Marcus Wins Wolf Prize

by Lily Wu

Rudolph A. Marcus, the Novos Professor of Chemistry at Caltech, will be awarded the $100,000 Wolf Prize in Chemistry for 1985. Marcus was selected in recognition of his career-long contributions to chemical dynamics. He helped to pioneer work in reaction rate theories with the RRKM theory in 1951, which he co-authored.

Marcus also worked on models to describe molecular break-up rates of uni-molecular reactions and electron transfer reactions. Such information helps chemists characterize element structures and transition states. Recently, Marcus has been working on semi-classical dynamics and chaos.

Before joining the Caltech faculty in 1978 as Professor of Chemistry, Marcus taught at the U. of North Carolina, Brooklyn Polytechnic, New York U., U. of Illinois, U. of Texas, Tel Aviv U. and Hebrew U. in Israel. He received his B.S. and Ph.D. from McGill University.

The honors of Marcus include the Irving Langmuir Award in Chemical Physics of the American Chemical Society and the Silver Medal of the Royal Society of Chemistry. Marcus is the first Caltech recipient of the Wolf Prize in Chemistry.

ASCIT Elections Coming Soon

Written nominations should be addressed to the ASCIT Secretary and delivered in person to the O'Hara's office, and all of the members will be notified on the door to the Master of Student Houses' office and will be updated daily.

The Board of Directors would like to encourage people to get involved and run for these offices. We need good people to help keep the ball rolling on a number of projects we have started over the last year. Here are some of the things we have been working on:

1. Low-cost long distance phone service for students;
2. Plans for a new student union;
3. High quality copying facilities for students;
4. Opportunities handbook;
5. Expansion of transfer and exchange opportunities;
6. Ice machines for the houses;
7. Procurement of a new copier;
8. Follow-up report for the Faculty-Students conference;
9. Organizing the efforts of the undergraduate members of the faculty committees.

If you are interested in helping these activities to continue, or if you just want to make sure that competent people are spending your ASCIT dues, run for office.

ASCIT By-Laws

The two proposed By-Laws changes passed on Monday. The ASCIT President and Treasurer will be elected two weeks before the other elective offices. Also, campaigning in polling places is now prohibited by the By-Laws.

The ASCIT BOD is submitting an other "gender" By-Laws proposal for a vote along with the elections for President and Treasurer.

January 30th, and close on Tuesday, February 5th.

5. California Tech statements will be due in the Tech office at 8:00 pm on Feb. 5th.

6. Elections will be held on Monday, Feb. 11th.

The Symposium on Perspectives In Fluid Mechanics was held on campus last weekend, attracting numerous visitors and lecturers from all parts of the nation. Also is Dr. M. Van Dyke of Stanford speaking on Samples From an Album of Fluid Mechanics

ASCIT Elections continued on page 3

Feature

Hollywood Attempts to Capture Caltech

by Lily Wu

I heard they're making a movie about Caltech.

"Yeah, it's a movie about Caltech and he is only 15. He ends up rooming with Chris and besides the fact that Mitch is also genius, their personalities are different. Mitch is socially shy, a bit vulnerable, and everything you'd expect an one affecting scene where a student goes berserk from the studying pressures, the film doesn't seem to focus much on that one aspect that is actually number one in most of our lives here. Understandably, a film about a bunch of studying students would never make it, so the pranks steal the show.

Of course, all films need an

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ASCIT Elections coming soon.

The film, which is currently under production, is called Real Genius. Yes, I know what it sounds like. It was filmed in one continuous shot. So the director, Martha Meyrink, Kilmer (Chris), Jarrett (Mitch), Gries (seated) in Real Genius

But surprisingly, the film is actually about something else. The movie is billed as a science fiction comedy and the characters are the students who attend the fictitious Pacific Institute of Technology (PIT), which is modeled after Caltech. The main characters are Chris (Meyrink), Mitch Taylor. Chris is a senior, who is also eccentric, cool, in- credible intelligent, not bad looking, witty, something of a party animal, and honest.

The movie is billed as a high-tech science fiction comedy and the characters are the students who attend the fictitious Pacific Institute of Technology (PIT), which is modeled after Caltech. The main characters are Chris (Meyrink), Mitch Taylor. Chris is a senior, who is also eccentric, cool, incredible intelligent, not bad looking, witty, something of a party animal, and honest.

The movie is a tribute to the Ingenuity, wit, creativity, and dedication of students.
Cinematheque

Episode 1 of Flash Gordon
Clint Eastwood - A Fistfull of Dollars

Show times at 7:00 and 10:00
Saturday Evening in Baxter Lecture Hall

Letters

Live From Cambridge IAP Program at MIT
by Ken Whang
Snow covers every roof and sidewalk here, and the temperature does not fluctuate above 20. Up the road, the Harvard students are still trolleying away for their first semester finals. But here at MIT, the atmosphere is quite relaxed.

Columbia’s break lasts until the 15th, so I’m visiting a friend here in Cambridge MA this week. It is also the first week of MIT’s 15th annual Independent Activities Period (IAP), a month-long session of primarily noncredit offerings in January.

IAP serves as a between-terms break from the rigors of formal classes. It is part of an academic calendar which is the most generous I’ve heard of from any school. An MIT policy sets aside at least one day of holiday each month during the academic year. Since students like holidays and professors like holidays, this seems to make everyone happy.

The activities are organized by professors, laboratories, student groups at MIT, and are open to all the MIT community. Some of the offerings are part of a series (An Introduction to Josephson Tunneling and Josephson Junctions), others are strictly for fun (Weekly Wine tasting, sponsored by the Society of Wine Connoisseurs).

The activities come in a variety of formats: seminar series (Molecular Biology in Everyday Life. A Brief Introduction to Law), lectures and discussions (How Does Reagonomics Change the Science of Macroeconomics?, What does a Biophysicist Really Do?), films (Hamlet, Sartre by Himself, Nuclear War for Beginners), competitions (Integration Tournament, The 4th Annual ESG Punning Contest), performances (Ninth Annual Mathematics Department Concert), hands-on experience (Practical Drawing Techniques, Making an Aluminum Bicycle Frame, Ballroom Dance Crash Course), and short trips (Outing Club’s Famed Winter School, where you “learn to stop shivering and love the cold”). There are over three thousand offerings in all.

IAP draws most of the students back to school during January, so the month serves as a good opportunity for MIT students to see their school and each other in a primarily nonacademic setting.

I asked some students what they thought of IAP. A representative answer was, “I like it because I’m not going to class.” Another added, “I wish it was all IAP, but then I’d feel stupid about paying so much money.”

From a Columbia point of view, MIT students are much like Caltech students. They nearly all have ambitions in science or engineering (which Columbia students rarely distinguish) and would rather spend money on a stereo or computer than finer clothing.

There are few women among them and they’re relatively far from the city, so like Caltech students, they sometimes improvise for their social activities. A lounge in the Next House dorm, for example, is occasionally used as a court for Nexthall, a handball variant.

Freshman choose where they want to live during their first week at MIT, and usually stay in the same living group for four years. From a Caltech student’s point of view, MIT is significantly different from Caltech. For one thing, MIT students are predominantly engineers. EE and CS are the favorite majors.

Also, MIT has many more women at MIT than at Caltech. Overall, the MIT student body is about 1:1, but a large all male segment goes to the frats, so the dorms are effective for fraternization.

Cambridge, Massachusetts is no New York, but it’s definitely a step up from Pasadena. Within a half hour walk are Harvard Square to the northwest and downtown Boston to the southeast. Since there are so many students in the area, Boston offers the entertainment of a much larger city.

The California Tech Y Fly-by

Friday ... January 18 Noon concert, The Caltech Jazz Band at noon on the Quad.

Sign Up, for “Belloxi Blues” which will be on Friday, January 25.

Sign up for Sailing, which will be on Saturday January 26.

Sunday ... January 20

Joffrey Ballet “Romeo and Juliet” the show is at 7:30 PM.

Tuesday ... January 22

“Science and Art Meet” Tom Van Sant, artist, talks about his work, Baxter Lecture Hall, 8 pm.

Wednesday ... January 23

Noon Update, “Rocks from Mars: SNC Meteorites?” Tom Ahrens, noon, Winnett Clubrm 1, bring a lunch and a friend.

The Wordworks, Janet Gray, poet, 4:00 pm in the Judy library. Refreshments sponsored by Humanities.

Thursday ... January 24

“Twelfth Night Or, What You Will” performed by The California Tech Shakespeare Ensemble at MIT’s Kresge Auditorium, 8 pm, Tix $4, $6, or $8 available at the Ticket Office. Presented by the Office of Public Relations and the MIT Alumni Club at Southern California. Sponsored by TACIT and the Y.

Friday ... January 25

Noon Concert, to be announced.

Neil Simon’s “Biloxi Blues” 8:30 pm sign up at the Y Tickets are $4.

Saturday ... January 26

Sailing leaves at 7:30 am, cost-$9.

Sunday ... January 27

LA Arts Festival, the Y will be providing transportation, its free.

For more information, contact the Caltech Y at 356-6163, or just drop by.

Mechanical Universe Filming Continues

by Charles Barrett

With the announcement last week in the Tech that copies of the Mechanical Universe are now available for viewing in Millikan Library, the time seems right for a progress report—cum-review of this project that is so closely connected to the Caltech community.

In addition, many people on campus have not had an opportunity to see any episodes since the original pilot was premiered in February 1983 (including myself).

The brainchild of Caltech Professor of Physics and Applied Physics David L. Goodstein, who now serves as host and project director, the Mechanical Universe series is funded primarily by a grant from the Annenberg/Corporation of Public Broadcasting project, and is designed to be a college-level physics telecomse for national television. The initial goal of 26 half-hour episodes was later changed to two groups of 13 episodes each (a total of 60), thanks to generous additional funding from Public Broadcasting/California. The first 30 episodes, covering classical mechanics and heat, are to be aired in the fall of 1985. After the first group is aired again in the fall of 1986, the second batch of 30 episodes (covering electricity and magnetism and modern physics) will have their first showing.

Of the first 30 episodes, there are currently nine in finegold (about half of the series), the project also includes the creation of two accomplislished, a major segment for engineering students at another for those in physics, 208.

Al finalized episodes and a drafts of the lower-level text were generated, and made available to me by Don Delson, manager of the project, for the purpose of this article. During my afternoon-long screening, I sat a number of fellow student popping in and out to watch, and we were all impressed with what we saw.

The finished episodes om falling bodies, propulsion, traction, circular motion, fa-amental forces, the Millikan oil-drop experiment, angular momentum, torque and gyroscopes, and navigation, with a series of experiments, and ends with a few minutes of Goodstein in the familiar st. The ion effect is central to the interval between features a narrative voice-over based on listi to keep abreast of the simultaneous discussion at home while historical recreation, location show continues on page 4

THE CALIFORNIA TECH
Volume 86 Number 13
Friday, January 18, 1985

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Letters and announcements are welcome. Included with all contributions should be the sender’s name and phone number and the intended date of publication. Please reserve the right to abbreviate letters, if space permits.

Turn in copy to the Tech office Monday afternoon after 4:00. The deadline for copy is Wednesday evening at dinner time (Tuesday evening for announcements). Late copy may not be printed unless previous arrangements have been made with the editors.

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Columns/Features Editor ... Lily Wu
Sports Editor ... Armstrong-Neihouse
Announcement Editor John Beahan
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Cover photo: Ron Gidseg, Lawndale, California

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A Production Peek at Real Genius

The producer originated the idea for this film. Brian Grazer, whose other film credits include Splash and Night Shift, commented that “I'm interested in geniuses because I see the product of what they are doing in our decade. I think they are heroic. To me a genius is someone who can do something that is magical, like solve a math problem in less time than a computer, or finish a test as soon as I get one. Geniuses can do magical things with their minds.” The director, Martha Coolidge, whose film career included many documentaries, had visited Caltech to get a better feeling for the setting. She also hired a Tech alumna, David Marvit (BS, ’84) as a technical detail adviser. Marvit felt that, “Coolidge's open attitude towards and curiosity about Caltech and creating a realistic setting is a main force behind the film's integrity.”

As an extra for the film, I got to take a first-hand look at the movie and movie-making. Both were fascinating. The film industry was an entirely different culture from the science industry, and that probably accounts for many filmmakers' naive and caricatured views of technical students. In films, talent and ability are nebulous qualities. The amount of "talent" or skill needed to costume, direct, write, act, etc., a script can be found in hundreds of unemployed film people. The qualifications are low enough and arbitrary enough so that for any one given job, hundreds can fill it aptly. As a result, there is the unique film industry emphasis on lucky breaks, first impressions, looking good, and talking well. Qualifications needed are also arbitrary to the extent that success in the film industry is gauged solely by people's opinions, whether they are critics or movie-goers. In science, on the other hand, it matters little how you look or talk, though luck is still needed, brains and skill will make or break a career.

So while the scientist ruefully flaunts his ability to disregard social graces and constructs, the film-maker eagerly goes about refining his, and hopefully the chemistry of the two worlds can result in a decent film. What they have already is certainly promising. As mentioned before, a certain degree of realism must necessarily be sacrificed to the nature of the medium. That meant not only less studying, but also more party-like atmospheres (in Decompression, say) and much more pranks than are usually found in everyday life. Characters such as Chris Knight's were also made a bit more extraordinary than usual. But that's show biz, as they say. No one wants to see a movie about anything too typical, not even a typical genius.

The movie is tentatively scheduled for an August, 1985 release. Besides seeing your persona on screen, you can also see your classmates on the screen (several Techers were hired as extras). See ya at the movies.

Marcus Wins from page 1

The international Wolf Prizes, which were founded in Israel in 1978, are awarded in the fields of Chemistry, Mathematics, Agriculture, Physics, and the Arts. This year's recipients will receive their awards in Israel in May at the Knesset (Israeli Parliament) in Jerusalem.
from page 2

pictures are pictured. The locations used are diverse; one is likely to see Cambridge, England within minutes of having viewed Magic Mountain in Valencia, California. Many of the fascinating and rare objects in the Caltech Archives are also given time in the limelight. A major attraction of the series are Dr. James Blinn's spectacular computer graphics that illustrate and emphasize the concepts discussed. Imposing equations are rendered less threatening by the often whimsical manipulations they undergo onscreen, and objects are re-created with texture, shading, depth, and brilliance of color. For instance, Episode 10 sends the viewer on an intimate eye view of a trip through a particle accelerator that is nothing short of breathtaking.

Students in Dr. Blinn's CS 274 Computer Graphics course have had the opportunity all year to see the results of his contributions to The Mechanical Universe (generated on a VAX 780 at a rate substantially slower than real-time, so I understand before they are integrated into the shows).

The video series by itself succeeds in being at once entertaining and educational, presenting physical concepts in a logical, easy to follow manner. Coupled with either of the texts being developed concurrently, the result is a physics course that qualifies for college credit. Also in the works is a home viewer's guide to complement the series for those who are interested in getting the most out of watching the show on PBS next fall but are not in the Caltech Archives are also given time in the limelight. A major attraction of the series are Dr. James Blinn's spectacular computer graphics that illustrate and emphasize the concepts discussed. Imposing equations are rendered less threatening by the often whimsical manipulations they undergo onscreen, and objects are re-created with texture, shading, depth, and brilliance of color. For instance, Episode 10 sends the viewer on an intimate eye view of a trip through a particle accelerator that is nothing short of breathtaking.

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Filmmaker Godard: 25 Years

by Matt "Buckaroo" Rowe

For the next week, the Fox International Theatre in Venice (620 Lincoln Boulevard) will be offering a retrospective of the works of French director Jean-Luc Godard, entitled "Godard: a 25th-Anniversary Tribute." The retrospective will be a sampling of Godard's career, from his first film through 1982; from the famous to the almost-unknown; and including one film (Le Petit Soldat) which has not been seen for fifteen years.

Jean-Luc Godard, Eric Rohmer, and Jacques Rivette, together founded the international film magazine Cahiers du Cinema in the early fifties. All three went on to make remarkable films. Along with Claude Chabrol and the late Francois Truffaut, these cineasts fathered the "New Vague" movement. Works such as Godard's Breathless brought a new spontaneity and refreshing audacity to European cinema. These same directors are today still among the most innovative minds in film.

The filmmaking career of Jean-Luc Godard has spanned 25 years, each new year bringing greater critical acclaim and popular recognition. His films have ventured from sassy homages to American "B" movies through Marxist polemics to black-hearted, existential romances like last year's First Name: Carmen.

Godard will reach the quarter-century mark with The Detective (which he is now editing in Paris), a film starring Natalie Baye and Johnny Holiday, slated for spring/summer release. Breathless (1960) shows tonight (Friday) at 7:15 and 9:00. More than any other individual work, this film brought the French "New Wave" to international recognition. Breathless is Godard's first full-length film, and stars Jean-Paul Belmondo and Jean Seberg. If you saw the recent American remake you know it's a gangster movie, but the similarities end there. This version of Breathless changed the look of cinema.

Saturday, at 5:30, 7:15 and 9:00 pm, the Fox will show Le Petit Soldat, Jean-Luc Godard's second feature. It was once banned by the French Board of Censors, and has been unseen for over fifteen years. Thus, Le Petit Soldat is the centerpiece of the Fox's retrospective. It is the story of Bruno (Michel Subor), a terrorist gangster-posing-as-a-reporter who drives around Geneva in a convertible and falls for the beautiful Veronica (Anna Karina), whom he photographs a lot as the in-film "Le Petit Soldat." Godard described Le Petit Soldat as "a nostalgic film for the clarity of vision of the first years of the Spanish Civil War." Passion, Godard's 1982 release, will be shown Saturday the 20th, also at 5:30, 7:15, and 9:00 pm. After several years of obscuritis, this film was hailed as the director's return to form. Passion deals with a Polish TV director who, while trying to finish his film within-a-film, must balance his drama with the one his film portrays. It is a sensual and fluid film, one which is visually at once extraordinarily beautiful and precisely asphyxiating. Anna Scyghulla also stars in Passion.

The final film in the Fox's week-long retrospective is composed of a series of short, discontinuous scenes, centered on the romance of Jean-Pierre Leaud and Chantal Goya. But while Masculin/Feminin is chiefly an investigation of sexuality, it is also Godard's look at the world of 1966 as perceived by young men and women. "Give us this day our television," one frame proclaims, "and an automobile, but deliver us from freedom." Masculin/Feminin shows at the Fox next Tuesday, the 22nd, at 7:15 and 9:00.

In case you didn't get enough of negative utopias last year, Alphaville is Godard's vision of 1984. Alphaville is a city of revolution gone haywire, but restricted to one pattern of insanity. Eddie Constantine and Anna Karina star in this 1965 film about a secret agent (gangsters again!) sent on a mission to Alphaville. At the same time, a biting satire on the cult entertainment of the day. Alphaville plays at 7:15 and 9:00 pm next Wednesday.

The final film in the Fox's week-long retrospective is considered by many to be Godard's best. Weekend (1967) is a deft combination of slapstick, satire, pornography, violence, and political/social comment. Loosely based on Argentine Julio Cortazar's short story "The Southern Thruway," about a seemingly endless (in both time and space) traffic jam, Weekend is typical of Godard's work (to the extent that anything he does is typical). A fitting way to close a tribute to Jean-Luc Godard. Weekend plays next Thursday at the Fox at 7:15 and 9:30.

"Godard: A 25th Anniversary Tribute" is presented by the Fox International Theatre, at 620 Lincoln Boulevard in Venice. For more information, call (213) 396-4215.

Jean-Paul Belmondo in Godard's Breathless, 1960

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entertainment

MIT comes to CIT

MIT's Shakespeare Ensemble will be visiting Caltech as part of its ten year anniversary celebration with a restaging of its inaugural production, Twelfth Night.

At MIT, the Shakespeare Ensemble is an extracurricular program requiring about ten hours per week, roughly equivalent to a variable sport. Newcomers are offered six weeks of a course in class, voice, and movement, taught by professionals including Derek Campbell, recently Assistant Professor of Drama and head of the Ensemble. Campbell is the director of the touring production of Twelfth Night.

Although the program is intense, alumna Astrid Howard (Caltech geology) says that working with the Ensemble is a welcome relief from the ordinary course of studies at MIT. The staff devotes much attention to the training of new members (chosen by audition from the undergraduate students of both MIT and Wellesley), allowing them to pursue their own interests as they gain experience. The alums of the program retain an abiding interest in the theater, if only to the extent of active participation in extracurricular drama while following other fields of study; some are now seeking careers on the stage, and some pursuing higher education in acting or writing. The production of Twelfth Night is touring California and will appear in San Diego and San Francisco, as well as at Caltech and Cal State Dominguez Hills. Students are being housed by MIT alumni in the area. All students (especially undergraduates) are invited to meet the Ensemble members after the show at a reception in Blacker House, sponsored by the Master of Student Houses.

Twelfth Night is an eminently successful festival show, a celebration of the traditional license of the Medieval holiday of twelfth night (January 6). It combines all of the techniques and devices of Shakespeare's earlier comedies—disguise, wordplay, description of the entertainment

The Other Best Albums of 1984

1. Squeezed, This, a dance-pop band (with hints of King Crimson) whose first album is follow-up to this effulgent EP. It is the work right now, Todd Rundgren producing. Definitely a band to listen to... (and to)

2. Midnight Mission, The Textones. Originally from Texas (once the name), Carla Olson (lead vocal/guitar) leads a solid band through ten songs which will appeal to you if you like Springsteen, the Stones, Dylan, and anyone else who ever rocked—while still creating an original and interesting sound.

3. Slip It In, Black Flag. "If it's '90s punk, then..." a friend observes, "it just might as well be Black Flag." A pleasant sort of noise.

4. Medicine Show, the Dream Syndicate. Pre-metal semi-psychodelic rock guitar rock from a band whose first album would have done the Velvet Underground proud. As good as the sixties get these days.

5. Explosions in the Glass Palace, Rain Parade. Do you like Pink Floyd circa 1969? Then add this to your collection. Every bit as good as the original.

National

1. The Longest Day, the Del Fuegos. The best early Stones album of 1984. No, seriously: while you could slip this right in after December's Children, give it its own niche; the band's as much originality as worship here. Besides, this album has better production, better instruments, and better lyrics. He's a rock-and-roll, too.

2. Zen Arcade, Husker Du. Minneapolis' premiere hardcore band, in almost their first studio release, gave us this 27-song double album. It's not all hardcore, though—"Never Talking to You Again" may be just an acoustic guitar and vocal, but it hits like a brick.

3. Let It Be, the Replacements. Byrds-like pop, acoustic blues, hardcore satire—and even a cover of a Kiss song. The third album by another Minneapolis band who deserve to be as big as Prince.

4. Double Nickels on the Dime, the Minutemen. Not to be outdone by label-mates Husker Du, this San Pedro group released a 45-song double album last year. This one, though, is hardcore punk every single minute, and it's some of the best ever recorded. (But try Black Flag, too.)

5. Cypress, Let's Active. A bit more introspective and produced than their debut EP, afoot, but this North Carolina band makes the most unashamed pop music since the Monkees—the sort of music everyone ought to remember college. Awfully silly name, though.

International

1. Jamscience, Shrinkback. Former members of XTC and Gang of Four got together for this album, which they're still with us, continued on page 9

Buckaroo Reviews

A Weekly Column by Matt Rowe

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1. The Longest Day, the Del Fuegos. The best early Stones album of 1984. No, seriously: while you could slip this right in after December's Children, give it its own niche; the band's as much originality as worship here. Besides, this album has better production, better instruments, and better lyrics. He's a rock-and-roll, too.

2. Zen Arcade, Husker Du. Minneapolis' premiere hardcore band, in almost their first studio release, gave us this 27-song double album. It's not all hardcore, though—"Never Talking to You Again" may be just an acoustic guitar and vocal, but it hits like a brick.

3. Let It Be, the Replacements. Byrds-like pop, acoustic blues, hardcore satire—and even a cover of a Kiss song. The third album by another Minneapolis band who deserve to be as big as Prince.

4. Double Nickels on the Dime, the Minutemen. Not to be outdone by label-mates Husker Du, this San Pedro group released a 45-song double album last year. This one, though, is hardcore punk every single minute, and it's some of the best ever recorded. (But try Black Flag, too.)

5. Cypress, Let's Active. A bit more introspective and produced than their debut EP, afoot, but this North Carolina band makes the most unashamed pop music since the Monkees—the sort of music everyone ought to remember college. Awfully silly name, though.

International

1. Jamscience, Shrinkback. Former members of XTC and Gang of Four got together for this album, which they're still with us, continued on page 9

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Art Review

Beckmann Retrospective Now At LA County Art Museum

by Bucky

Max Beckmann (1884-1950) is a German artist who is the subject of a retrospective exhibit at the Los Angeles County Museum of Art, 5905 Wilshire Boulevard. The retrospective, which is comprised of some 200 paintings, drawings and prints, is in honor of the centenary of Max Beckmann's birth.

Beckmann cannot be classified according to any stylistic tendencies. Although he was a contemporary of the German expressionist movements, Beckmann split from those groups very early. His wide range of styles and media can only be compared to Picasso. Max Beckmann's earliest paintings reveal the influences of post-Impressionism, while his later work derives largely from Gothic and Renaissance masters. He was also an admirer of Cezanne.

Critical success came early in Max Beckmann's artistic career. Extensive exhibitions in Europe and (to some extent) the United States led to his appointment to the teaching staff at the Städel Art School in Frankfurt. His work did not adhere to Nazi guidelines, however, and in 1933 he was dismissed from his post. In 1937, the day after the opening of the Nazi-organized Degenerate Art exhibition in Munich, which prominently featured his work, Max Beckmann and his wife fled to Amsterdam. Beckmann repeatedly tried to emigrate to the United States, but he was not successful until 1947. He taught art at Washington University in St. Louis, where he was the subject of the only previous retrospective of his work, in 1948. Beckmann remained in the States, traveling and lecturing extensively, until his death in 1950.

Beckmann's work throughout his career is hauntingly dense. In an early canvas like The Sinking of the Titanic (1912), claustrophobia highlights the futility of the situation. Later works—especially the series of triptychs he created in his last decades—rely heavily on symbolism; but, again, the symbolism is so dense as to render itself meaningless. In Frankfurt, and especially in Amsterdam, Max Beckmann created art that demonstrates the dichotomy he felt between the individual and the world around him. Thus, Dance in Baden-Baden (1923) shows a group of dancing people, each investigating his neighbors and imagining possibilities; while the composition of the whole is so flat and stylized as to almost satirize the sterility of the situation. On a closer examination here, as in many of his works, the viewer can find Beckmann himself in the background, seeking escape.

The Max Beckmann Retrospective runs to February 3rd (hurry!) at the Los Angeles County Museum of Art. LACMA is at 5905 Wilshire Boulevard in Los Angeles, and admission is $7 for students with ID. Call (213) 857-6111 for more information.

Twelfth Night

from page 6

romance and revelry—into a new vision of joy found against all odds.

Twelfth Night will be presented one evening only, Thursday, January 24, at 8 pm in Remo Auditorium. Ticket prices are $8 regular, $6 for MIT alumni and CIT/JPL staff, and $4 for Caltech students. Seating is by general admission only—come early. Tickets are available at the Public Events ticket office or at the door. For further information, call x4652.

The Caltech performance is partially sponsored by TACIT and the Y. Twelfth Night is presented by the Office of Public Events and the MIT Alumni Club of Southern California.

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Jazz Review

Taucuma Aborts

by John Fourkas

Renaissance Man

Jamaaladeen Taucuma
Gramavision Records

When Jamaaladeen Taucuma's first album (Show Stopper) was released a couple of years ago, the critics went wild. He was hailed as the new bass guitar messiah (perhaps messiah-to-be, taking Stanley Clarke into account), Geddy Lee proclaimed that Taucuma was his favorite bass player. Indeed, one play of Show Stopper is enough to prove to even the most picky of bass fans that Taucuma is awfully good. Although comparisons with Clarke may have been a bit hasty, the style of bass play- ing certainly resembled that of Clarke more than that of, say, Jaco Pastorius or Jeff Berlin. The music that went along with the funky and complex bass work was quite passable, although a bit compositionally immature. All-in-all, Show Stopper showed great promise and remains an album well worth owning.

Well, can imagine my sur- prise when, during the Christmas break, I flipped open a newspaper to see how my picks remain the only two noteworthy jazz albums of the year. (Wynton Marsalis' latest release was the other.) I had not even heard that Jamaaladeen Taucuma had released a new album, and I began to worry that I had made my picks a bit too hastily. With bated breath, I ran to the nearest record store and purchased a copy of Renaissance Man (on compact disc, no less) and popped it on my stereo. The result? Let us simply say that my picks remain the same...

This is not to say that Renaissance Man is a bad album. The bass playing is perhaps even better than that on Show Stopper, (although Taucuma still insists on using Steinberger and Peavey basses). The guest musician list is impressive—from the Ebony String Quartet to (you guessed it) Bill Bruford. The music has even matured a bit—although unfortunately too often into pretentiousness. Take "The Battle of Images" (in four movements for String Quartet, Tympani, Percussion and Electric Fretless Bass Guitar") for instance. Even the full title is a bit too much. Taucuma spends much of this piece playing with dissonance, to ill effect. He simply lacks the compositional skills to create workable dissonant melodies, and "The Battle of Images" never manages to make it out of the trenches. Worse yet is "There He Stood," a song which would have been perfectly reasonable had not bad poetry been recited for most of the song's duration. The poem tells the story of Paul Robeson (to whom the album is dedicated) who was, from what I can gather, a vic- torian Senator McCarran. It remains blacklisting in the fifties. While this poem is definitely con- cerned with a socially signifi- cant issue, its composition and execution are so poor as to make the song almost laughably bad.

The rest of the album is not particularly bad (in fact the ti- tle cut is really rather good), but there is little besides the bass playing to distinguish it from any run-of-the-mill jazz/funk album. After an im- pressive start, Jamaaladeen Taucuma seems to be fizzling out. One can only hope that this is just the beginning. It is indicative of the nature of Taucuma's future work.

One last note: Do not look for any of the albums I review- ed last week (with the possible exception of Music For Piano and Drums) in the jazz section of your local record store, because they will not be there. Try the pop section under M or Moraz.

Cats: A Howling Success

by Diana Foss

Thomas Steinars Eliot is not generally regarded as one of the most accessible poets of the twentieth century, so on the surface it may strike you as an odd idea: a book of Eliot's poetry set to music on stage at the Shubert. However, the musical Possum's Book of Practical Cats is scarcely The Wasteland. And the chief composer, Andrew Lloyd Webber, has to his credit Joseph and the Amazing Technicolor Dreamcoat, Evita, and Jesus Christ Superstar. He would appear to have a knack for turning oddball ideas into hits. A bit is just what Cats is. The winner of 7 Tony awards in 1983, including best musical, has finally come to Los Angeles, and it was well worth the wait.

The thing that strikes one first about the play, is not sur- prisingly, the poetry. The Shubert has been transformed into a larger-than-life junkyard, with giant boxes of cereal and oversi- zed tennis rackets creeping all the way up to the mezzanine. This is just the sort of setting the audience's sense of involve- ment with the play. A breathtaking light show is the only exception of bright cat-eyes, commences the show, and throughout the play, the performers roam freely through the audience.

The performers. Perhaps there are others who, like me, had a friend in high school who insisted upon behaving like a kitten and ended up waving between disgusting-ly cute and insufferably tedious. Put that image out of your mind. The performers in this show are cats, and they move with a thoroughly adult feline grace. (The choreography won one of the 7 Tonys.) The costumes (which won another one) are also first-rate. lean and joyful and sleek, for the most part, except for Old Deuteronomy, who looks like a scruffy Blob. Highlights of the costume design are the wonderful orien- tal armor of the Siamese horse in "Growlithe's Last Stand", and the "make-shift" outfits the cats dig up out of the junk organize and subsidize a trip, just as they did for Amadeus a while back. However you get there, Cats is a wonderful perfor- mance. It has just started its run at the Shubert Theatre in the ABC Entertainment Center in Century City, so it should be on your agenda.

Best of the Other 1984 from Bucky

from page 6

"Hand on My Heart" (A KROQ favorite) is a lively double album from Japan's dinosaur band. YMO is composed of Hoshino, Tsuchiya, and Takahashi, and Haruomi Hosono, all playing synths. "Duel of the Programmers" to call YMO a synth-pop band would be in- sulting. Their music is, indeed, orchestral—better than it is pop. This album is the equivalent of a greater-hits collection.

5. 3PO. Tones on Tail. Two former members of Bauhaus let loose with some psychedelically-dance-gloom-"pop" music, and you have to wonder why they ever bothered with the pretensions of that group, anyway. Unfortunately, the band's KROQ hit, "Go!", is only available as a b-side.

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Five for One Unremarkable

by Tom McKendree

TACIT started off this term’s drama calendar with a rather unremarkable production of five one-act plays last weekend.

The program began with George Williams and Laura Howlett in Mercer’s ‘Let’s Murder Vivaldi’. Williams’ weak acting paralleled Howlett’s inability to develop much rapport between the characters.

The other actors showed greater technical skill, but while Howlett and Roegler made a convincing Gerold, Leela Wood failed to play the difficult role of Monica convincingly.

Howlett and Roegler’s third scene proved the finest acting, but was unable to build sufficiently on the poor foundation of the earlier scenes. Roegler further did not deliver the real force his character demanded in the final act. ‘Let’s Murder Vivaldi’ was a disappointment.

The audience was next caught by surprise with Lynn McGarth and Robert Patrick’s love scenes from Shakespeare’s ‘Midsummer’s Night Dream’ and ‘Troilus and Cressida’.

‘Midsummer’s’ staging called for a wrestling mat rather than a stage, and needed an introduction to understand. ‘Troilus’ fared much better.

These wonderful scenes were only slightly tarnished when Jones stopped reacting; he became an actor waiting for his lines, not Troilus responding to the temptations of Cressida.

Ways and Means by Noel Coward presented a wonderful script about an inebriate idle couple. Unfortunately, the surface attempt to update the play clashed anachronistically. The original’s old world feel would have been better served by a period piece.

Daria Martel captured the mercenary society, Stella quite well. Stephen Walton’s rendition of Toby took little from the play, and gave little too.

The supporting cast was adequate with one exemption: Brian Warr gave an impressively deadpan Chaps.

Robert Patrick’s ‘Action!’ a tight, well written gimmick piece, was fortunately not milked beyond its worth. The script required little ability in acting, a task easily carried by Williams.

The evening’s final offering, ‘Goforth’s Fete’, was a gem well worth the wait. Alan Ayckbourn’s script drove the ensemble to nearly Monty Pythonesque extremes in hilarity. Phyllis Weiss gave the greatest performance of the evening as Emma Pearce, a straight-faced upper-class target of mirth.

Alice Cronin-Golomb gave her part a little less at every turn, something very difficult to do yet perfect for the role. Max Bryson started slow, but soon exploited the humor of Goforth.

The performance ran over three hours, including two intermissions. Technical matters were competently done. Unfortunately, black-out could not be total, and there was no curtain to help the scene changes.

If I seem harsh, it is because I hold TACIT to professional standards—boiling is no less boring if done by amateurs. The performance is nonetheless entertaining, and well worth twice the ticket price.

Performances will be today and tomorrow at 8 p.m., and Sunday at 2 p.m. in Winnett lounge. Saturday’s performance will be interpreted for the hearing impaired.

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We will be on campus for interviews on February 8. Contact your placement office for details.
**Weekly Sports Calendar**

<table>
<thead>
<tr>
<th>DAY</th>
<th>DATE</th>
<th>TIME</th>
<th>SPORT</th>
<th>OPPONENT</th>
<th>LOCATION</th>
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</thead>
<tbody>
<tr>
<td>Fri.</td>
<td>1-18</td>
<td>4:00 pm</td>
<td>Swimming (W)</td>
<td>Mills College</td>
<td>Caltech</td>
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<tr>
<td>Fri.</td>
<td>1-18</td>
<td>8:00 pm</td>
<td>Basketball (JV)</td>
<td>Claremont-Mudd</td>
<td>Caltech</td>
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<tr>
<td>Fri.</td>
<td>1-18</td>
<td>8:00 pm</td>
<td>Basketball (Varsity)</td>
<td>Claremont-Mudd</td>
<td>Caltech</td>
</tr>
<tr>
<td>Sat.</td>
<td>1-19</td>
<td>8:00 am</td>
<td>Track</td>
<td>All-Corners Meet</td>
<td>Caltech</td>
</tr>
<tr>
<td>Sat.</td>
<td>1-19</td>
<td>10:00 am</td>
<td>Swimming (M/W)</td>
<td>Whittier</td>
<td>Caltech</td>
</tr>
<tr>
<td>Sat.</td>
<td>1-19</td>
<td>7:30 pm</td>
<td>Basketball (Varsity)</td>
<td>Pacific Christian College</td>
<td>Caltech</td>
</tr>
<tr>
<td>Wed.</td>
<td>1-23</td>
<td>6:00 pm</td>
<td>Basketball (JV)</td>
<td>La Verne</td>
<td>Caltech</td>
</tr>
<tr>
<td>Wed.</td>
<td>1-23</td>
<td>6:00 pm</td>
<td>Basketball (JV)</td>
<td>La Verne</td>
<td>Caltech</td>
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<tr>
<td>Wed.</td>
<td>1-23</td>
<td>8:00 pm</td>
<td>Basketball (Varsity)</td>
<td>U. C. Irvine</td>
<td>Caltech</td>
</tr>
<tr>
<td>Wed.</td>
<td>1-23</td>
<td>11:00 pm</td>
<td>Ice Hockey Club</td>
<td>Pomona-Fitzer</td>
<td>Caltech</td>
</tr>
<tr>
<td>Thu.</td>
<td>1-24</td>
<td>7:30 pm</td>
<td>Wrestling</td>
<td>Pomona-Fitzer</td>
<td>Caltech</td>
</tr>
</tbody>
</table>

**Basketball Loses Three To P-P, Oxy, Redlands**

**by Ed Zanelli**

This week the Caltech basketball team opened up league play by posting three losses against the likes of Pomona-Fitzer, Oxy and Redlands. Pomona and Redlands, along with Claremont, are the class of the league. Evidence the fact that Pomona crushed the smaller Caltech squad 82-39. Caltech came home and faced Oxy last Friday and were ahead for much of the first half! Mistakes and disappointing guard play gave Oxy the breaks they needed, but even in the second half, Caltech was down by as little as 5. It was a point game with 4 minutes remaining when Caltech's desperation attempts made the score look lopsided.

Wednesday night the opponent was Redlands, league favorite and runner-up last year. For 14 minutes Caltech played them point for point! But, Redlands' experience helped them pull away convincingly 70-36.

Next Wednesday, Caltech has a good chance of winning a league game versus LaVerne. Wish us luck!

---

**Slow Start for JV Basketball**

**by Sam Duncan**

Two Wednesdays ago, the JV Basketball team played its first league game, against Pomona-Fitzer. For a season opener, the game was explosive, but completely in the wrong direction. It proved to be a hard lesson for our team. Except for a few highlights, Francis Ho with a perfect jumper shot over a twice-as-tall defender, and Karl Klauer with a last-minute arching 30-footer at the end of the first half, the Sagehens dominated. They had almost complete control of the boards, and so scored most of their points with easy two-footers. They established a substantial lead in the first half and then continued relentlessly in the second. The final score was Pomona 103 to Caltech 28.

In the second game of the season, on Saturday against Occidental, the JV cut their losses by twenty points (they gave up 82 instead of 103 while scoring 27). If this trend continues (of cutting off twenty points each game), the JV could have a great season. This isn't likely, but it is possible. Many of the players on the team lack experience, so with each game and practice they will improve, so there is still hope for the next ten games of the season.
announcements

OWC Brown Bags
The second of three OWC (Organization for Women at Caltech) noon Brown Bag Seminars will be Wednesday, January 16 in Winnett Lounge. Psychotherapist Madeline Mark will give the seminar on the subject of "Divorce and Single Parenting." The meetings are free and open to everyone.

Omer Lecc Inc., 205-45
Depends on the number intervening a tournament; structure 1 (205 -45) dividing individuals, pairs or teams in- 

Enjoy Shabbat
Come to a brief service and delicious vege/dairy dinner with Caltech and Omer Lecc Inc. Mike, L.A. Hilless, tonight, Friday January 16 at 6:30 pm in the Caltech Y Lounge. For information call 792-8959 or (213) 208-4427 or contact the Y Office. Bring a dish or drink if you can.

Bridge Tournament
The Bridge Club is organizing a tournament; structure depends on the number interested. Prizes to the winners. Individuals, pairs or teams interested, call Jeffrey (x4744), Jennifer (x4170) or Jeff (x6627) or write a note to Jeffrey Pugh (205 -45).

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A Free Spirit
"Authority, Autonomy and a Free Spirit," in a series of talks by Jonathan Omer- 

PA 15 Meeting
There will be a meeting of the PA 15 committee, which is the student newspaper, at 12:15 pm Friday, in 127 Baxter.

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