

## SURF Applications Now Available

by Lily Wu

The Summer Undergraduate Research Fellowship (SURF) applications are now available for the summer.

The SURF program is operating this year with additional contributions and a new administrative committee.

Last April, President Marvin Goldberger created a new Administrative Committee for SURF. The committee is chaired by Professor Fred Shair and it includes 15 members of the faculty and administration. The purpose for the committee is to plan and administer SURF every year, as well as to develop the program on a long-term basis.

Previous years' SURF students were very successful. In addition to the SURF seminar day where all the participants present their projects, special presentations are also

made during the school year to groups such as the Caltech Alumni Board and an IBM technical group. Also, a total of 41 papers have been published by SURFers and their sponsors as a result of their research project work.

Later this month, a two-time SURFer, Tak Leuk Kwok (1982, 1983) will receive the Apker Award from the American Physical Society. The national prize will be awarded to Kwok for the most promising undergraduate research in physics, which he performed in a surf.

The stipends for this year will again be \$2800. Several faculty and JPL staff members have submitted research proposals that they need students for. Of course, students are also encouraged to develop their own project ideas.

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

## Marcus Wins Wolf Prize

by Lily Wu

Rudolph A. Marcus, the Noyes Professor of Chemistry at Caltech, will be awarded the \$100,000 Wolf Prize in Chemistry for 1984-85.

Marcus was selected in recognition of his career-long contributions to chemical kinetics. 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 Oxford. He received his B.S. and Ph.D. from McGill University.

Other 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.

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## ASCIT Elections Coming Soon

Written nominations should be addressed to the ASCIT Secretary and delivered in person to the Deans' office. A list of nominees will be posted 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 center;
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 van;
8. Follow-up report for the Faculty-Student 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.

### Elections Schedule

1. Nominations for President and Treasurer opened on Jan. 16th at noon and close Tuesday, Jan. 22nd at 5:00 pm.
2. Statements by candidates for Treasurer and President are due in the *California Tech* office by 8:00 pm on Tuesday, Jan. 22nd.
3. Elections for President and Treasurer are Monday, January 28th.
4. Nominations for the of-

fices of Vice President (BOC Chairman), IHC Chairman, Secretary, Director for Social Activities, Director for Academic Affairs, Directors at Large, Activities Chairman, Athletic Manager, BOC Secretary, and *California Tech* Editor open on Wednesday,

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.

### 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.

## Feature

# Hollywood Attempts to Capture Caltech

by Lily Wu

"I heard they're making a movie about Caltech."

"Yeah? I'll bet it's gonna be stupid like *Revenge of the Nerds* or something."

Maybe; maybe not. Here's the scoop, though, and we'll see for ourselves.

The film, which is currently under production, is called *Real Genius*. Yes, I know what you are probably thinking about a title like that. But after visiting the sets, reading the script and production notes, and talking with some of the people involved, I thought, despite that corny title, it will be the fairest a place like Caltech can ever hope to be treated by a medium like Hollywood. In other words, there is a genuine sense of integrity to this film. The extent to which the director, Martha Coolidge, and producer, Brian Grazer, seek reality is enough to satisfy the most critical among us.

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

Whew! Did I miss anything? A bit unbelievable, huh? That's what I thought. Anyway, Mitch is an entering freshman and he is only 15. He ends up rooming with Chris and besides the fact that Mitch is also a 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 does seem to lack emphasis on that one aspect that is actually number one in most of our lives here. But 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



Meyrink, Kilmer (Chris), Jarret (Mitch), Gries (seated) in *Real Genius*

underaged freshman to be like. The movie is about them and how they cope with and survive their year's curriculum, which is rigorous, demanding, and well, Caltech-like.

Aspects of our lifestyle which they chose to emphasize are the prank playing, the social strains from the lack of women, and the unique scientifically-oriented student personalities. Though there is

adventure element and in *Real Genius*, it is provided by a duplicitous professor who uses the students' research for his own purposes (not too far-fetched) in a laser weapon and Chris and Mitch attempt to foil his efforts. There is even a love interest here, and it comes in the character of Jordan Cochran, an engineering student at PacTech who falls for Mitch (how sweet).

Great efforts were made to study Caltech and how to correctly model PacTech. The dorm sets are exact duplicates of the old houses. The house libraries, the sky beds, the steam tunnels, the room layouts, and even the graffiti here were photographed and rebuilt in the sound stages. Caltech rituals such as frosh camp and decompression are also included. The director's attention to detail really paid off here. Props were obtained from campus to as great an extent as possible: used lab notebooks, green nerd paper, blue books, and textbooks (most noticeably the three-volume Feynman's). DEI even gets debuted in this movie. Two phony company names used in the film are Darlington Electronics, Inc., and Drain Experts Incorporated.

The pranks include such spectacles as the conversion of the dorm halls into a giant ice rink, and the blowing up or a professor's home by heating up thousands of kernels of popcorn instantly (with a laser, believe it or not) within the house. There are also standard pranks like the re-assembling of automobiles in dorm rooms. All through the film, there are technical puns, both visual and in the dialogue, which again draws attention to the detail efforts taken.

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Live From

# ... Cambridge IAP Program at MIT

by Ken Whang

Snow covers every roof and sidewalk here, and the temperatures don't get much above 20. Up the road, the Harvard students are still trolling 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, and student groups at MIT, and are open to all the MIT community. Some of them are technical in nature (e.g. 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 Reaganomics Change the Science of Macroeconomics?, What does a Biophysicist Really Do?), films (*Hamlet*, *Sartre by Himself*, *Nuclear War for Beginners*), competitions (Integration Bee, 5th Annual Computer Othello Tournament, The 4th Annual ESG

Punning Contest), performances (Nth Annual Mathematics Department Concert), hands-on experiences (Practical Drawing Techniques, Making an Aluminum Bicycle Frame, Ballroom Dance Club 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 Nextball, 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

## Letters

To the Editor:

The title chosen by the staff of *The California Tech* for my article on the new pregnancy and elective abortion benefits, which appeared in the January 11 issue, did not accurately reflect the content of the article. My main intent was to caution students that the new benefits apply only to female students, and not to the spouses of male students; hence the title which I supplied: *Read This Before Procreating*. The title which you gave the article, *Health Policy Changes Unfair*, wrongly shifts the emphasis of the article from one of providing information to one of only criticizing an improvement which many have worked hard to obtain. An apology is due those people. I also suggest that you select your titles more carefully in the future if you are to maintain the respect of your readership and contributors.

—George Carman  
GSC Health Representative

engineers. EE and CS are the favorite majors.

Also, there are many more women at MIT than at Caltech. Overall, the ration is roughly 3:1, but a large all-male segment goes to the frats, so the dorms are effectively 2:1.

Cambridge, Massachusetts is no New York, but it's a definite 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.

## 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/Corp. of Public Broadcasting project, and is designed to be a college-level physics telecourse for national television. The initial goal of 26 half-hour episodes was later changed to two groups of 30 episodes each (for a total of 60), thanks to generous additional funding from Annenberg/CPB. 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 in January of 1987.

Of the first 30 episodes, there are currently nine in final form. In conjunction with the series, the project also includes the creation of two accompanying texts, one for science and engineering students and another for those in non-scientific disciplines. All finalized episodes and a draft of the lower-level text were generously made available to me by Don Delson, manager of the project, for the purpose of this article. During my afternoon-long screening, I had a number of fellow students popping in and out to watch as well, and we were all impressed with what we saw.

The finished episodes cover falling bodies, gravitational attraction, circular motion, fundamental forces, the Millikan experiment, harmonic motion, angular momentum, torques and gyroscopes, and navigation in space. Each show begins and ends with a few minutes of Goodstein in the familiar setting of 201 Bridge, and the interval between features a narrative voice-over based on his freshman Physics I lectures discussing the subject at hand while historical recreations, location shots, or computer

continued on page 4

### Cinemattech

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  
Students, \$1 All Others, \$2

THE ASCIT MOVIE  
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# "CATCH-22"

in Baxter Lecture Hall

\$1 ASCIT members

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### The Caltech Y Fly-by

Friday... January 18

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

Sign Up, for "Beloxi 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

"Where 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 Shakespeare Ensemble at MIT, Ramo Auditorium, 8 pm, Tix \$4, \$6, or \$8 available at the Ticket Office. Presented by the Office of Public Events 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.

### THE CALIFORNIA TECH

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# A Production Peek at Real Genius SURF's Up

from page 1

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 alumnus, 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.

from page 1

projects are more than welcome and it is *not* necessary that a proposal reflect the applicant's main area of study. SURF opportunities are also opening up in off-campus locations such as JPL, some IBM locations, Carnation Research Labs and possibly other campuses.

All proposed projects are on file in the SURF office (3 Dabney) along with further information and applications. The deadline for applying is Mar. 4.

## Marcus Wins

from page 1

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

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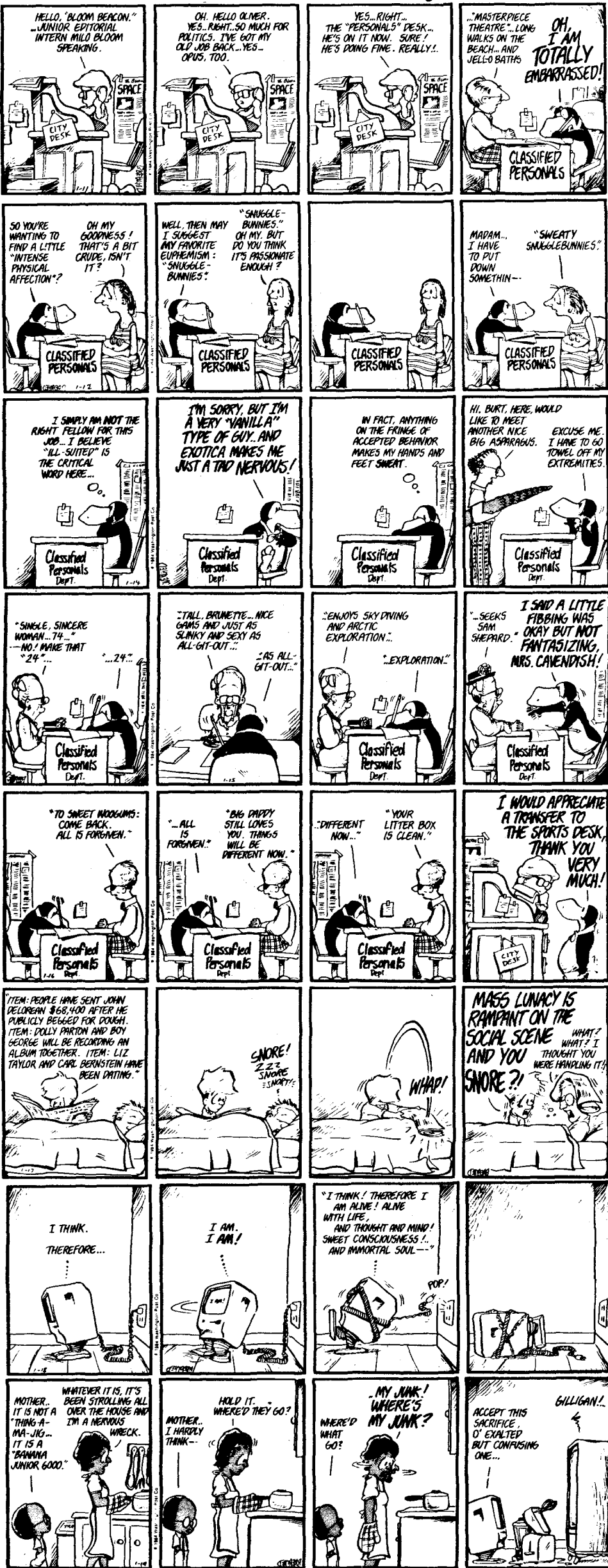
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**BLOOM COUNTY**

by Berke Breathed



**Universe Looks Good**

from page 2

The graphics 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 modeled with texture, shading, depth, and brilliance of color. For instance, Episode 10 sends the viewer on an ion's 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 interested in college credit. There seems little doubt that *Mechanical Universe* will fulfill all expectations, and establish its niche in the exclusive ranks of quality educational television.

**The Inside World**

**Blacker:** Ok, so the world isn't the pretty, round, blue-covered marble we want it to be. So what? Did you know Albert Einstein loved post-Impressionist art? Who cares? In New England, clams are called quahogs. Big deal. None of this really matters, right?

What really matters is the very subtle, covertly subversive oppression that has been occurring around campus. Listen to this: have you and the guys ever been sitting around looking for something to gab about? "Who you goin' for in the Super Bowl?" Billy asks. But there is no answer because—gasp—there's a girl there. I mean *right there*. The conversation is ended, everyone feels awkward, and they go back to vegetate in their rooms. How many times has this happened to you?

Well, now there's something you can do! Strike back and strive for independence by joining the O.M.C.—the Organization of Men at Caltech. That's right, now you and just the guys can gather around, talk about cars, sports, power tools and model trains—all in a friendly, private atmosphere. The first meeting will be sometime next week, so be sure to show up. The topics: Peter discusses how to rebuild your Holly 4-barrel carb and Matt's going to bring his baseball darts board. The possibility of a field trip to Hollywood and Vine will be discussed.

In other news remember that elections are coming up soon, so start thinking of cruel and stupid things to call Mike Nolan.

Night Gracie.

—Island boy

**Fleming:** Fleming House kicked off 1985 in style last Saturday night at my birthday party in the penthouse. Tom "Call Me Al" Body won the Al Fansome look-alike contest—and is damn proud of it!

The jacuzzi's gone—thanks to the demolition squad.

Pay your house bill, damnit!

Congrats to the newest Flems—Brian Catanzaro and Rusty Miskovich! Welcome aboard.

This coming weekend's social event is the Super Bowl, so buy into the pool and watch the game in the lounge.

Elections are Tuesday night in the dining room. All Flems be there!

—Al Fansome

**Lloyd:** POLITICS: The Royal Hearty Thursday Party gave its all-out effort to capture the majority with their loosing string at steak, but its attempt failed after the all-mighty Roosterpenguinmoo declared all the proxy votes invalid. RHTP 0, ECT lots. Better luck next time.

ENVIRONMENT: Tropicalley, the alley of exotic individuals is undergoing a face-lifting. Watch for that aircraft carrier! And no wolf please!

FOR ANIMALS: Snowy Saturday and super sundae.

IF YOU CARE: It's 00:38:10 UT. This is WWB. Beep, Beep, Beep...

—Min

**Page:** Welcome back from vacation! I hope everyone had fun times.

Last Friday some people went to the beach. Scott, Matt and Chuck had all recently returned 21 and some of their friends decided to help them celebrate. Both Scott and Matt were "persuaded" to leave their seats at the ASCIT movie. They were given fashionable bracelets and anklets of duct tape and towels. Chuck was given similar treatment. These fortunate gents were chauffeured to the beach, where they were baptized.

How far away is Mt. Wilson? Very close, I hear.

P.S. Some houses should stick to wrestling with sleep.

—Cyndi LePage

**Ricketts:** Well, here comes another of my sporadic appearances in print. Things roll right along this term. Last night was the term's House Meeting. Plans were finalized for flooding the courtyard for the christening of the Inter-House-Boat. If you don't know what we're talking about just ask someone in Blacker. Also, many thanks to Fleming House for the use of their erector set. Movie Night tomorrow, Sex and Violence for the Masses! Also, the old foosball table has a brand-new rival temporarily located in the library. That's all the News-Print to Fit.

—Bob

**Ruddock:** Hip hop hibbit... Today ends Rap week in Ruddock House, where we've been groovin' to the Sugar Hill Gang et al., all week long. Also happening is the bowling alley, where most of us showed how poorly we bowl last Friday. Dragon rolled eight straight gutter balls.

This week's social event is the Alley War; we go at it tooth-and-nail Saturday. Afterwards we can relax (?) with a Q.E.D.

"I shot the bitch in the head,  
She bled just like a hog,  
Now there's blood in the subway..." —Andy Cambell

Sponsored by the Caltech Y

## entertainment

# 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 François Truffaut, these cineasts fathered the "Nouvelle 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 Holliday, slated for spring/summer release.

*Breathless* (1960) shows tonight (Friday) at 7:15 and



Jean-Paul Belmondo in Godard's *Breathless*, 1960

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 intrigue thickens. Godard described *Le Petit Soldat* as "a nostalgic film for the clarity of issues of the period of the Spanish Civil War."

*Passion*, Godard's 1982 release, will be shown Sunday the 20th, also at 5:30, 7:15, and 9:00 pm. After several years of obscure work, 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 and structurally amazing. Hanna Schygulla also stars in *Passion*.

*Band of Outsiders* (1964) is next Monday's Fox fare at 7:15 and 9:00. Another gangster movie, it is also Godard's homage to America in the early sixties. It is the story of an aimless young couple who embark on an intriguing and complex adventure including robbery and murder. *Band* is one of Godard's less well-known works.

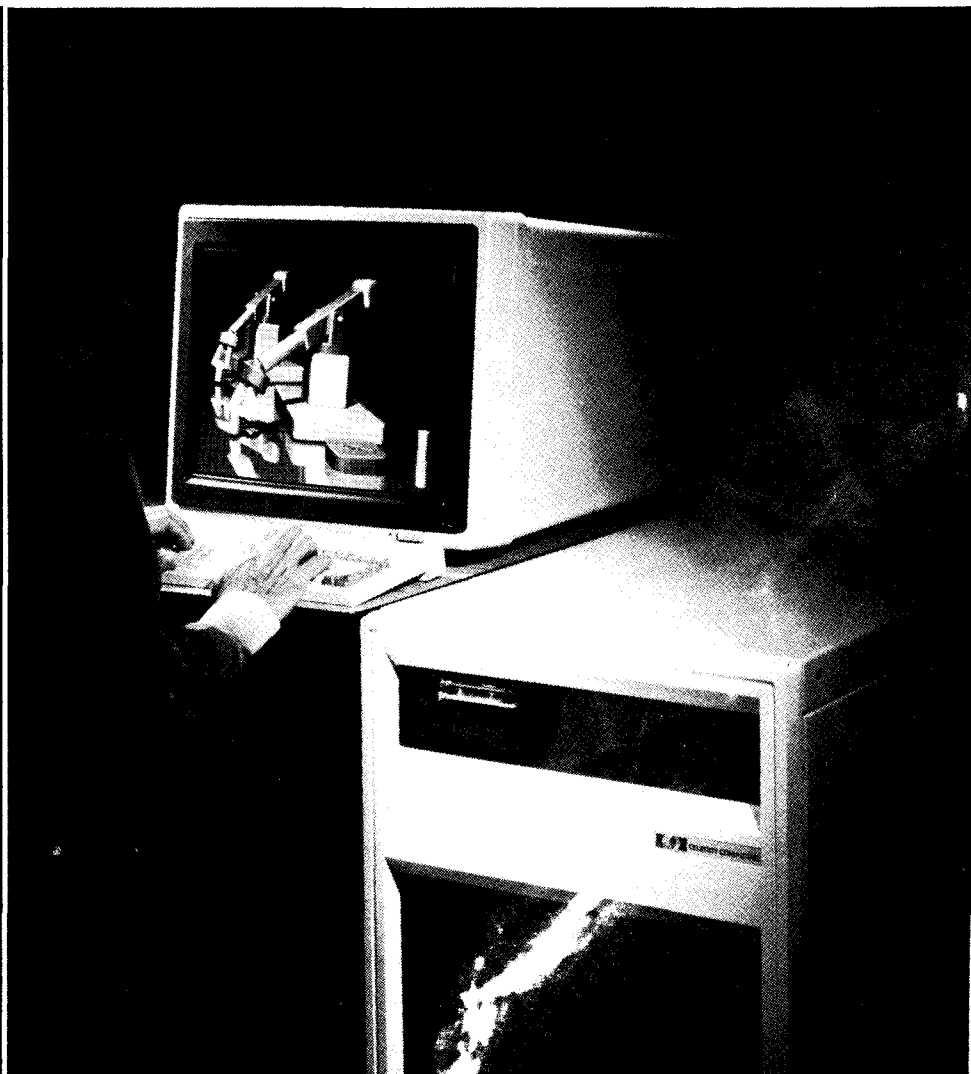
*Masculin/Feminin* is Jean-Luc Godard's 1966 study of "the children of Marx and Coca-Cola." It is composed of a series of short, discontinuous scenes, centered on the romance of Jean-Pierre Leaud and Chantal Goya. But while *Masculin/Feminin* is chiefly an investigation of sexuality, it is also Godard's 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 pm.

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, *Alphaville* is 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 Cortázar'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.

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## Buckaroo Reviews

A Weekly Column by Matt Rowe

## The Other Best Albums of 1984

All right, I admit it... Tom Verlaine's *Cover* may not have been the very *best* album of 1984, but it was certainly one of the *better* ones. And there were a lot of great albums last year. Supposing, then, your tastes differ from mine (only slightly; I can't accommodate everyone)—what albums might you wish to consider before deciding on a personal "Best of '84"? Ask a stupid question...

## The Obvious Ten

## (In No Particular Order)

1. *reckoning*, R.E.M. The only reason this wasn't Album of the Year was that I had listened to it so much it didn't come to mind when I thought of recent albums. Guess that's what they mean by an instant classic.

2. *New Sensations*, Lou Reed. Not exactly happy, but an upbeat return to form. "My Red Joystick" is refreshing, and Lou deserves the attention.

3. *Purple Rain*, Prince and the Revolution. How can you refuse? "Let's Go Crazy"/"Erotic City" wins Single of the Year hands down.

4. *Talk Show*, the Go-Gos. Valley Girls go pop, the sixties come along for the ride, and everybody has fun. Besides, the video of "Turn to You" is enough justification for anything.

5. *The Unforgettable Fire*, U2. If you've heard just "Pride (In the Name of Love)," you can only guess at the splendorous amount of energy flowing here.

6. *Born in the USA*, Bruce Springsteen and the E Street Band. The man almost does justice to America, and if you can find New Jersey (or Nebraska) a moving state, he's highly recommended.

7. *She's So Unusual*, Cyndi Lauper. (I know, it's 1983.) Fortunately you don't have to spend your own money—there's a radio station that plays nothing but this album, thirty-five times a day. Yup.

8. *touch*, Eurythmics. Sweet dreams are made of this: pop mixed with great synth riffs. (Also investigate their 1984 soundtrack.)

9. *All Over the Place*, the Bangles. On the whole, not quite as good as their debut EP; but "Going Down to Liverpool" makes up for any faults. Almost as exciting as the original sixties.

10. *Unites States Live*, Laurie Anderson. It's so big, it must be significant! *Big Science*, much of *Mister Heartbreak* (which should be #11 on this list), and about four more hours of often wonderful... stuff.

## The Not-Obvious Fifteen

## (Geographically)

## Local

1. *Squeezed*, What Is This. What is this? This is What Is This, a dance-pop band (with hints of King Crimson) whose

first album (a follow-up to this delightful EP) is in the works right now, Todd Rundgren producing. Definitely a band to listen for (and to).

2. *Midnight Mission*, the Textones. Originally from Texas (hence the name), Carla Olson (lead vocal/guitar) leads a solid band through ten songs which will remind you of 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 going to be rock-and-roll," 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-psychedelic 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 in right after *December's Children*, give it its own niche; there's as much originality as worship here. Besides, this album has better production, better instruments, and better lyrics. The band's better-looking, too.

2. *Zen Arcade*, Hüsker Dü. 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 Hüsker Dü, 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 unabashed pop music since the Monkees—the sort of music everyone ought to remember college by. Awfully silly name, though.

## International

1. *Jamsience*, Shriekback. Former members of XTC and Gang of Four got together for the hell of it, but two albums later they're still with us.

continued on page 9

## MIT comes to CIT

MIT's Shakespeare Ensemble will be visiting Caltech as part of its tenth 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 the equivalent of a varsity sport. Newcomers are offered six hours a week of classes in verse, voice and movement, taught by professionals including Derek Campbell, recently Assistant Professor of Drama and head of the acting program at SUNY Buffalo, and currently director 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 suitable 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,

continued on page 8

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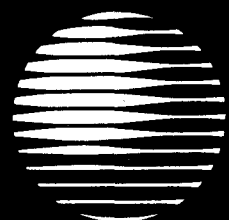
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## Art Review

# 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 the works of Rembrandt, Goya, Hogarth, van Gogh and Cézanne.

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 75¢ for students with ID. Call (213) 857-6111 for more information.



Self-Portrait in Tuxedo, 1927

## 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 Ramo 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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Woman with Candle, 1920

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## entertainment

## Jazz Review

## Tacuma Aborts

by John Fourkas  
*Renaissance Man*  
 Jamaaladeen Tacuma  
 Gramavision Records

When Jamaaladeen Tacuma'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 (or perhaps messiah-to-be, taking Stanley Clarke into account). Geddy Lee proclaimed that Tacuma was his favorite bass player. Indeed, one play of *Show Stopper* is enough to prove to even the most picky of bass fans that Tacuma is awfully good. Although comparisons with Clarke may have been a bit hasty, the style of bass playing 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 surprise when, during the Christmas break, I flipped open a newspaper to see how my picks for the best jazz albums of 1984 matched with those of the local jazz critic, only to find that *Renaissance Man* was one of the only two

noteworthy jazz albums of the year. (Wynton Marsalis' latest release was the other.) I had not even heard that Jamaaladeen Tacuma 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 Tacuma 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. Tacuma 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 victim of Senator McCarthy's blacklisting in the fifties. While this poem is definitely concerned with a socially significant 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 title 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 impressive start, Jamaaladeen Tacuma seems to be fizzling out. One can only hope that *Renaissance Man* is not entirely indicative of the nature of Tacuma's future work.

One last note: Do not look for any of the albums I reviewed 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 Stearns Eliot is not generally regarded as one of the most accessible poets of the twentieth century, so on the surface it may strike one as an odd idea: a book of Eliot's poetry set to music on stage at the Shubert. However, *Old Possum's Book of Practical Cats* is scarcely *The Wasteland*. And the composer, Andrew Lloyd Webber, has to his credit *Joseph and the Amazing Technicolor Dreamcoat*, *Evita*, and *Jesus Christ Superstar* and would appear to have a knack for turning oddball ideas into hit musicals. A hit 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 surprisingly, the set. The Shubert has been transformed into a larger-than-life junkyard, with giant boxes of cereal and oversized tennis rackets creeping all the way up to the mezzanine. This is just the beginning of the audience's sense of involvement with the play. A breathtaking light show, including hundreds of bright cats-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 wavering between disgustingly 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 sleek, for the most part, except for Old Deuteronomy, who looks like a scruffy blob. Highlights of the costume design are the wonderful oriental armor of the Siamese horde in "Growltiger's Last Stand", and the 'makeshift' outfits the cats dig up out of the junk heaps to illustrate the fight between the Pikes and the Pollicles.

### Best of the Other 1984 from Bucky from page 6

"Hand on My Heart" (A KROQ fave) opens a well-produced album of virtuoso synthesizer work. Despite all that, you can still dance to it.

2. *A Scandal in Bohemia*, the Jazz Butcher. Folksy Britishisms, *Twilight Zone* allusions, silly noises, and pretensions to be the next Jonathon Richman. Do you know what happens if you leave a fish too long in an elevator? Hint: fish is biodegradable.

3. *Pop*, Tones on Tail. Two former members of Bauhaus let loose with some psychedelic-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

Of the songs themselves. Eliot is listed in the credit as lyricist (he, too, won a Tony for *Cats*, albeit posthumously) and the poems in *Old Possum's Book of Practical Cats* are indeed lyrical, with rhythms that lend themselves splendidly to musical interpretation. For example:

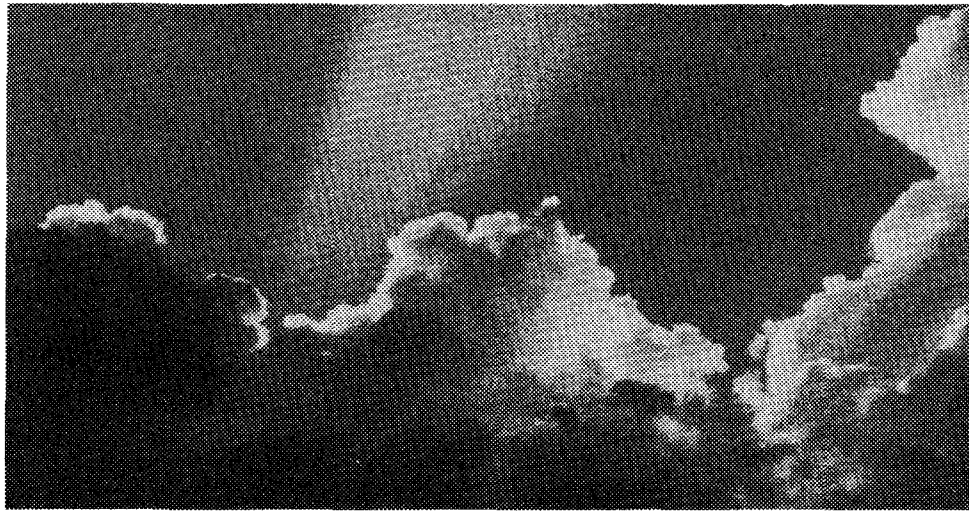
*Jellicle cats come out tonight  
 Jellicle cats, come one, come all  
 The jellicle moon is shining  
 bright*

*Jellicles come to the jellicle ball*  
 Additionally, Valerie Eliot gave Webber and Trevor Nunn, the director, access to her late husband's unpublished works, with the result that several of these unpublished poems are included in the play. Every word in *Cats* is taken from T.S. Eliot's collected works, with the exception of the song *Memory*, which was written by Trevor Nunn based on ideas expressed in Eliot's poems.

To anyone who has already read the poems, Webber's music fits beautifully. Sad, slinky, sprightly or rollicking, every mood in the words is reflected by the music. The singing is on par with the quality of the music, especially Rumpelstiltskin's kittenish growl and Rum Tum Tugger's strutting, David Lee Roth-style delivery. My only complaints were that the mikeing during the first part of the show was off, with the effect that some of the words were lost, and that during the passages when the entire company was singing, there were some times when a few voices were off tempo, with the same effect. But the first glitch was fixed relatively soon, and the second may be unavoidable with such a large company. The dancing, as mentioned before, was uniformly superb, exuberant and joyful.

*Cats* is a wonderful performance. It has just started its run at the Shubert Theatre in the ABC Entertainment Center in Century City, so it should be playing for a while. The tickets are a bit steep, but the Y could probably be persuaded to organize and subsidize a trip, just as they did for *Amadeus* a while back. However you get there, go to see *Cats*.

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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 Lauri 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 George 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 Peter Jones' love scenes from Shakespeare's *Midsummer's Night Dream* and *Troillus and Cressida*.

*Midsummer's* staging called for a wrestling mat rather than a stage, and needed an introduction to understand. *Troillus* fared much better.

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

*Ways and Means* by Noel Coward presented a wonderful script about an ineptly 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 socialite 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 lit-

tle ability in acting, a task easily carried by Williams.

The evening's final offering, *Gosforth'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-laced 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 *Gosforth*.

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—boring 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.



Susan Hunt inspires Taylor Lawrence on to greater literary heights in the TACIT performance of Robert Patrick's *Action!*



Chris Bertani, Alice Cronin-Golomb and Max Bryson respond to an electrifying speech by Phyllis Weiss in the TACIT production of *Gosforth's Fete*

## Art Review

# Art Meets Science

by Adam Lewenberg

In the past ten years there has been a proliferation of art created with the aid of scientific tools: computer graphics, neon sculpture and environment sculpting, for example.

One of the foremost artists in the 'science-art' field is Tom Van Sant of Los Angeles. He will be giving a talk at Caltech's Baxter Lecture Hall on Tuesday, January 22 at 8:00 pm.

Tom Van Sant is a sculptor whose constructed over 50 architectural sculptures (i.e. sculptures that are commissioned to beautify new buildings). One of his latest, and probably his most widely viewed sculpture is a 36-piece flying kite made of fabric which was commissioned for the new Tom Bradley International Terminal at LAX. His sculptures are made of concrete, fabric, bronze, and ceramic tile.

But Tom Van Sant's hobby is science-art. His pieces usually involve scale: he constructs the

largest and smallest works. Out of one-foot-square mirrors, he constructed an eye in the middle of the desert, and with the aid of computers oriented the mirrors so that a LANDSAT flying overhead would pick up light reflecting off of the mirrors. The mirrors had to be oriented precisely so that the sunlight would reflect simultaneously off all the mirrors and be picked up by the LANDSAT when it passed.

He also etched the image of an eye on a surface with the aid of a scanning electron microscope.

Tom Van Sant is a graduate of Stanford University and has a Master of Fine Arts from the Otis Art Institute where he also served on the faculty.

His works have been exhibited at many museums around the world including the Institute of Contemporary Art in London and museums in Paris, Amsterdam, Sydney, and Taipei.

Tom Van Sant's talk is presented by the Caltech Y.

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sports

Weekly Sports Calendar

DAY	DATE	TIME	SPORT	OPPONENT	LOCATION
Fri.	1-18	4:00 pm	Swimming (W)	Mills College	Caltech
Fri.	1-18	6:00 pm	Basketball (JV)	Claremont-Mudd	Claremont-Mudd
Fri.	1-18	8:00 pm	Basketball (Varsity)	Claremont-Mudd	Claremont-Mudd
Sat.	1-19	8:00 am	Track	All-Comers Meet	Cal State L.A.
Sat.	1-19	10:00 am	Swimming (M/W)	Whittier	Caltech
Sat.	1-19	7:30 pm	Basketball (Varsity)	Pacific Christian College	Pac. Christian
Wed.	1-23	6:00 pm	Basketball (JV)	La Verne	Caltech
Wed.	1-23	8:00 pm	Basketball (Varsity)	La Verne	Caltech
Wed.	1-23	11:00 pm	Ice Hockey Club	U.C. Irvine	Pas. Ice Capades
Thu.	1-24	7:30 pm	Wrestling	Pomona-Pitzer	Pomona-Pitzer

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-Pitzer, Oxy and Redlands.

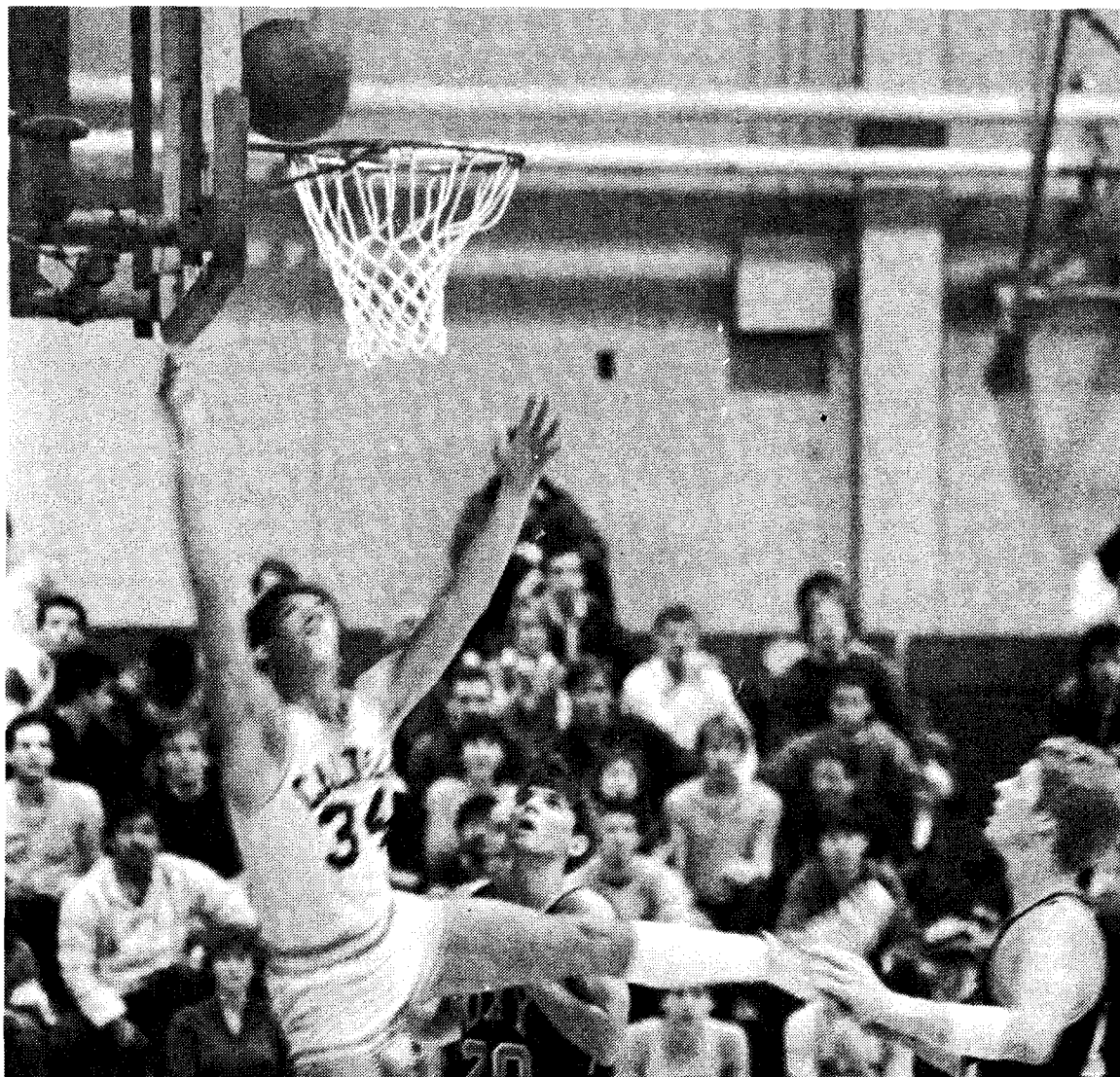
Pomona and Redlands, along with Claremont, are the class of the league. Evidence the fact that Pomona crushed the smaller Caltech squad 82-39.

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 10 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!



Jim Helgren makes a shot against Oxy

Slow Start for JV Basketball

by Sam Duncan

Two Wednesdays ago, the JV Basketball team played its first league game, against Pomona-Pitzer. For a season opener, the game was ex-

plosive, 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 jumpshot over a twice-as-tall defender, and Karl Klauser

with a last-minute arching 30-footer at the end of the 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.

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# announcements

Material for the announcement section of the California Tech must be submitted typed on or with the Announcement Form available at the Tech office by the Tuesday before the Friday of publication.

## 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 speak on "Stress and Substance Abuse." The meetings are free and open to everyone.

On January 23, Madeline Mark will give the third seminar, on the subject of "Divorce and Single Parenting".

## 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 send a note to Jeffrey Pugh (205-45).

## A Free Spirit

"Authority, Autonomy and a Free Spirit," second in a series of talks by Jonathan Omer-Man, Tuesday, January 22nd from 4:30-6:00 pm in Winnett Lounge.

## PA 15 Meeting

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

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If you would like to place an ad in the classified section of the California Tech please send your ad along with your name, address, and telephone number to: The Tech, 107-51 Caltech, Pasadena CA 91125. Ads must be received by Tuesday before desired publication. Ads cost \$.40/line with a \$2.00 min. and prepayment is required.

## Chamber Concert

There will be a free chamber music concert on January 20 at 8:00 pm in Dabney Hall Lounge. This concert is sponsored by the Office of Student Affairs, and features Caltech students performing a wide variety of chamber music for strings, wind, brass, harpsichord and piano, by Handel, Telemann, Beethoven, Ibert, and Martinu.

## Enjoy Shabbat

Come to a brief service and delicious vege/dairy dinner with Caltech and Cal State LA Hillels, tonight, Friday January 18 at 6:30 pm in the Caltech Y Lounge. For information call Myra at 792-8959 or (213) 208-4427 or contact the Y Office. Bring a dish or drink if you can, but bring yourself.

## Caltech Bridge Club

Bridge Club meets at 7:00 pm on Mondays in the Red Door Cafe, Winnett Center. Beginners and experts welcome. We play duplicate and rubber bridge.

## Coffeehouse Notice

The Coffeehouse still needs regular and substitute waiters for second term. Hours are 8:00 pm to about 2:30 am weekdays and 6:00 pm to 1:30 am weekends. You are guaranteed \$17.50 and can expect between \$25 and \$30 weekdays, slightly more for weekends. If interested, please call x6173. The Coffeehouse will open for dinner as soon as we have enough waiters. The Coffeehouse will not be open for lunch on weekends this term.

## German Film

The German film "Die erste Polka" (Klaus Emmerich) with Maria Schell will be shown on Monday, January 21 in Baxter Lecture Hall at 7:30 pm. It will have German/English subtitles. Everyone is invited.

## House Hockey

Do you ever get the urge to eat back bacon or say "Eh"? If so, you should be playing road hockey with the "Canadian Club". We meet to play every Saturday at noon in the parking lot north of Beckman Auditorium. Come join us! Everyone is welcome to participate (hockey sticks will be available for use).

## Hughes Seminars

Technical personnel from the Hughes Aircraft Company will present talks on Wednesday, January 23 beginning at 9:00 am in 151 Braun. The talks are open to all interested students and faculty. The talk schedule is as follows: 9:00 am: "Recent Space Rescue Mission. Return of Westar and Palapa Communications Satellites"; 11:00 am: "Advanced Digital Signal Processing"; 1:30 pm: "Artificial Intelligence Activities at Hughes Research Laboratories."

## SF Opera

The San Francisco Opera Singers bring grand opera and Broadway classics to Beckman Auditorium, Saturday, Jan. 19 at 8 p.m.

Six singers, accompanied by piano, are led by the Master of Ceremonies through world-famous operatic selections and pieces from the Broadway stage. The singers weave a tapestry of characters throughout the evening as they perform arias and ensembles linked together by the host.

CIT student ticket prices to this concert are \$6-\$5-\$4; CIT rush tickets are available the day of the show for \$5 (subject to availability).

CIT faculty and staff tickets are priced at \$11-\$9-\$7. Tickets may be purchased at the Caltech Ticket Office, located just north of the Beckman Auditorium parking lot. For information call x4652.

## Tech Needs Help

The California Tech needs staff, especially due to the upcoming election. Anyone interested in becoming a typesetter? It's a paid job! Also, the newspaper business office is looking to train students in advertising. For more information, contact the Tech office.

## Lost Video Games

If you forgot to pick up your "Armor Attack" or "Star Castle" coin-operated video games, placed in Page House over the summer, call Dan at x6274 or x3769 immediately. If not claimed by February 20, they will be appropriated.

## Learn CPR

A Cardiopulmonary Resuscitation course will be conducted under the auspices of the American Red Cross for Caltech personnel. Two four-hour sessions are scheduled: Thursday, Feb. 14, 1:00 pm to 5:00 pm., and Thursday, Feb. 21, 1:00 pm to 5:00 pm. The Red Cross will provide an instructor. A CPR book and registration forms are available at the Caltech Safety Office, in room 25 of Keith Spalding Business Services building.

Participants who have the 1980 edition CPR book may use it, and only need to call the Safety Office to register and to get the location of the class. A test on the information in the CPR book will be given at the start of the class session, so bone up. Red Cross CPR certification will be awarded upon satisfactory completion of the eight hour training course.

## Learn First Aid

A standard First Aid Training Course will be conducted under the auspices of the American Red Cross for all Caltech personnel. Two four-hour sessions are scheduled: Thurs., Mar. 14 1:00 pm to 5:00 pm., and Thurs., Mar. 21 1:00 pm to 5:00 pm. For other information, see the notice entitled "Learn CPR" on this same page.

## Pugwash Conference

The fourth biennial Student Pugwash International Conference will convene at Princeton University on June 23-29, 1985. The conference is a unique opportunity for outstanding students from around the world to discuss critical issues with one another and with eminent scientists and humanists and leaders of government and industry.

About ninety graduate and undergraduate students from every discipline will be selected to participate in the week-long conference. The conference is funded largely by a grant from the U. S. National Science Foundation which will cover the room and board costs for conference participants.

Interested students can find applications in the Career Development Center in 08 Parsons-Gates, x6361.

## Undergrad Women

"Coping With Work and Relationships" is the topic of this week's discussion group meeting. Having a topic should provide both a direction to our discussion and enough flexibility to talk about what individuals find important in their lives. Please come and relax in a supportive atmosphere, and talk with other women about what matters to you. All women are welcome. Refreshments will be served. The meeting is at 4:00 pm in the Y Lounge on Friday (Today). Anyone with questions should contact Felice at x6171.

## Mikado!

This year's Caltech musical, Gilbert and Sullivan's "The Mikado," is in need of a few good women and men who play strings (violin, viola, etc.) for the performances in February and March. Also, rehearsal pianists are much needed. If you're capable and interested in either position, or know someone who is, contact the "Mikado" 's musical director, Arie Michelsohn, at x6469, 156-29. or 449-2115.

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