even to describe. Comparisons with Walt Disney's *Fantasia*, both deliberate and accidental, are unavoidable. After all, both of them use the same basic cinematic trick of setting elaborate animation to famous pieces of classical music. There, however, the real resemblance ends, and the superficial ones begin.

Allegro Non Troppo is a mixture of some of the best European animation and filmed slapstick of a Monty-Pythonish nature. Much of the live segments are either parodies of Disney or of other animated or fantasy films. For example, the narrator, at the beginning, is interrupted by a phone call from Hollywood, claiming that *Allegro* is not original, and is merely a copy of something done by an American named 'Prisney' or something. The narrator proceeds to show how the orchestra and artist for *Allegro* were rounded up, in a most outrageous manner that parodies the way some people say Disney often acted about 'the little people' who did the actual work. In any case, the orchestra, artist, conductor, and narrator (not to mention the charwoman) are an integral part of the film, and are far more entertaining between the actual pieces than Mickey Mouse ever was.

In the selection of music for *Allegro*, there seems to have been a deliberate effort to invite comparison with Disney. Where Disney used "Night on Bald

Mountain", the Italian makers of *Allegro* used "Firebird". Disney used "Rites of Spring" in a prolonged study of evolution that is even used in elementary school science classes. The Italians used Ravel's "Bolero" as background for their own small study of a different evolution, parodying Disney down to the last dinosaur. Disney had cute little fairies and nymphs. The Italians orchestrate the sadness of an old but still lecherous faun with Debussy's "Afternoon of a Faun". The major difference between *Fantasia* and *Allegro Non Troppo* is that children would find the former much more enjoyable, especially since the live-action parts are all subtitled from the Italian in the latter. Overall, *Allegro* uses more advanced and mature symbolism, rather than just trying to have fun, as Disney's artists seemed to do.

The difference in the type of animation is apparent, with *Allegro* using some of the developments in European animation that have come out of the last twenty years. The place where this is most apparent is in their segment set to "Sad Waltz" by Sibelius, a moving little story of the memories of a cat. If any of you watched the International

Animation Festival on PBS, this segment is the one that would have fit best therein. Disney could never have made this one, for the simple reason that Disney animals are all little people in animal suits, at least from their behavior. "Sad Waltz" showed no such weakness.

"Danse Slav" by Dvorak is another segment that Disney never would have condoned, since it not only contained a scene Disney would have considered 'improper', but was an assault on concept of leaders and followers.

If you go to see *Allegro Non Troppo*, I strongly suggest you enter the theater only at the beginning of the film, since there is a rather long and very funny ending that could be subtitled either "Send Me a Finale" or "Humpback in Search of an Ending".

In any case, I strongly recommend this film to any who have the opportunity to see it, and especially to anyone who likes music or has the slightest sense of humor, wonder, imagination, or almost anything else. *Allegro Non Troppo* was one of the few films I've ever seen where I immediately decided to see it again the same day. Go see it.

Nick Smith

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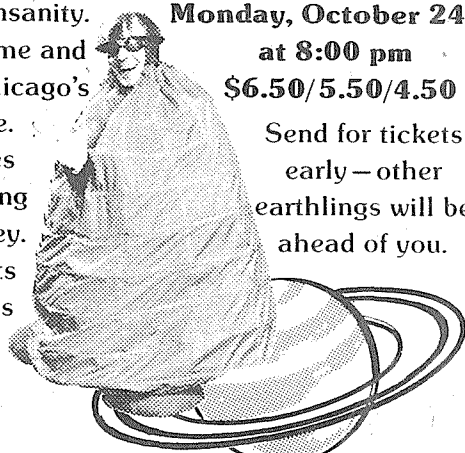
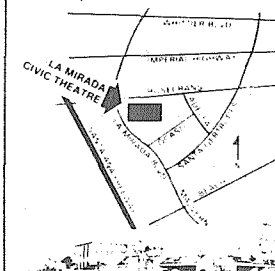
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Cycling Federation

The Caltech Cycling Federation will have its first ride this Sunday to Griffith Park. We will leave at 8 am from the Quad in front of Winnett. Everyone is invited to come and ride.

Elections will be held next Wednesday at 10 pm, and future interests will be discussed. For further information, contact Dave Sivertsen (Ricketts) or Derek Davis (Blacker).

Vegetarian Group

The Caltech-JPL Vegetarian Group will hold a get-together, dining out and sharing thoughts, on Wednesday, October 26 in Winnett Center Lounge. For further information contact Kiran Magiawala, ext. 1792 or 796-2113. Join us—all are welcome!

Kaplan at Hillel

Dr. Abraham Kaplan, visiting professor of philosophy from Haifa University, will speak to Hillel this Sunday at 10:30 am at Winnett Patio. He will speak on an unannounced topic pertaining to Judaism.

Women's Discussion Group

The first meeting of a Women's Discussion Group will take place on Wed., Oct. 19 from 4-6 pm upstairs in Winnett Student Center. All women students are invited. The discussion will be led by Bev Pray and Barbara Fass of the Health Center. One of the purposes of this meeting is to provide an opportunity for women students to get to know each other and to talk about their mutual concerns and interests.

Gamers

The Caltech Gaming Society will be at it again this Saturday, Oct. 15, in Dabney Hall Lounge, starting at 7:30 pm. We will be "re-creating" a

hypothetical engagement involving Italian and French battleships versus British ones, so all potential ship captains are invited. If you don't know anything about naval miniatures, we will be happy to show you.

Student Garage

There is a garage in Holliston lot for students who want to work on their cars. Keys may be obtained for \$1.00 use fee from Marcus Henderson, 449-6504. There are also oil drums there for discarding used crankcase oil. If there is sufficient interest (talk to Marcus, or Flora in Winnett) we may fund some useful tools (like a chainhoist).

Hey You!

Will the person or persons who "borrowed" the three folding tables from Winnett Center please return them immediately. *Flora Boyer*

Thacher Alumni

The alumni of the Thacher School SSP are having a dinner in Winnett Lounge at 7:30 pm, Saturday, October 15. Alums from any year are welcome, and we're trying to get Dr. Pierce, Dr. Mitescu, and alums at the Claremont Colleges. Cost is \$2.00 for pizza.

Opportunities

Livermore Labs

The University of California's Lawrence Livermore Laboratory is currently accepting applications for summer employment at its Livermore, California, site.

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The deadline for applications (which may be picked up in Placement) is December 31, 1977.

Grad School Admissions

Three Graduate Schools of Business-Management will be on campus to interview students for next-fall admission.

Oct. 6—Northwestern University School of Management will have a representative on campus.

Nov. 4—Harvard University Graduate School of Business will be on campus.

Nov. 29—University of Denver Graduate School of Public Administration.

Students in all options and all degrees are invited to sign up in the Placement Office (8 Dabney Hall) for interviews.

Interviews on Campus

The following companies will be on campus to interview for possible employment during the coming week, October 17 to 21:

- Oct. 18—Hughes Aircraft Co.
- Oct. 19 The Rand Corp.
- Oct. 20—U.S. Navy Officer Recruiting.

Oct. 21—Corning Glass Works. If you are interested, contact the Placement Office, 8 Dabney Hall.

Marketing Competition

Philip Morris Incorporated is sponsoring its Ninth Annual Marketing/Communications Competition, offering winners cash awards for the development of a marketing/communications proposal related to the company's non-tobacco products or operations. It is designed to provide students with realistic and practical business experience to supplement their classroom learning.

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