

Turner Speaks Out on CIA

by Christopher Juten

We stand outside, neatly lined up in front of Beckman Auditorium. We file through the doors and carefully flash our ID's at the stern-faced doormen. Once seated, we notice interesting anomalies in the audience: one person wears a Jimmy Carter mask, another a visage of Dick Nixon. A young man with a beige trench coat (collar turned up!), dark glasses, and a newspaper under his arm strolls across the stage and peruses each book and cranny. In a few moments he returns to his seat. He then opens his newspaper and peers through several conveniently-placed holes. Everyone is indeed eager to see Mansfield Turner, Director of the CIA, reveal the covert activities of recent years.

A quarter of an hour after the scheduled beginning of the lecture, the auditorium is filled. Turner appears. He is tall, gray, and sharply dressed. The audience quiets, and he begins his attempt to rebuild the CIA's public image.

The changes forced upon the CIA over the past few years were, on balance, beneficial, he told us. One important change is the new perception the U.S. has of its role in international activities. The U.S. now is generally opposed to intervention. The pressure of communism is no longer seen as reversible, and so supporting the countries the Soviet Union opposes is not always necessary. The U.S. role is restricted by the nature of international communication; the U.S. must be prepared to deal with the immediate publication of any action the world over. This does affect U.S. policies. Another limitation is the changing position of the smaller countries of the world: these countries no longer blindly follow America's lead, but instead they support their own interests. Both the Soviet Union and the U.S. are finding themselves unsupported in various programs. Additionally, small countries can mount significant military assistance to a far greater extent than in the past. Finally, America's role no longer is controlled by mere military concerns; the U.S. now must counsel and provide information about such concerns as politics, economics, food supplies, population growth, narcotics, international terrorism, energy supplies, and health programs.

Not only has the changing role of the U.S. in the world affected the nature of CIA activity, but also the increased sophistication of equipment has been important. Turner was rather vague about the impact this change has had upon the CIA. He stated that CIA data-gathering accomplished in three ways: photographic and technical



Photo by Joe DiGiorgio

"... and I AM the meanest son-of-a-bitch in the valley!"

systems, intercepting signals, and traditional spying. The CIA's challenge is to unify these three aspects of data collection so that U.S. policy-makers can obtain crucial information in the cheapest and most efficient manner.

The last change which has grossly affected CIA activity is the "increasing interest of the public." Due to investigations of the last few years, the public has lost confidence in U.S. intelligence agencies. Turner tried very hard to emphasize that nothing illegal or unethical now occurs in the CIA. He cited the checks on the CIA which now

exist: the President, the President's advisory board, and two congressional committees must be consulted before the CIA can pursue any covert activities. Additionally, the American press is a strong control. Turner feels that this added visibility is good if it makes the public understand goals and insures the existence of effective checks. However, this visibility is detrimental if classified material is released promotionally. Lack of confidence in America's ability to safeguard secrets can lead other countries to resist cooperating with the U.S. Also,

the CIA cannot operate effectively if the Soviet Union knows all of the operation procedures and the identities of the agents. Turner concluded his statement with the assertion that the added visibility is a net plus.

Turner then answered questions from the audience. Several interesting concepts came to light. Turner feels that the major danger facing the U.S. today is a lack of self-confidence. Turner also explained how the CIA helps insure the accuracy of data: dissenting views are always recorded in any decisions so that the top-level leaders can make intelligent decisions.

Shocking

News!!!

A Caltech earthquake engineer has proposed an earthquake alarm system for California industry that could give up to several minutes' warning before seismic waves from a distant earthquake passed through an area.

According to Professor of Applied Mechanics Wilfred D. Iwan, such a system could be used by business and industry to quickly shut down machinery and processes vulnerable to earthquake damage, and to bring emergency power on line.

Such a system could mean the difference between economic survival and catastrophic damage to an industry, said Dr. Iwan, an expert in the placement of strong-motion instrument arrays for measuring large earthquake motions.

"An example of an early-warning system for southern California might consist of an array of strong-motion instruments along the San Andreas fault which would communicate with industrial subscribers via telephone lines," said Dr. Iwan. "The key to the system's viability is the fact that seismic waves travel at a speed of several kilometers per second, while electrical impulses travel over wires at the speed of light.

"Obviously, if an earthquake occurred right under a plant, such a system would be useless, but for an earthquake on the San Andreas fault, industries in southern California could have from approximately 10 seconds up to more than a minute between the alarm and the arrival of seismic waves, depending on where the earthquake originated along the fault."

"An alarm system would be useful in any location in California, including certain northern areas of the state, where there is a well-identified fault structure and where manufacturing facilities are located a reasonable distance from a potential source of energy release," he said.

The alarm, said Dr. Iwan, could consist of either a simple "yes-no" warning of an impending large earthquake, or of a more sophisticated transmission of the estimated magnitude of the quake and the estimated arrival time. In the latter case, the reaction of the industry could be keyed to the time interval before arrival of the seismic waves.

News from the mini-Con-Con

by J. Copeland

This sudden member of the jet-set woke up this morning at 6 am in Pittsburgh and so far today has been to Rochester and Syracuse, (thanks to Allegheny airlines), Ithaca and back to Syracuse (Avis) & Philadelphia (Eastern). Before I return to LA, I will have been to Dallas/Ft. Worth also, the last 2500 miles thanks to American Airlines.

Well, this excursion started out as a trip to the First National Student Congress, U. of Pennsylvania, Philadelphia, 1-4 March. (March 5th was an incidental side trip to Carnegie-Mellon, today Cornell.) I thought I was in for a much needed rest. (Never produce a musical if you're intent on taking more than 36 units.) We ended up working our butts off. In 72 hours, students from about 40 colleges and universities drafted and argued over proposals in 16 areas of national policy, from Foreign Policy and Defense, to Poverty to Morality. I learned a hell of a lot. The conference was organized by Terry Andrews and Gregg Coodley, two students at

U.P., with some help from the Poli. Sci. department and Congressman Bob Edget. Most of the time, the oldest person in any meeting was 25. The faculty took no active part at all.

There were lots of frustrations the first time out. A house meeting, or a BOD meeting can be run without the benefit of parliamentary procedure, since there are only fifty people (ok, seventy) at most, and they all know each other. But just try that with 105 total strangers. So, constant modification of the rules was in order. Our first mistake was to change the rule for modification of the rules from two-thirds vote to a simple majority. We also allowed amendments to resolutions from the floor. (The rules originally called for postponing debate, while amendments were proposed, and offered in writing.)

Anyway, Thursday evening opened the conference with a plenary [plenary, adj. (LL. plenarius, fr. L. plenus.) 1. Full; entire; complete; as plenary authority. 2. Fully attended or

constituted; including all entitled to be present;—said of an assembly, meeting, etc.—eds.] session, where we modified the rules, found out who took themselves too seriously, and voted to retain the conference organizers as chairmen. This was followed by dinner in the Egyptian gallery of the University Museum. Over dinner, I met a chap named Garth Grennan. (No, I never asked him whether it was his real name.)

After dinner we were treated to the conflicting views of Congressman Dan Crane (R-IN) and Sen Joseph Biden (D-Del). Crane's speech was short and featured comments like "look at how the government is trying to master our lives. The constitution says 'promote the general welfare' not 'provide welfare.'" Biden's rebuttal started lightly, but lasted an hour—ending in hell-fire and brimstone. He pointed out that civil, women's and minority rights wouldn't exist if it weren't for the interference of the federal

continued
on page 3

continued
on page 3

I can't figure it, but for some reason the other eds. won't allow me to use Clip & Paste articles to fill space. They seem to think that writing dimoshit editorials is instinctive for me, as effortless as the natural function to which my writing has been likened.

Now, I'm essentially a rather lazy person, and it seems quite a waste to write editorials when bp t Techers are bright enough to know just how they'll run from the first line--and read no further. In the interests of efficiency, then, I'm listing here the topics for what would otherwise be my next fifty editorials. Read through them. Take one or two of them seriously--and just imagine the possible advantages. Or don't bother. I don't care. Whatever you do, just don't call me.

There is not enough student parking space near the houses.

Pass/Fail grading is underused.

There is too much pressure for undergraduates to consider taking leaves.

Caltech's standards are lowered by the: (1)absence of humanities; (2)presence of humanities; or (3)absence of humanity.

How come they don't have any real books at Millikan?

How come Tech editors aren't paid real money?

Why doesn't the Institute sell the options of any five characters for ID numbers? It works with license plates!

Couldn't somebody revamp the Caltech-Oxy student exchange?

On the other hand, why pick on Oxy?

Let UASH faculty members be student-elected.

Replace food service with a McDonald's.

How about having Caltech secede from the Union?

Allow TA's to use the handicapped spaces.

Offer pensions for flamed Techers.

Moralize tobacco.

Just why is it that the student houses are the only buildings without air conditioning? I mean, where do people live?

Let's import a sense of humor for the Annex.

Institute "kiss a Flem" day.

Let Caltech become the eighth nuclear power.

Relocate student houses to San Marino.

... and why not sex stamps? Pink for ...

Replace Saga with Soylent Green.

How about a rotating restaurant on top of Millikan?

We need an on-campus grocery store ... hardware store ... optometrist ... munitions depot.

Sever diplomatic ties with Liechtenstein.

And just what's wrong with a 24-hour flame-out hotline?

More indoor sprinklers.

More social life.

More pork in the beans.

Establish diplomatic relations with the Annex.

Ban nuclear testing in the infinite storerooms.

Well, we could rent out Millikan for Bud ads.

Isn't Voyager about due for recall?

The steam tunnels ought to be air-conditioned.

And when was the last time they were dusted?

What this place needs is to replace gravity with something better. Levity, perhaps?

Bring back prayers in class--or do the Gideons deliver big red books?

Eliminate the middleman. Replace profs with TA's.

Anyone want to renumber Millikan from the top down?

A Chem Lab/Student House shuttle?

--J. Avery

To The Editors

Once again, the Tech football team has been maligned, and as one of the few students who have been around long enough to witness a couple of winning seasons, it looks like it falls to me to defend our reputation, and to straighten out anyone else who may be suffering from the same delusions as Mr. Phil De Beaubien of the Daytona Beach Sunday News-Journal (amazing, the people who decide to pick on us, isn't it?).

In an article published on January 28 of this year, Mr. De Beaubien accuses us of having the worst college team in history, of having grad students on the team, and misrepresents not only our cheers and the letters on our lettermen, but also, as usual, the very name of our alma mater. In addition, he accuses us of no

longer fielding a team.

In reply, if you want to identify this place and 'The California Institute of Technology' seems to long and 'hell' too ambiguous, you call us Caltech, not Cal Tech. If you want to capitalize the 'Tech', leave off the 'Cal'. To the best of my knowledge, no letterman ever left Tech with a sweater or jacked with just the letters "CT" on it. The letters are "CIT", or for the really ancient alumni, maybe something like "TPI" (for Throop Polytechnic Institute, of course), but never "CT".

While our teams may have frequently had bad seasons, please do not forget that we have, in our illustrious, defeated both UCLA and USC on the gridiron (although they may have been called something different

Continued on Page Five

The Caltech Y.....fly by

Wednesday, April 11, UPDATE NOON DISCUSSION Series With Dr. Bruce Murray, Director of the Jet Propulsion Laboratory and Professor of Planetary Science speaking "JPL" At noon in Clubroom 1, upstairs Winnett. Bring a lunch.

EDITORIALS

The California Tech

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ASCIT * Friday Night**
***** MOVIE 7:30 & 10:00**
 ASCIT Members 50¢ Others \$1.00
 Baxter Lecture Hall
Yellow Submarine

 This is not Saga's doing.
 Next Week of 'Rabbi' Jacob
 Sorry Dave, I am afraid I can't do that.

Quakes from one

"Even though ten seconds does not sound like much time, a great deal can be accomplished in that period, especially if the alarm is used to trigger an automated shutdown process," said Dr. Iwan. Among the measures that could be taken, according to Dr. Iwan:

- Lathes, grinders, and jig borses or other rotating machinery which could be damaged or knocked out of alignment by a large earthquake could be shut down and/or the tool removed from contact with the work.

- Open vats of toxic or dangerous liquids could be tightly covered.

- High-pressure plumbing carrying such dangerous materials as liquid oxygen could be shut off.

- Air-supported isolation tables and other such systems vulnerable to shock could be secured.

- Emergency generators could be brought up to prevent any

interruption in power should public utilities fail. In such power interruptions computer memory data may be lost, thereby disrupting the control of potentially vital activities.

Although detailed economic analyses of the proposal have not been made Dr. Iwan estimates that subscription costs to such a service could be less than one thousand dollars per year, depending on the number of subscribers.

"The technology is already available for such a system, and in many places along the San Andreas fault, strong-motion stations are already in place that, with modifications, could be adapted to such a system," he said.

"I would suspect that, should such a system become available, insurance rates for the companies subscribing might go down," he said. "And it might turn out that insurance companies would require earthquake alarms, should the system be offered."

In general, the manufacturing and processing industries are quite vulnerable to large

earthquakes, said Dr. Iwan. Much less attention has been given to this area than to the earthquake-resistant design of structures.

"Many industrial buildings have a value that is relatively small compared to their contents, but we spend most of our time and effort designing buildings to be earthquake resistant while in many cases overlooking the processes that will be performed within these buildings.

"Many industries use special tools, fixtures, or test equipment that are one-of-a-kind items, and their loss could be staggering to the company. A company could lose production for weeks or even months.

"Industry has also not adequately researched the effects of a large earthquake on their inventory. For example, many industries store inventories on tall palletized racks or on unsecured shelves, which could fall in a large earthquake. Many times such inventory is quite delicate, as in the case of electronic parts, and the loss could be substantial."

Random Numbers

Well, folks, this is going to be one of those issues. When they start begging me to write an article, you know that they're getting desparate. The 'r' on my typewriter has been sticking lately. So has the 'y'. It is going to be a royal pain to have to avoid words with 'r' and 'y' in them.

To tell the truth, I really don't have any great ideas concerning what I should write about this week. rrrrrrrrrrr. Well, at least the r is working a little better now. Now for the y: yyyyyyyyyy. Well, I guess that it's working OK now, too. Wasn't that fun?

It's too bad that nobody besides the *Tech* typist and Editors ever sees these; in their own way, they are actually rather beautiful. If you like pop-art, that it. I have even been asked if I am the same person who writes these. Well, I think I am. Perhaps I'm too normal in person. Oh well, non-conformity has its dangers. But like any other schitzo, I have many different sides and I don't know about the rest of you, but I intend to keep that small touch of insanity that makes me human. I feel very sorry for those of you who go through life living under an assumed reality and losing your creativity in the maze of the demands placed upon you. If something is chaging you into something that you don't like, it's up to you to adapt and possibly change your situation so that you can continue to exist without losing your personal integrity and identity. At the same time, it is important to remember that there will be changes in ourselves as time passes and that we must accept ourselves for what we are at any given time if we are to be

truly happy. Everybody in the world has the opportunity to become something special but the mud of failure, is constantly enveloping those who are too weak to resist. There is nothing intrinsically wrong with mediocrity; happiness is almost everything in life and you are best off where you are honestly happy. Mediocrity offers happiness and breaking free from the crowd brings some very intense pains. But there are also some very special joys and the decision is a very personal one. I warn you though, it can be very hard to return to the crowd once you have been apart from it. Why this, instead of the usual useless trivia? Well, perhaps just to serve as a reminder that we are all marvelously unique and special and that life is never easy. Sometimes we forget those things when buried under work and tests and the temptation to lose ourselves within our work becomes very great.

Don't worry too much if this doesn't seem to make too much sense; just look upon it as the ravings of an overworked, half-crazed Tech student. At least it's better than an ad with Christopher Columbus saying he sailed around the world to discover Bud or something like that. Also, I hear the food quality around here is improving. People have actually said that some things tasted good. This can only mean one of two things: either that the taste buds of Techers have degenerated to the point that crude oil would taste good or else SAGA has actually been buying a better grade of horse. Credit where it's due. I had better quit or there won't be enough room for the B.C. ad.

—Duncan G. Mahoney

Student Congress from one

Government. Biden also commented that there were limits to such interference and responsiveness. The case he cited was of the farmer in Wyoming faced by the EPA biologist. The biologist wanted to keep the coyote from eating sheep by feeding the coyote meat infested with a contraceptive. This would prevent the animals from breeding. The farmer's comment, "They ain't trying to fuck my sheep, they're trying to eat 'em." Biden, in any case, got a standing ovation. (Friday evening, we were given an after-dinner talk by Bod Edgar. His comments about what a congressman does were particularly punctuated by holding up his voting card for the House floor.)

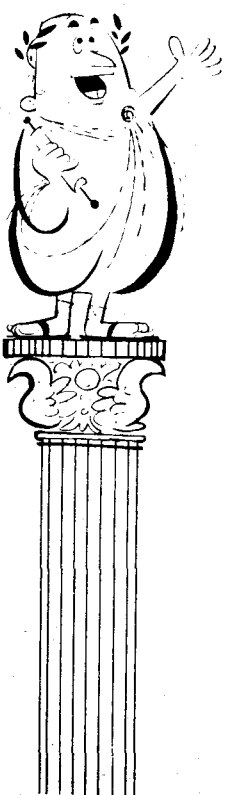
Thursday after dinner, we started our committee meetings. I was a member of the Transportation, Communications and Technology committee. My committee meetings were basically bull sessions out of which resolutions appeared by consensus—but more about that later. Thursday evening ended when the delegates from the West Coast (me, someone from Oregon, someone from Colorado) decided that we had been without sleep long enough getting there, and should find the local drinking establishment and stumble back to our rooms.

Friday's committee meeting was an eight-hour bull session. We produced about 8 resolutions: Discourage private auto use; Encourage mass transit;

Make mass transit attractive; Make mass transit useable; Discourage cross-ownership of newspapers and TV stations; Call for more funding for basic research; Call for more funding for applied research. The newspaper/TV resolution should have been more general, but it was a bee in the bonnet of a young lady from Rutgers.

After I've sorted through my notes, I'll describe in detail what proposals were made, and which passed. For now, suffice it to say that the whole exercise turned out to be a lot more work than I planned, very interesting, educational and quite a bit of fun.

Incidentally, my partner in crime on this trip, Mike Meyer, found himself as part of the Executive Board for the next NSC. So, see him if you have interest in the workings of these things.



What's cooking at
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AT THE MOVIES

Buck Rogers in the 25th Century

Buck Rogers in the 25th Century would have made a very good TV movie, or a good series pilot. Unfortunately, Glen Larson apparently let *Battlestar Galactica* go to his head or something, and decided that *Buck Rogers* was too good for the little screen. He was wrong.

Yes, Glen Larson and Leslie Stevens, the same creative talents that brought you the only current space opera on TV, tried to bring back one of the oldies, one of the originals that helped create the visual imagery usually associated with space opera-style science fiction. Glen Larson did everything up to and including writing the theme song of his new extravaganza. It is very unfortunate that the man has neither taste nor a love for his product.

The original Buck Rogers came from a book entitled *Armageddon: 2419 AD*. The main character, Anthony Rogers, fell into suspended animation when trapped in a pocket of radioactive gasses in a cave. When he awoke, civilization as he had known it had been destroyed, and the descendants of Americans were fighting against dreaded Asiatic warlords. It was not a very good book, but it did have imagination going for it. Later, a comic strip was written and produced, based on this character. The main character was given a nickname, however, something that was flashy enough for a comic strip title (remember, comic strips had names like "Scorchy Smith", "Slam Bradley", and that sort of thing). So Anthony's nickname was Buck, and so he was called. The strip ran for about 30 years, spawning competitors that in themselves became legendary, such as "Flash Gordon". With little more than a flying belt and a ray gun, Buck saved entire worlds from many a menace. But that was before *Star Wars*, and that movie's success at the box office. So, when Glen Larson wanted to do Buck Rogers, he wanted to do a *Star Wars*ish Buck Rogers.

A lesser (or greater) man might have been daunted at such a task, but you must remember that Glen Larson is the man responsible for converting *The Guns of Navarone* and *Ice Station Zebra* into a *Battlestar Galactica* episode.

First, *Star Wars* had very few name actors. All right, *Buck Rogers* would have few name actors, too. Unfortunately, Glen Larson had less success than George Lucas in finding unknowns who could act. Gil Gerard isn't bad as Buck, and plays the part as well as the

script allows. Pamela Hensley is good as Wilma Deering, but is given lines that are patently offensive to the viewer, especially toward the end of the film. Erin Gray plays Princess Ardala in a sufficiently sexy fashion, basically as an oversexed, spoiled, jaded rich girl with aspirations toward power. (By the way, if I have confused any of the actors and their parts, it is because the film ads neatly ignore any mention of cast at all, and I am having to rely on memory.) The quality of the acting goes downhill from there. Killer Kane, one of the best villains this side of Ming (of Flash Gordon fame) is relegated to a yes-man by an actor whose name I honestly forget, since he is one of those ubiquitous character actors. The only other highlight of the cast is Mel Blanc, who does the voice of the cute robot. Which brings us to point 2:

Star Wars had cute robots. Therefore, *Buck Rogers* had to have a cute robot. This one was bearable for most of the film, making a simple series of noises (sort of like R2D2 with a chest cold). However, someone couldn't resist having Mel Blanc dub in audible subtitles translating the noises into "cute" lines. Funny, but badly out of place.

Star Wars had a big Imperial cruiser. So, Princess Ardala's ship is therefore enormous.

Star Wars had warfare of a type that utilized lots of one-man fighting ships. Guess what Earth, the Empire and the Pirates all use in *Buck Rogers*?

And so on.

To be perfectly fair, *Buck Rogers* would have made a better impression on me had I never seen either *Star Wars* or *Battlestar Galactica*. The special effects were only noticeably poor in comparison to movies such as those, and on a TV screen the flaws would scarcely have shown up. The only really BAD parts about *Buck Rogers* were: 1) The main theme song and title credit sequence (a bad James Bond movie imitation); 2) The lack of continuity control (characters change in appearance from shot to shot in the same scene); 3) The poor technical control (sound mixing and matting effects were poorly done) and 4) The schizophrenic behavior of Wilma Deering, seemingly caused by either bad editing or terrible scripting (she changes behavior as often as Princess Ardala changes costumes). The problems with Mel Blanc and his voice for Twiki were simply a misjudgment in just how cute a robot should be.

All in all, *Buck Rogers* is not a movie that I intend to see again, at least not if I have to pay for it, but I'm not sorry I saw it. The potential for an excellent movie was there, and enough good bits leaked out that I'm glad that I saw the film. The plot was standard space opera, that eventually leads to Buck Rogers saving Earth (we all knew he would). Getting there is what is supposed to be all the fun, and that is the lesson that Glen Larson somehow has failed to learn; and the fact that he has not learned by now is somehow a very sad thing.

—Nick Smith

Real Life

Real Life is a movie about making a movie of a real-life family—it is a parody of the 1973 PBS series "An American Family." Albert Brooks directed, co-wrote, and stars in the film as the persistent film-maker. Brooks is a very funny man. In 1975, *Time* magazine called him "the smartest, most audacious comic talent since Lenny Bruce and Woody Allen. Among his works are six short films he made for the first season of "Saturday Night Live" and a Grammy-nominated comedy album "A Star is Bought." He has appeared on "The Tonight Show" more than 25 times. His first film role was as the campaign worker in *Taxi Driver*.

The father of the real-life family is an inept veterinarian played by Charles Grodin. His notable performance last year was as the personal secretary to the millionaire in *Heaven Can Wait*. He has also starred in *The Heartbreak Kid*, *11 Harrowhouse*, and Dino DiLaurentis' *King Kong*. He received an Outer Critic's Circle Award as Best Actor for the Broadway play *Same Time Next Year*.

Francis Lee McCain is the real life misunderstood housewife. Among her acting credits are *Play It Again, Sam*, in which she co-starred with Woody Allen and Diane Keaton and *A Streetcar Named Desire* with John Voight and Faye Dunaway.

What distinguishes this film is Brooks' ability to make people laugh—in a natural way. He describes this by saying that "the best way to do comedy is to make audiences laugh the way you can make small groups of people laugh in your living room. Very intimately, so that their sides hurt. Just talking to them." This film succeeds in making people laugh more than any other film in recent memory.

—Eve Bennett

The Invasion of the Body Snatchers

Somewhere around twenty-three years ago, moviegoers were cringing in their seats (or hiding under them) in the theaters that were showing one of the scariest films of that decade: *The Invasion of the Body Snatchers*. The story, based on a novel by Jack Finney, was frightening primarily for its premise, that there were aliens out there who were planning not just a straightforward invasion, like in the other movies, but a takeover so subtle and insidious as to be genuinely unnerving. They were going to replace your friends, your loved ones, and eventually, you.

The script and acting in that 1950s film were not the greatest in the world, but the film nevertheless became a minor classic in the alien invasion genre.

A few years ago, producer Robert H. Solo decided to do a remake of this film, only this time with as much sophistication as the modern film medium could reasonably muster for a horror flick. The resultant *Invasion of the Body Snatchers*, 1970s version, is very good, and very frightening.

The whole thing starts off with a view of another world, a dying world, with life forms so alien that the viewer has difficulty recognizing them as such. These life forms drift through space, by means unknown, and fall to our earth along with a gentle rain. Here, they sprout into flowers. Lovely flowers, the kind that children take home to mommy.

Soon, there is an outbreak of strange happenings, people claiming that someone close to them is no longer the same as before...

Donald Sutherland does an excellent job as a Health Department inspector who tries to do something, anything in an apparent crisis that no one will admit exists.

Brooke Adams is reasonable as Elizabeth Driscoll, one of Sutherland's co-workers, and one of the first whose lover is 'replaced'.

Leonard Nimoy plays the part of Dr. David Kibner, pop psychologist and author, initially the man with a glib answer for any problem, but later a logical thinker in aid of Sutherland.

It would be unfair of me to give away any of the real meat of the plot, since several things come as a definite surprise (read 'shock'). However, I will say that this version did some decent special effects, especially in the sections dealing with just how the original humans were replaced with their alien counterparts.

Invasion of the Body Snatchers is well worth seeing, especially if you ever liked to watch either horror movies or alien invasion movies. But, after seeing it, I may never turn my back on another planet.

—Nick Smith

A Perfect Couple

The latest Robert Altman film (following *Quintet*) is "a simple romance between two very different types of people." The romance is between the son of a rich and overbearing "old world" Greek family and a singer in a new rock band. Alex lives in the family mansion and works for the family's antique company. Sheila lives in a converted factory loft in L.A.'s "Little Tokyo" with many other members of the large group. Both are lonely and they meet through a computer dating service.

The stars are Paul Dooley and Marta Heflin. They appeared in Altman's *A Wedding*, respectively, as the *nouveau riche* father of the bride and the married bridesmaid on the make. Altman was so impressed by them that he began to compose this "vehicle" for them.

What the movie has turned out to be is more of a vehicle for the "rock" group "Keepin' Em Off the Streets". The leader of the ten-member group is Ted Neeley (Jesus in *Jesus Christ Superstar* and a '60s rock singer). There are many scenes of the group's strenuous rehearsals and of their debut showcase party in L.A.

The romantic story-line has much more to offer than opposites do or don't attract. The characters have faults along with their attributes. Their romance is accented by a tragic subplot of Alex's ill sister (a cellist with the L.A. Philharmonic) and by the laughable contrast of "the unperfect couple." This film has classical music, rock/disco, comedy, romance, interesting people and is a very good concept in movie-making.

—Eve Bennett

Phantasm

Picture this: Don Ciccariello and some of his buddies are sitting around wondering what their production company is going to do to pay the rent for the next couple of months. "I know," says Don. He takes a swig of beer to give the idea time to settle. "Let's do a horror flick. We'll make it really grotesque. We'll have a cemetery and a mausoleum..."

"His buddies are catching on... and we'll have little dwarf goblins, ghastly machines, and lots and lots of blood."

"Right, and the people will fight back with whatever they have. Rifled slugs, .45s, they'll run them down with cars, and grind them up in garbage disposals, but, *nothing'll stop them*. Oh, we'll let it look like the good guys are winning, but just when it looks like everything is under control—BAM!"

And then there was the tall, mysterious undertaker whose footsteps echo no matter where he walks, and a succubus thrown in for good measure, and...

Fifty hours minus 95 minutes into a movie marathon. Body slumped into a pattern induced by chairs never intended for sleeping. No beer allowed in the continued on page 5

Phantasm

continued

theater. Searing pain bordering a white line from one temple to another.

But a state of bliss. All other senses removed, tired, dogged to the ground. Only the eyes and ears alive, and expanded, aware. Mental circuits bridged, information being fed directly to the continuous recording subconscious avoiding the unreliable night watchman of the conscious which naps in the face of passive unreality. After two cyclings of the bioclock God

knows you need a break. Every conceivable device to wring a feeling of suspense has been wielded by the best. They could kill your partner, and you'd do nothing. The worst thing they could do is switch on the lights. You've made it. What the hell could they pull from the vault for the last movie that could do anything to the faintly luminescent blob out there they euphemistically call an audience? Just live with the pain for a few more minutes.

After fifty continuous hours of suspense thrillers, the surprise finale of the annual Filmex Marathon turns out to be an advance screening of Don

Coscarelli's *Phantasm*. "If this one doesn't scare you... You're Already Dead!" proclaims the ad copy. At this point, after 143 minutes of *Gaslight* in black and white 1.33 format, the sudden burst of widescreen technicolor is more than enough to prime the adrenalin pump.

Fortunately, the film is adequate to maintaining the flow. The thrills are all there; the false starts, the sudden frights, and the relentlessly foreboding synthesized soundtrack provide an almost unbearable tension.

And then it happens. On screen is one of the grimmest scenes since the Texas Chainsaw Massacres... and the audience is laughing uncontrollably.

This is a hell of a deal. The pain has now made its message clear. The body is pissed at what the mind has done to it, and it's not going to put up with it. And while these internal demands for "lebensraum" are going on, on the screen a ten-foot-diameter chromed billiard ball has very realistically attached itself to a fifteen-foot forehead and is methodically pumping out more blood than a head can possibly contain. The guy next to me says it reminds him of changing his transmission fluid. Personally, the relief seems inviting.

Phantasm could easily become a cult item, right up there with the *Rocky Horror Picture Show*. The scenes are so ghastly, the dialogue so deadpan that one soon realizes it's okay to laugh. For instance, Michael Baldwin returns from a midnight stroll through the neighborhood mausoleum with a trophy. The next day he shows his older brother a severed finger still wriggling in the glob of mustard that passes as blood in creatures of the night. His brother's sage observation sums up the tone of the movie. "There's something going on up there."

This comes as no surprise to us; we've known it for quite some time. Maybe it was the little grey-cloaked dwarves lurking behind every tombstone. These dwarves, incidentally, reminded me of nothing more than McDonaldland escapees.

They look especially at home in the mausoleum where the blinding white marble on every surface is as sinisterly clean as the Golden Arches.

Some of the scenes are priceless spoofs, but it's all played for real and that is what makes *Phantasm* work. The snappy production doesn't hurt, either. Sharp, vivid, no-nonsense cinematography was characteristic of the film's slick appearance. Often, the classics of the genre were shot through gauze to give the image a dream-like quality. None of that here; everything is laid right on the table, and the film profits from this up-front treatment.

Love it to death. This voice out of the dark that can only belong to an ex-USC-footballer is yelling at people to shut up. I'd be careful. He's likely to be found when the lights come up, dead. "Who would do such a thing, Holmes? Nine hundred Ju-Jubes stuck in his..." "Only the most incensed and nerve-frayed animals, Watson." Jesus. He just blew the hood of that Caddie. And they're still coming. That got him. Unanimous cheers except for Jocko back there. Hissed again.

*They could have given us a warning or pulled the pots up slowly. But noooo... Dust and crumbs and orange peels and—don't be ridiculous, there are no spiders in here—cobwebs? waft to the floor. Standing is an act of faith. Some chick told me that last year's marathon was all horror flicks. What did they do at the end of that to wake people up with, Peckinpah? The guy I came with wants to go see *The Wicker Man* tomorrow night. Sure.*

This is a film whose appreciation relies heavily on audience participation; you're going to look awfully funny if you're the only one laughing as the hero is being dragged into the underworld by hundreds of slimy, clutching hands. Therefore, midweek afternoon showings are probably to be avoided, late-night weekends are probably best.

—S. Nicholas Alexander

A New Trustee?

Dr. Charles H. Townes, recipient of the Nobel Prize for his research that led to the development of the maser and laser, has been named a trustee of the California Institute of Technology (that's us, you know), as announced by R. Stanton Avery, Chairman of the Board of Trustees.

Dr. Townes, University Professor of Physics at the University of California, Berkeley, received his Ph.D. in physics from Caltech in 1939.

He received his Nobel Prize in 1964, and has also been the recipient of other honorary degrees and awards. They include membership in the Royal Society of London, the National Inventors Hall of Fame, and the South Carolina Hall of Fame.

Dr. Townes is a past President of the American Physical Society and is a member of the Council of the National Academy of Sciences. He has served on a number of governmental advisory committees, is a Director of General Motors Corporation and of the Perkin-Elmer Corporation, and is a Trustee of the Carnegie Institution of Washington.

Not One, but Two (Count 'Em) Two!

Harry H. Wetzel, Jr., chairman of the board and president of The Garrett Corporation, has been elected to Caltech's Board of Trustees. Wetzel began his career with Garrett in 1946, as an engineer. Subsequently, he held various management posts, and in 1958, he was elected vice-president and member of Garrett's BOD. In 1962 Wetzel was made executive vice-president of the corporation and the following year he became president. In 1966, he was named chairman of the board and chief executive officer of Garrett.

Wetzel also serves as a member of the boards of The Signal Companies, Thiokol Corporation, National Semiconductor Corporation, and is vice-chairman of the Board of Governors of the Los Angeles Music Center's Performing Arts Council.

Letter

way back then) [ed. note—USC was always USC, but UCLA used to be called U.C., Southern Branch.]. For what it's worth, any compiler of college of college football statistics worth his salt will immediately reply "Caltech" when asked which college football team has played the most games in the Rose Bowl. [ed. note—of course, none of those games were on January 1...]

De Beaubien is half-right when he claims that we don't have a football team; the problem is that his information is about a year and half out of date. While we fielded no team in 1977, we did field a team that went on to achieve a 3-0-3 record last season, and it looks as though we'll have another team next year. Poor turnout has been a problem, and while in the past we would on occasion have liked to put grad students on the team, they simply weren't eligible. However, no longer being in the league, such restrictions no longer apply, and next fall, for the first time, grad students are welcome to come out for the team.

Finally, though the humanities are not emphasized here, we still would never have a cheer that sounded as poorly as the one attributed to us by De Beaubien:

Secant, cosine, tangent, sine
Logarithm, logarithm
Hyperbolic sine

3 point 1 4 1 5 9,
TECH! TECH! TECH!

While the first four lines are quite acceptable, the last is obviously out of place, and in fact the cheer (or actually the section of the cheer) actually went:

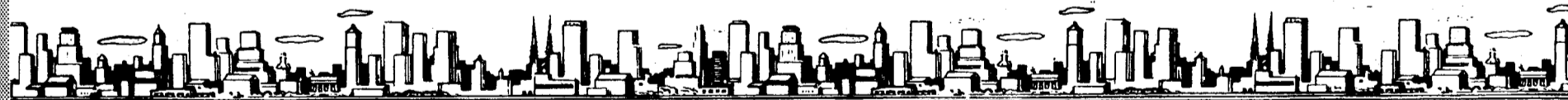
Secant, cosine, tangent, sine
Logarithm, logarithm
Hyperbolic sine
3 point 1 4 1 5 9,
Slide rule,
Tech, Tech, Tech, Tech,
Tech!

Personally though, I favor one of the older cheers, a carryover from before the days of Millikan, et al.:

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

Finally, I must, with deep regret, point out Mr. De Beaubien's other error. Careful inspection of the issues of the *California Tech* published in the fall of 1967 leads me to believe that we did not, in fact, beat anyone that season, despite Mr. De Beaubien's claim of a 34-31 victory over "CSUSD" that year. In fact, it appears that we finished the season by losing to Claremont-Harvey Mudd to amass the very impressive record of 30 successive losses. After racking up another 5 losses in the 1968 season, we did beat UCSD 34-31, bringing to an end our 35-game losing streak.

—Carl J Lydick



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Brendel's so outrageous

Alfred Brendel, one of the most recorded pianists today, played to a small but enthusiastic audience Thursday in Beckman Auditorium. The program was one of the last of a group of all-Schubert recitals that Brendel has been giving in Europe and America commemorating the hundred-and-fiftieth anniversary of the composer's death.

Brendel started out with a group of six small pieces, *Moments Musicaux*. Despite the different character of each of the pieces, Brendel seemed completely at home with every one. The first, in C major, was very sonorous, very subdued. Brendel played from the start in somewhat introverted style, drawing the audience to him rather than playing out to them.

The second of the *Moments Musicaux* followed in the slow, lyrical mood of the first, but with the third came a change to *Allegro Moderato* and a sort of Turkish dance. The fifth was the high point of the set, a highly rhythmic, sparkling piece in F minor, followed by the sixth and a return to the slow lyrical mood of the first two pieces.

After a good deal of applause, Brendel continued to the Sonata in A major. This piece gave him a chance to exhibit the more dramatic aspects of his playing. Particularly in the extended runs of the first and last movements, Brendel was able to exhibit his remarkable dexterity at the keyboard. At no time though, did he allow technique to dominate his interpretation of the piece; he was in full control at all times.

The crowning point of the evening came after intermission with the Sonata in B flat, Schubert's last sonata. The sonata is truly of symphonic proportions, and Brendel managed to convey this. He had the proper touch for every part of the Sonata, from the celestial second movement to the playful and spirited *rondo*, the fourth movement.

Prolonged applause brought two encores from Brendel. The first was the *Hungarian Melody*, a little known, but delightful piece. The second was the *Impromptu* in G flat, Op. 90, number three.

Brendel's playing through the entire performance was technically impeccable and full of the Viennese charm that he is noted for. But at no time did Brendel reach a state of abandon; he never seemed to put *everything* into the music. This is not to say he left the pieces empty; rather, he was almost too controlled in his interpretation of the pieces; he never let his emotions take over. But one cannot fault him for this: maybe it is the way Schubert should be played.

The only real complaint about the evening should be the size of the audience—Beckman was barely half full. The next night, in contrast, Brendel played to three thousand people in UCLA's Royce Hall.

—Kent Daniel

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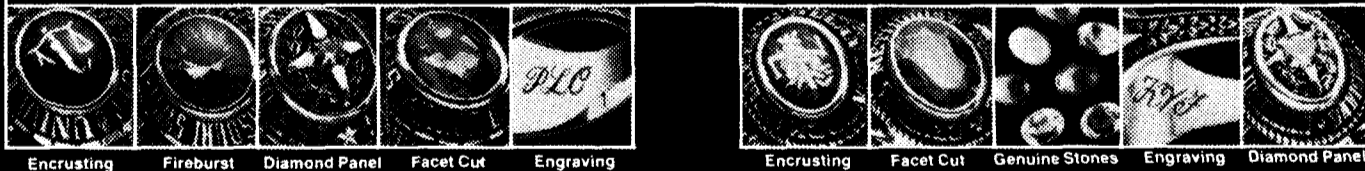
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statements

Hi. My name is Mark Fischer, and I am running for a position on the Student Investment Fund Board of Directors. I feel I am well qualified to serve as a member of the Board. I have personally invested in the stock market. I have also planned with my father the diversification of our family's assets; a varied portfolio of stocks and bonds, as well as gold and second mortgages. I have some familiarity with futures markets (though they are probably too risky and speculative for the purposes of this fund). To keep on top of the business world, I subscribe to *Fortune*, and a number of business and real estate journals, as well as reading the *Wall Street Journal*. I have also taken investment courses.

As you can probably tell, I am very interested in business and investments, and if elected to serve on the board I would bring much enthusiasm and interest to the job. Wise investments will generate extra money for student events, and I'd like to help accomplish that. If you'd like to talk to me about my qualifications or investment ideas (though you probably won't have a chance by the time you vote) give me a call, 796-1445, or see me at Lloyd House.

I promise to do the best job I can if elected, and have my future investments as successful as those in the past. I can do a good job—just ask my broker! Thank you.

—Mark Fischer

I am running for the Investment Fund Board because I would enjoy the challenge of managing and increasing the assets of this fund. My personal goal in life is to graduate from Tech and go on to the business world. I feel that the experience of being on the Board would add valuable insight into money management.

I hope that my presence on the Board will be beneficial to the strength of the fund.

—Wally Walter

Dear friends,

I'm running for a spot on the Investment Fund Board because I think the board has an important duty to invest the generous gift we have received carefully. Hopefully, the money will be put to uses that will benefit everyone, truly everyone, but that job is up to others. I myself want to secure that those funds are always available to be used as the student body wishes. My experience with money matters is from various economics and accounting classes. Not a lot, I must admit. But I *do* think I have the ability to make careful judgements on money matters. I *want* to be on the committee because its purpose is very important and I think I can work hard to achieve its goals. The people who know me well know I have lots of energy; at least I'm hyper lots of times. And since I believe this committee is important, I would like to be able to contribute my best toward its goals. Please vote for me, don't forget.

Thank you.

Sincerely,

—Grace Mah

The first group to be elected to the board of the Student Investment Fund has a very important job to do—they must lay the groundwork so that the fund can be effectively managed and maintained during its nascent years. This must be done without crippling the fund by either overcaution or over-confidence. I would like to be a part of this initial effort because I feel that I have the dedication, the restraint and the creativity to be a helpful member of the board. In terms of practical experience, I must admit that I have a limited background in portfolio management. However, my experience in group politics and finance theory is much more extensive, and, in high school, I showed a talent for the latter. My interest in the field of finance is clearly indicated by the fact that I nearly went to another university to major in it. I feel that I have the proper collection of qualities and interests to be an effective and useful board member, and, for

this reason, I would like to be elected to the Board of Directors of the Student Investment Fund.

—Arley Anderson

I am glad to see this election has finally arrived. The investing needs to start now, since the \$50,000 cannot double overnight. My qualifications are nothing outstanding; in fact, I am still struggling to pay for my education. I am familiar with other investment areas besides the stock market. My real objective is to keep the Investment Committee from becoming a closed body of eight. I will work to keep it a representative committee of the Caltech student body. Thank you.

—Tony Conneally

Hi! I'm Dave Ritchie and I'd like your vote in the Investment Fund Board election today. "Why?" you ask—well, I just want you to know that I want the Investment Fund to be a success; not just as an academic tool for learning about investment markets, but hopefully as a tool for providing

some benefit to the entire Caltech Student Body. If elected I will make myself available to you so that your ideas will get through to the board if you wish. I am a junior economics major and I believe that my own experiences with investment along with the classes in economics and investment I've taken especially qualify me for this task. If you have any questions feel free to talk to me at Ricketts 13 or by phone at 578-9414. Thank you.

—David B. Ritchie

I think I am highly qualified to serve on the Investment Committee. I have been interested in business and investments since I was very young. As a matter of fact, I was literally raised reading the *Wall Street Journal*, which I still read regularly.

In addition to electrical engineering, I am also double-majoring in economics. One of the particularly useful courses I've taken so far is BEM 100, which deals specifically with

investments and financial analysis. I have reliably held other offices, including Elections Chairman and house Historian, and I would certainly appreciate your vote in today's election.

Sincerely,

Jim Angel

I feel that I am well qualified to be a member of the Investment Board. Last summer and Christmas I worked for a commodities trading company that I will also be working with this summer. Part of this time I was on the floor of the Commodities Exchange. Through this I was exposed to methods of investment and the actual workings of an exchange. In an investment of my own I once made \$150 on one share of stock. I have also helped run my family's own portfolio. Therefore, I will make a valuable member of the Board and help ensure its profitability. On Friday remember to cast one of your eight votes for Ricky Phillips.

—Ricky Phillips

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IBM will be here Tuesday, April 10.

PUBLIC CORRESPONDENCE PRIVATE NOTICES

g&c

Gagné Given Sloan

Robert R. Gagné, assistant professor of chemistry at Caltech, has been awarded a Sloan Fellowship for Basic Research, by the Alfred P. Sloan Foundation of New York.

The two-year fellowships, in the amount of \$10,000, are awarded to scientists "on the basis of their exceptional potential to make creative contributions to scientific knowledge in the early stages of their careers," according to a Sloan Foundation statement.

Dr. Gagné, one of 78 scientists to receive the fellowships this year, is synthesizing and examining models for copper-containing proteins. He is also studying the process of multi-electron transfer in compounds known as polynuclear transition metal complexes, in hopes of finding new types of catalytic materials. **She's A Fellow??**

Anna Slomovic, a senior in Caltech's E & AS Division, has been named a Thomas J. Watson Fellow, one of seventy throughout the country. As part of her \$8,000 fellowship, which supports independent study and travel abroad for recent college graduates, Slomovic will travel through Germany, studying the organization of the Max Planck Society, a scientific society in that country. The Thomas J. Watson Foundation is a charitable trust established by the late Mrs. Thomas J. Watson, Sr., in memory of her husband, the founder of IBM Corporation.

public service

Wanna Talk?

The Women Students Discussion Group will meet during third term on Tuesdays from 12 noon to 1 pm upstairs in the Y Lounge. All women students are invited to participate on a regular or drop-in basis. Call Bev at 2393 for further info.

Huntington Tickets

Each Sunday hundreds of cars are turned away from the gates of the Huntington Library, Art Gallery and Botanical Gardens in San Marino. A new city ordinance limits attendance on Sundays to visitors with advance reservations.

Each person must have a ticket in order to be admitted on Sunday. Free tickets may be ordered by sending a stamped, self-addressed envelope to: **SUNDAY TICKETS**, The Huntington Library, 1151 The Huntington Library, Art Gallery and Botanical Gardens, located at 1151 Oxford Road, San Marino is open Tuesday through Saturday from 1 to 4:30 pm and from noon to 4:30 pm on Sunday. Sunday Tickets, admission and parking are free. **Sub-Orbital Shuttle**

The Caltech Y Oxy-Tech shuttle has started. Students taking courses at Occidental from 2 to 4 on Tuesday and Thursday afternoon can catch a ride in back of Winnett Center at 1:30 pm. We should be back by 4:30 pm. For more information contact the Caltech Y or Mike Nelson.

Janis or Scott?

The Steed Chamber Quintet will be performing in a Dabney Lounge chamber music concert on April 8 at 8 pm. They will perform compositions by Barthe, Danzi, Rimsky-Korsakov, Ibert, Fried, Beethoven, and Joplin. Admission free. For information call ext. 1652.

The Red Cross Needs You!

Blood will be drawn between the hours of 11am and 3:30pm in Dabney Lounge.

Seder, Good Lookin'!

sm, Away from home for Pesach? There is a family interested in having you with them at the seder. Call Dorraine at 447-5800 before 10am or after 6pm.

events

Don't Miss Him

Professor Spiro Kostof, described by Dr. Aimée Price, a

former student, as "the best lecturer I've ever heard," will be speaking on Architectural History on Wednesday, April 25th. The free lecture, "Do Buildings Lie?: Architecture as Cultural Expression," will begin at 4pm in Baxter Lecture Hall, and will rebut the popular theory that architecture is a form of cultural expression.

money

Big Bad Bucks!

Applicants must be Caltech students in good standing who expect to continue at Caltech as juniors or seniors during the 1979-80 academic year. Awards will be determined on the basis of past and expected future academic achievement as evidenced by letters of recommendation, participation in academically related activities, and research achievements as well as course grades. Financial need will not be considered and efforts will be made to resolve conflicts with need-based financial aid so that all award winners can potentially realize the full benefit of the award.

Application forms may be obtained from Carolyn Merkel in the Officers of the Faculty office, 114 E. Bridge, between 10:00am and 3:00pm, Monday thru Friday. Completed applications should be returned to Ms. Merkel and must be received by Friday, April 20 to be considered.

Award winners will be selected by the faculty committee on Scholarship and Financial Aid. The chairman of that committee, Dr. Forrest Nelson, will supply additional information on request. His extension is 1064.

\$ \$ \$ \$

All organizations wishing money from ASCIT for the '79-80 fiscal year must have their budget requests in by TODAY. See either Flora Boyer for budget request forms or come talk to Glen George in 138 Page. The budget meeting will be Monday, April 9.

For Those Who Want Money

REMINDER: The Financial Aid Application deadline for the 1979-80 academic year is April 16! Applications are available in the Financial Aid Office, room 208 Dabney Hall. If you have any questions or cannot meet the deadline for some reason, come in as soon as possible and discuss your situation with either Ursula or Sandra.

The Caltech Y is once again accepting applications for the Paul Studenski Memorial Award.

Paul graduated in 1972 after five years at Caltech with both a BS and an MS in electrical engineering. But Paul was uncertain about his future. He had developed an interest in biophysics and a young woman. He questioned how he could use his abilities to help people. He needed a new perspective. He needed to get away from the academic community for a while to get a fresh view of his life, his future, himself. After graduation he travelled about Europe and the U.S. with his girlfriend, Jean, looking, listening, and learning. By mid-summer 1973 he had reached the end of his intrapersonal journey. He was going to marry Jean. In August on a lonely two-lane road in Kansas their Volkswagen was struck by a truck, and both Paul and Jean were killed.

The Paul Studenski Memorial Fund was endowed with his inheritance in order to give others the same opportunity that Paul enjoyed.

If you have had thoughts of travel, reflections, and personal reevaluation, you could do worse than write a brief description of your plans and drop them by the Y office. The deadline for applications is April 13.

music

Piano Ensemble Concert

Dabney Lounge Friday, April 13th, 8:00pm. Twelve good Caltech pianists (undergraduates) will play Schubert, Mozart Brahms, and Debussy duets at one piano and Dvorak Slavonic Dances for eight hands at two pianos. The public is invited.

Guitar Classes

Caltech is offering classical and flamenco guitar classes with guitarist Darryl Denning on Tuesdays in Fleming Music Room. The Beginning Class meets at 4:30 pm and the intermediate and advanced classes at 5:30 pm. Classes are free of charge to CIT students and other members of the Caltech community. Classical and flamenco repertoires are explored but techniques gained can be used in other forms of guitar as well. Private instruction can also be arranged with Mr. Denning. For further information call 465-0881.

SchlammeWorld?

Martha Schlamme, international folk singer and balladeer, will perform a cabaret-concert on Saturday, April 7, at 8 pm in Beckman Auditorium. Her performance is called "The World of Martha Schlamme," and she covers miles of musical and literary territory: she sings in twelve different languages, and in styles that range from old English folk to contemporary pop. For her program at Caltech, Ms. Schlamme will select from the works of Kurt Weill, Jacques Brel, Melissa Manchester, Stephen Sondheim, Nikki Giovanni, e. e. cummings, Judith Viorst, and others. Tickets are available at the Caltech Ticket Office. Phone 793-7043 for information.

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