

Burger Cont Getting Bum's Rush

By Matt Crawford

"We will use all possible means to get rid of you," said the landlords to the tenants, according to Harry Hindoyan, part-owner of Burger Continental. Mr. Hindoyan and his brother Gary state that the landlords, Mr. and Mrs. Liljenwall, seek release from the 30-year lease they signed fifteen years ago.

Liljenwalls sought to connect a sewer line from their adjacent garden shop to the Burger Continental plumbing. The lease agreement did not give them the right to do this, and the Hindoyans, on the advice of their lawyer, did not grant special permission. This refusal touched off a landlord-tenant feud.

But the root of the matter, say the Hindoyans, is the low

rent they pay under their 30-year lease. As recently as five years ago the rent paid by Burger Continental was the highest in their district, but now property values have risen and BC's \$775 monthly rent is considered low (the Warehouse record store, for example, pays over 50% more).

The landlords' tactics include accusations that Burger Continental sells liquor to minors, deals

drugs and provides nude entertainment. Before you rush off, please note that BC has successfully defended itself against these and other charges. The latest harassment has come in the form of many large sacks of fertilizer the Liljenwalls have stacked in their garden shop, in clear view of the main dining area.

At one of several court appearances, the Hindoyan bro-

thers have made, the judge admonished the plaintiffs at length to stop harassing Burger Continental and then dismissed the case without the defense attorney having spoken a single word.

Gary Hindoyan says that he hopes these nuisances do not seriously disturb the customers, a large fraction of whom come from Caltech. As he puts it, "Without Caltech, we wouldn't be here today."

Oxbridge Shakespeare Eclectic

By Kent Daniel and Gregg Brown

To an outside observer, preparations for *A Midsummer Night's Dream* at Beckman seemed chaotic. The performers went about steps they had choreographed in other backstage areas many times before. In the cramped, brightly lit dressing room, they sat inches away from mirrors, hurrying through the delicate job of make-up. Those who have already struggled into their costumes sat chatting on the single sofa, while others battled with make-up boxes, plastic bags and flying elbows to get ready.

Above a constant banter of rehearsed lines and songs and a few sonorous bars of "God Save the Queen," could be heard the curses of the technicians trying to remove a buzz from the cueing speaker. The hum from the audience increased, and a nervous actor peered around the curtain to see what they looked like.

The audience filed in and the room filled with the excitement of people looking forward to a good time. The curtains on stage were open and revealed the set, a sloping platform with an array of steel, brass and woodentubes, like an enormous wind chime.

While people were still filing in, Gordon Hammersely as Theseus the Duke of Athens, paced on stage and waited for the audience's attention. As they quieted and the lights dimmed, the other actors in the scene joined him on stage.

The play itself was a modernized version of one of Shakespeare's most popular comedies. A notable aspect of this modernization was the musical score. It employed a great variety of musical instruments, including a musical saw, conga drums, and an electric piano.

In a production such as this, underfinanced and understaffed, backdrop changes are not used. The company rather used music to effect these changes. The dissonant sounds of a musical saw along with changes in lighting suggested change from the human sphere to the fiary world.

Among the performances, that of Puck, the mischievous fairy, stood out as an unusual interpretation of his role. During the parts of the play where he has no spoken part, but is instead a background character for another actor, his facial expressions were modern and grotesque—appearing almost as a punk rock derivative.

When the play had finished, the actors took a curtain call, then returned backstage to change hurriedly out of their costumes, with no loitering about and little chatting about how the crowd had recieved the performance. The production crew was already packing things away while the actors were making their final curtain call, and the performers joined in this spirit, hastily putting their costumes into plastic bags and then into the crates that would carry them

to their next performance.

After bagging their clothes, the cast headed toward the reception planned for them. There they were met by members of the Friends of Beckman Auditorium, a rather appreciative but confused group. One of the members of the society approached Brown with the statement "...I loved your performance tonight."

At the reception, removed from the the tension of the performance, one of the players looked back on the audience's reaction, "Well, this is only our third performance here in the states, and we still haven't learned how to play to Americans. They react to a show much differently over here. At times we would pause for a quip, and there would be no laughter, but at other times it came when we didn't expect it."

When asked about their impressions of California, one player replied that the most enjoyable experience so far had been driving down the coast route from San Francisco in rented Chrysler Monacos listening to the Beach Boys.

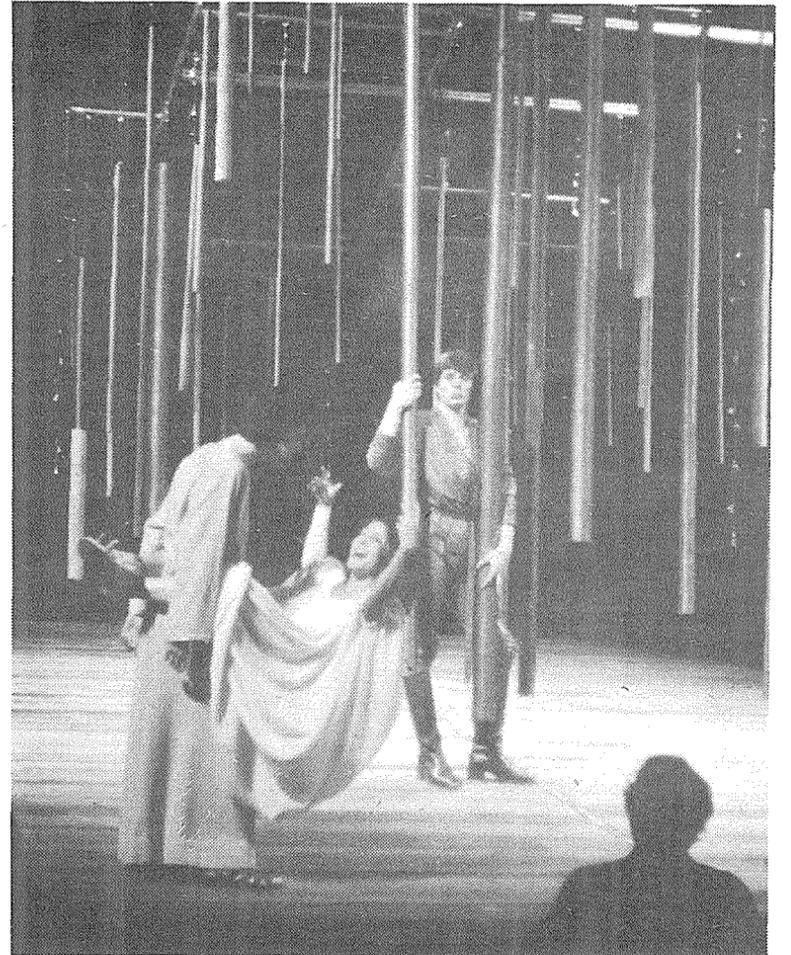
King of Hearts

Philippe DeBroca's Land of Insanity

By Mike Kurilla

In land of insanity, the sane man is mad. That pretty much sums up what Philippe DeBroca is trying to say in his film *King of Hearts*. Included with the insanity, he has placed the futility of war and made it a comedy for the viewer's total enjoyment.

The story is set in a little French town near the end of World War I. The Germans are retreating and, as a small surprise for the advancing troops, a bomb is placed in the town, set to go off at midnight when the allies occupy the town. The Allies recieve word of the bomb and send in one man (Alan Bates) to disarm the bomb. When Bates arrives, he finds the town has been deserted by the townspeople. To hide from the Germans, he takes refuge in the town's insane asylum. To escape capture, he calls himself the king of hearts. The inmates are ecstatic that their king has returned. With the Germans now



Helena attacks Demetrius in a fit of sexual 'υβρις' as the Fairy King looks on in obvious disgust.

gone, Bates must find the bomb and disarm it. He runs into difficulties, however; the inmates of the asylum are now roaming the streets.

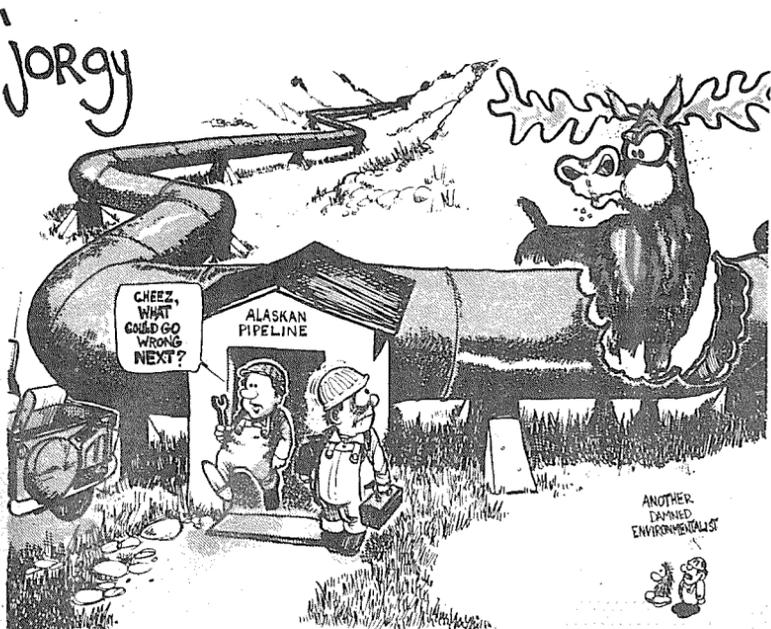
As the film progresses, the fine line between sanity and insanity becomes hazy. Perhaps these people know all too well their own fate and are merely trying to enjoy the alst few minutes of what can be called existence. In a very powerful scene, Bates, fearing he will never find the bomb, tries to take the people out of the city, ergo back into the real world; they refuse. It's almost as if they cannot give up what is most important to them, their freedom to view the world, as they want to see it. They would exchange this freedom if they left the town, exchanging it for the law that must accept the world as society sees it. Refusal of acceptance is the reason they were put in the asylum for the first time.

Bates has no effect on these people, but they have a tre-

mendous effect on him. He slowly comes around to the realization that life must be enjoyed for the moment, because if it is saved for the future, it is lost. The kindness and thoughtfulness of these people branded abnormal is sharply contrasted against the terrors and atrocities of the war surrounding the town.

DeBroca wants the viewer to see the futility of the outside world. He accomplishes this most easily with Bates, but makes his point most strongly through the inmates' contacts with the rest of the world.

Cinemattech shows are Saturday in Baxter Lecture Hall at 7:30 pm. Due to the popularity of this particular film, there will be two showings, with the second at 10:15. Cinemattech also wishes to offer one free ticket to the individual who can give the name of the actress who plays the tightrope walker in this film. All guesses should be taken to the Tech office and signed along with the time of submission.



EYES ONLY

LETTERS

Techies

It certainly is

The Caltech Cycling Federation will have its organizational meeting in Winnett Lounge Wednesday evening, October 12, at 10 pm. The Federation is a loose organization for coordinating cycling activities such as touring, racing, building Human Speed Contest bikes, and is currently setting up a cycling workshop. Any one with an interest in cycling should attend. For further information, contact Dave Sivertsen in Ricketts or Derek Davis in Blacker.

Don't Forget

How to Approach Getting a Job seminars for PhD candidates and research fellows on Tuesday, October 11, and Thursday, October 13. For more information contact the Placement Office, Room 8, Dabney Hall.

PhD Candidates & Research Fellows

The following companies will be on campus to interview for possible employment during the week 17 October to 21 October: 18 October - Hughes Aircraft Co.; 19 October - The Rand Corp.; 20 October - US Navy Officer Recruiting; 21 October - Corning Glass Works. If you are interested, contact the Placement Office, Room 8, Dabney Hall.

Undergrads!

Part-time jobs are available. If you are interested or in need of part-time work, drop by the Placement Office, Room 8, Dabney Hall.

NSF Grants

Forms for NSF grants are now available at the Placement Office.

Business School Interviews

Three Graduate Schools of Business-Management will be on campus to interview students for admission to their school next fall. October 26, Northwestern University, School of Management will have a representative on campus. Harvard University, Graduate School of Business will be on campus November 4. The University of Denver, Graduate School of Public Administration will be here on November 29. Students in all options and all degrees are invited to sign up for interviews in the Placement Office, Room 8, Dabney Hall.

Build a bomb

The University of California's Lawrence Livermore Laboratory is currently accepting applications for Summer employment at its

Livermore, California site. They expect to need people to assist in these long-range programs: Laser Fusion, Environmental Studies, Biomedical, Natural Resource Development, Magnetic Fusion Energy, the design, development, and testing of nuclear weapons (Whitney). The deadline is December 31, 1977. Applications are in the Placement office, Room 8, Dabney Hall.

It certainly is Doris Day

The Caltech Women's Club cordially invites all women associated with Caltech and JPL, especially *student's wives* and *female students* to join them at the President's House, 415 South Hill Avenue, on Thursday, October 13, from 11-3 at their "Doris DuBridge Day." This first meeting of the academic year is named after the late wife of former president Lee DuBridge, who was particularly warm and helpful in welcoming newcomers to the Caltech community. There will be a traditional program of luncheon, musical entertainment and information on the club's activities.

Babysitting is available (partially subsidized by the CWC) and reservations should be made by noon, October 12, with Elizabeth Blandford: 793-4951 (corrected phone number).

Gay Discussion

There will be a meeting tonight of the Gay Discussion Group at 7:30 pm in the Y Lounge. Both gay and non-gay are welcome for talks on human sexuality and interpersonal relations.

Personals

Kent, I'm trapped in the Volvo.

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To the Editors:

I have just read your Commentary in the *California Tech* for Friday, 7 October, relative to collaboration on homework assignments in Chem 14. I wish you had checked with me before writing your commentary as your informant has served you badly. We do outlaw "collaboration" when this means that each student solves one problem and then Xeroxes the answer for the rest of the class. We encourage "collaboration" when this means that consultation with others occurs *after* a student has first, individually, made an honest attempt to solve each problem. This is now, and for the past several years has been, the policy in Chem 14. To some extent it relies on the good faith and common sense of the students; I have never been disappointed.

I hope you will be able to bring these facts to the attention of your readers.

John H. Richards

The Tech regrets its error and apologizes for any inconvenience it may have caused our readers. The opening lectures of the course were not conducted by Dr. Richards and some students were uncertain of his policy until his return last week.

To the Editors:

I wish to use this space to comment on the *Star Wars* scare of this past summer. I am referring to the schizm which developed between those who loved the movie and those who thought it was for children. Reviewers were afraid to speak out and offend a large portion of

the public, or at least were irritated by the prospect.

But I am not afraid to voice my opinion. I found in *Star Wars* a refreshing vision of a possible future in which machines were humanized instead of the people made machine-like. The animation was excellent, and Lucas showed considerable skill in his application of modern audio and visual synthesis techniques.

Only why weren't there any Computrolls in the film?

With humble gratitude,
Philip Cavot Wankel II

Film Critic's Note: There actually is, in case it matters, a reason for the lack of Computrolls. From various things George Lucas has said in scattered places, mechanical devices substitute for a lowest social class, minority that cannot rebel.

Thuncan by P.M.

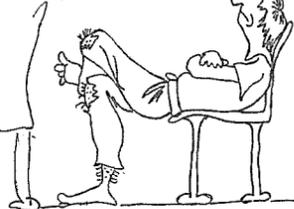
GOD, HOW COULD THE SUMMER HAVE PASSED SO QUICKLY? ONE DAY I'M CANNING FRUIT AT \$2.65 AN HOUR, NOW I'M SURROUNDED BY TECHERS.



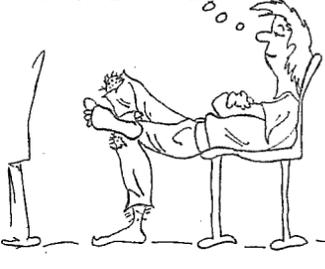
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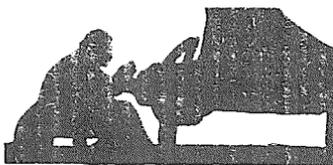
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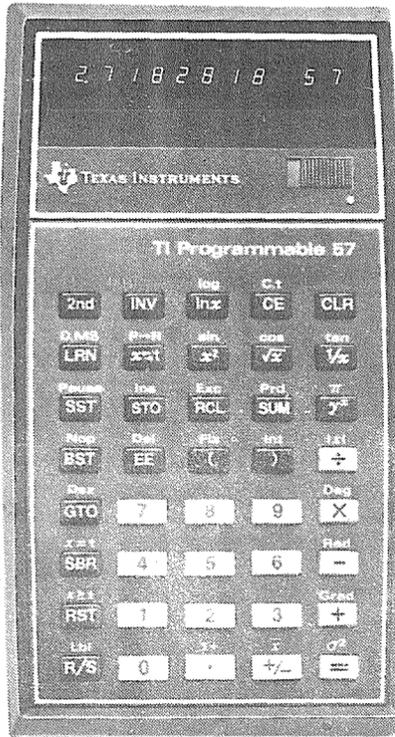
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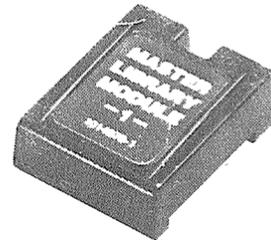
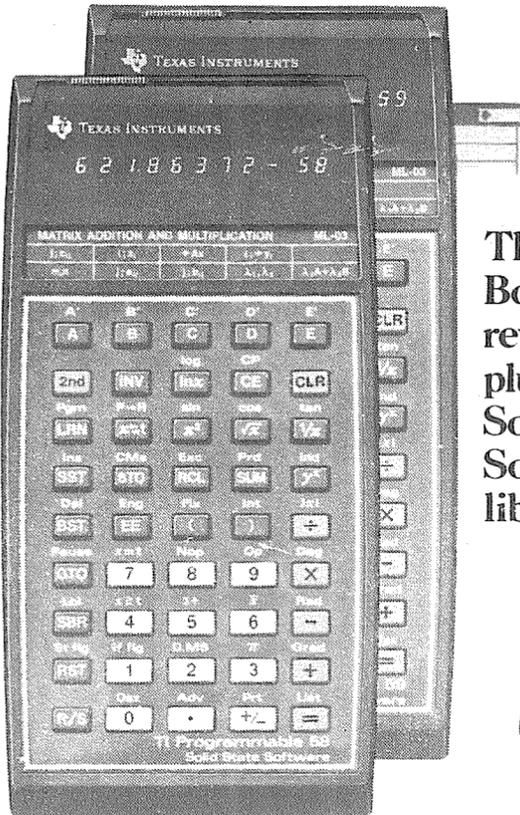
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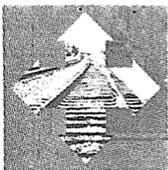
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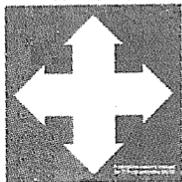
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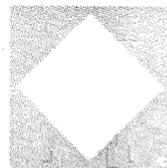
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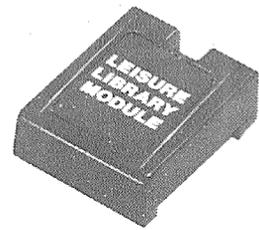
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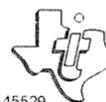
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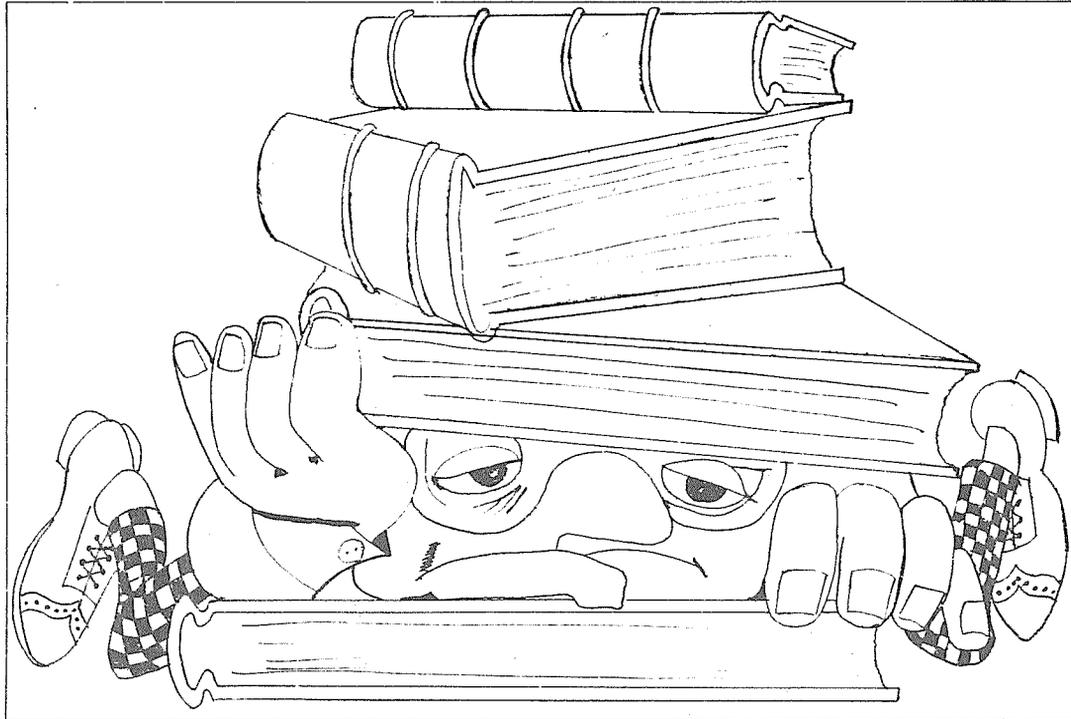


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