



Justice J. Paul Austin ponders the advent of Senior Ditch Day while dining with students last Monday

Photo by D. Wheeler

Baxter Victim of Battery of Blows, Anya Flourishing

Down For the Count

by Gregg Brown
Tech Staff Writer

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

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

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

marks and notices. He complained to Smith, who as tactfully as possible told about the stop sign. If he had heard about it through other channels, it would have been much more difficult to explain.

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

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

A lot of such people are in Anya Fisher's art class, which is held in the Dabney basement from one to four on Saturday. This class is not simply a collection of people sloshing

about with brushes and oils, it is a true college level course that will instruct you in the perception of form and color and to work with various media.

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

Gallery Cavalry Organizing

There will be a meeting of all of those interested in the future of the Baxter Art Gallery. The meeting will be held Tuesday, May 18, 7 p.m. in room 125 Baxter. If you cannot attend the discussion, please contact Peter Lew Lloyd House, 449-9294.

Flock to Slaughter

231 FROSH IN

by Alan Silverstein
Tech Staff Writer

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

Of the first figure, Dr. Huntley said that we could expect some attrition before

September but that "my personal guess is that we won't get down to 220, which was our goal". The waiting list will be trimmed to approximately twenty persons, and the chances do not look good for admitting any of them.

As you may recall from my article in issue No. 24, 388 persons were offered admission as first-year students, of whom 55 were female (14%). It appears now that only 10% of the entering class will be women—still better than 8% last year, though. "We're disappointed it's not as many as we'd hoped for", commented Ms Barbara Brown, Assistant Director of Admissions. She explained that, while the campaign last fall caused more women to apply here, it did not increase the number who saw us as their first choice. Judging from their cancellation letters, Ms Brown said, "Women on the whole were more interested in a more diverse undergraduate education."

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

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

Teaching Quality Feedback Week

Praise to the Able, And Raise Some Cain

by Alan Silverstein
Tech Staff Writer

In current years the Teaching Quality Feedback Report (TQFR) has been plagued with difficulties threatening its demise. Pathy on the part of the student body has resulted in very small samples of opinion and a tactically useless booklet.

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

The EPC, a subsidiary of SCIT, is declaring next week (May 17-21) to be Teaching Quality Feedback Week (Drum roll). Questionnaires and letters of explanation have already been sent to the instructor of every class on campus numbered less than 200. Beginning Monday, these will be distributed in class for you to fill out on the spot and turn in. Later in the week, additional forms will go out to the student houses so you can pass judgement on those classes heard earlier this school year or which you might miss next week. We want every undergraduate report on every class he's had this school year. It won't take you much time; the questionnaires are much simpler than

those used in the past. If you don't do one in class, for some reason, or the class is not meeting third term, then be sure to fill out one of the forms that will come to your student house.

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

The 'Gon is Going

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

He has since returned to campus and found it in its present state covered with tape



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

Photo by D. Wheeler

Parry! Riposte!

The Editorial Page

Been Raped Recently?

So you took XYZ 101 and sat through all those boring lectures by Professor Young Prepared and sweated out all those homework assignments only to find that the final was prepared by aspiring Fud T.A. Turkey and bore absolutely no relation to the material covered in the course. In other words, you spent three hours watching your GPA slide into the gutter of a blue book. Now that you've run the obstacle course, you know better, but what about all those who want to sign up for XYZ 101 next year? *Let them eat it like I did!* Wrongo. It's time for you to fill out that TQFR form that's been languishing on your desk and tell the rest of the undergraduates of the horrors you encountered. You're saving the necks of your fellow students as well as your own. If you don't tell the world about your experiences, it isn't going to tell you about the part you haven't experienced and you'll repeat the same performance in XYZ 201 next year.

It would be very useful to have a TQFR fairly and accurately reflecting the opinions of the undergraduates on the courses at Caltech and you are the only factor standing between its effectiveness and the trash can. You've suffered through three terms of experimentation. Stick it in the journal to save somebody else the hassle. It's a lot easier to climb a rope when you know which way is up.

Sandy McCorquodale

Jazz on the Rocks

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

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

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

Life Here Decent, But Needs Improvement

To the Editors,

When I transferred here in September, I was struck by quite a few things which seemed very wrong to me. As I expected, many of them have since cleared themselves up, but there are still things which upset me a great deal about Tech. I am writing for two basic reasons. The first is that in my three terms at Tech I have found a great many people who really hate the school. I think that this fact should be made known and be taken seriously, not be laughed off. I feel that if people are unhappy then they should *tell someone*. The second reason is that I hope to offer some suggestions as to how things could be changed. I would be interested to hear what people think of these suggestions in future issues of the *Tech*.

Before beginning, I must say that I think Caltech is a decent place to learn in. Due to the program I am on it would be impossible for me to transfer from here, but even if this were not the case, I think I would stay. The main thing that I feel is that Caltech has the potential to be much better than it is currently.

1) If Caltech is going to continue to call itself an undergraduate institution, then there has got to be some emphasis on *teaching*. I am very impressed at the famous faculty, but if they cannot teach, they don't mean a hill of beans to me as an undergraduate. There is *no* correlation between being famous or expert and being a good teacher. During the LaBelle tenure debate I learned (in the *Tech*) that teaching can only count for tenure if it is in a positive sense. This is inexcusable if the college is going to continue to accept undergraduates.

2) Along these same lines, the students must be given some means of evaluating the faculty. Passing out evaluation forms once a year is simply not enough. Since many of the classes at Tech are multiterm, the student is given no outlet for creative criticism of the course until he is finished with it! If evaluations are to be of any use they must be much more frequent. I have talked to several people about the problem of evaluations and the prevailing attitude seems to be "Caltech is too good to need such things." In my opinion, if there is *one* poor instructor at Caltech (and I

IHC Wielding Too Big a Stick

The IHC has, of late, seen fit to attempt to extend powers into areas previously denied it, with varying degree of success. I refer, specifically, to its actions in trying to dictate a parking policy for the Olive Walk and treatment of the responsibility of recommending for a full service for next year.

In the Olive Walk incident, the IHC decided upon a set of parking regulations and announced that violators of the regulations would be ticketed, *without first consulting* us *either Security or any group authorized to establish such regulations*.

As to the food service recommendation, the IHC failed, despite a recommendation to the contrary by a student, to give the students a say as to which of the services they would prefer. This, in itself, would have been excusable, but the IHC then took the unprecedented step of requiring that its recommendations be withheld from the student body until Monday, *after Bob Gang was expected to have passed the recommendation on to his superiors*. In addition, it is the position of the IHC that they will discuss the reasons for their recommendation. This combination of these two acts effectively prevents students from expressing their views on an issue of *vital* (literally) importance to them.

It is my opinion that these acts constitute an abrogation of the rights of the student body and should not in any way be condoned, either by action or inaction. The IHC this year apparently is trying its wings in disregard for the needs and wishes of the people it represents.

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

-Carl J. Lydic

unfortunately know that there is) then the institute is *not* "too good."

3) Oft campus students are excluded from the vast majority of campus activities by virtue of the fact that no effort is made to inform the off campus students. I live off campus by choice and do not wish to become part of the frats (a.k.a. student houses).

4) It is conceded by nearly everyone that the social atmosphere at Tech is poisonous. To a large degree this is due to the fact that the male/female ratio makes it very difficult for people to "grow up." This imbalance *can* be lived with sanely however. Clearly showing porno movies at the decompression chamber (an otherwise excellent event) is not the way to foster any kind of understanding between the male and female members of the college.

I hope that the above criticisms are properly stated and not too disjointed. I would like to hear from anyone who has anything to say about the above either personally or in future issues of the *Tech*.

Eric McKinlay

For Openers

Caveat Applicant!

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

Later That Same Night...

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

The CALIFORNIA Tec

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THE ASCIT FRIDAY NIGHT MOVIE

SLEUTH

7:30 p.m. & 9:30 p.m.
in Baxter Lecture Hall

Admission: 50¢—ASCIT members and their guests; \$1.00—anyone else

NEXT WEEK

The President's Analyst

The Envelope, Please

the Category of Physics:
Christopher Lee Henley has been selected as this year's winner of the Haren Lee Fisher Memorial Award in Junior Physics.

the Category of Travel Money:
Three undergrads have been awarded travel expenses for summer trips. Al Vasquez-Cuervo will fly to France and spend a month studying French at Montpellier. He will stay at a university with other non-French students and will have seminars, discussions and day-to-day conversations all in French. There could be time for trips to the neighboring countryside. Jack Athey and Dave Sivertsen are planning a bicycle-camping trip. They plan to go up Highway 5, over Tioga Pass and down Yosemite Valley. After sightseeing there, they will go out to the Coast, tour San Francisco, and follow the coast by Big Sur back to Los Angeles. (Now aren't you sorry you didn't apply for that travel prize money?)

the Category of Biology:
The list of Biology tutorials (23) to be offered next term

is now available in the Biology office, 156 Church. The tutorials are staffed by Biology faculty, postdocs and grad students. They provide an opportunity for learning through personal contact in a small group situation and cover a broad range of subjects. Bi 23 may be taken for up to six units; grading is pass/fail.

In the Category of Vulcan Physiology:
Harry Gray, for his upcoming lecture May 24, in the Watson Lecture Series. The topic is: Blue Copper Blood to Synthetic Cobalt Enzymes; Research Italian Style. Beckman Auditorium, 8 p.m.

In the Category of Dishwashers:
Carmen, in the Dean's Office, who will be accepting signups for Dishwashers for Frosh camp next fall. Selection is first-come, etc., within each house.

In the Category of Frosh:
No award, but there will be a meeting to discuss frosh camp on Thursday the 20th at 4:00 in Winnett Lounge. New ideas and changes are welcomed.

nth Annual Clay Bird Spree

by Alan Silverstein
Tech Staff Writer

This is a prime time of the school year for statistics. In case anyone's interested, here are the numbers, obtained from the Registrar's Office, which describe how the frosh pigeonholed themselves into options this year.

I'm sure you're as good as me at drawing conclusions, so you're free to do that on your own. However, there are a number of noteworthy items pertaining to the table above:

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

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

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

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

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

5) The Geology option actually included Geology (three), Geophysics (two) and Geochemistry (none).

6) Many persons (18) indicated second majors, to wit: Engineering & Applied Science—six; Chemistry—two; Literature—two; Mathematics—2; and one each in AMa, APH, Bio, Ec, Geophysics, and History.

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

Option or Category	This Year		Last Year		Two Years Ago	
	#	%	#	%	#	%
Engineering & Applied Science	68	32	56	29	42	21
Physics	31	14	36	19	33	16
Chemistry	24	11	17	9	23	11
Biology	22	10	19	10	24	12
Chemical Engineering	17	8	12	6	6	3
Mathematics	15	7	22	11	23	11
Applied Physics	15	7	10	5	12	6
Astronomy	9	4	5	3	16	8
Geology	5	2	11	6	5	2
Applied Math	5	2	3	2	5	2
Literature	1	—	0	0	1	—
History	0	0	0	0	2	1
Economics	0	0	0	0	1	—
Independent Studies (not declared)	3	1	2	1	8	4
Subtotal	215	(98)	193	(101)	202	(97)
Not Returning	4	—	4	—	2	—
Total	219	—	197	—	204	—

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COULD YOU DO THIS ON A SHOESTRING?

The Caltech Women's Glee Club

An Exercise in Effort

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

soprano, and when the first rehearsal was.

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

Although we rehearse only three hours a week, there is a definite commitment on the part of Glee Clubbers which is taken seriously. Especially with concert

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

This weekend, our twenty-two member Glee Club will be presenting Spring Concert along with the Men's Glee Club. In the

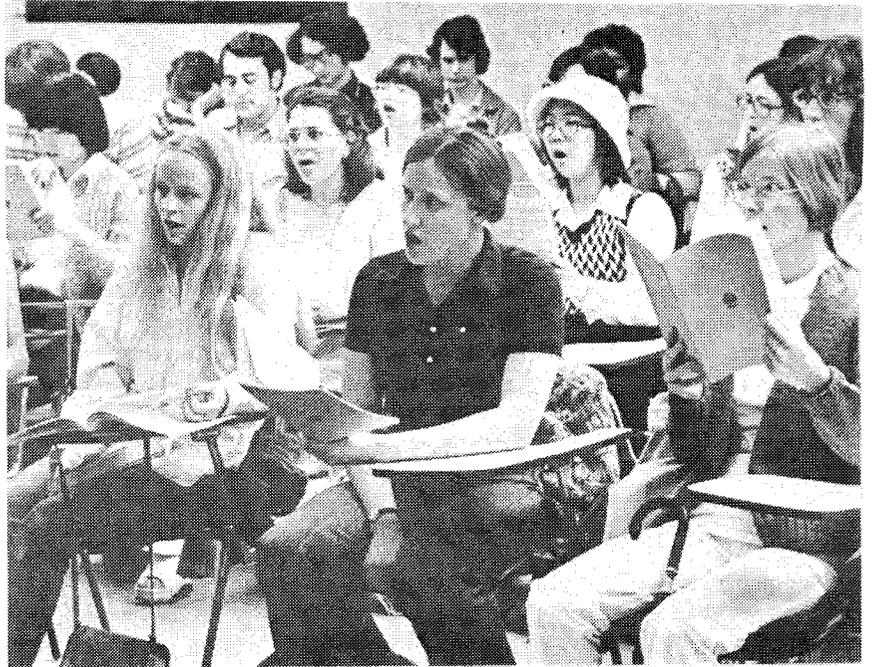


first half of the concert, we will be singing pieces by American composers, with the second half being a performance of "The Lowland Sea," an American opera in one act. The distinctive feature of this year's Spring Concert is that all the soloists in the opera are from our very own Glee Clubs—Techers can actually sing!

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

Next year, we're pretty hopeful for new members, what with an encouraging increase in girls admitted to the freshman class. The Caltech Women's Glee Club has come quite a ways since it was started in 1971. As it says in our handbook, in 1971-72 the



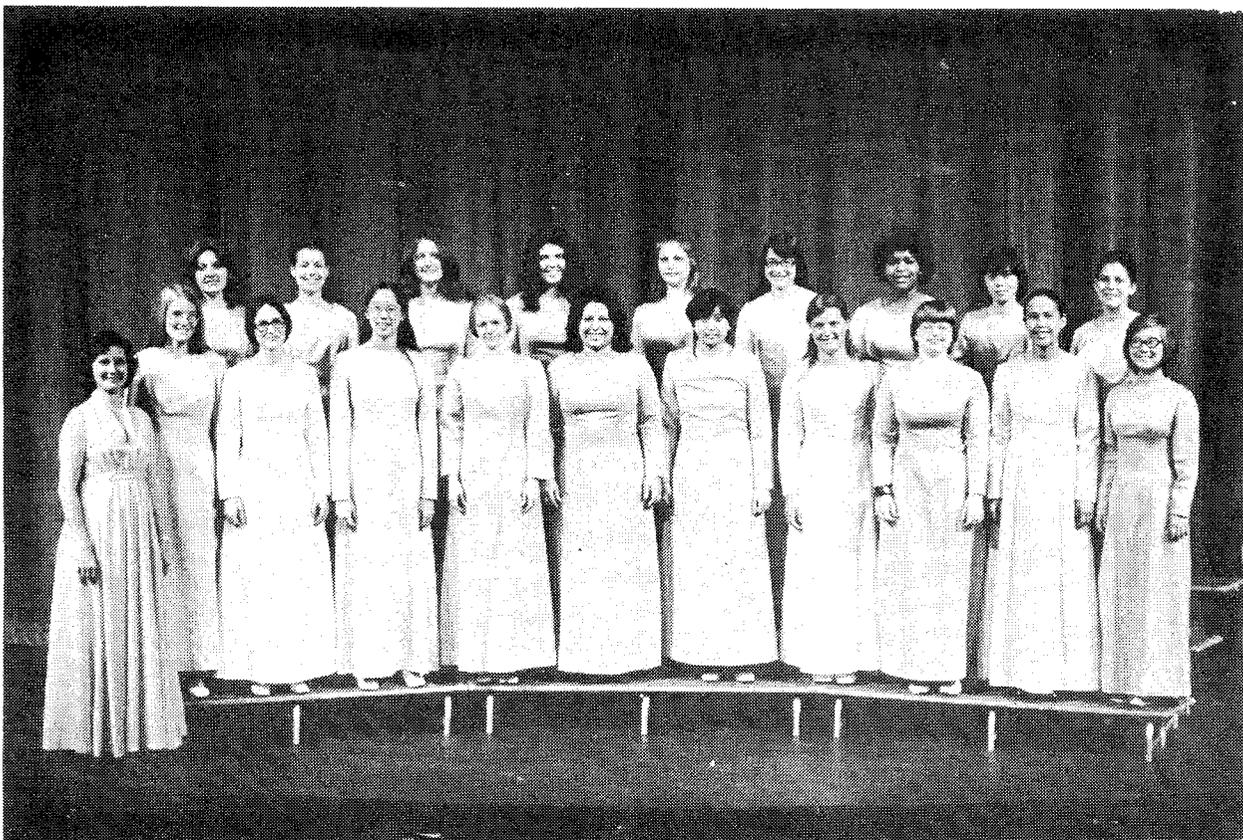
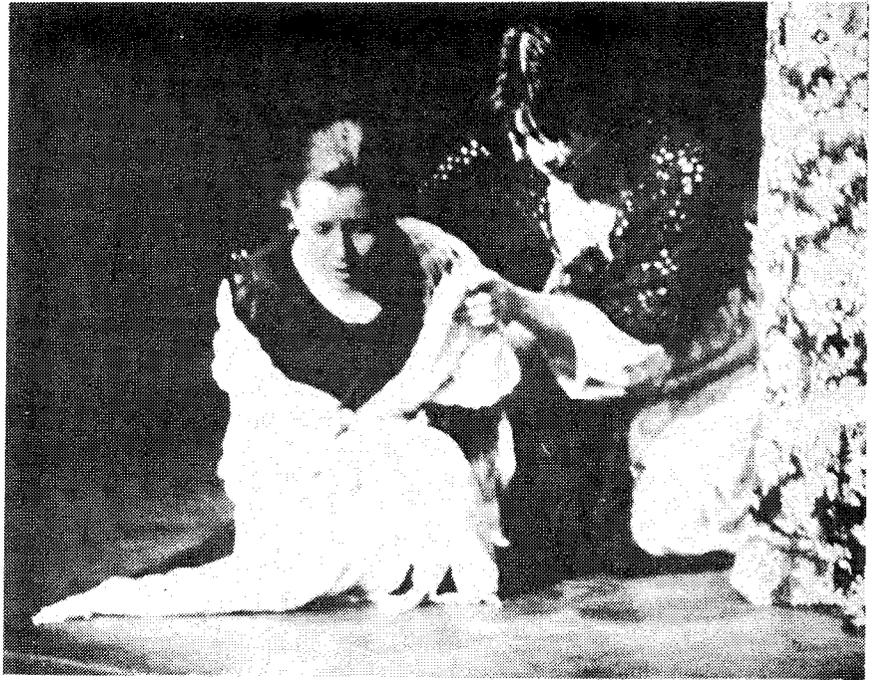


Glee Club's eight members served punch and cookies at the reception following the Men's Glee Club Home Concert. In 1975, the 18-member club and the mixed Chamber Singers (9 women, 8 men) presented Home Concert; punch and cookies were served by the men.

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

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

Koleen Matsuda



Photos by

F. Clark

R. Feldman

D. Wheeler

Layout by Hekyll and Jekyll

\$ AID FUTURE

by Steve Hurst
and Jim Seidel

The past two years have seen a major crisis arise in the Caltech Undergraduate Financial Aid Program. The faculty committee on Financial Aid has been working during the past year on ways to stay within the budget yet still provide enough aid for students to continue at and enter Caltech. The committee is also making recommendations for future years, on aid levels for undergrads.

To stay within allotted gift aid funds next year, entering freshmen will have a self-help figure of \$2000 and upperclassmen a figure of \$2300. The self-help figure is the amount the student must earn during term time or borrow before gift aid makes up the remaining portion of calculated need. Part of this \$1000 increase in the self-help level is due to an increase in tuition and expenses by more than \$500, the rest simply due to less money in the gift aid fund than was used the past two years. The committee is also recommending for next year that a transition fund be taken from the gift-aid endowment to reduce the amount of increase that will actually occur next year. Hopefully by this means the upperclass self-help figure will actually be equal to the entering frosh level of \$2000. These transition funds would be for present students only. The lost endowment would be replaced by new funds the development office expects soon.

Foreign students' self-help level would also be reduced below \$2000 because they may not borrow more than a limited amount during their stay at Caltech. This amount, probably \$2000, is determined by expected earnings while still in the U.S. after graduation.

In past years Caltech has had a very good student financial aid package with a self-help level of \$500 only two years ago. This was a figure low enough that a part-time job erased the need to borrow the money. Even if a student chose to borrow, he would still have a very reasonable loan to repay at the end of four years. Even though the self-help figure for next year may be \$2300, Caltech is still competitive with some other major schools. MIT has a self-help of

\$2300 this year. Claremont-Harvey Mudd, though, has been able to hold at \$500.

\$2300 is a large amount to expect the average Caltech student to earn and/or borrow during one school year. In addition, the Federal NDEA loans are limited to \$1500 per year. Some students may need then to take out two different types of loan thus making larger repayment amounts when they leave. This high self-help figure also means that all upperclassmen with need will be encouraged to find part-time jobs during term time. About 350-400 jobs will be needed—most of them new. Caltech has just started participation in the Work-Study program. \$80,000 is available this year and the same amount for next year to pay up to 80% to a maximum of \$2.80/hour of student wages. This money should make it easier to convince profs to hire students. We project that an average student will be able to work 8 hours/week for 25 weeks at \$3.33/hour, therefore contributing about \$666 of earnings to his self-help contribution.

There are also other difficulties with the use of federal loan and work-study funds. Regulations say that the government money can only help students up to their calculated financial need. This means that if you earn over what you are expected to on work-study your loan or gift-aid will be cut back so that you do not exceed calculated need. This can lead to difficult problems both for the student and the financial aid office. In some cases a student with low-to-moderate CIT need may be better off by refusing the Caltech loan-work-study package. For example a guy with CIT need of \$1500 would be offered (probably) a combination of loan and work from CIT using federal funds. If he refused this package and instead got an outside state guaranteed loan of \$1500 and found a job in which he could make the \$600 over term time he would have the \$600 extra now. Outside loans have slightly worse payback terms than the government loans but the \$600 can more than make up for this. This type of plan could be useful for those students who have need of less than \$2000 or a California State Scholarship and overall need of less than \$4300 and who either have or plan on working on a moderately paying job during term time.

The financial aid committee is trying to keep the burden on the student going to Caltech from getting too high. Though there is no hope for next year

the committee's top priority is finding ways to reduce the self-help figure to \$1750 per year. This figure is derived from a reasonable total loan of \$5000 and \$2000 of term time earnings by the student over four years. Both of these figures should be manageable for a Caltech student. This works out to a little over a quarter of the cost of attending Caltech. It looks unrealistic to hope for a better figure than this for the future unless a major gift is donated to the gift-aid endowment.

The financial aid committee also has recommended priorities for expected new funds for gift-aid endowment. The primary objective is to reduce self-help to a more acceptable figure, tentatively \$1750. Further funds would reduce self-help or otherwise assist foreign students and culturally, educationally (not economically) disadvantaged students. Because of foreigners' higher need and Caltech's limited funds, we may have trouble admitting the current level of foreign students. Since foreign students are an important part of the Caltech community, the committee feels we should work to keep them. The disadvantaged students, mostly SSP, have taken a considerable risk by coming to Caltech, as opposed to picking up an easy degree at State U. at much lower cost. Hence, it is reasonable for Caltech to ease the risk by raising financial support when appropriate.

Caltech has caught up now with many other Universities, in that students will be expected to work during the terms. We do have an advantage over many other places because many of the jobs will be closely connected with research in the departments and will be a learning experience in addition to providing money.

Forbidden Fruit Tastier Than Dino's

Generally my excursions to nearby restaurants on behalf of the *Tech* and your (the reader's) edification are quite enjoyable and thoroughly rewarding (although to dispel some doubts they are *not* subsidized by the *Tech*). Occasionally such epicurean expeditions meet with disaster, due to the restaurant's problems and often my own as well at the time. I generally don't bother to write these up, since the inevitable polemics probably won't do the readers any good and may not be fair to the restaurant if both restaurant and reviewer had a bad night. This week, though, I'll go out on a limb and describe a place I *didn't* particularly like. I have certainly not closed the books on this one, and do plan to return in the near future.

Dino's Italian Inn, 2055 E. Colorado, Pasadena, first attracts your attention with a throbbing neon sign which resembles the serpent enticing Eve to eat the Forbidden Fruit. Well, the forbidden fruit was no doubt tastier than the fare at Dino's. The decor is out of the past and timeless: it was gross twenty years ago and still is. Little china figurines are poised on dusty wooden shelves, ready to finish off the unwary diner should the food fail to do so. A string of Christmas lights decorates an artificial tree that looks like a real dead one. Each table is graced (?) by plastic flowers; along one wall is a row of booths in tasteless Early Eisenhower (not your fault, Ike).

Upon being seated by an apprentice-trainee, one is exhorted to try the house wine, your choice of burgundy, rose, chablis, or chianti. The chablis is reminiscent of bleached Manischewitz, with a little more sugar added for bad measure. The menu looks like that of any

Italo-American eatery; the main course is preceded by your choice of salad or minestrone and accompanied by bread. The minestrone soup is a calamity—a gloppy, greenish goo that brings together things that are best kept apart from one concerned about sanity. Upon cursory examination one finds rotting kidney beans, timeworn potato, and other delights. The salad is not much of an improvement, but rather a fortunately tiny bundle of shredded iceberg lettuce kept company by a few carrot particles.

For an entree, avoid the Dino's combination plate. This disaster features ravioli, sausage, spaghetti, veal, and the special of the day. I had cannelloni as my "special"—phosphorescent yellow pasta tubes that are filled with a clotted mass, of, well, your guess is as good as mine; the taste is not at all unlike spoiled bean curd. Nearby this debacle sits a pile of rubbery noodles covered with a tomato sauce quite similar to good old Franco-American.

The sausage is entombed within a tough elastic skin. After fighting to break through one is disappointed to find only fat, gristle, and perhaps a particle of meat that got in by mistake. The veal scallopine is drowned in canned mushrooms, and seems akin to ground bone with sunflower seeds. A friend of mine likened it to "tenderized bulk feed".

Perhaps Dino's is trying to qualify for Federal disaster aid—Lord knows they need it. They're open Tuesday through Sunday from 4:30 to 10. While I am clearly not impressed, I urge you to give the place a try, even if only for a laugh.

—Richard Beatty

Rock

Continued from Page 8

statement made by Pink Floyd with this record, against the recording industry. The hype and starmaker attitude of today's big money recording companies is ridiculed. They call it "Riding the Gravy Train" and it's certain that Floyd is fed up with it.

Musically the album is not considerably different from various of Pink's past records. One difference is that the voices and guitar notes are very crisp and lack the distortion that Floyd has favored on occasion in the past. Also the drums seem to be downplayed a bit while the synthesizer was allowed a bit more leeway. Unfortunately the synthesizer usually ended up sounding too bibity-bop for my taste and this annoyed me throughout the album. Besides this, I could find no major fault with the record and must admit that it, as well as the Walsh and Trower records, is

LAI
LAND
BAND
BANK
BACK.

—Rock Howard

Anya's Proteges

After going to exhibits hung in the icy, hygienic atmosphere of modern galleries all over the United States, it was an unusual experience to approach the Dabney Lounge gallery through the dark green garden, to view impressive French doors illuminated by the warm and brilliant lights on the inside, to hear recorders playing, and to enter a wood-paneled room on whose walls the student exhibit was hung. It was like a homecoming to something distant and romantic, something loved by all but never admitted to any. What was surprising was that this was called a student art exhibit,

because the caliber of some of the work was very much professional.

I would like to single out a few works: a figure done in sepia ink by Doug Early, a drawing in ink of a broken stick by Al Vaughn, an abstract in pastel crayon by David Crewther, a brush-and-wash of a pine branch by Doug Storsved, abstract textures by Robert Pyron, and a textured crayon figure by Cindy Freidman. The paintings were not numerous, and I have already mentioned the excellence of the color charts by Doug Early and Elsa Hodge. The oil paintings by Doug Early and Cindy Friedman had clarity of color and definitiveness in structure.

It was a very rewarding exhibit. It seemed that the reception for the artists was well attended, and the wine was good. It is nice to know that in the garden of science the flower of art can grow

—Ruth Crawford

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Fred Astaire and Ginger Rogers in a Pastiche

Motion pictures to be shown this weekend on campus are ASCIT's *Sleuth* and Cinematech's *Bringing Up Baby* and *Flying Down To Rio*; the ASCIT flick screens tonight at 7:30 and 9:30, at fifty cents a head, and the black-and-white thirties double-feature occurs on Saturday at 7:30 p.m., for one clam a student. All shows are in Baxter Lecture Hall, the citadel of cinematic excellence at Caltech.

Sleuth (1972) is a convoluted thriller of a film, adapted from a play by Anthony Shaffer, directed by clever Joe Mankiewicz. Its main attraction is a starring performance by Sir Laurence Olivier, a masterful actor who is constrained to perform material beneath his talents. The plot ritualizes the British class struggle by posing Olivier, as a snobbish aristocrat,

against Michael Caine, who portrays a commoner, a hairdresser who is messing around with the upper-class gentleman's wife. The two play games, have twisted verbal duels, put on funny clothes, and rob an insurance company, indulging in a maze of contortions to which the screen writer has subjected them. A less than credible film, it has quality direction and talent on its side.

Bringing Up Baby (1938) is a screwball comedy of the sort that Depression Hollywood cranked out for the benefit of its Depressed audience. Essentially a nonsense film, directed by the versatile, artful, and uninspired Howard Hawks, *Bringing Up Baby* dealt with such social concerns as paleontology, psychoanalysis, and money. The greatest asset of this generally irrelevant movie is beautiful young Katie Hepburn, appearing

in her first starring comedy role, as a lunatic young heiress with peculiar tastes. Hepburn was then making a comeback from a lapse in her career, and turned to comedic parts with a vigor, towards a successful series of such films. Her leading man in this "madcap" diversion is young Cary Grant. How time flies!

Flying Down to Rio was the first RKO musical starring Fred Astaire and Ginger Rogers in a pastiche of melodrama, romance, and the unique, quasi-sexual dance routines for which the couple are famed. The choreography stars in the production, along with the typical thirties plot intrigue of lovers and wooers in soft focus and lighting. The setting is exotic. RKO was one of the few North American studios to use real Latin Americans in south-of-the-border roles; most Hollywood production

companies had stock Latins constituted of white men wearing dark-complexioned make-up. The harsh filmic stereotypes of greasers and lazy fat siesta-takers in floppy sombreros are largely avoided in *Flying Down to Rio*; still, the guy who wins the girl is an Anglo.

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

Beckman's Silent Film Series presents D.W. Griffith's *Intolerance* on Wednesday, the nineteenth. This was D.W.'s epic masterpiece, a complex piece of four interwoven storylines, parables on the nature of man's inhumanity to his brother, set in ancient Assyria, in Judea, in Huguenot France, and in urban

America. It is long and tedious, simplistic, dated, but fascinating in detail and spectacular. Those who can tolerate cinematic history in all its faded glory may take advantage of this unique opportunity (complete with Chauncey Haines' resounding accompaniment) over at that big white saucer thing in the general direction of Lura House.

—Lewis Hashimoto

Oh Yes,

In the Category of Deadlines:

Senior photos for the 1976 *Big T* must be in Flora's office by June 4th.

Black and white photos from 2"X2" up to 5"X7" of individuals, larger if more than one person.

On the back of the photo please write your name, option, home town, state. Also write the information on a 3X5 card and hand it in with the photo.

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These women with many men, they are all bitches.

The Gang

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CALTECH Y Programs

Dehumanized Phenomena

Continued from Page 8

While the incongruent montage of images was gratuitously humorous, the form was pleasing enough to point to interesting possible future developments. (As John Pierce remarked, the question arises as to whether "this or the composition of other modern poetry is more mechanical.") Pierce neatly summed up the impression given by the poem as "not quite out of this world, but certainly close to the edge."

Computer-created music is more widely known and developed as an art form. Recent technological improvements have removed much of the "mechanical" sound which marred early works in the field. For instance, trumpet tones have been imitated to the point where they are indistinguishable from those produced by the instrument. It is now possible for a composer to write a program on tape as a first draft of his work, using the computer-produced sound in lieu of orchestra or piano as a basis for editing and improvement.

The computer in music is able to produce any sound that the ear is capable of hearing; the increased scope over conventional instruments should provide a vast impetus to musical development once composers understand how to apply the potential of the "instrument".

Pierce presented examples of computer-performed pieces, ranging from classical music to the incidental music written for the play "Little Boy". The

results seem to indicate that properly handled, computer music has the ability to evoke emotional response, although it will require talented composers to realize the potential.

The visual aspect of computer art is more uncertain. Graphics programs are capable of producing quite beautiful and fascinating images with color, shape, and motion; however, as John Whitney pointed out, it is difficult to produce the dramatic building up and release of tension necessary to produce a piece of art as opposed to a display. Developments in this direction may include movement of shapes in predictable patterns, which dispel tension by fulfilling the expectations aroused by the evinced patterns. Other efforts in this area include the gradual coarsening of "pics" (pictorial bits, forming the elements of the picture) until the image is no longer recognizable, and then the rebuilding of the picture from randomness. All these techniques are the mere shadows of ideas, however; it will require more concise development in time and a more acceptable sense of rhythm as well as more discernable climaxing and denouements.

While it is true that computer-generated art is still in its infancy, it certainly has possibilities beyond those currently exploited. As John Whitney expressed it, "We find ourselves in the position of a tribe of aborigines which comes across a Steinway piano—we have

absolutely no conception of how much beauty can be produced from the instrument."

A probable prerequisite for the development of the art form is to remove its control from the hands of the scientist and into those of the artist (of course, there is art to the practice of science and vice versa—this is to say that the artist within the scientist should be given precedence).

A great aid to the dissemination of the techniques among interested parties of many educational backgrounds is the creation of organizations such as the Southern California Computing Society, with journals devoted to the art and science of what might be designated as "computer aesthetics"; some of these offer a microprocessor kit for under \$1000.

As with many new forms of artistic expression, not only will technical barriers have to be overcome before public acceptance is won, but certain psychological barriers as well. In an age in which the man in the street feels threatened by the encroachment of computers and mass production, it might be extremely difficult to pursue the development of automated art. The process may be considered as a peculiar wedding of the mechanical and the individualistic; and can be considered as the triumph of human adaptability, seizing an opportunity to extract human meaning from a dehumanizing phenomenon.

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As part of the Bicentennial celebration of our nation's independence, the people up in the Caltech Y wish to salute Andrew Jackson. He is currently appearing on the twenty dollar bill. Other news:

Today, May 14

Singer, songwriter, and pianist Jane Getz, is to perform on the Olive Walk Quad at noon. Her music is jazz-flavored spiced with tangy rock to produce an overall tasty sonorous effect. The sound's so good that you can eat it. She's been around in the music world playing with jazz greats Charlie Mingus, Herbie Mann, Stan Getz, and Charles Lloyd. Her experience in rock n roll includes some recording with the late Jimi Hendrix. By the way, she is also a *foxy lady*...

Saturday, May 22

The sign-up list is up at the Y office for the last William Schaeffer-lead expedition into the rugged San Gabriels. The entire group of hikers will leave Caltech at 8:30 a.m. for a journey to the treacherous Icehouse Canyon where not even hardy Pygmies have dared to set foot.

Miscellaneous rumors: Auctioneer Walt Meader is exercising his vocal cords for the Annual Caltech Y Lost and Found Auction to be held on June third. This is to insure that all lost items stay lost, so if any of you readers possess anything of interest or disinterest that you wish to lose you should contribute the disenfranchised piece of property to the auction.

A sign has been posted on Joan Koval's desk which reads, "From now on, loans will be due June 7".

Rock-on-Rock

Rewriting the Gospel...

Man liveth not on Rock and Roll alone. Occasionally a little laid back music is necessary to smooth out even the roughest heads.

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

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

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

Seems to me

You don't want to talk about it

Seems to me

You just turn your pretty head

And walk away.

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

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

Robin Trower Live!, by Robin Trower.

It was a frantic Tuesday morning in Berkeley. The traffic was thick and the heat was oppressive. Surreptitiously, as if to calm my nerves, a mysterious sound filters through my car

radio. In a few moments I was spellbound. It no longer mattered that I couldn't find my friend with my tickets, or that I had to park a mile and a half from the campus, or that my personal stash was empty. Instead I felt like finding a patch of cool grass under a shade tree and watching the people scurrying about, Berkeley being the place that it is, I was able to do just that.

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

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

Wish You Were Here, by Pink Floyd.

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

There is a very loud and clear

Continued on Page Six



Paula and Anya Fisher, Saturday Art Instructor at the opening of an exhibition by her students.

Photo by K. Yoshida

The 10 for Satisfaction and Stimulation

by Greenie

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

In short, the popular view holds that computers represent the antithesis of art, capable of providing intellectual satisfaction to no one but the information scientist and sensory stimulation to no one but the pervert.

However, as amply demonstrated by John Whitney and

John Pierce in a special demonstration Wednesday, the popular view is wrong.

A fine example of computer-written poetry was presented, called "New York". (Woman, why do you create your face in the fountains of New York?)

Continued on Page Seven

Boyk Blisters 88

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

The first item on the program was really a set of nine preludes from Chopin's Opus 28 set—a set Boyk dipped into many times for his weekly interpretive performances, and finally brought to the stage. One of the points Boyk stresses about these preludes is that they really come in pairs; for most of them, playing the one numbered just before or just after it at the appropriate place can produce a stunning effect—almost as if the two were part of the same piece.

Taking a big jump in both time and temperament, the next

works to be played were the "Six Little Piano Pieces" (Op. 19), by Schoenberg. Schoenberg pulled the neat trick of writing a textbook on classical harmony and then composing a radical new type of harmony involving severe dissonances; he used the idea of dissonance (at his time just beginning) to produce a stunning impact on the development of the music world. His idealism found its expression in Boyk's playing, even more so in the placement in the program—right after works by Chopin, a man who found even Beethoven's music dissonant.

Bach's *Italian Concerto* is a one-of-a-kind type of piece—a concerto for piano concerto. Boyk, nearly always anti-traditional, could have been playing it too slowly. Yet the "Bach tempo" has never been clearly defined, so you can't

argue with Boyk about it. One point, perhaps in his favor, is that he is not a dramatic performer—he hasn't an excessive ego, (could you picture a humble Arthur Rubinstein?) and leaves the showoffs behind in his pianistic ability.

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

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

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

—David Callawa

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