

A Simple Cloth, Shrouded in Mystery

by C. R. Juten

Is it a hoax? Is it a painting? Is it an unknown scientific process? Is it the burial shroud of Jesus Christ? Just what is this enigma we call the Shroud of Turin? Donald Lynn, a specialist in image enhancement from JPL who helped experiment with the Shroud, gave some insight into this question last Thursday night in a Caltech Y-sponsored lecture.

Donald Lynn has had a very broad scientific background; aside from image processing, he has been trained in mechanical engineering, nuclear engineering, radiation engineering, fluid mechanics, and thermal engineering. He first became aware of the Shroud when someone who was interested in it approached him and asked him if he had ever tried any type of image-enhancement with the pictures of the Shroud of Turin. Lynn had never heard of the Shroud before. He agreed to use his expertise to analyze the existing photos—photos dating from an exhibition of the Shroud in the early 20th century. He was able to discover a small amount of the intricacy of the image on the Shroud, but he was very restricted by the poor data available. The other people who were interested in the Shroud were encountering similar problems due to insufficient data. So the group petitioned the Archbishop of Turin, Italy (the caretaker for the Shroud in lieu of King Roberto of Savoy) for permission to test the Shroud. Much to their surprise, they were allowed to test the relic for five days following its exhibition last fall.

"Comedy Times Six" played to a capacity crowd of over a hundred Monday night. From left, Bruce Baskir, Jon Zingman, John Graves, Stänzi Royden, Dave Younge, and CJ Beegle. (along with a very, very short Michael Turyn.)



What is this object that is so fascinating that three million people came to visit it during the short exhibition? The Shroud of Turin is a long cloth with an image of a human male, depicted both front and back, on one side of the cloth. The image appears in a faint red-brown color. The man is obvious: he is 5'7" tall, weighs 170 pounds, and was about thirty years old according to reports by pathologists who examined the Shroud. The man was bearded and had long hair. He was lean and well-built. Various wounds appear to be present on the body: puncture marks on the head, scourge marks on the back, a deep wound in his left side, holes in his wrists, feet, and ankles. The wounds are indicated by the presence of "bloodstains"; that is, dark red/brown stains that are quite different from the normal body image.

This is the superficial description. From the tests that were conducted several other facts have come to light. The most important test—dating—has not been performed as yet, but the Shroud was historically known as early as 1357. The cloth will be dated some time in the relatively near future. Tests showed that the image was a discontinuous,

halftone negative image and that its intensity was dependent not upon the albedo but the distance of the cloth from the image source. The image occurs only on the surface of the cloth; it does not soak through the artifact. (However, the bloodstains do soak through the fibers.) The results of many tests—x-ray fluorescence, x-ray scan, frequency analysis, etc., have not been reported at this time, but a summary report of the data should be published a year from this October.

Lynn pointed out that no test could prove that the cloth was, for certain, Jesus' burial shroud. The most that could be ascertained is that the cloth is indeed a burial cloth and that the man's image was transferred to the cloth in some way.

At this time, much circumstantial evidence supports the idea that the cloth is an authentic burial shroud; very little evidence exists to dispute this theory. The Shroud's material and weave are contemporaneous with Palestine two thousand years ago. The cloth contains pollen indigenous only to Palestine (it also has pollen from Turkey and Europe, suggesting its possible route from Palestine to Turin, Italy). The image's mode of formation is unknown—no current theory can explain all the characteristics of the Shroud. It was not painted, diffused, dyed, or created by any other ordinary process. This is the greatest enigma about the Shroud—science cannot explain its origin.

The Shroud is unlikely to be a contemporary forgery for several reasons: only recently has archeology and anatomy shown that in crucifixion nails were placed through the wrists and ankles, not the palms. The purported crown of thorns of Jesus was not a neat ringlet; it must have been a large mass according to the wounds on the Shroud, but a forger probably would have depicted a neat ring

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Stats on the Class of '83

by Eric H. Eichorn

Next year's frosh class is slated to number 215, up 13 from the 202 who actually entered at the beginning of this year. Now, the good news: it contains 36 women, an all-time record, up 3 from this year's. The plan had been to admit 220 frosh this year, but the number was lowered out of token consideration for the housing shortage.

Demographically, there are no

surprises about this class. College Board scores are typical, home towns are typical, and the shift toward Engineering majors is continuing.

Applications were down 5% from last year, but last year they were 65% up from three years previously, so the upward trend seems to be leveling off.

The number of transfer students is unknown at this time, since acceptances aren't even sent out until early summer.

Frosh Camp Facts

by Eric H. Eichorn

Next year's freshmen won't get to experience the bee stings, sunburn, and other unique charms of Catalina Island [*apologies to D. C. Elliott*] since Frosh Camp is being moved to Thousand Pines Camp at Crestline, California.

Thousand Pines has been judged as having much better facilities than Camp Fox by those who have been to both. All the cabins are enclosed, and most have toilet facilities *right inside them*. The food is much better than at Camp Fox. [*That's an*

easy act to follow. —Eds.] It has a pool (which is probably warmer than the Pacific Ocean), as well as the football, ping pong, and basketball facilities we are used to from Camp Fox. For homesick frosh (or others) there is a public pay phone capable of calling the real world.

Despite all the added luxuries, the total cost of the operation to Caltech will be lower, since only bus transportation will be required, rather than buses and a boat (boats aren't cheap). The camp is located about 20 miles northeast of San Bernardino.

Son of Fencers Foil Irvine

by 36

In one of those rare, yet not uncommon occurrences that occur in the Caltech sporting arena, the fencing team at Caltech (often known as the "Caltech Fencing Team") scored its second major victory over its counterpart at the University of California, Irvine. UCI, as they are derisively known, fielded a team of 11 fencers against the four superb duelists of Caltech, resulting in each Caltech fencer fencing three times as many bouts as each Irvine fencer. The Caltech team, composed of Rick Morris, Scott Pahl, Robert Lang, and Mike Thien, rose to the occasion, however, to overwhelm the opposition, 35-13. Rickmo and Scott easily dominated the

competition and each had and 11-1 win-loss record. Between the two, the left-handed Rick Morris and the Right-handed Scott Pahl accounted for 22 of the Caltech wins (fencing scores, by some obscure convention, are additive). Lang and Thien also gave excellent performances with a record of 8-4 for the left-handed Lang and 5-7 for the right-handed Thien. Bruce Prickett, oftentimes fencer for Caltech, displayed a stunning combination of foil, saber, and epee moves which was made all the more interesting by the fact that he didn't actually accompany the team to Irvine. As you may or may not

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In Memoriam

Michael Charette

Lydick Replies to Stage & McAllister

In last week's *Tech*, Sara Stage and Linda McAllister complained of sexism among male Caltech students, and it seems to me that their claims were, by and large, unjustified. I really don't understand their point when they claim that male Techers see women as sex objects, and then in the next sentence say that this is largely not the case on an individual basis. In the first place, I really don't understand the term 'sex object.' If these women mean that male Techers perceive their female classmates only as prospective sexual partners, I'm afraid that they're very much mistaken. On the other hand, I don't see what the objection could be if the point is that Techers have noticed a difference between men and women (I

know Techers have a reputation for being a bit backward in such things, but they're not *that* backward), since gender is just as valid a way of distinguishing between two people as are height, race, etc. I don't understand what it means to perceive women, as a group, to have the primary function of a sexual object. You have an individual, not a group, as a sexual partner, so it seems to me that if, in dealing with individuals rather than with groups, Techers don't seem to be sexist, that it's rather ludicrous to claim that they are sexist.

Not only women, but men as well, are told that they have a social obligation to the campus community. The guy who holes

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Brugman Replies to Eichorn's Reply to Stage & McAllister

Dear Sexist Editor,

Yes you are the very epitome of a sexist. A sexist is so much easier to cope with when he knows it. A masculinity image and shelter within a long standing tradition of chauvanists can make it easy for a guy to not even know he is being sexist.

How are you being Sexist? Now seriously why in the hell is it so funny to crack jokes about

women as "sex-objects" while any jokes about men as "sex-objects" would go over like a large brick or a jobless Ph.D. Not so funny when it comes to males. Why? Sexism plain as day.

Nude foldouts of women are entertaining and often subjects for humorous posters, while think of the flack you would get

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Fleming Replies to Stage & McAllister

Fleming House would like to point out an error which appeared in a letter in last week's issue of the *Tech*, sent by Ms. Linda McAllister and Ms. Sara Stage, which claimed that we chanted "we want a lay" to the

Annex first term. This is not true. We did, however, chant "we want a fuck."

Incidentally, Linda and Sara, the offer still holds.

Sincerely,
Al Fansome

Flanagan Replies to Stage & McAllister

To the Editors:

I am a woman who has lived at Caltech for three years now and I feel that these freshman women are wrong. Women at Caltech get treated however they allow people to treat them. If you act like a whore you'll get treated like one. It's amazing how you two feel you can speak for all the women at Caltech especially when you, Linda, don't associate with or give the undergraduate men a chance. You are a member of Ricketts house, remember. The human body is something to admire and if someone has a good body—male or female—there is nothing wrong with people (both men and women) admiring it. Most colleges do run nude pictures of

females on campus and this is considered an honor for taking care of your body. I, for one, don't mind the *Rivet*. Men at Caltech are lonely and I'm sure most of them would like to feel close to a woman. Loneliness is a major driving force and so is sex. You women may not be able to relate to the loneliness these guys feel because you probably will always get attention here. Of course we won't look at the bad situation we're all in. You'll just expect everyone to be normal in an abnormal environment. It takes a real person to empathize with and understand this place. The right women can make this place a lot better and a lot less painful.

—Cindy Flanagan

Sigmund Replies to Eichorn's Reply to Stage & McAllister

To the Editors:

Yes-you-sexist. I was appalled by your editorial. First of all, I couldn't care less whether or not Sara Stage and Linda McAllister are spelling bee champs. You shouldn't make such an issue of it, either, especially since you glossed over all the *major* points in their letter. In debate, we called it failing to "clash"; you, gentlemen, are losing the debate on this point at least.

Because I am not a writer by any stretch of the imagination, I would like just to outline my reasons for viewing your editorial poorly as follows:

1. I couldn't give a damn

what your intentions are in regard to the *Rivet*. I'd be willing to bet that that wasn't the issue for Sara Stage and Linda McAllister, either. The point is that the best of intentions don't change the facts. It's a sexist and demeaning publication. I don't see an annual publication extolling the mentally or artistically gifted members of either sex on campus. If you gentlemen (I often use the word loosely) are so fond of looking up words in the dictionary, try this one—"exploitation". I commend Sara Stage & Linda McAllister for speaking out and for their polite request.

2. If men on this campus like to look at nude female bodies, let them try *Playboy*. It's a professional publication and offers more variety. To see such things in *The California Tech* makes me wonder if this publication cares at all about the women on campus. What's the point, guys?

3. You have tried to twist the words in the letter sent by Sara Stage & Linda McAllister. They did *not* say "Fleming guys did this—therefore all men on campus are sexist"—as one might think from your editorial. They merely pointed to the incident as a vivid example of something obvious to anyone who bothers to look.

4. I disagree again. Sexual jokes at dinner do not mean that the men consider the women to be equal. Rather, it means that those men are inconsiderate and

unfeeling in regard to the women and sex. They really don't care how the women feel about it and seem proud of that attitude. Some of their jokes are downright cruel. *

5. A male centerfold won't solve any problems. It doesn't justify the sexual exploitation of women. Most women I know enjoy looking at and having sex with the men they care about. They don't find pleasure in looking at naked strangers. Are you trying to say that the undergraduate men are concerned only with the physical act and depersonalized but well-proportioned female bodies? That's what it sounds like.

Thank you Sara & Linda.
Most sincerely,

—Sandy Sigmund

[see "Reply" editorial on opposite page.—the eds.]

The Caltech Y..... fly by

Friday, May 25, NOON CONCERT with the KEITH SAUNDERS-DAVE POZZI QUINTET. Jazz on the Quad at noon. Bring your lunch.
Wednesday, May 30, UPDATE NOON DISCUSSION SERIES with Dr. Jerome Kristian, Staff Member of the Hale Observatories speaking on "Astronomy with the Space Telescope." At noon in Clubroom 1 upstairs Winnett Center. Bring lunch.
Thursday, May 31, THE ANNUAL LOST AND FOUND AUCTION starring Walt Meador and unclaimed items in the Lost and Found Closet. Get a good deal on books, sweaters, unclaimed trunks from the trunk room, back packs, air mattresses and assorted junk. At noon on the Quad. Bring your lunch and your wallet.
Saturday, and Sunday, June 2 & 3, DECOMPRESSION with munchies, cartoons, and childrens toys. From 8:30 pm to 1:30 am in Winnett lounge.

EDITORIALS

Well, no. There aren't any editorials on this page, just a lot of RIVET randomness. But you get the general idea.

The California Tech

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Next Week **FILLMORE**

ssss

Younge's Reply to Sigmund's Reply to Eichorn's Reply to . . . aw, what's the use?

Campaign Statement

I'm Ray Gralak and I'm running for Director-at-Large. This position is open because Dan Ohlsen is leaving for parts unknown in Illinois.

The primary responsibility of the next Director-at-Large will be to acquire a new ASCIT van as well as manage the current one. I have had experience in buying vans before and having driven the current van on a road trip to Montana, I believe that I know what kind of torture a van can go through (both natural and artificial!) and accordingly how often I must give it my attention. It *will* get that attention!

But though the ASCIT van may be an important problem of your Director-at-Large, it isn't the only one. If elected, I assure you that your views will be presented effectively to the BOD and with results. If you would like to talk to me, call me at 449-4567. Thank you!

-Ray Gralak

As the title indicates, this little melodrama is starting to get pretty intense. We only wish we had more time so we could carry this out to the end. However, we are somewhat pressed for time, with this the only issue before the *Rivet* [which, incidentally, are coming, centerfold or no]. Having dispensed with the introduction, then, we get to the meat [no pun intended] of the editorial.

Ms. Sigmund:

You are entirely correct in your assertion that Sara's and Linda's spelling is not the major issue; however, this does not mean our reference to it was out of line. In essay writing, we call it "setting the tone" of a piece; if you'd prefer, we could print "sarcastic" in big letters above the editorials which are [like this one—eds.], for the benefit of those of you who don't infer well.

1) To quote: "... the best of intentions don't change the fact [that it's a sexist and demeaning publication." Now, let us get this straight: some Tech woman wishes, with no intention of being exploited, to pose for a photograph. Some photographer wishes, with no intention of exploiting her, to take this picture, and some newspaper wishes, with no idea of demeaning this woman, to print the picture and distribute it so that it can serve the purpose for which it was created—to provide something aesthetically pleasing for the members of the Caltech community. Throughout this entire process, everyone has participated of his or her own free will, and it is agreed among them—the model, the photographer, and the newspaper—that no one has been exploited. Now, along comes some free-thinking individual who believes that the finished product will be used to exploit and demean the model in specific and women in general.

We offer four points for your consideration, Ms. Sigmund: (1) you may (gasp!) be wrong; (2) assuming you're right, blaming us for the misuse of the finished product is something akin to charging Winchester, Colt, Thompson, *et al* with murder; (3) hand us a break, Sandy. You "don't see an annual publication extolling the mentally or artistically gifted members of either sex on campus"? We refer you to Article XIV of ASCIT's Bylaws, Section 9: "Totem is to be published at the discretion of the editor." There hadn't been an active editor since 1977, so if you wanted to see such a publication, you damn well knew what to do about it; and (4) if you're so fond of dictating morality and saving people from themselves, there are any number of jobs with the FCC, making sure that people don't see anything that will be bad for them. True, the title "censor" does have some bad connotations, but we're sure that any lady (we'll give you the benefit of the doubt) as censorious as your letter presents you can adjust. Oh, and incidentally, Sara's and Linda's spelling is every bit as much the issue as our membership in the gentry.

Finally, we too thank Ms's. (Mses? Ms.s?—anyhow, Sara and Linda) Stage and McAllister for their polite request.

They made the points of their argument and we rebutted them. Again, it's a matter of tone, and while you don't hear many people make sarcastic requests, you do hear a lot of sarcastic refusals. We apologize if either of you was insulted.

2) Ms. Sigmund, we'd like to take your letter seriously, really we would, but it's difficult when you say things like "If men on this campus like to look at nude female bodies, let them try *Playboy*." May we conclude, then, that the *Tech* shouldn't trifle with sports (let them try *Sports Illustrated*), letters & editorials (the *Times*), cartoons, photos, or, indeed, news? What you seem to be proposing is eight pages a week of "Random Numbers," and I am sure you would have to agree, no one wants that; not the least of us all is Duncan himself. Two other bits of trivia for your consideration: First, you *don't* see "such things" in the *Tech*, you see them in the *Rivet*. [And if you don't think there's a difference, tell that to the editors of The Harvard Lampoon!] There is a difference. Again giving you the credit of the doubt, we assume that the *Rivet* doesn't "care at all about the women on campus." It doesn't have to. The *Rivet*, as evidenced in past articles, doesn't "care" much about blacks, freshmen, the administration, ASCIT, or much of anyone. Second, the point is, as we said above, providing an aesthetically pleasurable photograph for the perusal of the Caltech community.

3) While we concede that we did misinterpret this point, it seems that you missed ours, too. When we said that we cannot take responsibility for the actions of drunken Flems, we meant that the majority of the men here have never paraded anywhere chanting "we want a fuck." (and, if you recall, the Flems were about to apologize when they sobered up until their flag got stolen—but that's another story.) We still maintain that any sexism here is not "obvious to anyone who bothers to look," and, in fact, deny its existence as a force of any great consequence.

4) The conclusion that sexual jokes told to a woman means that the teller is inconsiderate of the woman's feelings presupposes that the woman will be offended by the joke, or, as you put it, demeaned. This in turn assumes a certain degree—in fact, a large degree—of uptightness on the woman's part on the subject of sex. Your assumption that women are more tense about sex than men is rather, if we may coin a word, sexist, eh? The same conclusion about lack of consideration doesn't stand up too well when explaining the sexual jokes told by women. Finally, we find the assertion that sexual jokes are, by definition, demeaning or "cruel" to women to be weak at best. [see any month's *Playboy* for many counterexamples to your point]

5) Alas, we were starting to believe that you were serious after all. But here you come back with this gem: "most women . . . don't find pleasure in looking at naked strangers." The editors and stockholders of *Playgirl*, For

cont. on page 4

Statistical News!

A new record—there will be 37 new freshman women here next year! There were 57 women admitted to the class of '83. Thirty-eight of them visited the campus on the prefrash women's visitation. Twenty-seven of those 38 decided to accept our offer of admission. Nine out of the other nineteen who didn't come for the weekend are also coming, and one woman who deferred admission last year will be coming next year. This compares the visitation weekend's 71% acceptance rate favorably with the overall percentage of 63% and last year's 69%, before the visitation weekend was instituted.

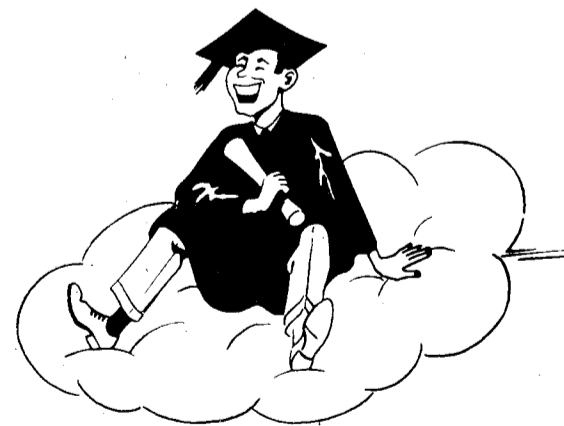
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Younge from page three

Women Only, et al will no doubt be rather distressed to hear this; they'll probably cry all the way to the bank when they deposit the "largest annual profit yet" reported in Ms. magazine. Come on, Ms. Sigmund, you can do better than that. And, yes, we are trying to say that the undergraduate men enjoy well-proportioned female bodies. We think that a lot of the undergraduate men also enjoy well-proportioned male bodies; probably not as much as they do females, but we have yet to see any guys vomiting over male nudes. Even if they don't, they don't have to look any more than you have to look at the female nude if it bothers you that much. But to say that a male centerfold won't justify the sexploitation of women is to miss the point entirely. The male centerfold is to serve two purposes: to provide some erotic art specifically for the female and gay community at Caltech (again, beyond the sexless art value of any centerfold, male or female, clothed or nude) and to prove that a nude centerfold does not exploit its subject or any aggregate that subject beings belong to; if it did, we would be exploiting ourselves, which is pretty difficult.

In conclusion, we direct you to the definition of exploitation: "utilization, especially selfish or unfair utilization." In other words, taking unfair advantage. Does it not strike you as odd that this supposed Honor System violation has slipped un-noticed past nine Boards of Control (most of which contained at least one woman)? If you maintain that the centerfold is a form of unfair advantage, why not take it to the BOC?

Thank you very much for writing, and have a nice day.
 -David C. Younge

-Eric H. Eichorn

I don't want to support this editorial because I don't consider whether something appears or not in the Rivet to be a major issue, even at Tech. Why didn't anybody reply to the editorial about an excellent teacher who didn't get tenure? How about my editorial on excessive violence on Polish Constitution Eve?

-Alan Lob

Brugman

from page two

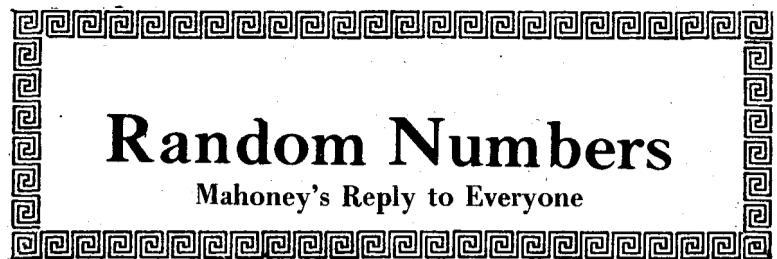
from a nude male fold-out! Sexism again and again.

Sexism which is pure and simple as this men have been denying and women fighting for many, many years my dear. So "The Hot Throbbing Rivet" is one more example of this constantly denied sexism. I would suggest you not publish it. But my opinions don't represent that of all women around Cal Tech. Some don't care, some like being sex objects and others like me usually just tolerate sexism when it doesn't really affect them. Still, why don't you show a bit of consideration and don't publish the nurdy nude Rivet, shit

ExInsincerely
 -Mindy Brugman

Lydick from page two

up in his room and studies all the time feels pressure to socialize. In Fleming House, this pressure has been institutionalized in the office of 'Most Obscure Frosh,' an office held by the freshman who participates least in the social life of the house. Still, it seems unwise to ignore the fact that, due to the large imbalance in the number of male and female students at Caltech, women do have a comparative advantage in making a social function more pleasant. While I have no great objection to having another guy



Random Numbers

Mahoney's Reply to Everyone

Yes, this is another of those ***##\$@%&!!!!* editorial replies that have been filling the paper recently. I refuse to divide this into numbered sections though. So much time has been wasted refuting everybody in sight that all sight of the original issue was lost long ago. What the issue is, plain and simply, is whether or not a nude centerfold in the Rivet is sexist.

Well, of course it's sexist. That's what the Rivet is all about. The Rivet is sexist, irreverent, crude, crass, and basically good clean fun. It's

about the only time during the year that the Tech truly "lets its hair down" and produces something different from the usual collection of ads interspersed with articles like mine. And you can bet that I get just as tired of writing them as you do of reading them. But to get back to the issue, the Rivet appeals to that slightly raunchy part inside all of us. Admittedly, in some it's a lot closer to the surface than it is in others, but I feel sorry for anyone who is

continued on page eight

as a dance partner, I find it much more pleasant when my partner is a woman. Also, I must point out that it is at times difficult to decide what to do on matters such as this, since sometime in the past year (I'm not sure which issue) one of the undergraduate women wrote in to the Tech to complain about the fact that the undergraduate men made strong efforts to get women from outside Tech to show up at social functions. If we act to satisfy both demands, then it appears that we won't have any women at house social events.

As the final point in my reply to the letter of last week, I wish

to point out to anyone reading this letter that the Hot Throbbing Rivet is not the weekly student publication. While it is edited by the same people who edit the Tech, this is only because the editors customarily choose to accept the burden of publishing it. Were there sufficient staff, a number of people who have been or are affiliated with the Tech would like to see the Rivet published separately. Unfortunately, either the Rivet gets combined with the last issue of the Tech or we don't print any of the news that comes to our attention the last week of the term.

-Carl J. Lydick

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To the Editor:

I was struck by last week's letter from Ms. Stage and Ms. McAllister. Now the male Techer is accused of sexist attitudes toward female Techers and seeing them as "mothers, girlfriends, and sex-objects," with emphasis on the sex-objects. Actually, I think nothing could be further from the truth. I'll admit to seeing sexism—but not toward Caltech women. When one speaks of sexual objects one says there are none at Caltech. Did those Flems really expect the Annex to become a brothel, or were they perhaps making a joke? Do the sexual jokes and porn flicks displayed in front of man and woman alike indicate the feeling that the women are sex-objects,

or perhaps something less glamorous, like funny-shaped guys? My point is that the women here are treated more like guys than they should be!

However, we probably do feel that women in the outside world are just sex-objects. To prove it, Lloyd House is having the Eighth Annual Spring Extravaganza this Saturday. Two women will be exploited at 8:30 and 10:30 pm. To lessen the will to resist, the bar will open at 8 pm. Seating of sexist males will begin fifteen minutes before each show! What's worse, there is no admission charge! Of course, girls, everyone is welcome.

Sincerely,
 -J. B. Ennis
 Lloyd Social Committee

Titillating! Ribald! Fantastic!

THE EIGHTH ANNUAL
 LLOYD HOUSE

SPRING EXTRAVAGANZA

Saturday, May 26
 Shows at 8:30 and 10:30 pm
 Bar opens at 8 pm

Seating starts 15 minutes before each show

NO ADMISSION CHARGE!!!

A Douglas D. Herbert Memorial
 Production of Buck Aerospace, Ltd.

ALIEN: A Good Product in a New Genre

Alien (a Twentieth Century Fox release, due out this very day) is one hell of a movie to watch, much less review. It is a science fiction-horror movie that goes several steps beyond all of those grade B flicks you watched as a kid. In fact, I would have to say that *Alien* is to *The Thing* what *Star Wars* was to the Buster Crabbe version of *Flash Gordon*. *Alien* is one of the few films in the science fiction genre where you can't just say "Hey, that alien's pretty good, for a guy in a rubber mask". The 'Alien' of this movie's title is *real* and frighteningly so.

The whole film is difficult for me to describe in a review, for the simple reason that it is not good for those of you who plan to see it to know too much about it before you see the film. There is one warning that I feel I must give, however: the R rating that this movie has is due to violence, not sex, and it is not one for those of the weak-of-stomach or -heart. Those few moments of the film that are violent or gory are altogether too realistic for some people, and at least one acquaintance (not particularly squeamish, in my experience) ran out of the screening room to throw up. I suspect that many children and some adults would react in a similar fashion. They would then come back and watch the rest of the movie, because it is really

good.

The story is basically about a tramp steamer of the Nth century, carrying 20,000,000 tons of some sort of raw materials back from another solar system to Earth. The crew of seven (and a cat) are normally carried in some form of frozen sleep during the interstellar voyage (from time durations given, the ship either travels at slower-than-light speeds, or only somewhat faster than light; time periods are never given a reference point of being 'ship time' or 'Earth time', and you know how relativity gets when it's in a bad mood). The crew is awakened at an unscheduled stop along the route, made by the ship's computer, which has picked up a radio signal from a nearby solar system. Standing orders are: investigate unknown signals. The situation is somewhat analogous to a 20th century tramp steamer picking up a possible SOS while wandering home through an apparently uninhabited island chain. And, after all, what could possibly go wrong? (heh, heh)

The crew consists of Dallas (Tom Skerritt), the captain, a young merchant sea captain type; Ripley (Sigourney Weaver), his female 3rd officer, a character with both brains and guts; Lambert (Veronica Cartwright, who is very good at looking frightened), uncertain crew

position (either she or Kane is the 2nd officer, and I'd bet on Kane); Brett (Harry Dean Stanton), who is the engineering crew; Kane (John Hurt), who might be the 2nd officer; Ash (Ian Holm), ship's Science Officer and medic; and Parker

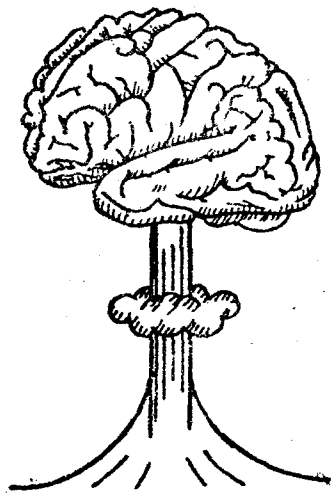
(Yaphet Kotto) who is chief of the aforementioned engineering crew.

Of these seven, two (Kane and Brett) are given a little chance to act, due to the nature of their characters. The others come across as being very believable,

although amazingly foolish in all of the typical spots for a horror flick. And that, indeed, is the weakness of *Alien*. Any time you ask yourself the 'why' of anything in the movie, you come

continued on page 8

from the



cerebrum

It's been nearly five years since I first set foot on this campus. Of course, I don't remember the last five years in detail, but some incidents stand out: watching the street lights in Washington turn off as I flew home for the first time as a freshman; the invention of a

variant of alley rugby called 'alley Copeland'; a senior pointing out that of his entering class of 37 in the house, only 12 were going to graduate; the first few nights I was up until 4 am; the first time I watched the sun come up after working all night; the frustration of the first two years of being here; the apparent indifference of the faculty; the few faculty who actually give a damn.

Would I come here again? I can't answer without being away for a while. I am certainly not sorry I did come here, though. Ray Owen in some remarks he made to Lloyd House seniors a while back, pointed out that he realized that the four years had been rough, but that once it was all over we would start looking back on it with fond remembrance. Well, at the moment, I can't see far enough past the eighth of June to imagine myself as a gung-ho alumnus. Absence may actually make the heart grow fonder, but for now the small pleasures of hiding the IHC Chairman's door or filling Thompson's room with

balloons, or watching the *TOFF* come together are overwhelmed by a feeling of utter frustration at being unable to change the situation here. At least next year, when I am working, I will have one person to answer to, not five professors, each demanding more than the last; one jealous mistress, not five.

The attitude of the Institute (whatever that is) seems to be fairly unprotective of those currently in its charge. Thus, I am somewhat offended to be courted by the Alumni Association. Certainly, this place has had its good points; but they seem to want to deny the bad ones. Again: now that you are about ready to leave, only remember the good stuff.

Well, I don't want to remember the good stuff. Only by remembering the bad things, and only by reminding my fellow alumni about them, and constantly reminding the Institute about them might they change. Certainly, my voice as a student has been limited; I hope as an alumnus it will be less so.

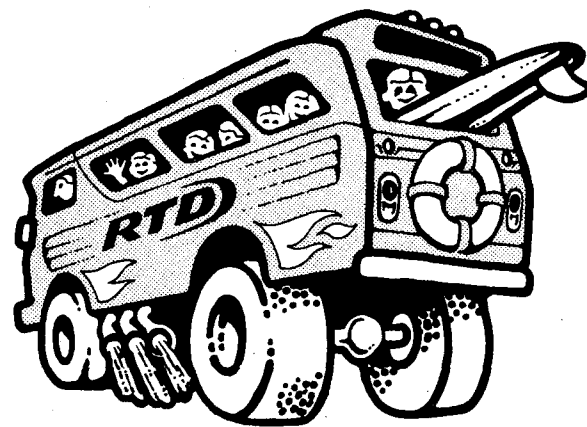
-Jeff Copeland

RTD DELIVERS TO 16 BEACHES.

THE BEACHES	RTD LINES	THE ROUTES
Abalone Cove County Beach (surfboards allowed on bus)	869	LINE 4-B Downtown (Hill Street) then west on Olympic. San Vicente to Beverly Hills, then west to the beach via Santa Monica Boulevard.
Belmont Shores (surfboards allowed on bus)	829	LINE 36 Express service from downtown (RTD Station—6th and Los Angeles Streets) to Long Beach via Santa Ana and Long Beach Freeways.
El Porto	840	LINE 75 Downtown (Spring Street) to Venice, Ocean Park and Santa Monica via Venice Boulevard.
Cabrillo Beach	810	LINE 83 Downtown (7th Street) to Santa Monica via Wilshire Boulevard.
Dockweiler Beach	606, 877	LINE 175 Runs along Pacific Coast Highway from Santa Monica to Malibu and Trancas Beach.
Hermosa Beach	607, 846, 871	LINE 423 Runs from Altadena to Long Beach along Los Robles Avenue and Atlantic Boulevard.
Long Beach	36, 423, 841, 860, 873	LINE 606 Mon.-Fri., service west from downtown on the Santa Monica Fwy., through Culver City, Playa Del Rey and on to Hermosa.
Malibu (surfboards allowed on bus)	175	LINE 607 Monday-Friday service only from downtown (Temple and Flower) to La Cienega Boulevard via the Santa Monica Freeway. West to Fox Hills, then south on Sepulveda to LAX transfer terminal at 98th and Vicksburg to Manhattan, Hermosa and Redondo Beaches.
Manhattan Beach	861, 871	LINE 810 South from downtown (Olive Street) via Harbor Freeway, Avalon Blvd. and Pacific Avenue to San Pedro Cabrillo Beach.
Playa Del Rey	606, 877	LINE 829 From Pasadena south on Rosemead Boulevard and Lakewood Boulevard to Long Beach, then south to Seal Beach via 2nd Street, Marina Drive and Electric Avenue.
Redondo Beach (surfboards allowed on Line 873)	607, 846, 867, 871, 873	LINE 840 West from La Mirada along Rosecrans Avenue to El Porto.
Seal Beach	829	LINE 841 South from Slauson Avenue in Huntington Park along Long Beach Boulevard to Long Beach.
Santa Monica	4, 75, 83, 175, 873	LINE 846 West along Artesia Boulevard from Buena Park to Hermosa and Redondo Beaches.
Venice	75	LINE 860 Operates between Riverside and Long Beach via Orange, Disneyland and Anaheim.
Will Rogers (surfboards allowed on bus)	175	LINE 861 From Hawthorne south on Yukon Avenue to Manhattan Beach Boulevard, west to the beach. No Sunday service.
Zuma Beach (surfboards allowed on bus)	175	LINE 867 Monday through Saturday service from Inglewood south on Inglewood Avenue to Redondo Beach.
		LINE 869 Inglewood to Abalone Cove in Palos Verdes via Manchester Avenue, Arbor Vitae, Pacific Coast Highway, Prospect Avenue and Palos Verdes Drive. No Sunday service.
		LINE 871 Downtown (Olive Street) to Manhattan, Hermosa and Redondo Beaches via Santa Barbara Avenue, Stocker Street, La Tijera Boulevard, Imperial Highway and Vista Del Mar Boulevard.
		LINE 873 Santa Monica to Long Beach via Ocean Avenue, Santa Monica Boulevard, Lincoln and Sepulveda Boulevards, Pacific Coast Highway, Anaheim Street, Long Beach Boulevard and Ocean Boulevard.
		LINE 877 From Hollywood south to Culver City and Playa Del Rey. Sunday service only from Wilshire Blvd. and Fairfax Ave.

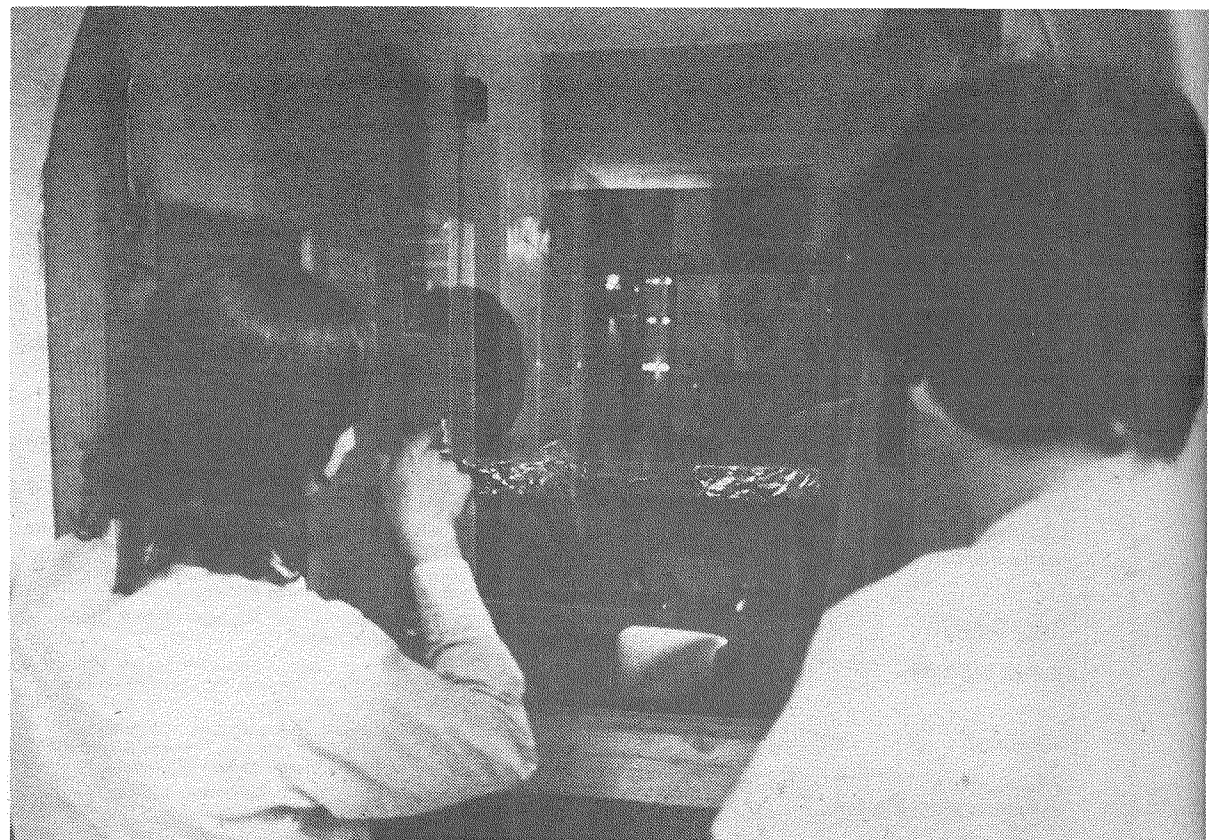
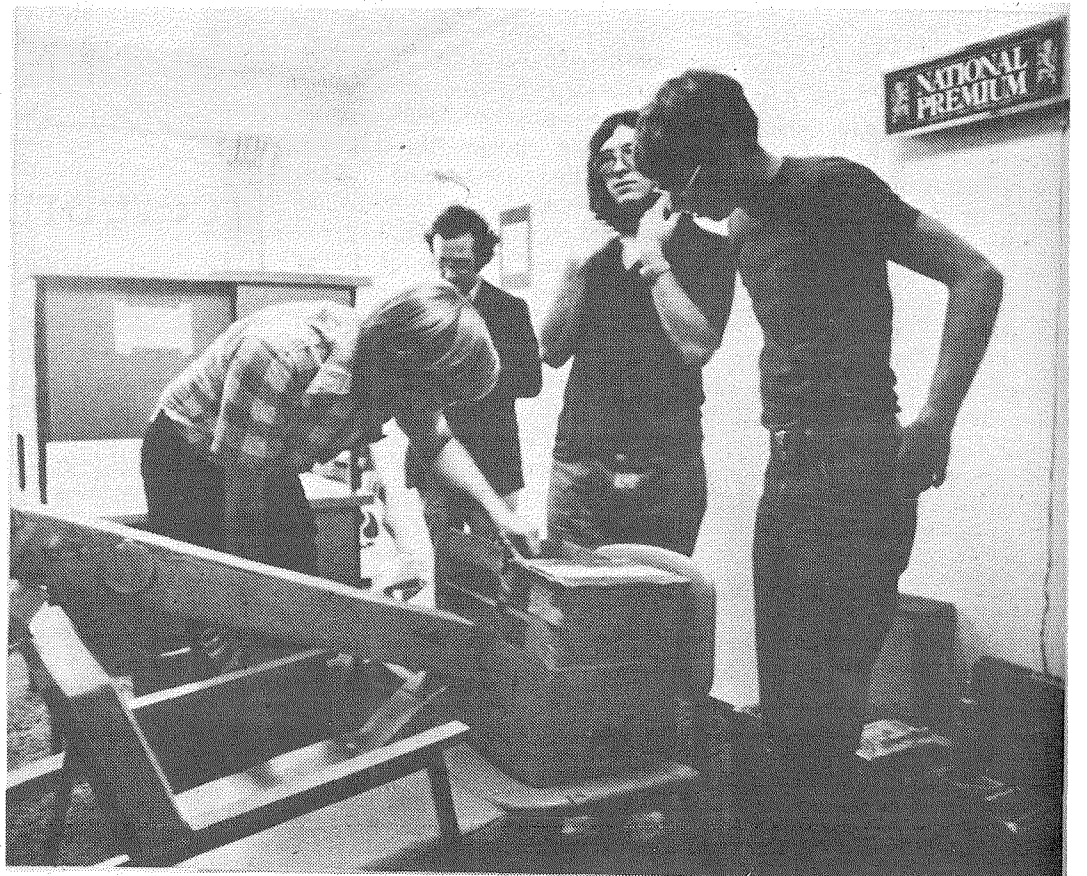
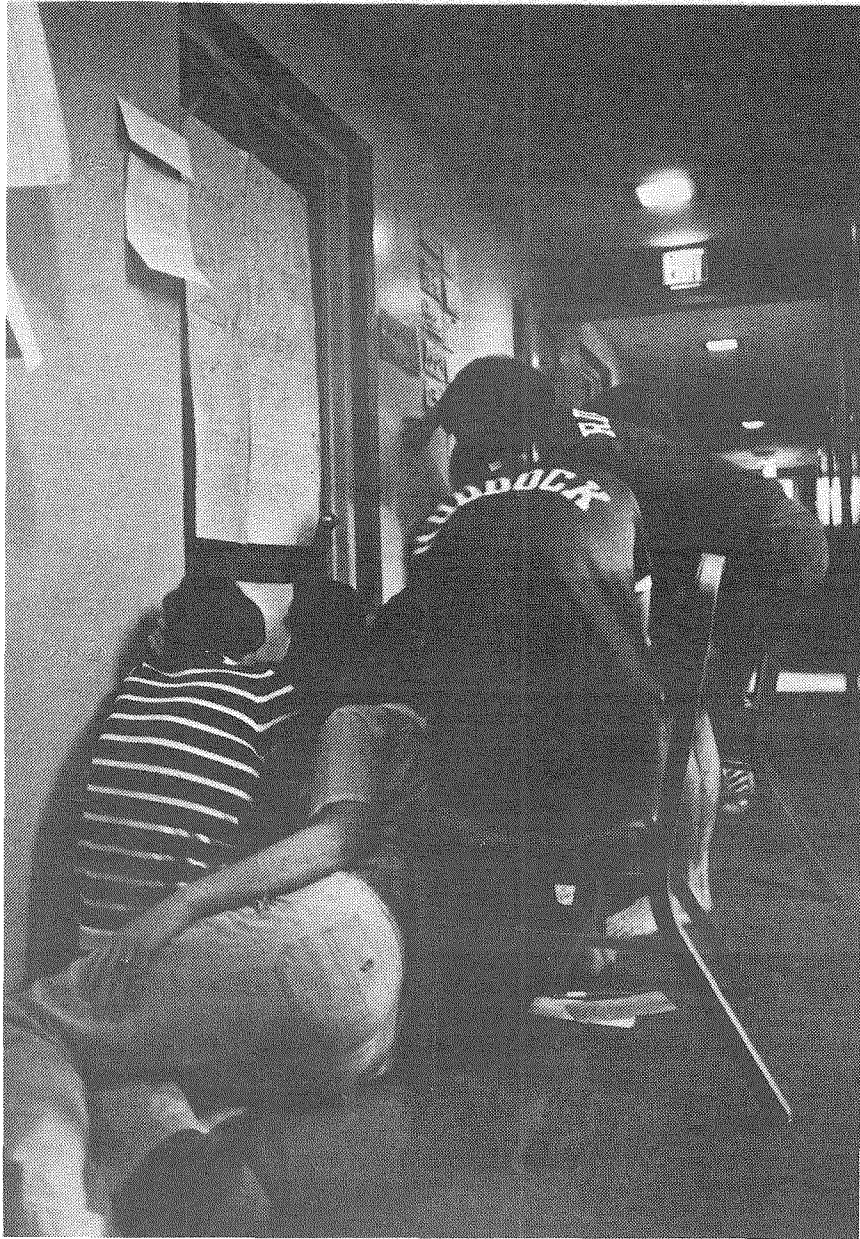
This summer, you can get to 16 different beaches on the RTD bus lines shown here. Need more information or timetables? Write RTD, Los Angeles 90001.

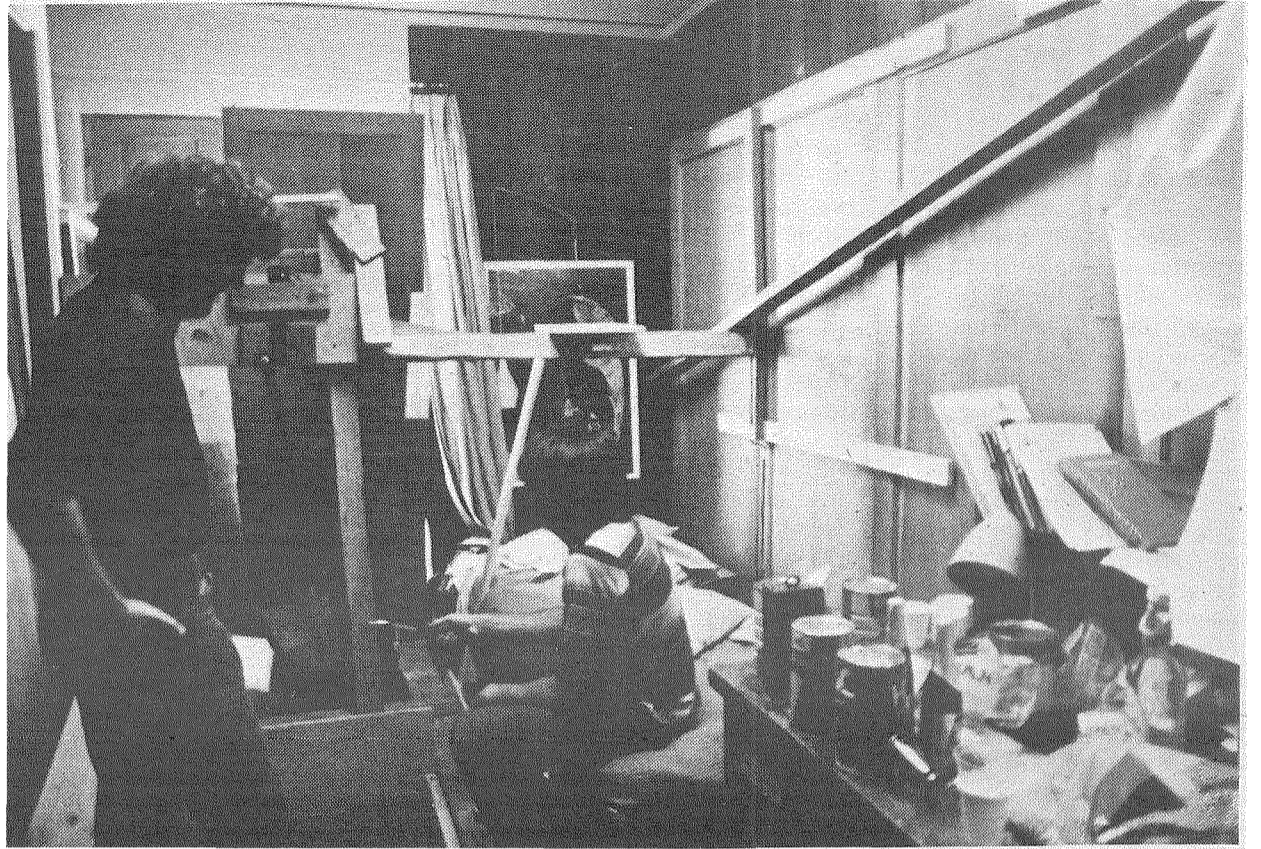
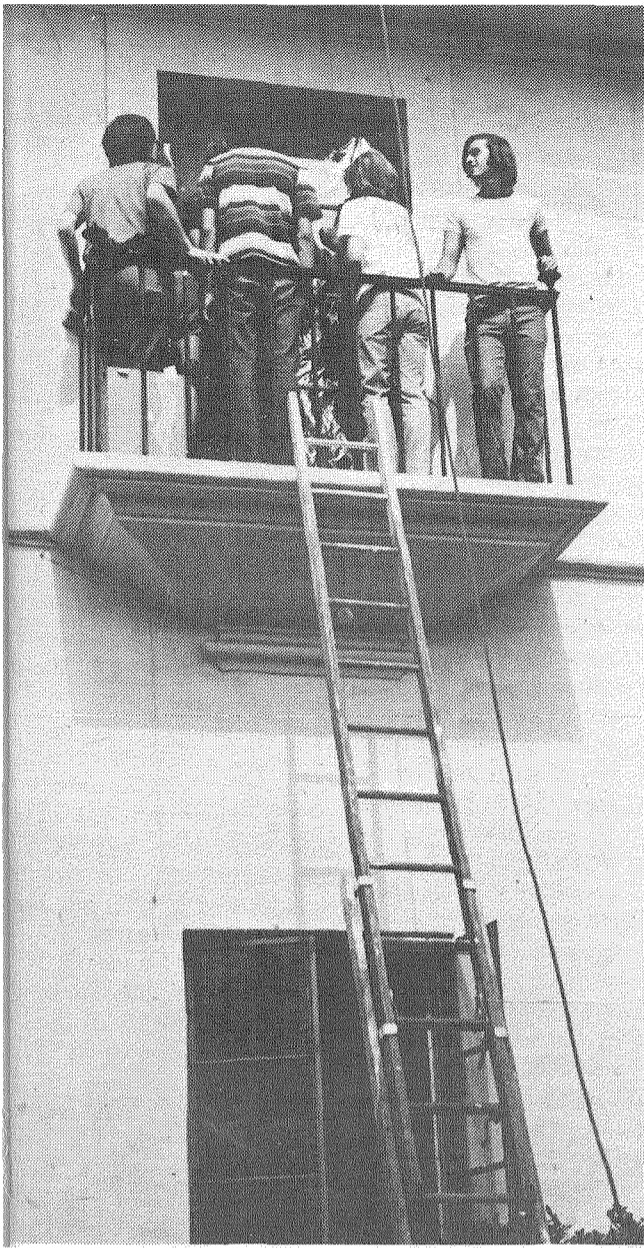
And if you're 18 or under, you can enjoy unlimited riding, from now till Sept. 30, with RTD's Summer Youth Pass on sale for only \$22 till Aug. 10. Just bring proof of age to any of RTD's 170 pass sales outlets, including Auto Clubs of Southern California, Boys Markets, May Co. Stores and RTD ticket offices. Have a summer full of fun on the RTD.



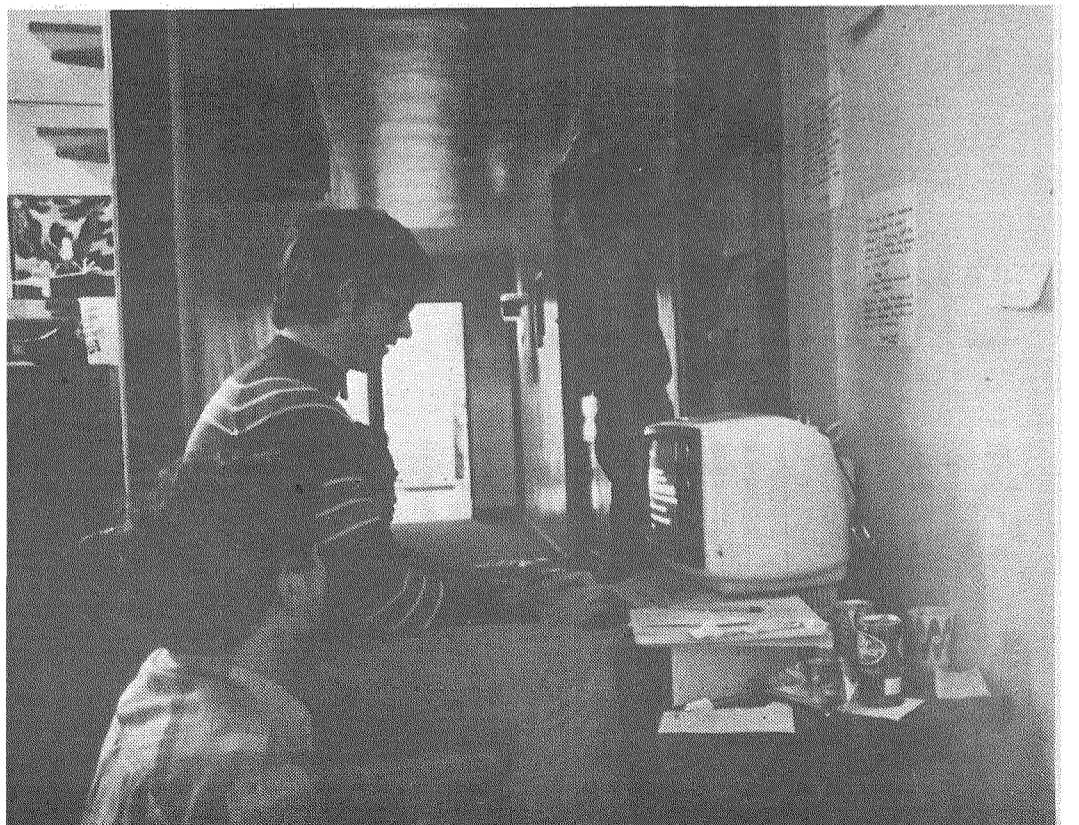
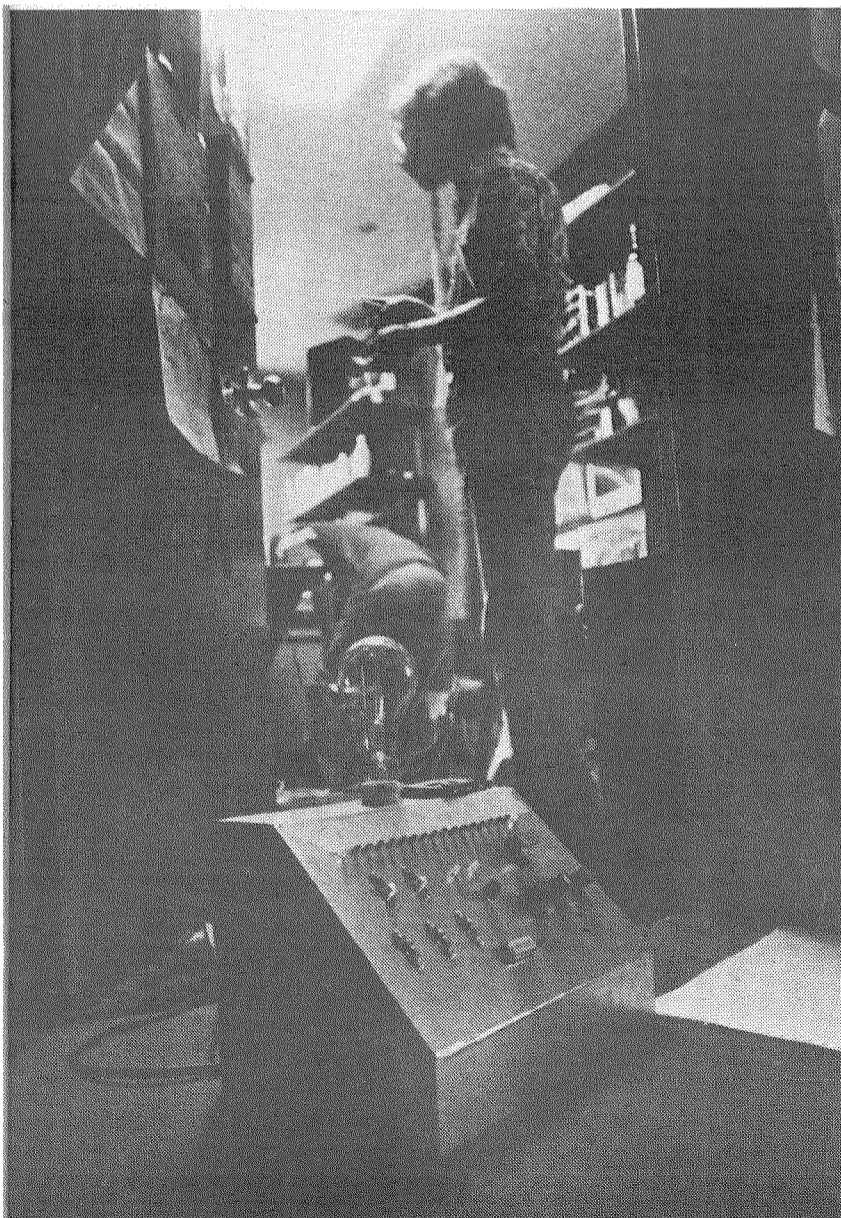
**SUMMER YOUTH PASS.
\$22 FOR 3 MONTHS.**

DITCH DAY





*Photos by Alan Loh
and
Fred Vachss*



ALIEN

from page five

away with an empty feeling. Too many of the things on the ship are designed to be convenient for a horror movie, rather than for an economical freight line. Too many things about the radio beacon and the planet on which it rests, and what the crew of the *Nostramo* (a neat name) finds there, leave question marks hanging in the air. But none of that matters while you watch the film; they only pop up while you are walking home afterward, trying to get your heart to stop pounding. Maybe the question marks are the way one rejects the incredible horror of the situation in which the ship's crew finds themselves. And maybe, just maybe, you look in the back seat of your car when you get in... or slow down when you get to a corner of a building... or jump at a simple sound. *Alien* is effective at being scary.

This film has some outstanding visual effects, largely thanks to the efforts of four excellent artists who worked on it: Chris Foss (he does British SF book covers, designs space ships, and does outstanding things with machines); Ron Cobb (he did a lot of the aliens in *Star Wars*); Jean Giraud (otherwise known as "Moebius" to readers of *Heavy Metal*); and H. R. Giger, the absolute master of horror who designed the Alien itself (some of his work is visible in a collection entitled *Necronomicon*, currently at local bookstores). These four

artists did a truly magnificent job of creating visual moods and alien life and design.

The film's director, Ridley Scott, did a very good job of keeping the audience aware of the fact that they were *about* to be frightened at any moment, without losing any of the impact when it happened. This was (according to rumor) partly done by ad-libbing some of the horror scenes. Whatever method was used, it worked. My only real objection was to a couple of scenes in which the audience jumps, not due to horror, entirely, but due to pain (sound track oddities) at a sudden loud noise. That comes across as a cheap scare tactic, because the noise of any kind is startling in context. I also didn't like the one gory scene (the one that signaled the exit of my acquaintance), but I can see where it was reasonably significant to the plot. Most of the other violent horror is far beyond mere blood in its ability to frighten the pants off of the viewer.

By the way, for once, I can put the name of the sound editor in print, so you'll know who to blame for a few of the overly-loud sounds: Jim Shields G.B.F.E. He did it, so blame him. (At least, it should have been his responsibility to see to it that viewers emerged with ears intact. Mine rang for some time.)

I cannot in good conscience tell you that I think that you should go and see *Alien*. I found it to be an excellent film, and those of you who see it will probably agree, but I tell you here and now that you should consider seeing *Alien* as you would consider a dangerous

mission: it wants volunteers only. I would not suggest seeing it alone (day or night) or in a dangerous neighborhood. I would not suggest it to those easily frightened. And for God's sake *don't* take the kiddies; this one will stunt their growth if anything will. (Elaboration: a reasonably stable teenager should not be prevented from seeing it, but any child young enough to need a baby-sitter is probably too young. And this is the *ONLY* time I've ever thought that about a legitimate (not porno or similar) science fiction film.) I am not sure that I will ever want to see this film again, and I don't think that most people will want to see it more than once, the way they did with *Star Wars*, *Close Encounters*, or *2001*. Some of the scenes would be much less powerful on a second viewing, but I'm not sure I want to find out whether some get to be MORE frightening.

I hope that *Alien* is a big hit, I really do, because it is one of the best science fiction-horror films ever made, possibly *the* best. Success for this movie might mean decent budgets for future ones, and that is a big help. But I honestly can't call this one a classic, because it is hard to call a film a classic if you can't watch it twice. But I *liked* this film, and I sat rooted to my chair only partly from fear.

If you can lose yourself at all in this film, if you ever got involved in a film even the least little bit, *Alien* will terrify you. And it's a damned good movie. See it if you want to, but be warned. And don't eat spicy food before going.

—Nick Smith

Random Numbers

from page four
willing to condemn a whole group for something that is done in fun or in stupidity.

Being inconsiderate is not the same as being sexist, and while I won't deny that sexism exists at Tech, sexism exists everywhere and Tech is like the rest of the world in that respect. However, this is not to say that everybody at Tech is sexist. I know that I try not to be, but I am a product of my upbringing and I am also only human. I try to take my frame of reference into account in any decision that I make, but I sometimes forget or make an error. I have found, however, that an honest effort is sometimes not sufficient to satisfy some people. Caltech is an abnormal environment to be sure, and perhaps that is why we seem so sexist. After all, if only a percentage of men are sexist, won't the effect seem amplified when you have concentrated so many men and so few women?

But the *Rivet* is not the last bastion of sexism at Caltech, the *Rivet* is meant purely in fun, and I'm sorry if anyone takes offense at that. Personally, I am less thrilled by a nude centerfold than I am by the actual presence of an attractive female, even if she is fully clothed, and, aside from agreeing that we should print one, I really could care less about a male centerfold. But those are my personal opinions, and I don't want to impose them on anyone else, although I will share them with anyone who cares to read this. If I should

Continued on Page Nine

Ole White Water Keeps on Rollin'

Early first term, the Caltech will be running a river raft trip on the Colorado River through the lower Grand Canyon. The trip, led by Geology Professor Gene Shoemaker, will leave Pasadena on October 4, 1979, and return October 8. Cost will be about \$75 per person.

The trip will have two travel days, and three days on the river from Diamond Creek to Piers Ferry. Students will pilot the rubber rafts through some rapids but mostly easy stretches as well as the upper portions of Lake Mead. For three days, we will be completely isolated from the outside world, with no turning back, surrounded by the indescribable grandeur of the Grand Canyon. Be sure to bring a camera and plenty of film.

There will be room for 20 students on the trip. All going must be fairly strong swimmers and not afraid of water adventuresome, and willing to miss three days of school early first term. Think about it over the summer! For more information, contact Mark Fischer at 796-1445, or the Caltech Y at x2163.

—Mark Fischer

MEN'S GLEE CLUB

Tryouts (season 1979-80)

Tuesday May 29 4-6 pm

Choral Music Office

Fleming Basement

All Caltech Students,

Faculty, Staff Invited

(Free Voice Lessons to Glee Club Members)

The Olive Walk Journal

The Student Investment Fund diligently pursuing the diversification of our portfolio. In two weeks, our position is as follows:

- 13,069.11
- 11,000.00
- 22,000.00
- 9,641.87

Acquired this week:
 100 shares of HR Block @ 22
 1,000 shares of Merrill Lynch
 Asset Account @ c. 9.5%
 Treasury Bill, maturing
 per 4, 1979, 9.48%; @
 87

Position:
 S&P 500 closed 99.97, up
 from May 11, and out
 portfolio closed down 2.43%
 May 11 (we are measuring
 performance from May 11

is loss relative to the
 is to be expected, as
 ation of any position incurs
 sions costs, and the risk of
 ation totally in one stock
 our performance at the
 of the fluctuations of that
 stock, and in our case, we
 ost some ground. Purchases
 following week of a
 fied portfolio of stocks
 bonds we have been
 hing this past week will
 further transactions costs,
 nce short term losses. No
 to worry, though, our
 ic analyst and research
 (sic) will provide a broad

portfolio generating both high
 income and capital appreciation.
 An explanation of our
 performance criterion:

The Standard & Poor's 500 is
 a portfolio of the 500 companies
 with the largest market value of
 equity (stock) outstanding. The
 number is the market value
 weighted sum of the outstanding
 equity, normalized to a
 reasonable level. In other words,
 it measures the changes of the
 total worth of the equity of
 these 500 largest companies (and
 represents about 85% of the total
 value of all stocks outstanding).
 It is thus a much better market
 indicator than the Dow Jones 30
 Industrials, which is not market
 weighted, no as broad an average.

The S&P 500 represents the
 "ideal" portfolio [?], or the
 "market" portfolio. History
 shows that it is extremely rare
 for any investor to consistently
 beat the "market." In fact,
 random portfolios, sometimes
 called "dartboard" portfolios
 usually outperform professionally
 managed funds. This is explained
 by the "efficient markets
 hypothesis," which states that
 the market and all investors so
 quickly evaluate information and
 reach equilibrium in evaluation
 of stock prices, that anyone
 consistently outguessing the
 market is very rare. There is a
 quote which a broker once said:
 I've made lots of money giving
 advice, but none taking it.

Therefore, if our performance
 can at least keep pace with the
 market (the S&P 500) we should
 consider ourselves successful.

-Mark Fischer

Random Numbers

From Page Eight

find something in the *Rivet* that
 I find offensive, I shall try to
 keep in mind that it is all in fun,

Junior Pre-Meds

Please pick up your AMCAS
 medical school application in the
 placement office. June 15, 1979
 is the earliest date for accepting
 your application, but your
 written essay is a most important
 part of this application.

One of our Pre-Med Advisors,
 Dr. Marlene Coleman, who is at
 the Health Center on Mondays,
 will be happy to discuss your
 application and answer any of
 your questions. Please call her on
 Monday or leave her a message at
 the Health Center, x2393. Dr.
 Coleman is on campus usually on
 Wednesdays and she will be
 happy to arrange for an
 appointment.

and that it really isn't going to
 be worthwhile to protest about
 the *Rivet* because the *Rivet* is
 only a reflection of the attitudes
 and ideas of the people involved
 and of the people on campus. If
 any real and viable change is to
 be made, those ideas and

attitudes must be changed and
 that is a slow process. Closing
 down the *Rivet* would not
 accomplish anything besides
 making people mad. The human
 body is a beautiful thing; let's
 not diminish its beauty by
 blurring it with politics.

Just when you thought it was safe to
 go back to your typewriter ...

totem

... Or your drafting table ... or your
 leafy glade.

The 1979-80 Totem is accepting con-
 tributions from writers, artists, and poets
 for publication this summer. Although
 all material is welcome, we are especially
 interested in works of fiction, essays,
 and line art.

Let us know what you have in mind as
 soon as possible.

Scott DeVore, 107-51, 792-8905.

coming this fall

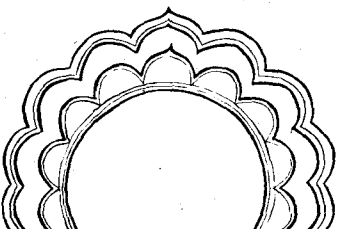
Cinemathech
Saturday 7:30
Baxter
Techers \$1
Others \$2

Singing in the Rain
It's
Always Fair Weather
Next week:
The Thin Man
and All About Eve

Congratulations from Ma2a
 the lost sheep of Ricketts

Neville
Campbell's
 NSE
 Cream of
Grad Turkey
Lim
SUP

the of the Mathhandlers"



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 Saturdays 11:00-5:00

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The Rivet are coming

LITTON
 (lit' - ə n)

To Students it means
1. part-time; 2. summer help;
3. flexible hours; 4. more.

LITTON - ENCODER DIVISION is giving you the last quiz for
 the semester. Just match the employment options to your
 schedule. Then call or write Helen Duggan to advise her of your
 Grade A choice in summer employment.

LITTON has openings for Electronic Test Technicians and
 Inspectors. Hours are quite open and flexible, with both day and
 night shifts available. Part-time can mean anywhere from 20
 hours up to a full 40 hour work week, flexible to your schedule.
 And then there's the option of staying on and turning this into
 more than just summer employment.

As a career launching ground, LITTON is an important name to
 remember. Listed by FORTUNE as one of the 75 largest corpora-
 tions, and acknowledged as a world leader in our field, we've
 been advancing the state-of-the-art in Shaft Encoder design
 since 1962.

The Test Technicians we seek to join us for testing and trouble-
 shooting electronic equipment will be knowledgeable in schematics,
 logic blueprints and electronic theory. They'll be able to set
 up and use digital voltmeters, oscilloscopes and recording meters.

Inspectors will use microscopes and be familiar with blueprints
 and production methods, wiring practices, assembly techniques
 and inspecting procedures.

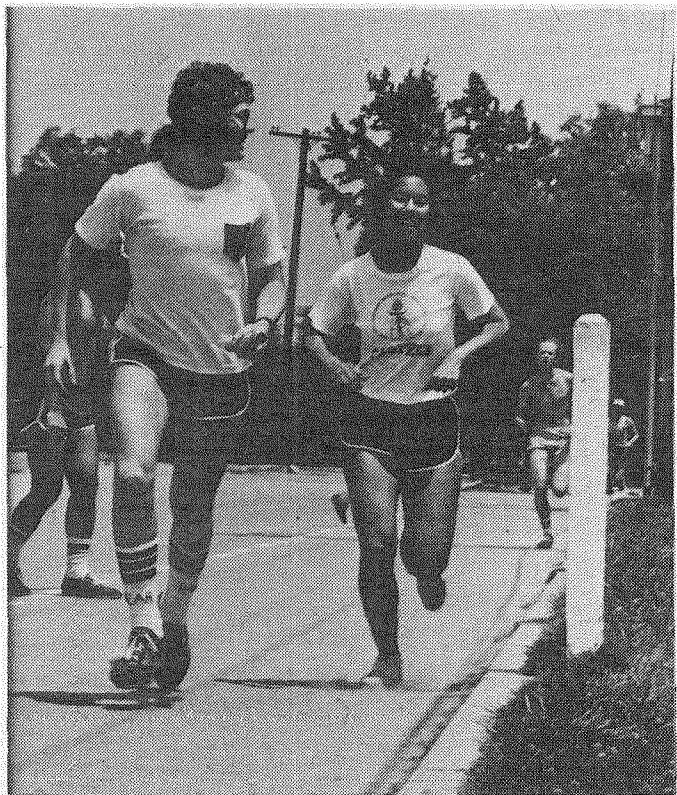
If you're inexperienced, but have background courses and good
 aptitude, we'll take you on as a trainee. If you are experienced,
 see definition 4.

Then see Helen Duggan. Call (213) 341-6161.

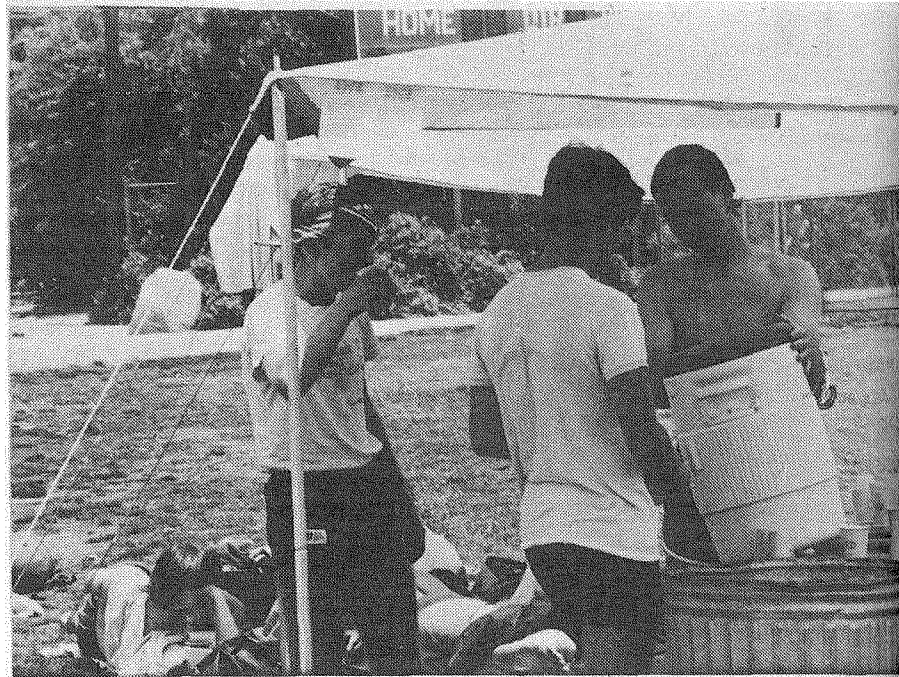
Litton
 ENCODER DIVISION
 20745 Nordhoff St.
 Chatsworth, CA 91311
 An Equal Opportunity Employer M/F

... coming this fall

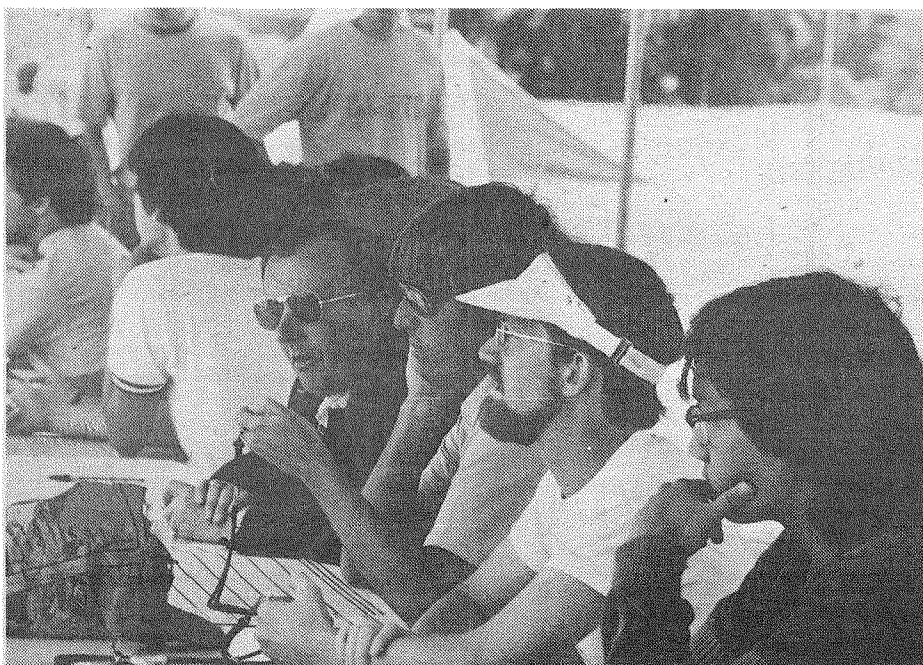
3rd Annual KELROF 24 - Hour Relay



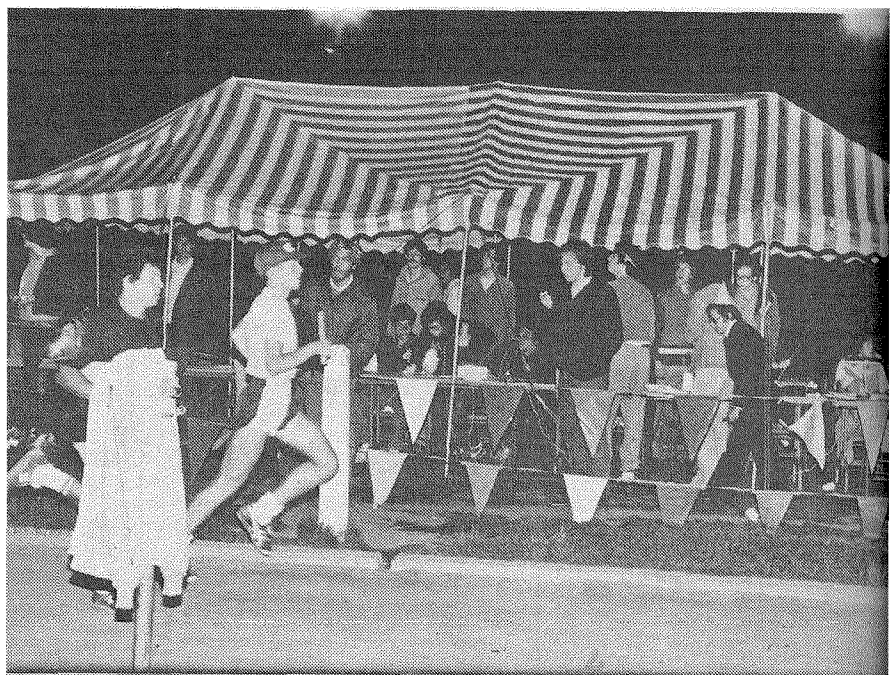
A spectator observed, "I don't see what's so hard about running a mile once an hour for 24 hours". Neither did these happy runners - until later.



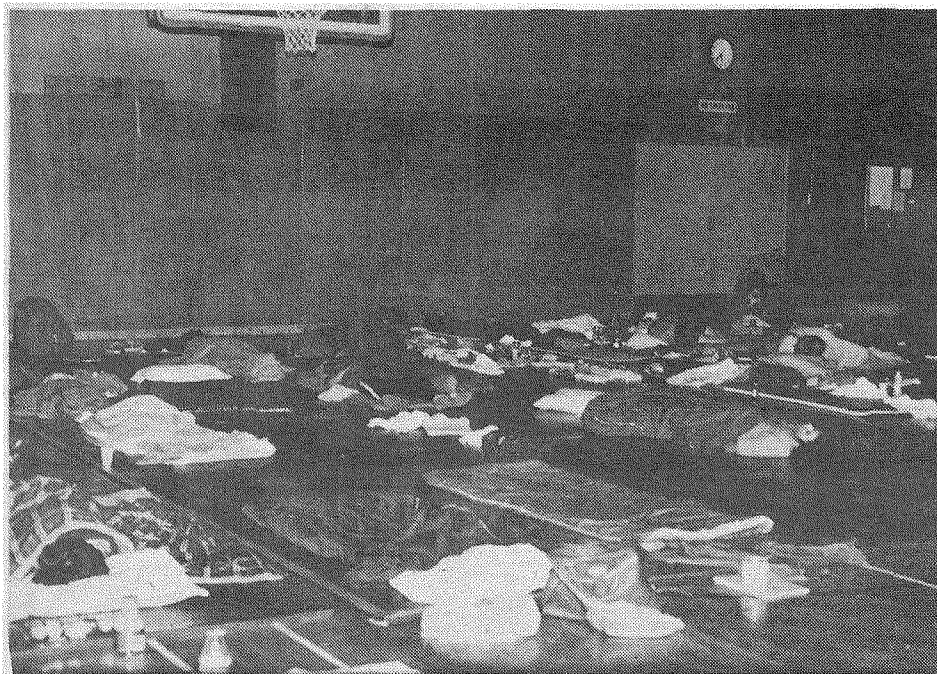
ERG and shade canopies kept runners going through the hot and smoggy afternoon. Funding for the Relay came from the Alumni Association, ESC, Page House, and private sources.



Over 80 Techers kept four hour shifts to record times, while others worked in the training room dispensing food and treating injuries.



Kellogg and Wabbit race into the gathering gloom. A blistering pace and a cold, foggy night cost KELROF 3 runners and a chance to break last year's record.



Night time, and exhaustion sets in. When the sun came up again, 58 of 69 starting runners had lasted the whole Relay.

Chang & Baskir of the No Names band off with time running. Their team had only 9 runners, but remained intact (as did Cripples & KMRIA).



That which does not kill me makes me stronger.



Left (top to bottom): KELROF - 261 miles, 120 yards; Ten Moles - 1m, 340y; No Names - 205m, 1115y. Right (top to bottom): Apples - 214m, 1110y; Super Frosh + - 206m, 1052y; Good Guys - 1m; KMRIA - 196m, 920y.

TOTAL: 1496 miles, 1137 yards.



The Clone's Corner

Well, this week is the week you've all been waiting for, the big ASCIT Movie double feature. This week, the movies are *Barbarella* and *Doc Savage*. *Barbarella* stars Jane Fonda back in her sex-kitten days as Barbarella a sort of interstellar female James Bond. She fights evil monsters and robots in true comic book fashion (logical, since the character comes from a French comic strip), and rewards her male assistants often and uninhibitedly. The other film is about a real comic book character, Doc Savage the Man of Bronze. Doc Savage leaves his Arctic laboratory to investigate the mysterious death of his father in South American jungle country. Ron Ely, who starred on TV as Tarzan, stars as Doc Savage. The films will not be at the regular times this week, so please remember these show times: *Barbarella* at 7:00 and

10:30 and *Doc Savage*, one time only, at 8:45. Separate admission will not be charged.

The Cinematech movies this week are *Singin' in the Rain* and *It's Always Fair Weather*. *Singin' in the Rain* is one of the most famous musicals ever made. It stars Gene Kelly, Donald O'Connor and Debbie Reynolds. Kelly is a silent film star who is starting a career in the talkies, hopefully without his screeching, obnoxious silent film co-star. Debbie Reynolds is his new love with the golden voice his former costar lacks. The dancing in the film is absolutely fantastic. *It's Always Fair Weather* also stars Gene Kelly, as one of three army buddies who meet after ten years. None of them much care for any of the others, and their reunion makes for a slightly cynical, but very well-done musical. As usual, Cinematech screens at 7:30 on Saturday.

—Jon Zingman

Shroud

From Front Page

as in the religious art. In other words, the "obvious" characteristics of crucifixion do not appear as described in mythology, and a forger is not likely to have known the facts.

The negative evidence is a reference to multiple cloths in the portion of John's Gospel which describes Jesus' burial. The Shroud is quite obviously one cloth. However, the man's face seems to have a ring around the top of the head around to the chin. Lynn suggests that this may depict the cloth used to close the man's mouth (which would be open since death in crucifixion is from asphyxiation). This is not clear, though.

Lynn explained that the testing excursion was truly thrilling: "It left a strong impression upon the whole party." [pun intended?—the eds.]

The party consisted of twenty people of mixed religious backgrounds. Several were more religiously oriented after the trip.

Lynn also described several unusual "coincidences" which he feels indicate God's influence in the matter. One instance occurred when the group needed equipment, money, and logistical support for their trip; they had permission to perform tests, but they did not have any supplies or other necessities. At that point, a man came to their planning meeting and volunteered his services—he was the president of NewTech Corporation. He supplied equipment, money, and air-transportation.

Over all, the results of the investigation are just beginning to come to light; the enigma still remains. The mystery simply deepens; it never seems to become more clear. Perhaps more information will come to light when the summary report is published in October of 1980?

Fencers

From Front Page

remember, Caltech defeat Irvine when they came to Caltech a few weeks ago, so the last match left no doubt as to who reigns supreme in California fencing circles.

The fencers, drunk with success, will doubtless soon be drunk with success at the fencing banquet to be held this evening (Friday). George Clovis (the coach of the Caltech Fencing Team) is hoped to attend, and there is a definite possibility that members of the fencing team will attend also. There will be award speeches, and plenty of food and free women (well, at least speeches and food...) and fencers are severely urged to attend.

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On the Auction Block Today . . .

At noon next Thursday, May 31, the Caltech Y will sponsor its annual Lost-and-Found Auction.

This year we'll have more than the usual books and underwear. Some of our old camping equipment will be unloaded, and unclaimed belongings and unopened trunks from the trunk room will go on the block. In other words, bring more than pocket change this year.

Anything in the lost-and-found that has not been claimed by 5:00pm, May 30th, will become property of the Y. If you see something that once belonged to you at the auction, and you still want it, you'll have to buy it back.

For Sale:

X-large Kely Tioga Backpack. Top-quality pack. Blue, with rain cover. Total retail value \$115. Just \$70. Call Dan Huntington, 792-8905.

House for sale. Open 2-5, Saturday and Sunday. 306 S. Craig Ave., Pasadena. Extra deep lot on quiet street. Very attractive yard, with many trees (including orange, lemon, and apricot), arbor and brick patio. 3-bedroom, family room, fireplace, new roof, master bedroom overlooking enclosed back yard. Easy walk of 1 mile to Caltech. Good condition. \$92,000. By owner. 578-1232.

help wanted

Full or part-time position for man or woman. \$1500 for 100 outside educational sales demonstrations. No previous sales experience necessary. Flexible hours. Call Mr. Kroncke, 487-0288. (L-78)

Rumanian Fried Chicken?

The ASCIT Board of Directors is looking for someone to fill the position to be vacated by Flora Boyer. If interested in being interviewed for the job, sign up on Flora's door. For further info, contact Jim Jensen, Ricketts 1-59, x2200.

HELP WANTED TEACHERS—Hundreds of openings. Universal Teachers; Box 8966; Portland, OR 97208

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