

Mr. Friendly,  
Please Call  
Your Wife

# The CALIFORNIA Tech

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She Thinks  
You've Got  
The Car Keys

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Number 22

## News Briefs

### Allen Named New Faculty Chairman

Dr. Clarence R. Allen is the new chairman of the faculty, and succeeds Dr. Robert F. Christy, who has recently been named vice president and provost of the Institute. Although Dr. Christy does not officially succeed Dr. Bacher until September 15, he resigned from the faculty chairmanship in order to become better acquainted with the position of provost.

Dr. Allen specializes in earthquakes on the great faults which ring the Pacific, and is associated with state, national, and international committees and boards on earthquakes and earthquake engineering. He served as interim director of the Seismological Laboratory and as acting chairman of the geology division.

With Dr. Allen's elevation to chairman of the faculty, Caltech is now in the position of having no ranking administrators with more than two or three years' tenure in their current jobs.

### NSF Announces Assistance to NATO Conference Participants

Advanced graduate and postdoctoral students, and junior faculty, who are U. S. citizens are eligible for assistance in attending NATO Scientific Affairs Division Summer Institutes, 39 of which will be held in Europe. The awards cover round-trip jet-economy airfare plus an allowance for intercity ground transportation, according to Dr. F. H. Clauser, Chairman of the Division of Engineering and Applied Science.

Awards will depend on NSF approval of the application and the availability of funds, and will not be given to those who received similar awards in the last two years, senior scientists, or individuals for whom attendance at the Institute will not be their primary business in Europe. Application should be made directly to the Institute directors, not to NSF.

continued on page seven

## Social Chairman Reports

### Thé Dansant Coming to Culbertson

by Craig Broskow  
ASCIT Social Chairman

The first *thé dansant* will be held in Culbertson Hall tomorrow from 8:30 to 12:30. This will be a combination dance and concert starring the "EX," a new English group presently recording here in the United States. There will be both dancing room and seating—for those who don't bring dates.

"Thé dansant" is French for a "dancing tea," and as might be guessed, "tea" will be available for those who appreciate the finer things in life. It promises to be fun, so come on by and join in on it—no entrance fee.

#### Fractured Flickers

The movies to be shown at Tech have been settled upon. On Friday, April 10, *Planet of the Apes* will be screened at 7:30 p.m. and 9:30 p.m. The two showings are only



—Photo by Ctein  
THE SAN FRANCISCO MIME TROUPE GORILLA BAND marches down the Olive Walk on their way to the Troupe's performance on the Atheneum lawn Sunday, March 15. The Troupe presents Medieval plays often noted for their ribald content.

## Poets, Protesters, Physicists

by Ira D. Moskattel

At the same time as CBS cameras were recording Senate hearings on the "Gulf of Tonkin" resolution, millions of TV sets were tuned to CBS' *I Love Lucy*. Fred Friendly saw the two programs side by side on studio monitors. He saw which one was being aired. The next day he submitted his resignation as president of CBS News.

Friendly is on campus this week as a followup to his winter visit in

which he spoke his controversial reply to Vice-president Spiro T. Agnew's remarks on the bias of the American mass media. Since his resignation from the CBS staff because of the disagreement over network reluctance to prebent controversial programming, Friendly has been at Columbia University as Edward R. Murrow professor of Journalism. His visit to Caltech includes a Beckman Auditorium lecture, participation in the Political Military Exercise, and a series of seminars entitled, "Journalism for Poets, Protesters, and Physicists."

One of the pioneers in television news broadcasting, Friendly related the early history of radio and television programming to preface his first seminar Monday. The original radio programs were all "Commercials" in that the companies selling the cat-whiskers and headsets produced programs to stimulate sales. Friendly continued, stating that the first radio program included no news coverage.

The first news took the form of reading the news off the local newspapers. When reporting live, as in the case of the two Dempsey-Tunney fights which Friendly recalls as a child, the radio reporters embellished liberally the not always exciting action. Shows, such as *Amos and Andy*, which Friendly called the most "denigrating picture of the American black man imaginable," were successful because of the use of humorous voices and curious sound effects. One program, Friendly related, used actors doing impersonations of the world leaders.

## Caltech Students Now Able to Rent Hertz Cars

by Alex Seita  
Director of Student Life

During the third term and after, cars will be available to Caltech students from Hertz Rent-A-Car, located on 980 E. Colorado Blvd. Any student of 18 years of age or older may rent a car at the regular prices. The lowering of the minimum age requirement from 21 to 18 by the Hertz Company affects only a small number of schools in California. The reason for Caltech's selection is due to the expectation that Techers are more careful than the usual student driver.

A 10% rebate on flat rates and costs of mileage will be given to ASCIT for all the rentals taken by Techers. Hopefully, this percentage will be distributed back to the students originally renting the cars. Therebate will be available to students during the first week of May and June; Techers should bring their rental receipts to an ASCIT member (to be named later) who will promptly allocate the money.

Mr. Kenneth Wilbur, the Hertz City Manager for Pasadena, is offering to commemorate this special arrangement with Caltech by presenting the gratuitous use of a Hertz car for 200 miles over any weekend during the third term. The method of selecting the person to receive this prize will be determined by your BOD.

All enrolled students can immediately begin renting Hertz cars. In fact, four frosh from Ruddock have already done so during the Spring recess. In addition, the important consideration is that Techers can continue to rent cars at the age of 18 only if accidents or misuses of Hertz cars are limited. Otherwise, this special arrangement will be withdrawn.

## Fairbanks Classic To Screen; Beckman To Host Premiere

by Pearl Fles

A crusading, cloak-and-dagger hero comes to the screen at Beckman Auditorium Tuesday, April 14, at 8:00 p.m. Douglas Fairbanks' acrobatic, aristocratic portrayal of the grandee in "The Mark of Zorro" confirmed him as one of the screen's most romantic, swashbuckling heroes and heralded a whole crop of highly successful action films, made by Fairbanks in the 1920's.

Harry Langdon in "Lucky Stars" will be shown on the same bill. This is the final program in the current "Tuesday Nights at the Silent Movies" series.

The distinguished theatre organizer, Mr. Chancey Haines, will share with the audience anecdotes of the many silent films he has accompanied for their premiere showings and will be on hand to accompany "The Mark of Zorro."

### Bergman Ritual

The Ritual will be screened in Beckman Auditorium on Friday, May 1, at 8:30 p.m. With script and direction by Bergman, camera by Sven Nykvist, *The Ritual* stars Ingrid Thulin, Anders Ek, Gunnar Bjornstrand and Erik Hell.

The film deals with themes of obscenity and censorship. A troupe of itinerant players accused of performing a public obscenity, is interrogated by a Kafkaesque judge in his chambers. Soon both the judge and the accused are entangled in a Bergman nightmarish fantasy.

For tick information call extension 1653 or 793-7043.

## Mail Room Molts Into Post Office

by Nohow Noway

A quiet transformation has taken place in that secluded corner of the campus known as Parkinson. The campus Mail Room now boasts a red, white, and blue sign advertising that the surrounding premises is constituted a legitimate, official U. S. Post Office.

What difference does that make? you might ask. It happens that the Mail Room (oops, Post Office) will now have available Money Orders, which were not available in the past, and coverage of Registered and Certified mail and insurance. The service will extend to 3:30 p.m. each weekday. The window will remain open from 8:30 a.m. until 5:00 p.m. for stamps and such. Welcome to the United States Post Office Pasadena California Station Number 6.

continued on page four

## Editorial

## Womens' Rights, Male Morale Designers

For years, men and women alike awaited a sufficient reduction in the purient decency of the fashion world to allow skirts which follow the English teachers' maxim: "Just long enough to cover the subject and brief enough to be interesting." Ever since *Life* and *Time* recovered from the futureshock of the miniskirt (about 1966), the female leg has been one of the better attended to aspects of the environment.

Now, the designers in Paris and New York threaten these hard-earned gains. The midi has been proclaimed the fashion on the land. But what purports to be the latest "mod" look manages to make good legs look poor and bad legs disgusting.

In addition, the prophets of Wall Street tell us (in more than half humorous tones) that the nation's economy follows hemlines to a surprising extent. Do the designers in their *haute salons* realize what catastrophic consequences such a rash move as the midi could have? How many industries must collapse, how many must be unemployed before they mend their evil ways? Remember, the midi was fashionable only during these historic events: the Great Depression, the post-World War II Depression, and the post-Korean War Recession.

Preliminary reports from the department stores and boutiques, however, give reason to hope. The midi sells like a cold, greasy pancake. One model, when asked if she had any midskirts in her personal wardrobe, replied, "No. My fiance won't let me." And coeds have voiced unanimous denigration of the midi on campus after campus.

The nation's economy and morale may be saved from this perfidious threat by the innate sense of style (and sensuousness) of the American male and female.

—Philip M. Neches  
Ira D. Moskatel  
Paul A. Levin

## Throop Beat

## Hail to the Class of 1974

by Etaoin Schroedlu

As Third Term gets itself underway, protestingly, so does the Admissions Committee, to bring you a coming attraction: the Class of 1974 (!), with that long-awaited new addition: girls. If my route was any indication, this class will be a good one, bright and involved in those extracurricular, social things to which Caltech pays lip service, at least, as being desirable attributes. Could it be that we are so eager to get well-rounded, mature, socially-aware individuals in order to avoid having to question why we are unable, ourselves, to develop these characteristics in individuals who do not naturally possess them?

At any rate, the class looks good, and a thumbnail count taken on Monday, before any consideration of applicants individually, indicated that roughly 30 females figure to be found worth applicants. Estimates of the matriculation rate of girls to Tech are strictly guesswork at this time, and nobody can be sure if the rate will be even very close to the current 65-70 percent matriculation rate for men. This observer guesses the female rate will be lower, probably significantly so, but has no good reason for saying so.

## Grad Students Bite

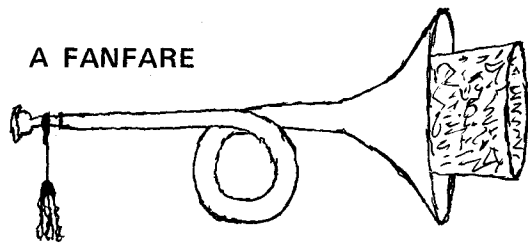
When that large chunk of money was excised from your pocketbook on Registration Day, all undergrads can reflect that one dollar of it went to the inestimably worthy cause of enabling your friendly *Tech* to survive the year in the black. Grad students, who pay no dues to the *Tech*, Business Manager and random grad students because most grad students, despite their status as non-suscribers, seem to regard copies of the paper as their

Constitutional right, and the piles of papers in offices around campus (paid for by the Institute) cannot be protected against these marauders. Earlier this year the Grad Student council considered the possibility of rectifying this situation, but decided that cheapness is the better part of valor and let the sleeping dog lie.

## So They Tell Me Dept.

Kudos to whoever put in the new benches on the Olive Walk between Thomas and Guggenheim. They're much better looking than the old, decrepit ones, and provide an attractive location for sitting. . . . Beckman Auditorium Office tales of hordes of customers knocking down walls to the contrary, the hole in the cinderblock wall near the Beckman Office was made when the wall won an argument with an out-of-control car. Won it, you ask? Reliable sources say that you wouldn't dispute the point if you'd seen the remnants of the car. . . . Now that I'm free, my office is big and beautiful, and the title on the door reads what I want. . . . Going around on Admissions interviewing, you see some disgusting things, such as schools with gates out front and armed guards inspecting each person entering or leaving the main office. Of course, my mangy appearance, and sinister briefcase, probably made us suspects for Public Enemy No. 1 everywhere we went; at least, some of the school personnel acted like it. . . . Rumor has it that graduate programs in the social sciences may be only a few years away. . . . The massive shakeup at Booth has begun. The staff there, which is currently under strength and about to become more so, is in for a rough time unless some additions can be made.

## A FANFARE



FOR THE POSTAL STRIKE!

## Letter. . .

## Patterson on Human Nature &amp; P.E. Flap

Sirs:

May I comment on the recent student poll and your recent editorial concerning the physical education requirement. Although jocks may comprise a miniscule fraction of this student body, we should recognize that a vote taken to demonstrate that fact does not automatically prove that the majority of students here are simply brains nurtured in glass jars. To be sure, we are a group of people who receive a sensual gratification from the mental process of abstract problem solving, which we value above most other things in life, and are welded together in our common efforts to assist and promote each other in this activity within the bounds of the physical sciences, but certain basic characteristics of our physical environment which determine the quality of our intellectual processes should not be ignored. Our brains reside in the bodies of game hunters. Our so-called scientific thinking is merely the operation of biochemical devices evolved to solve game acquisition problems. We should not be so bemused by the fact that we constitute the successful pinnacle of the evolution of wit and dexterity in the biosphere, that we fail to perceive a highly important and non-compromisable corollary, namely, that the driving force of that evolution was privation and danger in a game-hunting, non-industrialized environment. The consequences of this corollary, which we cannot escape, makes up our problem, because we are all irrevocably endowed with bodies that are adapted to cope successfully but inadvertently with the stresses of driving forces in a game-hunting environment.

It is disheartening that most faculty and students apparently want to deal with the problem of physical education by eliminating all requirements without troubling to create a better replacement. In so doing, we may be acting in ignorance, wrongly believing that we are rectifying outmoded traditions about sports, etc., when we

may be actually gratifying, unrestrictedly and unconsciously, an inherited powerful desire to conserve and refurbish our body strength—an instinct that was necessary for preservation in a game-hunting environment. The constant excess demand for energy output engendered by privation and danger in that environment eliminated any need for voluntary restriction of this instinct, but today it may be both outmoded and dangerous to human preservation in an industrialized environment not to restrict it voluntarily.

We should recognize that our brains will function without body exercise about as well as they will without food or rest, and that a glut in the intensity of any two of these factors combined with a deliberate elimination of a third will guarantee brain function at sub-optimal levels. We should recognize that the involuntary governors which automatically balanced these factors for optimum condition of the brain container in a game-hunting environment are absent in an industrial environment, and must be supplemented by rational, voluntary substitutes in an industrial environment if we, a band of abstract problem solvers, wish to achieve maximum gratification from our intellectual activities.

Unfortunately, there has been virtually no rational communication between the very few academic physiologists specializing in exercise, who have collected a meager but vital store of information, and the host of medical practitioners and physical educationists who have direct contact with patients and students. Consequently, the state of broad public knowledge about exercise stands in relation to what should be known as though, by medical analogy, we were in an era of witchcraft and incantation. The faculty and students at Caltech are about to use voodoo in deciding what to do about a factor that exerts a primary influence on the conditions of their brain containers and, consequently, on the quality of

operation of their most cherished possessions—their brains. This is an irrational procedure for a body of persons devoted to reason.

Our knowledge of exercise is archaic because the general public doesn't care, but we, out of all others, should care because it affects us where we are most concerned. Let us at Caltech do something about the physical education program that is constructive and consistent with the desires that weld us together. Suppose we spend about a year acquiring information on the physiology of exercise in the form of summaries gleaned from the literature, seminars of invited speakers (taped and reproduced), and reports of conferences with experts. Let us build from this information a program of intended action which would reorganize and expand our physical plant, our personnel, and our activities in the field of exercise in recognition of the vital influence it exerts upon our intellectual lives. Our physical goals would be those that would provide for students and faculty an environment where time and facilities for exercise would have equal status and priority with those provided for eating and sleeping. Our educational goals would be those that would convince students that properly exercised, nourished, and rested brain-containers are best suited for maximum gratification of the sensation of intellectual problem solving.

Students here can do something about this by offering to help organize and operate a program for acquiring information on the physiology of exercise and by exerting pressure on the faculty to recognize that they, the faculty, constitute the main obstacle to reformation and progress in this matter. It is by personal convictions and examples of the faculty, not by requirement, that students here became convinced that minimum basic courses in math, chemistry, or whatever, that may lie outside their specialty fields are necessary for maximum fulfillment of their principle desires. There is no way you can cram thermodynamics into a student by edict if he is not genuinely convinced of its importance to him. Try it on art students. Students here must help convince this faculty that all faculty members of this Institute must participate at all times in a program of scientific exercise adapted to their individual needs, and which occupies a significant incentive and achievement needed to instill pleasure and meaning into their exercise programs. Each should feel obligated to convey to the student a conviction in the soundness of the need for exercise by personal example, by cooperative exercise activities with students, and by personal attendance and encouragement at student sports activities. The faculty should actively seek funds that would provide the extensive facilities and personnel required for their and their students' exercise programs. The faculty should reorganize the daily and weekly schedule of events to accommodate proper exercise programs for the students and faculty.

Let us bring to pass quickly the day when we aren't required to feel guilty about leaving afternoon seminars or labs promptly at five in order to exercise, that we needn't feel guilty about sneaking in late at

## FRANKLY SPEAKING

by Phil Frank



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**DABNEY HOUSE TAKES REVENGE ON THE COMPUTER** by incinerating 59 boxes of used IBM cards. As the bonfire in the courtyard grew, members of the house contributed IS 129, IS 110, IS 10, and Ma 2c projects. At one point, the house members raided the wastebaskets of Booth to provide more fuel. Several hours later, campus security arrived on the scene. —Photo by Neches

## Computer Tells Strange Tales of GPA Predictors

by Etaoin Schroedlu

One of the Great rusades of the Caltech Admissions Office is to develop a predictor of success at Caltech based upon data available to the Admissions Committee at the time of decision on a candidate, i.e. in March of the senior year in high school. A great deal of time and effort is expended by the members of the Committee and the Office in selecting an undergraduate class so as to maximize chances of success here; mistakes are costly, in both monetary and human terms, and are to be avoided whenever possible.

The historical predictor used by the Office is a purely numeric

The improvement made in the prediction of GPA at Tech was very small, though relatively large when compared with the wretchedness of the PGPA as a predictor. (The R-squared value went from .16 to .19.)

The Admissions Office expressed interest in the results of the study, and promised to incorporate some of its findings, and indications, into further work done in constructing a predictor of success at Caltech.

(“hard”) variable, dependent on the relevant college board scores required by Tech and on the high school rank in class, converted to a

## Makes No ‘Bobnes’

# Graduate Dean Seeks Education Reforms

by Richard Strelitz

There has been much talk lately about the future of Caltech, some constructive, some just lounge talk. Last Tuesday, I spoke with Dean Bohnenblust about the school, and what he thought of the education for which he is in part responsible.

He prefaced his remarks by stating that the best feature of Caltech is that it is small and different. We are not yet a university — we are still a small school. This means that we can not have a large number of diverse courses taught, something to satisfy everyone, but we are small enough to be flexible and allow custom tailoring of programs.

### Pass/Fail Is Key

He felt that the pass/fail system, especially in the upper division, is a key to the flexibility: one could take a course that interested him without fear of jeopardizing his GPA. However, what Dr. Bohnenblust feels most important is the availability of reading courses — of courses that simulate the tutorial system.

He feels that a student should be responsible for his own education. Independence is the virtue of smallness in a university; each student can be recognized on his own merits, and interaction on many levels is possible. He used the example of the differences in the various options which depend upon the size of the department.

### Changes to See

Dr. Bohnenblust said he would



favor more mixing, perhaps in living areas, of graduate and undergraduate programs. He also would like to see the humanities run on a tutorial basis, but realizes the logistical difficulties involved, especially with respect to lack of professors and time. Dean Bohnenblust expressed some cynicism about the informality and availability of the faculty if everyone took advantage of the offers extended them. He wants more support given to the student, that it is the responsibility of the faculty to keep the student from becoming discouraged. “We have failed to convey to too many students a sense of achievement here at Caltech.” This is his biggest worry; that somehow a student loses his dedication, loses sight of a goal, and

often gives up. Where does this malaise come from, and how can the faculty help to re-inspire the students?

### Stopped Smiling

He stopped smiling at this point, and looked reflective — he was worried, and there were no easy solutions in sight, nor even a clear statement of the problem. He said he needed more data, but there was the problem of collection thereof.

I don’t know if he loses sleep over the problems, but he cares. That was a reassuring note.

**Editors’ Note —** This has been the second in a continuing (though admittedly sporadic) series of interviews with interesting and interested members of the faculty.

## Wright & Logan

# Emigration - The Last Resort

*Warning: To the best of our knowledge, all the information in this column is accurate at the present time. However, changes in the regulations or decisions by the courts occur often. A counselor or lawyer should be consulted before taking any major action that will affect your Selective Service status.*

### Emigration Is a Last Resort

Many draft-aged men, at one time or other, consider emigration to another country in order to avoid being jailed for refusing military service. Before taking such a drastic step, a registrant should fully pursue every Selective Service deferment or exemption for which he may be even remotely qualified and should review his Selective Service status with an attorney to determine the possibility of further actions within the Selective Service System or of court review favorable to the registrant.

### Emigration Equals Exile

The registrant who emigrates to another country to escape the draft has exiled himself permanently from the United States, since he can never return without facing prosecution for violating the Selective Service Act (by failing to report for induction or whatever), even if he has since become a citizen of the other country.

### Keep Your Citizenship

Those who obtain immigrant status in another country and renounce their U. S. citizenship before committing an obvious violation of the Act could still be accused of evasion of their obliga-

tions, which is itself a violation of the Act. Even assuming that such a person would not be prosecuted, he should be aware of his unenviable position: First, he will almost surely be unable to regain his American citizenship should he so desire. Second, he will face (in most countries) a period of five years as a stateless person before he will be eligible to become a citizen of that country. During those five years of non-citizenry, he may find it impossible to travel and is in danger of being deported to no man’s land should he violate a law of the country to which he has emigrated. Third, he could end up as a permanently stateless person should he be unable to obtain citizenship in that country.

Due to the above considerations, it is generally not advisable for an emigrant to renounce his U. S. citizenship unless he is in a position to claim citizenship in another country at the time of his renunciation. Registrants who were born in a country other than the U. S. may be in such a position.

### When to Leave

Assuming the registrant is not going to renounce his U. S. citizenship, he should wait until after he has refused induction to leave for a foreign country. This will afford him the best chance of being able to defend himself in court should he decide to return to the United States. He will normally have up to six months in which to emigrate before being arrested for refusing induction. One should note, however, that the policy at a few of the induction centers in the eastern

states is to have the arrest made immediately at the induction center.

### What’s It Like?

There are several countries that will not extradite Americans to the United States for draft “offenses.” A few of them, including Canada and Sweden, are even quite friendly to such Americans. However, even in these countries an immigrant is liable to have difficulty finding a job or adjusting to life in a new country. Loneliness often causes many emigrants to return to the U. S. to face prosecution or to live the life of a fugitive.

More specific information on the various countries is available from various sources. The “Manual for Draft-Age Immigrants to Canada” is an excellent booklet which *must* be read by anyone even considering emigration to Canada (\$2, Toronto Anti-Draft Programme, P. O. Box 41, Station “K”, Toronto 12, Canada). The “Manual for Draft Age Americans in Europe” contains useful information for registrants living anywhere in the world outside the United States even though it is written specifically for Americans in Europe (\$?, War Resisters International, 3 Caledonian Road, London N. 1, England). “Exiled” has specific information on many countries that is quite good, although some of the introductory material is misleading (\$2.50, Philadelphia Resistance, 2006 Walnut St., Philadelphia, Pennsylvania). All three of these manuals can also be obtained from some counseling organizations, including the American Friends Service Committee.

# Leave school in a Hertz car.



Rent a Ford Galaxie or other standard sedan from Hertz at a special weekend rate: \$ 7.47 per day (2 day minimum) and 10¢ per mile, from Friday noon to Monday noon. Insurance is included, and you pay only for the gas you use.

To reserve a car call 795-8634. To pick it up, come to 980 E. Colorado Blvd., Pasadena.



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# Friendly, That Is . . .

continued from page one  
roboration for the late senator's "facts."

Friendly and Murrow both agreed that they would onoy resort to editorialization again in a similar situation. The following week they presented the second film on *Annie Lee Moss*. By merely presenting the hearing through the eyes of a cameraman they showed the weakness of the crusading senator and the courage of Senator McClellan, who eventually showed the ludicrousness of the charges of espionage against a Negro cleaning lady who, when asked whether she had read Karl Marx, replied "Karl Who?"

Friendly and Murrow were threatened, and Murrow publicly accused in the weeks that followed. Eventually McCarthy lost his popular support.

In a conversation prior to the seminar Friendly expressed the fear that Americans were ignoring their own world, "guilty bystanders" to a worsening situation. He was brought up, he said, on the "shiboleth that 'what you don't know won't hurt you.'" He described the present adage more accurately as "What you don't know can kill you."

Friendly linked these remarks to the films he had shown. Both characterized the youth of the television medium. Today no program is free from the editorial control of the advertiser. The *See It Now* series, sponsored by ALCOA gave Friendly and Murrow 27 minutes in which they could present their view of important issues. Even interpretive reporting of the type seen in *Annie Lee Moss* would be beyond the limits of current television broadcasting policies.

We asked Friendly, in light of his statement on the ignorance of the American public, whether the presentation of a program similar to the first McCarthy documentary would evoke the reaction that it stirred up 18 years ago. He replied that could not tell. CBS News recieved 100,00 letters following the presentation of the two films. Today's audiences, he said, do not watch so carefully. Furthermore, they do not react; hence, his phrase, "guilty bystanders."

Friendly sees many of the McCarthyist problems reoccurring in our modern media. He cited the use of Congressional subpoena of three hours of videotape interviews as an example of the aimless search for evidence. He recalled the legal purpose of the subpoena as the retrieval of *specific* evidence for *specific* purposes. He criticized the use of general subpoenas as "fishing."

New Attorney General John Mitchell was the target of Friendly's observation of the new McCarthyism. He saw the recurrence of such extremes as impossible in the U.S. Senate today. A modern day McCarthy, he said, would have to be in a position similar to that of Mitchell where he could not backed into a proverbial corner.

The second seminar dealt with the mechanics of current television reporting. Friendly spoke from personal experience of the split second timing involved in producing a daily television show. He referred to danger of misestimating priorities in assigning news coverage and the financial decisions which even the reporters have to make.

Friendly's manner is casual, adjusting to his surroundings easily. He is modest about his knowledge

of technical subjects, which appears to be quite extensive. The film shown in the second seminar was an interview with J. Robert. Oppenheimer at the Princeton Institute for Advanced Studies. Friendly frequently apologized if he had oversimplified or mistated a concept.

He looks directly at the audience, and speaks directly to those who question him. During the question and answer sessions he frequently refers to specific characteristics of his listeners. One of the women in the group had hair of almost a platinum color. When Friendly spoke of television as the greatest "mover of goods" he spoke directly to the woman saying that television is one of the most selective advertising media around. For example, he said, "I doubt if any of the fellows here would be interested in Lady Clairol, or the gals in Gillette razor blades, but on second thought. . ."

The next topic was the Nielson rating system, in which 1400 families are used to determine the success or failure of all TV series. Friendly called it "measuring space age tolerances with a dip-stick from a Model T Ford." There is no

tradition of public television in the United States, according to Friendly. He cited the success of the BBC in Britain, in which programming is free of private commercial interest. Only when Americans allow for isolated public institutions will the television programming rise above its current mediocre level.

Friendly spoke of the Federal Communications Commision as "that great tower of Jello on the Potomac," referring to their almost powerless position in improving the quality of broadcasts. "Television," he asserted, "makes so much money doing its worst that it cannot afford to do its best!"

The last topic dealt with by Friendly was his vision of television in the future. He sees the end transmission by "antenna" and the rise of cable television in which as many as 30 stations are available to the individual viewer. We asked him what he thought of "Pay television." "The television programming you see is not free. Proctor and Gamble spends 170 million dollars in television advertising during the course of a year."

"You pay for it every time you buy a bar of soap."

## "Fourth?"

by Robert Geller

For many years the dispute between the Scientists and Traditionalists has raged through the bridge world. The Scientists believe in using many special conventions to maximize the information exchanged in the auction, while the Traditionalists believe in blasting to what their judgement leads them to believe will be the best contract, thinking that the information given to the enemy by a scientific auction will lead to a net loss because of the much larger fund of information the defenders have. The Traditionalists maintain that many of their overbid blasted contracts have a better chance than appearances indicate because of the chance that the defenders will not find the killing opening lead.

The great dispute is of course insoluble, because the merits of scientific bidding are determined by how well one is able to use it. If you are incapable of reaching the correct contract after telling the opponents how to defend, then scientific bidding is not for you. As today's hand indicates, scientific bidding does not yield very good results when misapplied.

### The Transfer Backfires

The hand was played in a board-a-match team event at a local sectional tournament. In the auction shown above, North first transferred, forcing South to bid three hearts, then bid five no-trump, ordering South to bid six hearts with three or more. South followed orders, and six hearts was duly made, losing only one club. North-South hoped to win the board, since six hearts played by North is defeated by East's rather obvious spade lead. They were disappointed to learn that their team had lost the board, since at the other table North raised South's opening two notrump to six. The same tricks are available in hearts and notrump, so six hearts is always a losing proposition. All the gadgets in the

world did not help a player who failed to recognize that it was vital to play in notrump in a match-point event.

North			
S	5 3		
H	A K J 9 7		
D	Q 3		
C	K 9 4 2		
West			
S	K J 9 3		
H	5 2		
D	9 5 4		
C	Q 10 6		
East			
S	10 9 8 6		
H	8 4 2		
D	10 8 7 6 2		
C	7		
South			
S	A Q		
H	Q 10 6		
D	A K J		
C	A J 8 5 3		
North - South vulnerable			
The Biddings:			
South	West	North	East
2 NT	Pass	3 D	Pass
3 H	Pass	5 NT	Pass
6 H	Pass	Pass	Pass
Opening lead: five of hearts			



HEY, WHAT'S WOODSTOCK ANYWAY?

The Woodstock Music and Arts Festival lasted three long and wet days. "Woodstock," the film, lasts three hours and thus you save yourself 69 hours by going to the movie. If you were going to go to the festival, or if you were interested in what happened, then see this film. See it because it is an accurate picture of what happened those three days in White Lake.

The format of the film is interviews and views of the participants interspersed with pictures of the performances. The percentages are 60% former, 40% latter, which would seem about right for such events. Each little segment is coherent, and just a little bit too long. One deals with the reactions of the community, another with food problems, and another with dope.

The editors keep your eye satisfied with the collage of sights necessary to awe your mind, to shock you out of the security of your theater and actually put you in the mud, especially in the storm sequences. The photography is stunning throughout the whole film, especially in the aerial shots. No doubt, the eye is treated, a feast of color.

People went to Woodstock primarily to hear the music; some

when just to be there, to be part of the scene, but the music brought most. The film tries to capture the music on film, but fails. Essentially, rock music is a group effort, an interplay of separate colorful personalities. Part of the excitement is in the individual, but the interactions are the most important. The film focuses on one person at a time, often splitting the screen to give separate views of one person, but essentially the view is a three foot square of either the hands or face of the musician. It is horribly frustrating to see a face when you want to see the hands, or the whole body, or the whole group. Rock has never been captured adequately on film, at least not yet.

The music itself is excellent. The sound system is sharp and clear, with perfect separation and stereo effect. Many good performances are chosen for inclusion, and yet there seems to be many performers who are neither chosen for their talent or excitement, but instead for their politics. My only real gripe is the speeding up on the Sha Na Na sequence.

The film is a good film, as good as Monterrey Pop, if not better; oh yes, as in Monterrey, the film ends with Jimi Hendrix, but this time he is terrible: not the way to end.

-Richard Strelitz

## The Final Alternative Wright, Logan Sign Off

Continued from Page 3

### Goodbye and Good Luck

This is our last regular article on the draft law ans associated problems. We have tried to avoid advocacy of any particular position even though we have strong feelings ourselves. Anyone who has read all the articles should have a pretty good idea of where it's at.

We may put out articles in the future at irregular intervals should new developments occur. Just remember: you don't gotta go.

**Editors' Note**-We soon hope to collect all of the columns in this series and have them published in a pamphlet.

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OSCARS TABLED FOR LACK OF A BETTER RATING:

by Bruce Reznick

With Oscar-time fast approaching, it is interesting to reflect on the correlation between Oscar award nominees and the GMRX rating each received. In the table below, column A refers to the whole body of 64 new films eligible for consideration; column B contains the body of eighty-two nominations; columns C and D comprise a significant division of the nominees into two sections; column C being those categories which a layman can easily distinguish superior performances (i.e., best actor, best picture, best screenplay, etc). Column D comprises the craft awards (such as cinematography, best film editing, etc.). These are the categories in which the studios have much influence, being often used to bloat the number of nominations for use in the ads of expensive blockbusters like "Hello Dolly!" (which of its seven nominations, got six in these craft categories).

As these figures clearly show, R & X movies have less pull in the studios than the G movies—the big studios feel that they are in much trouble already, and that one good public relations ploy is to over-emphasize G films at the expense of others. By way of comparison to "Hello Dolly!" mentioned above, X-rated "Midnight Cowboy" also received seven nominations, but only one was in the craft category, while six were major awards. It will be interesting to compare these findings with those based on the actual winners, to be announced later this month.


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PARKING LOTS GO DOWN THE TUBES

by Etaoin Schroedlu

Student Edward A. Miller of the Camelot Institute of Transcendentalism hesitantly pushed open the door marked 'Director of Institute Vicissitudes' and entered the office. There was no one in sight, but a voice from behind a huge pile of papers in the corner called out, "Is that you, Miller? I'm over here. Come on in."

"Good morning, sir," Miller began, after locating the Director. "I've come to talk to you about the problem of Institute parking facilities, because my Student Brig chose me to do so, and because you're the person who's handling the latest Institute probe into the facilities."

"One of the people, Miller, only of the people. Yes. Well, I'm sure that I don't have to tell you that the situation is being blown up all out of proportion by some troublemakers among you undergraduates. Why, I've got figures right here to show that there are still more than enough parking places in the Institute's vicinity to handle the current need."

**As R Explodes**

"Yes, sir, I'm sure that that's true," began Miller. "All the students would like to see is a little bit of redistribution of those places so that some of them would be closer to the Student Brigs."

"Well, Miller, I'd like to be able to help you out on this, but I'm afraid that I just can't. And anyway, a good, bracing walk to and from your car will do you worlds of good. Keep you in shape. Pass me that ashtray, would you? Do you have a car, Miller?"

"No, sir, I sold it and bought a bicycle. They're faster, and don't leave oil stains near the Brigs."

**Oil Canned**

"Well, then, perhaps you'll be more willing to see our side of the matter. Parking places cost a lot of money, you know, and you can't build them overnight anyway, so I don't know what they expect us to do. After all, we're only tearing up one lot to build a building on this term."

"I'm sure that the students all appreciate that improved record, sir, but there's still a problem, we feel."

"I'm sure you do, but would any of you be willing to pay the money to build a place for yourself? That's \$1600 per spot. And parking meters around here just wouldn't work; why, just the other day I noticed one in the Dean's office, which had apparently been uprooted and left there. As a warning, I guess. Shocking."

"Perhaps so, sir. But I'm not sure that the problem is all that severe. And anyway I know some contractors in concrete who could do the job for less."

"I'm sorry, Miller, but I have to get to work now, there's a lot to do. Could you see yourself out? My secretary phoned in this morning that she couldn't find a parking place, and I haven't seen her since. Now, remember what I said. Let's keep control of this situation and not let it get out of hand."

"Yes, sir. Thank you for your help, sir."

THE INCOMPARABLE FLEMING HOUSE RECORD REVIEW TEAM ANNOUNCES A NEW COLUMN ON POPULAR RECORDS, AND ONE OF THE LONGEST HEADLINES IN THE HISTORY OF THE WORLD [MAYBE]

Every week thirty new albums debut, and, unless they are heralded with trumpets, full page ads and lots of airplay, they fall by the wayside. Thus, many good records go unnoticed; many big names put out new, poorer albums, and many terrible albums are bought because the name has been bandied about so. In this column, we will endeavor to inform you of about six albums that are noteworthy, for one reason or another, each week. In addition to this, one album will be reviewed in depth, or to death, as the case may be.

The Small Faces started out loud and brash, and soon because loud brash and good. The group was tight, colorful, and their songs were unpretentious and fun. They broke up last year—or rather, they lost their lead singer and guitarist. He was the grains behind the operation. They were replaced with Rod Stewart and Ron Wood, lead singer and bass/guitar player from the late Jeff Beck Group. Stir well, and you have *First Step*, their new album. It lacks the humor of their last offerings, and is into serious harsh blues-based material.

If you were waiting for the new Small Faces album, you will be disappointed, because what the group is now is a pop blues group. One of the best, with more than adequate talent, but the Old Small Faces are dead. RIP.

Ron Wood plays guitar like Jeff Beck, and that is the dominant sound here. The drums are also more in evidence, for they are used to accent and emphasize rather than as a rhythm instrument. The vocals by Rod Stewart are rasping and shouting: the best of the new breed of belters. The album is very good in its own way, but it is not the Small Faces. Now you know.

**Shorties**

*Argent*—Remember the Zombies, "She's not There"? They died, and the brains behind them went into Argent; they have improved with age. Unfortunately, they have not matured, so the songs are about love lost and found and girls. No songs about the problems of the world. Just good rock and roll. A fine debut album.

*Colosseum*—"The Grass is Greener"—This is, man for man, the most talented group in sock, and no one has heard of them, because Dunhill says they can't sell. They use their abilities well and perform material commensurate with their talent. The only weak point is the vocals; but still they are something worth listening to, if not having.

*Lord Sutch*—"Heavy Friends"—Lord Sutch is terrible, both as a writer and vocalist. His heavy friends, like Jeff Beck and Jimmy Page are not enough to salvage this album—indeed, they play as they have never done before, terribly. A miserable record.

*John Mayall*—"Empty Rooms"—In "Turning Point," John hit his

stride: soft, jazzy blues. This time, he is overdubbing and doing it himself. It just doesn't fit in most spots. You can't play the blues track by track—it has to spring from your heart. The lyrics are hard to sing or take, but when the group is going you don't care. Too bad the group is not on every track. A mediocre product.

*Spooky Tooth—Ceremony*—This is their third album, and their last album, but not their best. Pierre Henri, an electronic composer, adds his talents to the disc—an electronic, rock religious prayer. The singing is not suited for prayer (Lord Jesus, yeah) but religious objections aside, the music is good and the mood sustained. This is good, but not necessary.

*Ten Wheel Drive—Constructions No. 1*—I have a weakness for horns, in moderation, and girl singers. This has both, and both are excellent. The group can rock and swing, play sweet or play harsh, do most anything, and still come out exciting. The record has variety and a unique style. If you like horn sections for blues groups, this is perfect. Otherwise, it is excellent.

**Buffy St. Marie To Play at Beckman**

Performer-composer Buffy Sainte-Marie comes to Beckman Auditorium on Saturday, April 11, at 8:30 p.m.

Six best-selling albums testify to Buffy's musicianship and popularity. In her concert on the Caltech campus, she will sing some of her love songs, sad songs, and protest ballads.

According to Kolodin of the *Saturday Review*, commenting on her standing-room-only concert at the Philharmonic Hall last fall, "she can sing on, off, or around the pitch, and her sense of phrasing is superb." All the songs she performs on stage are original.

Tickets to her April 11 concert are going fast. For the latest ticket information, call campus extension 1653 or 793-7043.

**THE P.E. REQUIREMENT, OR A FUNNY THING HAPPENED ON THE WAY TO T.P.**

*Continued from Page 2*

evening seminars or classes because we just finished exercising, that we won't find the weights gone because the football team took them, that dogs won't yap, housewives won't stare, and motorists won't glare at us because we will finally have a pleasant place to run in that was designed for pleasant running in the daytime, and that we can take off in the middle of the week to ski, to swim, to golf, to hike, to play baseball, or to run in a meet without feeling guilty because that's what our bodies were designed to do, and our brains function best when their containers do it.

C. C. Patterson

THE CRITICAL EAR

*Zapped, Bizarre Records, PRO 368.*

Warner Bros. and Reprise Records hide within their corporate being a truly impressive human being, one Francis Vincent Zappa. Uncle Frank in turn is the "genius" behind both the Bizarre and Straight Record labels.

Have you ever been possessed with a maniacal desire to own a truly Bizarre album? If so, *Zapped* may cure you once and for all. *Zapped* is a collection of cuts (not songs) from all Bizarre/Straight albums so far released, with the possible exception of *Uncle Meat*. Zappa has said that youngsters today wouldn't recognize good rock music if it came up and bit them on the ass; it is to this audience he addresses his works. Perhaps a detailed lineup of the personages involved will best explain:

Two cuts from Trout Mask Replica (Reprise 2027), by Captain Beefheart and His Magic Band. Lester Bangs has called C. B. "the only true dadaist in rock." Well said, Les.

Merry-Go-Round, from *An Evening with Wild Man Fisher* (Reprise 6332). This is Larry Fisher's theme song; it must be heard to be truly appreciated.

Two cuts from *Pretties For You* (W. B. 1840), by Alice Cooper. Alice Cooper is a five-man group, or maybe a four-man-one-woman group, or maybe a five-woman group, from L. A. Shazaam.

Amazingly, a cut from *Farewell Aldebaran* (Reprise 6388) by Judy Henske and Jerry Yester. He is from the Spoonful, and she is of mid-60's folk fame. What's a nice cut like you doing on a disk like this? Also falling in this category is one from Tim Buckley's *Blue Afternoon* (W. B. 1842).

A cut from *Hot Rats* (Reprise 6356), Frank's group now that the Mothers have broken up. The group includes Ian Underwood and Jean-Luc Ponty; with Captain Beefheart featured on vocals.

A cut from *Burnt Weeny Sandwich* (Reprise 6370), the Mothers' latest album. Even though they broke up last fall, fun-lovin' Frank keeps putting out albums.

The album even includes a few random groups and artists, such as Lord Buckley (*A Most Immaculately Hip Aristocrat*, R 6389), Tim Dawe (*Penrod*, WB 1841), Jeff Simmons (*Lucille Has Messed My Mind Up*, R 6391), and even the ever popular groupie group, the GTO's (*Permanent Damage*, R 6390). Sigh. Are you man enough to buy the Best of B/S? I'm not.

Van Morrison (long ago of "Them"—"Gloria," "Here Comes the Night," etc.) is another one of those people who first made rock palatable in the middle 60's. Since then, he has remained relatively obscure, which is hard to understand after listening to his newest album, "Moondance" (Warner Brothers-Seven Arts 1835). It's good.

Some people won't like it because Morrison sometimes sings as though his mouth is full of marbles,

*Continued on Page 6*

The Critical Right Ear

The Critical Middle Ear

The Critical Left Ear

or because his voice is not terribly musical. But I'd have to disagree—his voice fits perfectly with his music, bluesy but not raw. And as for happy—this album is good for keeping the bile level down, making it one of the happiest I've heard.

It's hard to pick out particular songs as outstanding, but I'd guess that "Stoned Me" and "Glad Tidings," the first and last cuts, are the best. In them is the best of what Morrison offers. You'd like them, and you'd probably like the rest. Next time you buy, buy this one.

—Mike Teener

**GRIEG'S GREATEST HITS**, Leonard Bernstein, New York Philharmonic; Andre Kostelanetz, Columbia Symphony; George Szell, Cleveland Orchestra; Eugene Ormandy, Philadelphia Orchestra; Philippe Entremont; Columbia MS 7505.

Side one of this album consists of a single work, Grieg's Concerto in A Minor for Piano and Orchestra, as performed by Eugene Ormandy and the Philadelphia Orchestra, with Philippe Entremont at the piano. The performances is so-so; this was the first time that I had heard this piece of music, and I wasn't really impressed—perhaps that is part of the reason.

Side two has five works: *Norwegian Dance No. 2*, *Peer Gynt Suite No. 1*, "Homage March" (from "Sigurd Jorsalfar Suite"), "Ich Liebe Dich," and "March of the Dwarfs" (from *Lyrical Suite*). Szell and the Cleveland Orchestra did a magnificent job on *Peer Gynt*, and Ormandy and the Philadelphia Orchestra did a good job on the *Lyrical Suite* excerpt. The other pieces are about average.

Although I might have preferred more of Grieg's music derived from folk themes rather than the *Concerto*, this record is still representative of Grieg's work. Even though there is 59 nubytes of Grieg here, you can probably do better in an album of Grieg's music; shop around.

—Bruce Britton

Dvořák, Concerto in B minor, op. 104; Royal Philharmonic Orchestra, Sir Adrian Boult, Mstislav Rostropovich, cellist; Seraphim S-60136.

Neither Dvořák nor Rostropovich disappoint the listener in this album, although the technical aspect works hard for disappointment. Much of the orchestration blends together too much to be effective, giving the listener a homogeneous sound that is not found in the concert hall and not expected in modern recordings. Even the triangle in the final movement, which would normally stand out in a orchestra playing at full volume, is well hidden.

Only through Dvořák's mastery of music and Rostropovich's mastery of the cello and Dvorak is the recording able to redeem itself. The cello, although little appealing to Dvořák, became the vehicle of some of his finest works, this being one of the best. Using a small orchestra, Dvořák molds the cello and orchestra into a work that is classic in its subtlety, but romantic in its rich sonority and orchestral texture. Melody is the chief device of Dvořák and this he uses to its full extent.

The sombre first theme is introduced by the orchestra, preparing the path for the cello. (It is interesting to note that the melody seems to fit the horns as well as it

does the cello.) With the entrance of the cello, the piece moves through all ranges and many themes. The third movement alone appears an infinite source of independent themes and leads finally to one of the fastest crescendos and conclusions (not in tempo but in time) ever composed. Dvořák, appropriately enough, seems to be saying "what more can I say."

—E. Gansner

**BEETHOVEN'S GREATEST HITS**, Leonard Bernstein, New York Philharmonic; Eugene Ormandy, Philadelphia Orchestra; Philippe Entremont; Richard P. Condie, Mormon Tabernacle Choir, Columbia MS 7504.

**BEETHOVEN'S GREATEST HITS** is one of Columbia's Greatest Hits series, and it is probably the best of the lot. Beethoven is considered by many to be the greatest composer of the classical era. This record, then, contains the greatest of the greatest.

The first cut is the first movement of the Fifth Symphony, performed by Leonard Bernstein and the New York Philharmonic. Bernstein's rendition, from an earlier Columbia recording (MS 6468), is one of the best I've heard; he certainly does justice to the music.

The rest of side one is devoted to four shorter works by Beethoven. MINUET IN G, FUR ELISE, and TURKIST MARCH are performed by the Philadelphia Orchestra with Eugene Ormandy. None of these pieces are really impressive. The other piece from side one is the first movement from MOONLIGHT SONATA, with Philippe Entremont at the piano. The selection is above average, but still nothing exceptional.

Side two contains a single work, the final movement of the CHORAL SYMPHONY. Eugene Ormandy and the Philadelphia Orchestra, along with The Mormon Tabernacle Choir, do a good, although not exceptional, job.

Although I might have preferred a movement from the EMPEROR CONCERTO (of which Columbia has a fine recording with Serkin, Bernstein, and the New York Philharmonic), instead of a couple of the short pieces, this record belongs in the collection of any Beethoven aficionado. It has good music, good sound, good performers, and it makes a great Beethoven "sampler."

—Bruce Britton

The age of the group is past, and now, the trend is toward electric folk-singers who write their own material, and get superb backing from friends and studio musicians, and give them jsut as much credit. This month Warner-Reprise, has released three albums of this genre—Ron Elliot's *The Candlestick-maker*, Randy Newman's *Twelve Songs*, and John Sebastian's *John R. Sebastian*.

Ron Elliot, ex lead singer, guitarist for the Beau Brummels, has

put out the shortest album, and the least memorable. The music is very tight, very absorbing, with the proper blend of folk, country and blues, most of it wuite good: none of it bad. But the songs just do not make it: they do not say anything you can reflect upon. The problem with this record is that it lacks personality—the material with the Beau Brummels has more tempo changes, more power than almost anything here. Maybe next time, Ron, but this one is just for the background, and that's not what you wanted.

Randy Newman is beloved by those in the know—everyone is recording his songs, but I doubt that they can do them justice. Like Dylan, he is a total effect, you can't divorce his voice from his words, from his piano, or from his backing. Thank Lenny Waronker for that.

The whole album works, but it won't sell. Randy's songs are the songs of the outsider, of the loser, poignant without being maudlin. "Lucinda" is a girl he meets at a beach, but she is finally swallowed up by the mechanical beach sweeper. Offbeat and touching—like "suzanne," or "Mama Told Me Not to Come," two other songs on the album. The arrangements are first class, and the production is superb, but it does not make it as music for parties: it demands your full attention, and it merits this respect.

The only thing I can say about *John R. Sebastian* is that it is as good or better than the best of the Spoonful. Nothing more need be said.

—Richard Strelitz

**BIZET'S GREATEST HITS**, Leonard Bernstein, New York Philharmonic; Andre Kostelanetz and his Orchestra; Eugene Ormandy, Philadelphia Orchestra; Mormon Tabernacle Choir; Columbia MS 7517.

This record is yet another in Columbia's seemingly endless series of classical "greatest hits." Georges Bizet's two most prominent works are the music from *Carmen* and his music for Daudet's play *L'Arlesienne*. Both are well represented on this album.

Side one of the record is devoted to highlights from *Carmen*. The selections are "March of the Toreadors," "Habanera," "Marche des Contrebassiers," "Seguidille," "Flower Song," "Les Voici," "Intermezzo," "Les Dragons D'Alcala," and "Micaëla's Aria." All are well done, and "Les Voici," with the Mormon Tabernacle Choir, is exceptionally good.

Side two consists of four well played pieces. "I Hear as in a Dream" (from *The Pearl Fishers*) is performed by Andre Kostelanetz and his Orchestra. Ormandy and the Philadelphia Orchestra play "Danse Bohème" (from *Carmen Suite No. 2*), "Farandole" (from *L'Arlesienne Suite No. 2*), and the complete *L'Arlesienne Suite No. 1*. Ormandy does a very good job with all three selections.

All in all, this is a good record. You get 57+ minutes of Bizet's best

music. About the only bad thing about the record is the excessive quantity of noise (a scratch filter seemed to clear this up, though). I highly recommend this record to anyone at all interested in the music of this great French composer.

—Bruce Britton

**GRIEG: PEER GYNT—Incidental music for Ibsen's drama, Sir John Barbirolli conducting the Halle Orchestra with Sheila Armstrong (soprano) and the Ambrosian Singers; Angel S-36531.**

The music from Henrik Ibsen's *Peer Gynt* is normally heard in the form of two suits (numbers one and two) by Grieg. Relevance to the play is sacrificed for "musical effectiveness," as the jacket puts it, in the suites.

This record presents most of the music for the play that can stand alone. The overall quality of both performance and record is good; short reviews of the individual pieces are given below, in the order in which they appear in the play and on the record.

The "Overture" is done well, although the viola solo seems to leave something to be desired. "Norwegian Bridal Procession," which is taken from one of Grieg's piano pieces, is nothing exceptional. The Prelude to Act 2 ("Ingrid's Lament") faithfully puts across the impression of sadness, lamenting; the strings are especially well used.

"In the Hall of the Mountain King," my favorite piece from the Incidental Music, is superbly done here. This recording is the first time that I have heard voices used, as they are supposed to be. This, along with Grieg's simple repetition of a four-bar passage, provide a superb effect.

"Dance of the Mountain King's Daughter," a continuation of the previous piece, is also well done.

One of the most beautiful and moving selections from the music is "Death of Ase." In this passage, Barbirolli communicates all of Peer's emotion to the listener. The Prelude to Act 4 ("Morning") is an excellent symphonic painting that rivals Grofe's picturesque *Grand Canyon Suite*.

"Arabian Dance," with the Ambrosian Singers and Patricia Clark (soprano), comes across very well: the voices and solo add to the effect of the music. "Anitra's Dance" adds some exotica to the music, and leads into "Solveig's Song." Sheila Armstrong's solo is very good here.

Prelude to Act 5 ("Return of Peer Gynt") is another symphonic picture, this time of a storm. This Prelude is also done extremely well.

The closing piece of the record is "Solveig's Cradle Sone" with Sheila Armstrong, soprano. The piece is a fitting—and well done—finish to a great record.

In case you hadn't guessed, I enjoyed the record. I heartily encourage you to go out and buy it, because whether you are already a

fan of Edvard Grieg or not, I think that you will like this record.

—Bruce Britton

**Bartok, Piano Concerto Nos. 1 & 3; New Philharmonia Orchestra, Pierre Boulez, Daniel Barenboim, piano; Angel S-36605.**

This recording offers a vivid comparison between the young and the old Bartok. The earlier concerto, written in 1926, is a proud and assertive piece of youth, filled with the complexity that is "typically" Bartok. The piano, instead of being an instrument of contrast or the solo instrument, is used as a percussion instrument. The orchestral color rests at a bare minimum. And, making no attempt to blend the various timbres, Bartok places blocks of woodwinds against blocks of strings, and achieves a mass of harmonic splendor, barely broken by the division of the piece into movements.

Compared with the brashness of the earlier works, the Concerto No. 3, composed in 1945, has the quiet self-confidence associated with the mature artist about it. The middle movement, marked *adagio religioso*, has a simplicity of form and substance, using this to achieve complete tranquility.

The first and last movements move naturally into and out of the middle movement. The first, starting strong and simple, develops into a scaled down lyricism that anticipates the coming movement. And with the finish of the *adagio*, the piece bursts into the finale with a plethora of counterpoint and orchestration.

Barenboim, although young, is a recognized master, and he uses the opportunity of this recording to reassert his ability and feeling. All in all, it is a very good recording and much recommended, especially to those who have avoided Bartok because they found him unlistenable.

—E. Gansner

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WEEKDAYS 7-9:40 SAT. & SUN. 1:30-4:10-7:00-9:40

INVENT A SLOGAN • WIN A PRIZE

**"Whatever Your Cause, It's a Lost Cause Unless We Control Population"**

That's the best population slogan we've been able to come up with. Can you top it? A citation and an honorarium of \$10 are offered for the best slogan turned in to the advertising manager of this newspaper before the forthcoming Environmental Teach-in on Earth Day, April 22. The winning slogan from this campus will be eligible to compete for the national

**\$500 PRIZE**

to be awarded for the best slogan prepared by a student on any of the 215 campuses where this ad is appearing. Rules: Simply devise a brief state-

ment of the importance and urgency of checking population growth — to the environment, to quality of life, to world peace. Send it on or before April 22 to this newspaper, addressed "Population Contest." Judges on this campus will be three members of this paper's staff appointed by the ad manager. All decisions final and only their selection will be eligible for big national prize, to be judged by Paul Ehrlich, David Brower, and Hugh Moore.

Write your slogan today. One entry per student. For free literature on population explosion, write Hugh Moore Fund, 60 E. 42nd St., New York 10017.

## Computers Predict

*Continued from Page 3*  
numerical score designed to be readily comparable to college board scores (range 200-800). This is the Predicted Grade-Point Average, or PGPA. The current coefficients were derived several years ago and probably fail to take into account changes in the underlying population relationships, but nonetheless the PGPA as a predictor has a very high standard error of estimate (about .63 grade points, which as a quick thought will show, is not a very good prediction).

With the approval of the Admissions Office, three seniors in economics recently took a hand in the search for a better predictor. Stephen Horner, Andy Joseph, and Ed Schroeder decided to investigate into the predictive properties of several non-quantifiable ("soft") variables which are available to the Committee, such as political activity in high school, activities in the fine arts, scientific awards won in high school, and so on. Values were assigned to these variables on the basis of incidence of evidence of the quality in question in the application folder.

Final results, on two entire classes, indicated that political activity and scientific awards won in high school had significant, positive correlation with GPA-success at Tech. The other soft variables were not significant, but the coefficients were negative, an interesting indication.

Predictors were also attempted for number of option changes at Tech and number of terms (up to 12) spent at Tech. The former proved exceedingly un-predictable. Political activity and PGPA were significant positive contributors to terms at Tech.

## TENNIS

by Richard Short

The Caltech tennis team, with only the varsity competing, smashed Pasadena College 7-2 Tuesday afternoon on the Beavers' courts.

The Techers improved their season record to five wins and six losses as they won five of the six singles matches and two of the three doubles contests.

The only Pasadena College player who performed really well was their first singles player, Gary Smee, who whitewashed Tech's top singles player 6-0, 6-1. But Pischell gained what was probably sweet revenge in the first doubles match when he teamed up with Andy Chow to defeat Smee and Ron McChristy 6-3, 6-3.

In the second singles competition Bill Almasy easily got by PC player Steve Seelig 6-1, 6-1. Andy Chow won 6-1, 6-2 over Herm Price at third singles. Techer George Lantos whipped Ron McChristy 6-0, 6-3 in the fourth singles match. Don Smith overwhelmed Pasadena's fifth singleton, Al Price, 6-1, 6-1, and Jum Crawford shut out Ron Gilster 6-0, 6-0 in the sixth singles event.

Seelig and Crittenden of PC got a victory over Almasy and Lantos in the second doubles match by the close score of 6-3, 4-6, 6-4. In the third and final doubles Coach Lamb used Bruce Eisenhart and Alan Brothers, who are officially on the JV squad, to beat Price and Price by a score of 4-6, 6-0, 6-4.

### CLASSIFIED

#### HELP WANTED

##### FREE LANCE WORK

Translators in all languages, including African, needed to translate highly technical and scientific material in several fields. Work may be done at home in free time. Only individuals with scientific training considered. Send resume to SCITRAN, Box 5456, Santa Barbara, California 93103.

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10% Discount to all persons bearing this ad.



This is the elder 60% of Juarez.



The New, Improved version of Juarez (formerly the Baker Street Irregulars) are at the Ice House this week and next. Even if you saw them last fall, I strongly urge you to go and see them again, because they are different and better. Before, they were just a great folk group, no better than, say, Peter, Paul and Mary. Now they move from style to style, including a large amount of what is best described as rock.

Juarez still does some of the old songs, such as "Gertrude," "Mary and Michael McRae," and "Me and Mr. Jefferson," but in a way that takes into account the changes in the group. There are two new members, in addition to Barbara, Mike, and Ron. Between them, the group now plays piano, drums, guitar, electric bass, kazoo, violin, tambourine, vibraphone, harmonica, and flute. This makes for some interesting arrangements, since how often does a group have a female vocalist doubling on bass? The drummer and vibraphonist (er?) is named, I believe, Mike Brandibury, distinct from the other Mike. The other new member, whose name I do not know, plays bass and flute with equal excellence. After hearing him, I may never listen to another Jethro Tull record, the latter being so outstripped in talent.

Juarez gives three real examples of amazing talent in non-folk music in "The Autumn People" (electronic music), "Nottamun-town" (sort of jazz), and "St. Mary's Railroad" (definitely rock). The first in a science-fiction song, sort of an alternate to "2525." The second is

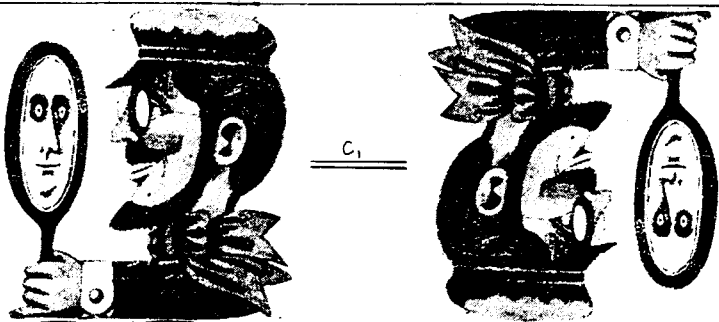
based on the same tune as Dylan's "Masters of War," (a 13th-century tune) and uses drums and flutes in long instrumental passages. The third can be best described as what would happen if the Jefferson Airplane did the song. If you like the Airplane, you will like Juarez doing "St. Mary's Railroad."

Juarez alone is worth seeing the show for, but the other acts are good, too. Comedian Ken Greenwald is back, and at his best he reminds me of Charlie Manna or Bill Cosby in his ability to conjure up ridiculous images in the minds of the audience. In addition, he gives voice to the stories he tells with sound effects included. I hope he comes back more often, because he is a very funny fellow.

The third act on the bill is a singer by the name of Harold Oblong. He is the mystery guest of the week, since he works with a reasonably famous entertaining group. He writes at least some of his songs, and he is a very good writer. His singing is good, but it could be better. Maybe it's just that he writes better than he sings, because that would explain it.

Anyway, Juarez will be at the Ice House until the 12th, except for the 6th. This weekend, Mason Williams is a special guest star, and next week Steve Martin is on the bill with Juarez. Go and see it many times, since Dr. Huttenback seems to be giving cultural refunds. Where else can you get that kind of entertainment for a buck and a half?

-Nick Smith



### at the ICE HOUSE

NOW THRU APRIL 12

FOLK MUSIC and COMEDY

JUAREZ

And  
HAROLD OBLONG  
KEN GREENWALD

## NEWS BRIEFS

*Continued from Page 1*

### Millikan Acquires; References Crossed

Roderick J. Casper, the Readers' Services Librarian in Millikan, announces that many interesting items have been added to the second floor General Reference Collection. Such useful gems as *Directory of Scientific Directories*, *How to Manage and Use Information*, *A Guide to Computer Literature*, *Subject Guide to Microfilms in Print*, and *Directory of Government Agencies* await the eager researcher.

### Notices Section

#### Money for the Raising

The Caltech development office is in the process of raising funds for operations and expansion. There is a good chance that students can help out while learning a few of the secrets of raising money. If interested in participating on an informal basis, call, write, or see Jim Beck, Blacker House, extension 2465.

#### Cricket, Anyone?

The Caltech Cricket Club resumes practice for the 1970 season on Thursdays at 4:30. All those interested are welcome to turn up at practices, or see Gerry Brady, 221 Thomas, extension 21232.

#### Managing Careers

The Caltech Management Club presents a panel discussion on "Career Development with Caltech." The panel will include the personnel directors of Caltech and JPL, and will be held Tuesday, April 14, at 5:00 p.m. in Von Karman Auditorium at JPL. Admission is free, and all Caltech and JPL employees are invited.

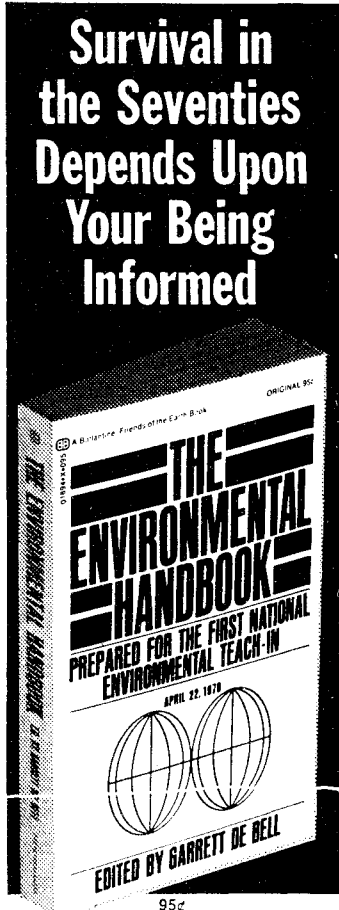
### Notes and Comments

#### Department, Inc.

The faculty is disappearing! Dr. Scudder escaped to Zambia, and Dr. Noll is at the Brookings Institute in Washington.—Booth will lose both Stephen Caine and Kent Gordon at the end of this academic year. (Suicide of CITRAN?)—If estimates of the number of upperclassmen remaining in the Student Houses next year are anywhere near accurate, as many as 45 to 70 freshmen will have to find accommodations elsewhere. Dr. Lyman Bonner hinted that the old "local" rule may have to be revived: those living within a n n mile radius of Pasadena will have to fend for themselves. Also, suggestions that the Throop Club be revived have been heard. Many believe, however, that more upperclassmen will move off-campus than the Houses estimate.—Speaking of moving off-campus, that seems to be the traditional third-term social activity. Blacker House, for example, is now down to two doubles.—Still speaking of moving off campus, much confusion still seems to surround the question of renting Institute-owned houses to undergraduates. Enough said for now.

Also uncertain is the future of CITRAN, at least as far as we can tell. Rumors of replacing CITRAN with a conversational FORTRAN compiler have been emanating from the home of the giant number grinders in Booth.—Poetic justice would be finding that Econ 115 (Seminar on Population Problems) was overenrolled.

It is - 80



On April 22nd the first National Environmental Teach-In will be held at colleges and universities across the nation. If you're asking yourself what can I do, THE ENVIRONMENTAL HANDBOOK will serve as a source of ideas and tactics.

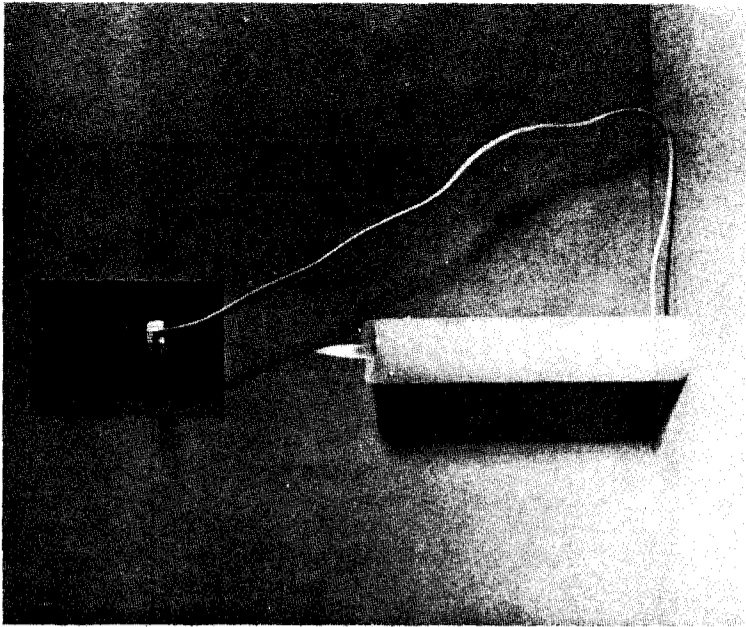
#### Other related titles:

- THE POPULATION BOMB by Dr. Paul R. Ehrlich (95c)
- THE FRAIL OCEAN by Wesley Marx (95c)
- MOMENT IN THE SUN by Leona & Robert Rienow (95c)
- S-S-T and Sonic Boom Handbook by William R. Shurcliff (95c)
- PERILS OF THE PEACEFUL ATOM: The Myth of Safe Nuclear Power Plants by Richard Curtis & Elizabeth Hogan (\$1.25)

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B BALLANTINE BOOKS are sold

DODGE THE STEAMROLLER

Don't worry about the mechanics; get the newspaper out! — Bill Casellas



There must be another hole somewhere in the paper.



Praise the Lord and pass the liquid paper!  
Photo: it's been retrofitted.  
That ought to love us our security clearance.

Come and Have a Ball

Forty-love



Photo by Moskatel

Feeling down? Come up to the HIGH LIFE of the PARTY-PARTY:

TENNIS

Page Eight THE CALIFORNIA TECH

Thursday, April 2, 1970

Hey! Where does this go?

continued on Page Eight

continued on Page Eight

continued

continued on Page Eight

continued on Page Eight

continued on Page Eight

continued on Page Eight



If wife going to get arrested for this paper, we might as well go all the way — Anna, Business Manager

teeshy tnatoy my paye hour to somebody

A mini-skirted scholar makes history at Pasadena's citadel of science

What the hell is going on here, anyway?!! — News Type

"I am very proud to be a Caltech professor," says Jeniyo LaBelle (left and above). "Being the first woman here is a derivative pleasure. I consider myself primarily a novelty and only coincidentally a teacher."

Will The Following Person Please Report To The Registrar's Office?

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STUDENT NO. STUDENT NAME CL OPTN

CLASS ADMISSION CARD

COURSE NO. COURSE TITLE UNITS SECTION

DATE DIVISION

NOTICE TO STUDENT

Please present this card to the instructor at the first meeting of the class, one card for each course.

FOR THE USE OF THE INSTRUCTOR

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Monday												
Tuesday												
Wednesday												
Thursday												
Friday												
Saturday												

GRADUATE CALIFORNIA INSTITUTE OF TECHNOLOGY

Rudy who?

The California Tech

Thursday, March 22, 1970  
Volume LXXI Number 22

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