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TODAY

THE
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SURF
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Zulu, Part II

The Start of Protest

by Ketan Shah

[This is the second of three articles on South Africa inspired by the recent speech of Chief Buthelezi at Caltech.]

Last week's article gave the historical background of the Zulus and some of the factors behind the creation of Inkatha, the cultural organization founded by Chief Buthelezi.

Chief Buthelezi, political leader of the Zulus, founded Inkatha out of dissatisfaction over the effectiveness of exiled South African leaders; and over continuous but pathetic condemnations by foreign governments and the United Nations. The idea for Inkatha and the Black Consciousness Movement came from a feeling that was well articulated by Chief Buthelezi in a speech at Soweto on March 14, 1976: "... it is no use to wait and hope that others will come and help in our predicament. We have concluded that in helping ourselves... we are taking an important step on the road to liberation."

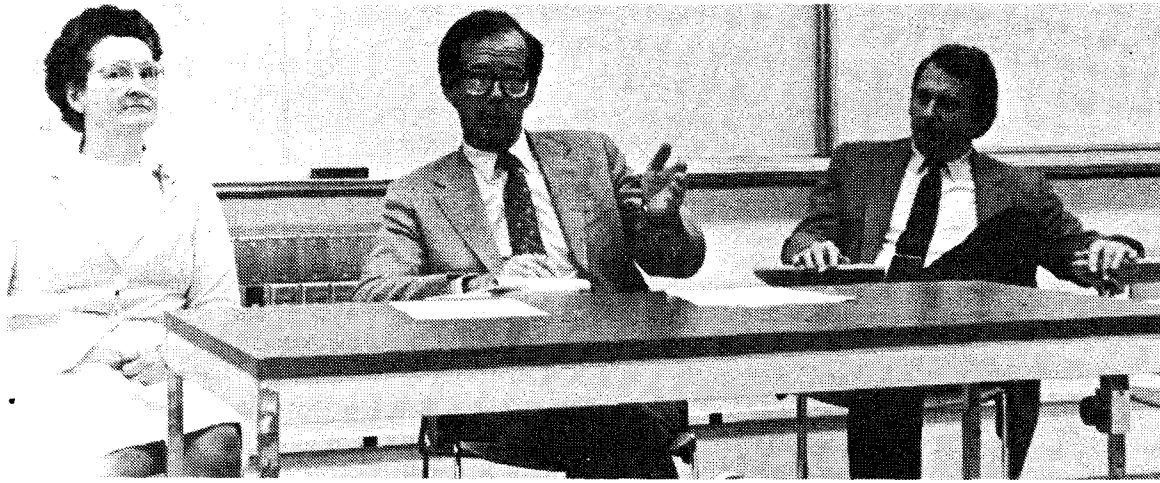
The Black Consciousness Movement (BCM) was founded for the same reasons, although it attacked more fundamental problems. The BCM arose from the South African Students Organization (SASO) and the Black People's Convention (BPC). The students, led by Steve Biko, set themselves the task of overcoming the fear and the sense of self-defeat of Black people, caused by apartheid's institutional machinery and the physical insecurity that comes with being the majority in a minority-controlled country.

After 1973, hardly any of the leaders of SASO or BPC could participate actively in political life, due to jailings and bannings. In South Africa, before dissent was able to get strongly organized nationally, the dissenters were constrained by increasing levels of harassment—from arrest for questioning to passport confiscation, banning, and imprisonment. (A banning order silences the victim and puts him or her under house arrest, without trial.) Even now, several leaders of the United Democratic Front are being charged with treason.

In 1977, Mr. Biko died in police custody, and was found to have been severely beaten. A wave of arrests and bannings followed. An attempt was made to revive the BCM with the creation of the Azanian People's Organization (AZAPO). AZAPO is an umbrella of educational and professional groups that is extremely vociferous, but has virtually no power-base and is involved in community self-help programs.

In his speech, Chief Buthelezi went to great lengths to explain the creation of Inkatha. He came to realize that one of the principal

continued on page 4



Accreditation board members from (l-r) UCSD, Stanford, and MIT



Veep and Provost Robbie Vogt



Veep for Student Affairs Jim Morgan

Gould to Speak

by John Fourkas

Stephen Jay Gould, noted biologist/paleontologist/geologist/scientific historian, will be giving two lectures on campus next week. The first lecture, entitled "Pattern and Non-Pattern in the History of Life," (presented by the Division of Geological and Planetary Science) will be given in Baxter Lecture Hall at 4:00 Monday afternoon. The second lecture, jointly sponsored by the Divisions of Geological and Planetary Science and Biology, will be held in Beckman Auditorium at 7:30 on Tuesday night. Its subject will be "The Fact of Evolution and the

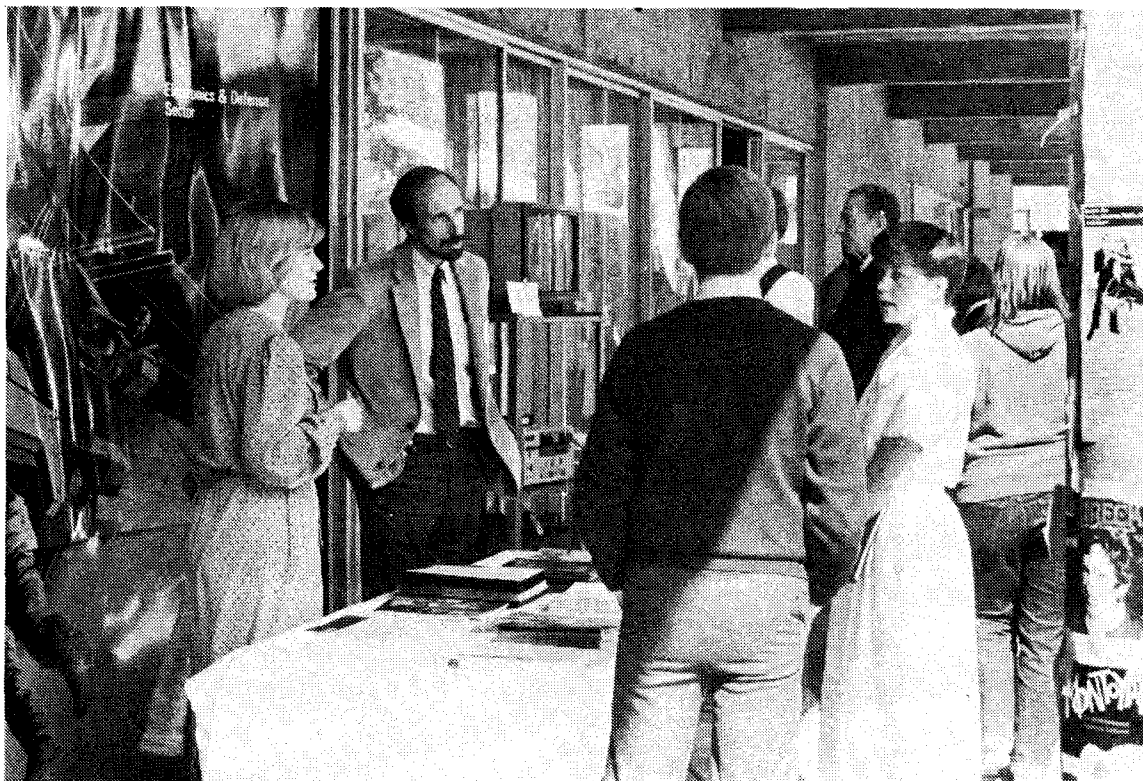
Politics of Creationism." Both lectures will be free of charge.

Gould, one of Harvard University's most popular professors, teaches biology, geology, and the history of science, and is one of the most outspoken defenders of evolution of our time. He has defended current evolution theory against creationists in several court cases, including the famous Arkansas trial.

In addition to his teaching and testifying, he is an exceptional writer. He has a monthly column in *Natural History* magazine and has authored many books (*Ever Since Darwin*, *The Mismeasure of*

Man, and *Hen's Teeth and Horse's Toes*, among others). He has won many literary awards, *Discover* magazine's Scientist of the Year Award for 1982, and a MacArthur Fellowship. He is a Fellow of the Committee for the Scientific Investigation of Claims of the Paranormal, and has been profiled on PBS's *Nova* and in *Newsweek*.

Stephen Jay Gould has been an extremely well-received speaker at many college campuses, and was one of the highest vote-getters in polling for the Biology Department's student seminar series. His visit to Caltech is an event that no one should miss.



Career Day '85: Be There or Be Poor was yesterday

Tech Under Accreditation Review

by Hisaho Sonoda

An accreditation panel, consisting of eight members, has been on campus since Tuesday, meeting with different committees and investigating various aspects of the Institute. Their studies were completed on Thursday, and the panel will meet with President Goldberger on Friday to discuss their findings.

An open meeting was held Wednesday afternoon for any member of the community bring up areas of concerns which he or she would like investigated. Don Kennedy, President of Stanford University, presided over the meeting. Three other members, an administrator from UC San Diego, the Dean of Whittier College, and a professor from MIT were also present. Caltech was represented by three members of the Administration (Jim Morgan, Vice President for Student Affairs; Rochus Vogt, Provost; and Gary Lorden, Dean of Undergraduate Students), ten staff members, nine faculty members, four graduate students, and six undergraduates, four of which were Tech reporters.

One issue brought up concerned intellectual property and whether the Institute should own all software rights as they presently do.

Addressed with the question of how they felt about the balance between different divisions (requirements, faculty appointment strategies, and teaching levels), some students felt that the graduate level curriculum requirements for different divisions were significantly different. The concern over excessive "in-breeding" (where Caltech graduates are hired as faculty) was also raised. It was suggested that the hiring of more women professors may attract more female students.

When asked about interactions among members of the Community (between students and faculty, for example) the majority seemed to agree that there was little problem in this aspect, although the rumor that some of the women staff members did not feel as part of the Community was mentioned.

There seemed to be, however, a lack of communication and "openness". There were many periods of silence, and the students seemed intimidated to give specific examples to support their opinions.

The Institute has issued a self-study report which the committee will review. From this and their investigations, they will issue a final written report which will determine Caltech's status. The Institute has previously been reprimanded for its insufficiencies in the Humanities department.

—photos by Ron Giese

—photo by Min Su Yun

letters

Do As Much As Is Humanly Possible

To the Editor:

Has anyone been to the bookstore lately and noticed some missing books? At the front of the bookstore there used to be a few shelves with paperback novels, basically classics and recent fiction. Over the summer I enjoyed browsing through this collection of paperbacks. It was self-indulgence. I also had several students who needed good reading materials. I found goodies like *Animal Farm*, *1984*, *The Red Badge of Courage*, *A Tale of Two Cities*, *Great Expectations*, *Hound of the Baskervilles*, etc. During my high school days I had loved to read classics, and it was pleasant to reacquire myself with almost forgotten titles, plots, and characters. Just seeing a familiar book made me want to read it again. This time it might be more enjoyable, since I had matured and could relate better to the narrative. Anyway, reading a classic was just one way I took a break from all of my reading and classes in mathematics and science.

These books have disappeared, and it is pretty sad. These books weren't even replaced by worthwhile, classic science books. What took their place were Problem Solvers and Schaumm's Outline Series books. When I asked an employee at the bookstore what had happened to all the novels, the reply was, "We don't have room for those books."

You might say "So what!" The bookstore is dinky and pressed for space, and this is Caltech, not some artsy fartsy college, so why shouldn't the bookstore throw out their meager collection of classics and fiction. Well, I'm at Caltech, and my time and abilities are definitely limited, and I'm not an artsy, fartsy kind of guy. I want to be a scientist or an engineer. I am a product that will have to be sold someday to a company or research organization, and obviously they will not care too much about my experiences and ideas in any area except science. Thus, I should throw away experiences or oppor-

tunities related to the humanities, religion, etc. (Note: "Humanities" does not necessarily imply humanities courses "at Caltech".)

The Caltech bookstore has to make a profit, and one expects that unpopular books will be trashed and replaced by books that sell, namely science, technical books, and books required by HSS. But does this make the Caltech bookstore a more interesting or a less interesting place? In my opinion, it is definitely less interesting. Now, it is merely a place I go to once in a while to pick up a required textbook or some supplies. A major aesthetic worth of the bookstore has been taken away, and this has made it purely utilitarian.

In this light let us examine the Caltech student body and Caltech life. Certainly, Caltech is not one of the most interesting, exciting places in the world. It is quite dull and lifeless from my undergraduate point of view and also has few aesthetic displays of Western culture. Caltech students have a rather restricted environment. They have limited opportunities to grow, mature, and experience life while at Caltech, but more important they individually decide, con-

sciously or unconsciously, not to participate or not to explore the opportunities around Los Angeles. Like the bookstore we decide that these extras are a waste, since our time and energy are so limited, and concentrate on what is most practical. Sure, we're going to learn the skills necessary to make the bucks, but along the way we will have done nothing else.

—Charles Hu

The Editor replies: I, too, was saddened when I noticed the disappearance of real fiction from the bookstore's shelves. But most worthwhile books are available in Millikan; and the bookstore will still special-order anything for you. That's not my point.

I admit the administration and the student government might be able to do more to further students' cultural enlightenment—the Y certainly does—but you can't always say, "They should do something about it." For me, a weekend without a movie, or a concert, or a museum visit is not worth remembering. We've asked "them" to do something about it; but whether you enjoy your stay at Caltech is mainly up to you.

Unabridged

To the Editor

While reading the [fine and glorious student newspaper] last Friday, I noticed (in fine print) the following sentence:

"The editor reserves the right to abridge letters..."

Traditionally, the *Tech* has been a vehicle to voice [criminally misguided] opinions that, while perhaps being unpopular, reflect important ideas... Thirdly, I feel that the editor is... a... perfect example of [journalistic excellence]... some of the... funniest... joke[s]!

Lately... the *Tech* has become simply a pile of (profound insights)...

To sum up, I'll just write that I'll never waste another Friday afternoon reading [anything else but] the *California Tech*.

—With great... respect,

[Bob] Leahy

The Editor replies: Webster's New World Dictionary: "abridge vt. ... 2. to shorten by using fewer words but keeping the main contents..." Thank you for the eloquent and flattering chance you gave me to... [abridge] something; I decided, however, not to avail myself of the opportunity.

Back? Alive? The spirit has a voice again! Independant this time though.



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The Caltech Y Fly-by

Friday... March 1

Noon Concert, "Emmet Chapman," at noon on the Quad.

Philharmonic Trip, if you signed up, go.

"CATS," last day to sign up to go.

Sign up for the March 6 and the March 8 Philharmonic Trips.

Sign up for Penn and Teller. (See Sunday, March 10, below.)

There may still be some Steve Taylor PETRA tickets left.

Sunday... March 3

Yehuda Amichai, Isreal's Leading poet, poetry reading, Winnett lounge, 7:30 pm, free to Caltech Students, \$3.00 otherwise, co-sponsored by Hillel and the Caltech Y.

Wednesday... March 6

Noon Update, "Satellite Observations of Earth's Climate," Dr. Moustafa Chahine, JPL, Winnett Clubroom 1, noon, bring a lunch and a friend.

Philharmonic Trip, the program includes works by Dvorak, Poulenc, and Berlioz.

Thursday... March 7

Poetry reading, Tom Rayworth, Judy Library, 4 pm, refreshments. Co-sponsored by Division of Humanities and Social Sciences.

"The Way Out: A General Nuclear Settlement," Admiral Noel Gayler, Commander in Chief, US Forces Pacific (1969-1972), Director, National Security Agency (1972-1976), etc. Baxter Lecture Hall, 8 pm, free and open to the public, sponsored by the Distinguished Speakers Fund of the Caltech Y and the World Affairs Forum.

"Nude Erections in Literature," Janet Gray and others, Winnett Lounge, 7 pm, refreshments.

Friday... March 8

Noon concert, "Melissa," noon on the Quad.

Philharmonic trip, the same as Wednesday.

Undergrads: Breakfast with Noel Gaylor, at the Ath, free, 7:45-9:00 am, sign up at the Y.

Sunday... March 10

"Penn and Teller, Bad Boys of Magic," the Magic show for people who hate magic shows, 3 pm, tickets \$7.

Upcoming Events:

Decompression, March 16 and 17.

PETRA and Steve Taylor, March 30, tickets \$9.

CATS, April 9 and 16, co-sponsored by the MOSH, the Grad Student Dean, and the Y.

Support the Y.

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

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Ars Amore

The Woman's Situation at Tech

by Charles Barrett

Before I get started on this week's topic, let me first make a comment on my choice of title for this column. Those of you with a knowledge of Latin may have noticed that *Ars Amore* doesn't make grammatical sense. *Ars* (meaning *art*) and *amore* (meaning *love*) don't combine properly to say anything. In Roman times Ovid wrote a delightful book entitled *Ars Amatoria* (*The Art of Love*), which was straight-forward enough on the subject of sexuality (primarily seduction, in fact) to get him banished to the provinces. Wishing to capitalize on his well-known title, and not knowing beans about Latin, I came up with *Ars Amore* (it was late at night...). Since I

happen to like the sound of it (*ar-amoray*), I claim the right of artistic license and plan to keep it as it stands.

But I digress.

Few aspects of the social life here at Caltech receive as much attention as the male-female ratio of the student population. This of course creates tension for both the men and the women on campus. Since Caltech's specialties of math and the sciences are male-dominated fields, and women here are in a distinct minority, it is fair to say that for women the pressures are especially acute.

This being a column on relationships and sexuality, it is only fitting that we discuss some of the more common and distressing

situations that confront women at Caltech. I have tried to talk to a good cross-section of the female population here in my search for topics, but I'm sure my list is far from complete. As always, feedback is appreciated.

An undergraduate woman first arriving at Caltech finds herself immediately thrown into a high-pressure social situation; although she is still trying to learn peoples' names, everyone seems to know who *she* is. She receives a great deal of attention from the men on campus, many of whom waste no time in competing for her affection. On campuses with a more balanced male-female ratio, freshman women would have mostly freshman guys to contend with; up-

perclassmen would be more likely to have already settled into relationships. Here, however, incoming female students are subject to approach from freshmen and upperclassmen alike. Frequently the upperclassmen have been at this for a while and are smoother operators armed with slick lines. They also have the advantage of being established on campus already. As a result, a new woman on campus can find herself in a rapidly-developing relationship without *really* knowing what she's let herself in for.

The attention and pressure here is for many a new experience; high-school, in all probability, was never like this! The sexual tension on campus brings with it a host of

problems. Students here usually have workgroups of friends, and the nature of this place results in frequent long-hour, late-night homework sessions in close company. Workmates become close friends, but women are often in the situation to worry about male friends seeing themselves as boyfriends, or otherwise misconstruing the situation.

It is all too easy for Caltech men to misread friendship and playfulness (of the non-sexual variety, that is) as an opportunity for a relationship. Women here are thus in a position to have to refuse advances with an alarming frequency, especially if they are not known to be in a relationship with

continued on page 10



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Women's History Week Events Schedule

- Monday, March 4** Film: *The Willmar 8*. A documentary; at noon in Winnett Lounge
- Tuesday, March 5** *Susan B. Anthony*. Portrayed by Mary Burkin; at noon on the Quad.
- Wednesday March 6** *Women's History: The Life of Eleanor Roosevelt*. A lecture and slide presentation by Caltech instructor Dr. Judy Raftery; at noon in Winnett Lounge.
- Thursday, March 7** *Comparable Worth*. A seminar by attorney, Barbara Cato; at noon in Winnett Lounge.
- Friday, March 8** Noon Concert on the Quad featuring *Melissa*. Sponsored by the Caltech Y.

Women's Herstory

by Morgan Gopnik

Once again this year will see a host of events on campus in celebration of Women's History Week, March 3-9. The purpose of this week is to recognize the achievements and contributions of women, most of which have gone unrecorded in traditional studies of history.

The first event, on Monday, will be the showing of a documentary on "The Willmar 8" (see the complete schedule of events elsewhere in this issue for details on time and place). This is the true story of eight woman bank workers who got tired of blatantly unfair job conditions—including explicit sex discrimination—and staged the first bank strike ever in Minnesota. Those of us who have seen this film, first aired on PBS, consider

it sobering, educational and inspiring.

On Tuesday, history comes alive with actress Mary Burkin of the Living History Theatre portraying Susan B. Anthony, one of the leaders in the fight for women's suffrage (the right to vote). "Susan B. Anthony" will give excerpts from her famous speeches and offer a glimpse of her more private life. Know who said, "Failure is impossible?" Find out on Tuesday!

Many undergraduates will have learned by now that a new course is being offered third term, entitled "Women's History," (H 161), taught by Dr. Judy Raftery. Catch a preview on Wednesday, when Dr. Raftery will present a lecture and slide show on the life of Eleanor Roosevelt and her importance to the history of women in the United States.

Buthelezi

from page 1

failures of the old African National Congress (ANC) (i.e. before it was outlawed) was the lack of grassroots organization based on constituency politics. Much of the activity of the ANC in the fifties and sixties was purely symbolic: marches and pass-burnings. The protests withered under police brutality, jailings and bannings. Non-violence as a strategy to effect change was ineffective; it was met with force. Many leaders of the ANC went into exile and accepted violent means to overthrow the Afrikaner Nationalist Party government.

Chief Buthelezi saw the need for a structured and disciplined organization. Inkatha was founded in Ulundi in 1975 to fulfill that need. According to Chief Buthelezi the people's response was overwhelming. The consensus was that they had been waiting for an opportunity to belong to a well-organized, democratic body dedicated to constituency politics and non-violent methods to induce political change.

As leader of an organization whose membership is primarily drawn from the Zulus, Chief Buthelezi has had to deflect criticism that Inkatha is, *de facto*, an organization by and for Zulus. In fact, Inkatha has welcomed and encouraged people of all backgrounds to join, to the extent that Mr. Kruger, the Minister of Justice (George Orwell's doublespeak seems to be the favoured dialect of the South African government) in Mr. Vorster's national government, summoned Chief Buthelezi in September, 1977 to threaten action against Inkatha if it continued to take on non-Zulus as members.

Inkatha has its critics among the black leaders, too. To those critics, the fact that Inkatha is not banned like all other black organizations against apartheid makes it less of a truly representative organization for foes of apartheid. Yet Inkatha, and Chief Buthelezi in particular, has managed to block "independence" from South Africa. This severance of Kwazulu would have made the Zulus foreigners in South Africa.

The main thrust of Chief Buthelezi's Caltech speech was against disinvestment in South Africa, since this would place a severe strain on its economy. He said that while he respects the right of investors to withdraw their assets, he asks them to re-examine their responsibilities towards Black South Africans, the vast majority of whom are dependent on cash incomes, directly and indirectly.

South Africa's economy will be covered more fully in next week's article.

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BLOOM COUNTY

by Berke Breathed



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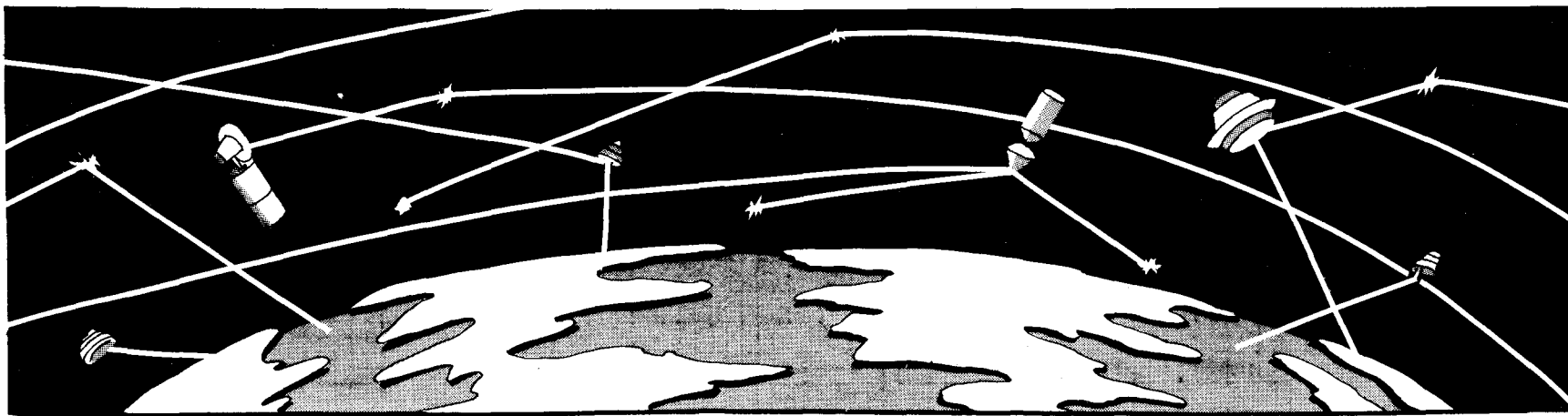


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George Keyworth, Presidential Science Advisor, *Chem. & Eng. News*, Nov. 26, 1984

The Strategic Defense Initiative (SDI) threatens past and present arms control efforts. Our government talks openly of abrogating the ABM and the Outer Space Treaties. President Reagan has requested \$3.7 billion for SDI in fiscal year 1986, and has stated that his Star Wars program is a nonnegotiable item in the upcoming arms control talks. In March, an expected Presidential certification to Congress will allow resumed testing of our advanced anti-satellite missile. Final testing of this system is likely to preclude the possibility of a verifiable treaty limiting this class of weapons.

We believe that the introduction of weapons into space is a grave error. This misallocation of resources may well harm U.S. scientific and economic strength in the long run.

Last fall, the Space Weapons Study Group began circulation of the following petition. Please join the more than 400 members of the Caltech community, including five Nobel laureates, who have already signed it. We will send this petition to Congress in the next two weeks.

If we resign the political arena to the short-sighted and self-interested, we are abdicating our civic responsibility. We must make our opinions known to our political representatives now. Help us demonstrate that, contrary to George Keyworth's contention, there are more than 20 scientists who are critical of this step toward a new arms race.

Space Weapons Study Group

We ask you to sign this petition to register your opposition to the growing militarization of space.

The Space Weapons Study Group was formed at Caltech to promote discussion of the militarization of space and the Strategic Defense Initiative. We have initiated the campus visits of speakers such as Richard Garwin and SDI head scientific advisor, Gerold Yonas, and distributed literature from opposing viewpoints.

We the undersigned members of the California Institute of Technology and the Jet Propulsion Laboratory wish to express our personal concern over the threat posed by the growing militarization of space. We believe that the continued development and eventual deployment of advanced anti-satellite weapons will prove harmful to our long term national security interests. Likewise, we believe that technological panaceas to the problem of national defense, such as the Strategic Defense Initiative, rely on assumptions of questionable technical and strategic validity. These programs are at best an enormous waste of scientific and financial resources and could in fact increase the risk of nuclear war by destabilizing the existing strategic balance.

Therefore, we call upon our elected representatives to:

- Declare an immediate moratorium on the development and testing of all space weapons, including anti-satellite and ballistic missile defense systems.
- Resume negotiations for a mutual and verifiable treaty banning the testing, production, deployment or use of all space weapons.
- Reaffirm our commitment to the provisions of the 1967 Outer Space Treaty and the 1972 Anti-Ballistic Missile Treaty.

It is our hope that we may avert an unnecessary and costly new arms race, and that instead, the peaceful utilization of space may point the way to a less confrontational and more cooperative future.

Signatures

Printed Name

Affiliation

Signatures are given by individuals, acting in their private capacities. Caltech and JPL affiliations are given for identification purposes only. The opinions expressed do not reflect an institutional position of the Caltech campus or Jet Propulsion Laboratory.

Although we are a group drawn from the Caltech community, Institute policy prohibits the use of campus mail for the return of this petition. Please return this petition through the U.S. mail. Note that you can put your account number on the upper right-hand corner of an envelope in lieu of a stamp. Donations to help defray the cost of this advertisement will be appreciated. Please return to:

Space Weapons Study Group
346 South Wilson
Pasadena, Ca 91106

Mikado

by Diana Foss

From the lovely posters (by Art Center student Sofia Kostyrko) that one sees about campus to the final song, TACIT's production of Gilbert & Sullivan's *The Mikado* is indeed worthy of the designation "gala centennial production." The show looks beautiful, sounds good, and is eminently entertaining.

As with another musical recently reviewed by this author, *Mikado* makes its first impressions with its set. They are favorable ones; the set is graceful and effective. Instead of a curtain, three striking red banners bearing the words "Caltech" and "Mikado", in English and Japanese, hang before the stage.

The orchestra then begins the overture. Although there were some problems with timing here, and throughout the show, they were minor, and could have been exaggerated by my position in the front row.

When the actors step onto the stage, another striking visual impression is made by the costumes. They are lush and colorful and the fans carried by each character heightens the prismatic effect. The fans are also used effectively in the choreography, which is in other places less than inspired. I think this show has only two problems, and the major one is timing. The dancing involving the whole ensemble was sometimes glaringly off tempo, and one poor soul in the company seemed not to know the blocking at all; he kept looking at everyone else to see what he was supposed to do.

The casting of the leads was, with two exceptions, wonderful. The actors playing the male lead, Nanki-Poo, and the character Pish-Tush just walked through their parts, although their singing was good. However, the Mikado, Pooh-Bah the Lord High Everything Else, and especially Ko-Ko the Lord High Executioner, carried the show, and in the latter's case, stole it. Robert Lang as Pooh-Bah, with his ridiculous pants and his pained protestations that it is only his desire to overcome his hereditary family pride that leads him to accept the insults of cash payments for his services as Chancellor of the Exchequer, Lord Admiral, Chief Constable, etc., etc., provides the perfect foil for the clownish Ko-Ko (played by Mark Beckwith), the former tailor who was elevated to the post of Lord High Executioner and is horrified to discover that he really must execute something. The Mikado himself, played by Tom Hubbard, sails through the play, striking terror into the hearts of the villagers of Titipu and having a wonderful time.

The female leads aren't nearly so well-written as the male ones (not surprisingly, given that this is a Victorian play) but Yum-Yum is played charmingly by Kris Lofdahl-Beckwith, who also has the loveliest voice in the play. Anita Nardine, as Katisha, is appropriately waspish, but rather stilted in her rage at Nanki-Poo's and Ko-Ko's trickery.

The dialog in the play is consistently funny (the reason we're still enjoying Gilbert & Sullivan 100 years later). Nevertheless, someone decided to throw in a few

"topical" references—Pish-Tush states, "I never bow to anyone lower than an astrophysicist," and Ko-Ko talks about his American Express card. These lines are jarringly out of place; no attempt was made to rework the play thus systematically. The added jokes seem completely gratuitous.

All of my complaints are minor, however, compared to the amount of entertainment provided by *the Mikado*. TACIT has done a fine job, and, as student tickets are only \$5.00, there is no reason not to see it! The show runs tonight, tomorrow at 8 pm, and tomorrow and Sunday at 2 pm in Ramo Auditorium.



—photo by Ron Gidsøeg

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Ponty In the Studio

by John Fourkas
Open Mind
 Jean-Luc Ponty
 Atlantic Records

While the subtleties of Jean-Luc Ponty's music may have been lost to the shuffle of the Universal Amphitheatre, Atlantic Records has managed to capture his every nuance on vinyl. Ponty's newest release, *Open Mind*, is a titillating excursion into a world of contrasts: ominous versus joyful; bass versus treble; monotonous versus complex; synthesized versus natural. These conflicting forces are set out on one of the best recorded, mixed and mastered albums that has come my way in a long time.

Open Mind is a very personal album for Jean-Luc Ponty (as was *Individual Choice*, his previous release. He plays almost every instrument himself: violin, synthesizer, piano, rhythm computer, and effects preamp. His guest soloists, Chick Corea and George Benson, are well chosen and blend

in perfectly. Despite the obvious genius of Corea and Benson, however, it is always quite clearly Ponty who carries the day. Ponty uses the sequencer with more compositional ability than any other musician I can think of. Balanced against this concrete synthesizer work is the exotic violin artistry for which Ponty is so well known. The synthesizer creates a path for the listener to follow, while the violin fills in the scenery. This vision is so intricately detailed that it cannot but catch one's eye. The listener is led through universe after universe, always to discover something new and exciting. As the last chord of the album dies out, one holds one's breath, hoping to catch just one more strain of music...

The album begins with the title cut, *Open Mind*, an upbeat and jazzy number. This is one of the two songs to which Chick Corea donates his keyboard genius, but it is a vivid, high-speed violin solo which makes this piece so memorable. The listener is then led

into the calm world of *Solitude*, in which melancholy minor synthesizer chords are serenaded by a relentless violin. As the synthesizer lifts off out of its depression, the pace quickens; the minor chords transform into major ones for a brief moment as the sun peers through the clouds, before one is again led into the violin's incessant pleading. Side one ends with *Watching Birds*, in which Chick Corea plays a much more substantial role. The synthesizer and the violin sing to each other as do mating birds, leading up to the ultimate duet. It is here, in the masterful intertwining of the two instruments, that Ponty shows his greatest compositional fluidity.

The second side opens with *Modern Times Blues*, an aptly named composition which is held together by an addictive synthesizer bass line. This is the one song on the album in which the solo work really stands out—George Benson puts in an amazing

continued on page 10

White Chix?

Buy Good Tix

by Astrid Golomb

Can a busy-body uneducated Texas cheerleader find happiness with a well-read, anal-retentive Westchester housewife who values nothing so much as her privacy? Even if she dances like Tina Turner?

Maybe.

The audiences at "a coupla White Chicks sitting around talking" running indefinitely at the new Hollywood Playhouse and Cafe just south of Sunset on Las Palmas have a wonderful time finding out.

"a coupla White Chicks..." sounds like a feminist street version of "My Dinner With Andre", or perhaps another of those static plays with long titles like *For Colored Girls Who Have Considered Suicide When the Rainbow is Not Enuf* or *I'm getting my act together and taking it on the road*. Fortunately the title is misleading. Though the play is very much concerned with the attitudes of the 1970's, there is nothing stagnant about it and it is not ponderously concerned with "relevant" issues.

Both Elizabeth Ashley (the Texas cheerleader) and Susan Anspach (the Westchester WASP) are accomplished and deservedly famous actresses. This play could not hope for better chemistry between its protagonists. It is a staging to which all future productions should be compared—the first staging of the completed play. (The original New York off-Broadway show with Eileen Brennan and Susan Sarandon was staged while playwright Noonan was in a hospital bed. He has had considerable involvement with this production and should be pleased with the result.

Noonan is no G. B. Shaw—the lines don't stick in your memory, but memorable things happen and are described: voyeurism, kinky sex, a blood bonding and a "travelog" for New York City on a "coupla" thousand dollars a day.

Noonan successfully gives an engaging portrayal of how a friendship develops between these two women and he shows that their peculiarities are the strengths in their characters.

Anspach's character is described by a series of absolutes. She tells us that she *never* drinks more than two cups of coffee each day, *never* answers the phone on Monday, *never* gets dressed on Wednesday, *always* bakes cookies on Thursday, and *never* cries. She mows the lawn at night because that's how busy she is.

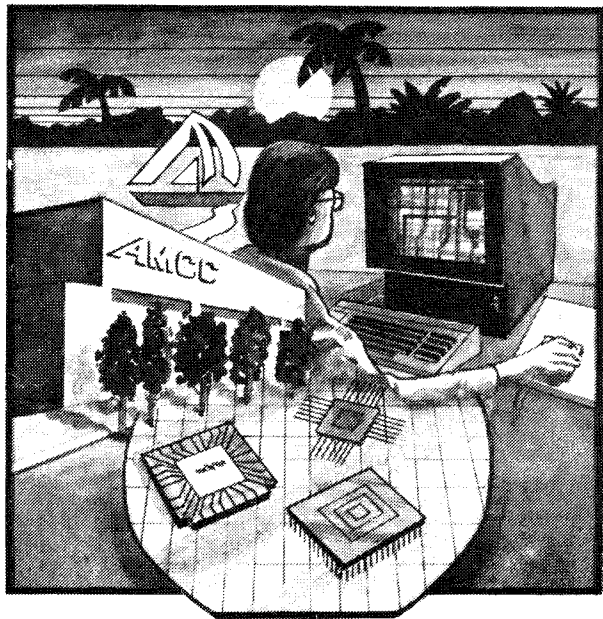
Hannah Mae is introduced in a much more brazen and forceful, not to say "gauche" way. Consumed with curiosity about her hermit neighbor she watches her avidly, asks all over town about her and shows up at the door one morning demanding a cup of coffee. There is no discernible basis for a satisfying friendship.

Both have marital difficulties with which they help one another come to terms. By the end they have given each other strength, friendship, love, and indeed, even happiness.

It is hard to separate the threads of this show to figure out where they came from—the direction by Paul Gleason is not inspired, but it gets the job done. The set designer, Russell Pyle, has contributed an aptly tidy kitchen straight out of *Better Homes and Gardens*. The lighting is noticeable only in its absence—those afraid of the dark

continued on page 9

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entertainment

Poet to Recite

Yehuda Amichai, Israel's leading poet, will be at Caltech for a special guest appearance on Sunday, March 3 at 7:30 pm in Winnett Lounge. He will recite (in English) some of his poetry, much of which has been published in this country. Amichai's poetry has been translated into several languages, because he addresses himself not so much to an Israeli experience as to a universal experience. His poems speak of feelings and questions shared by many as his words paint pictures in the readers' minds.

Yehuda Amichai emigrated to Israel (then Palestine) with his parents in 1936, leaving Wurzburg, Germany, where he was born. After service in the British army in World War II and subsequently in the Israeli army, Mr. Amichai went on to teach literature and creative writing. He has taught at the Hebrew University and Greenberg Teachers College in Jerusalem and in primary and high schools as well.

Yehuda Amichai has written three plays, two for radio and one, *A Journey to Nineveh* which was produced by the Habimah National Theatre in Tel Aviv in 1964. His first novel, *Not of This Time, Not of This Place*, appeared in the United States that same year. Mr. Amichai has written another novel, a book of short stories and seven books of poetry up to the present time. His excellence is recognized in Israel where he has received all the major literary awards. It is also recognized abroad where he has read at many international festivals, among them the Spoleto Festival in 1966 and 1967, and the London International Festival in 1967 and 1971.

In the United States, Mr. Amichai has given readings at numerous universities and was a guest poet as Regent's Professor at the University of California at Berkeley from 1971 to 1972. More recently, in 1984 he was a guest Professor at NYU.

All are welcome to come to the reading by this highly talented man and to stay afterwards for a dessert reception, giving all an opportunity to speak to and ask questions of Mr. Amichai. Admission is free for all Caltech students and \$3 for staff and community.

Life's Little Necessities

The Mikado The Annual Caltech Musical. Ramo Auditorium. Fri. Mar. 1, 8 pm; Sat. Mar. 2, 2 pm and 8 pm; Sun. Mar. 3, 2 pm. \$8.00, \$7.00, \$6.00, \$5.00.

Treasures of Italy An Armchair Adventure, narrated by Kenneth Richter. Beckman Auditorium. Fri. Mar. 1, 8 pm. \$6.50, \$5.25; Students \$5.25, \$4.25; Caltech student rush \$5.

Lone Justice An exciting new rock/country band, raved about in "Buckaroo Reviews" last term. The Palace, Hollywood, 8 pm.

The International Women's Film Festival Benefits the U. N. Decade for Women, 1975-1985. Fox International Theatre, Venice. Opens Fri. Mar. 1.

Comfort and Joy One of Bill Forsyth's best movies. San Gabriel Valley premier. Playing with Paul Cox's *Man of Flowers*. Sun. Mar. 3, Mon. Mar. 4 at the Rialto, South Pasadena.

Stephen Jay Gould Famous scientist/professor/author. "Pattern and Non-Pattern in the History of Life." Baxter Hall. Mon. Mar. 4, 4:00. Free. "The Fact of Evolution and the Politics of Creationism." Beckman Auditorium. Tue. Mar. 5, 7:30. Free.

Gil Scott-Heron Southern Christian Leadership Conference benefit to help end apartheid. Wilshire-Ebell Theater, Los Angeles. Wed. Mar. 6, 8 pm. \$10.00.

Andres Segovia Famed classical guitarist. Ambassador Auditorium. Wed. Mar. 6, 8 pm. \$27.50.

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entertainment

Chix Not Chex™

from page 7

should stay away, as there are long periods of total blackout between scenes, evidently because there is no curtain. The sound design by Jon Gottlieb (who is responsible for sound design on every show in L.A. with a stereo on stage) is slick and Noonan's choice of songs by Loudon Wainwright III is pithy (I especially liked "Dead Skunk in the Middle of the Road"), if potentially confusing—it is impossible to tell when since 1970 the play is set merely by looking at the costumes

or listening to the intermission music. The costumes are instead designed to emphasize the differences between the characters. In Anspach's case they enhance her social conservatism and physical thinness. The flakiness of Ashley's clothes, however, is farcical in its own right and a trifle distracting at times.

After a one million dollar renovation, the former Hollywood Center Theatre seats 236 and resembles nothing so much as the fuselage of a 747 jumbo jet, with

its rounded soundproofed ceiling and plush blue 5-4-5 across seating, and seat numbers commencing at 101A. You can draw your own conclusion. There are even two seats all by themselves front and center—are they intended for stewardesses or pilots, one wonders. Those used to in-flight movies will feel pampered. There are no head phones to poke in your ear, no distracting windows, no noise of wind or obvious air conditioning, no "turbulence" (unless they bring in Sensurround™), and no lines to the bathroom or heads blocking your view of the action. The sight lines are good. For a

small theatre in Los Angeles it is downright luxurious—the Hilton of L.A. playhouses. The new management—most conspicuously Budd Friedman, famous for starting both the Improvization in New York and the Improv here in L.A., plan to bring in future plays as contract projects, but this one was produced by the theatre to inaugurate and establish it as a "first run" playhouse.

Can a playgoer find happiness at a performance of *A coupla white chicks*...? If that individual appreciates good acting, even in a 1970's domestic comedy, the answer is emphatic. Yes.

Small, Fink Folk

by Brian Toby

The first of the Caltech Folk Music Society's two March concerts will happen this Saturday (March 2) when Fred Small and Cathy Fink perform in Dabney Hall at 8 pm. The concert will be signed for the hearing-impaired by American Sign Language Artist Dana Farley. Tickets for the concert are \$5.00 in advance or \$6.00 at the door. However, thanks to a fund established by the Graduate Student Council, the Master of Student Houses and the Dean of Students, Caltech students can buy subsidized tickets for \$3. For tickets, contact the Ticket Office (356-4652).

Fred Small, who left his law practice to pursue a career as a musician and activist, presents musical depositions concerned with sexism, peace, social change, labor, and thermal underwear. Noted writer Jeff McLaughlin said in *The Boston Globe*, "Fred Small seems well on the way to broad popularity... His voice is excellent, his songs have light, bright melodies and sprightly rhythms, and his strong political consciousness is leavened by wit and a keen sense of irony. His poignant 'Letter From May Alice Jeffers' shows a gift for simple majesty in writing."

Cathy Fink has recorded five record albums, including *Doggone My Time*, a solo record which the *Washington Post* placed among their top ten for 1982, and *Grandma Slid Down the Mountain*, a recently released children's record.

Sing Out Magazine said that "Cathy Fink is a singer of both guts and finesse and an instrumentalist of considerable skill." Her concerts include songs from authors as diverse as Fred Small, Hank Williams, and Stephen Foster. Cathy is best known as a champion banjo picker, though she also performs on guitar, fiddle and button accordions.

In her performances, she has chosen to reclaim positive traditional songs from bluegrass, old-timey and swing/country music, genres where male performers have dominated and have often presented extremely sexist material. What Cathy can't salvage, she satirizes. In her song "Little Darlin's Not My Name," she takes-off on bluegrass songs that treat women as objects—by lifting lines from the original songs and showing how silly they are.

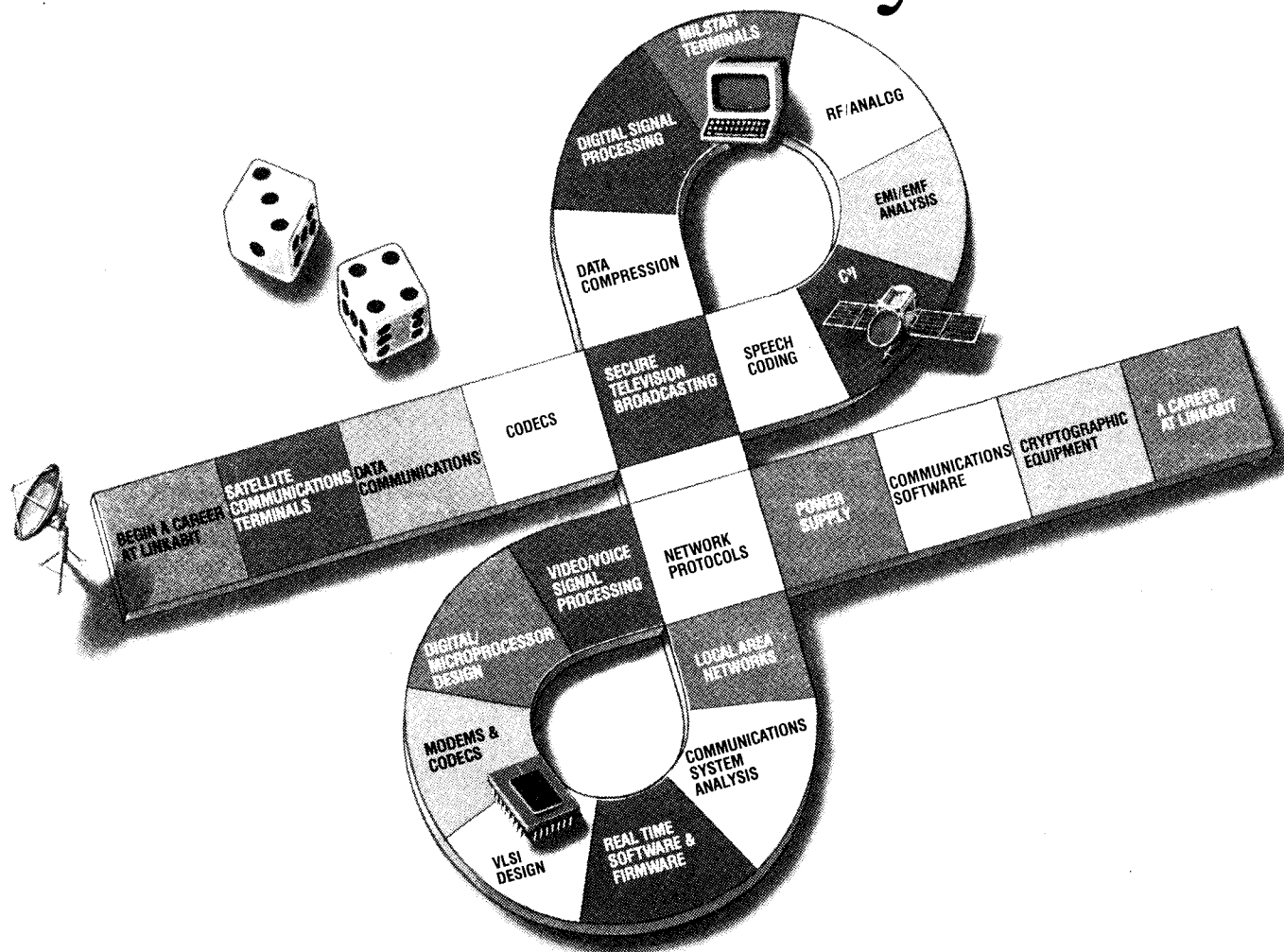
The Caltech Folk Music Society will present another concert on March 30, with Joanna Cazden and Bob Bossin, also in Dabney Hall. Additional information and tickets for both shows are available through the Caltech Office of Public Events Ticket Office (818) 356-4652.



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COMPANY PRESENTATION
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Refreshments will be served.
ON-CAMPUS INTERVIEWS
Friday, March 8

The Woman's CIT Ponty

from page 3
 someone else already. Having to disappoint someone is an unpleasant task, and can result in awkwardness for both parties. Moreover, rejecting an advance can lead to embarrassment or resentment from the male, and strain an otherwise good friendship. To avoid (or at least lessen the incidence of) these situations, some women at Caltech find it easier to make a good friendship appear to be a more serious relationship to others. By maintaining a high-profile of visibility in the company of her male friend, others assume she is unavailable, and she doesn't need to say 'no' quite as often.

As I said above, women at Caltech find themselves working in male-dominated fields. Although no one I talked to related any extreme cases, there is a certain amount of condescension and chauvinism to be contended with around here. Some women find TA's in lab courses VERY eager to offer assistance.

That the women at Caltech are intelligent is a given; they wouldn't be here otherwise. But the acknowledgement of their abilities in a social context, as well as a professional one, is not always freely given. Few men have trouble in thinking that women can be perfectly competent engineers and scientists, but outdated social models pressure women into being passive, or at least modest, on intellectual models.

Traditional role models present a dilemma for female students; some men feel the need to display strength and prowess in their dealings with women. For a woman to be overly assertive of her abilities is to risk being labeled a bitch. Attitudes toward proper role behavior vary on this campus from person to person and from House to House, the result being a number of niches to be filled, either by choice or under social pressure.

Some women assume a more traditional role, emphasizing femininity and playing 'dumb', asking for or accepting help with homework when in fact they are more qualified to give it. Others discard cosmetic artifice and/or help perpetuate their deserved reputation for academic excellence in their field (and are the ones who

guys go to for help with our homework!)

The role a woman assumes can be the result of her own wants and desires, or the result of what she feels is expected of her, or (and I hope this is rarer than I think it is) the result of what is demanded of her if she is to be socially accepted. There are still aspects of campus living that relegate women to the level of second-class citizens.

Not insignificant is the pressure generated within the female portion of our community. Jealousy, contempt, resentment, or competition (both social and academic) can make for some harsh commentary within a small, gossip-prone campus.

Of course, men generate their fair share of critical remarks. Caltech women can be 'bitchy', 'queen-bees', 'conceited', or 'too unfeminine'. One approach a man can take to get a woman's attention is to appeal for sympathy, a means by which many of the more sensitive women on campus are turned into surrogate mothers, or, alternatively, they get to hear him talk all about how awfully the women at Caltech treat him.

For anyone attending college, relationships create additional problems. It's a necessary (but thoroughly survivable) aspect of life. For women at Caltech, being a minority group in an academically intense environment adds additional pressures, especially on the social front. The important thing is to know what you want and to pursue it as you see fit. In matters concerning your time, how you spend it, and who you spend it with, no one should have a say but you. Don't get pushed or lead into anything you are not comfortable with.

In my discussion of the woman's situation with respect to relationships, I have only discussed male-female interaction. Situations particular to lesbian relationships, as well as those of gay men, will be covered in next week's column.

For comments, criticism, or suggestions on the future of this column, contact Charles Barrett (1-59, or 577-8593) or by mail in care of the California Tech (107-51).

Next week: Gays, lesbians, and bisexuals at Caltech.

from page 7
 appearance on jazz guitar. The guitar and violin solos in this piece are alternated, and each new solo is more impressive than the last. This is indeed a blues for modern times, in which the "classical" violin meets the "modern" guitar. Although both instruments make their statements, one has trouble deciding which world is "better"; surprisingly, the two instruments never really fuse together, and one is left with an intriguingly ambiguous ending.

The next piece is *Orbital Encounters*, another homage to the sequencer (which is somewhat reminiscent of the earlier *Computer Incantations for World Peace*). This is one of the shorter works on the album, and it carries with it a carefree air—as if to say that the previously posed ambiguity is of no importance, as music must change and grow. As this song fades out, one hears a single violin note rise out of the distance. As the note grows, it is joined by a vaguely Latin drum pattern, a captivating synthesized bass line, and finally the main synthesizer (which resolves the note into a cloud). The rest of this composition, *Intuition*, builds off of this basic chord, using the drum and bass lines to provide continuity. Ponty is wise enough to know not to satiate the listener with one melody; this song epitomizes the album in that every time a melody becomes too tangible, one is shown some new variation which is even more entrancing. As *Intuition* ends, one has the immediate urge to replay the entire album.

If it were not for immaculate recording, mixing, mastering and pressing, *Open Mind* would certainly suffer. It is an album with no hair out of place—one can enjoy every subtle expression of the album without distraction. This is not to say that *Open Mind* sits up and begs for attention; it makes fine background music for studying and other activities. One should not be surprised, however, if one becomes entirely enraptured with this album at any moment, to the utter abandonment of all work....



photo by Ron Gidseg

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ON-CAMPUS INTERVIEW
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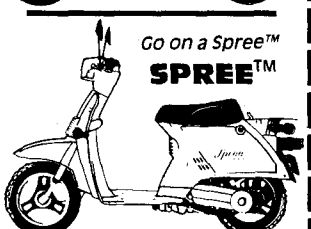
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sports

Golly Gee, Wally!

by Perry Riposte

Last weekend, the Caltech fencing team fought UCLA and UCSB (U.C. Santa Barbara) at Calstate University, Long Beach. This meet was the last of the season and all teams strove to win.

The women's foil team had a surprisingly close loss, against UCLA, 6-10, and a 2-14 loss against UCSB. Phyllis Li and Janice Peters won three bouts each against UCLA, which has a very fine women's team. The Caltech women were excited and drove to win some bouts. It was a very good effort on their part. Against UCSB, the two Caltech women fencers won one bout each. They did not do as well because they were exhausted from the first match.

The men's foil team lost to UCLA 0-9 and also lost to UCSB 3-6. Against the latter, the leading scorer was Scott Grossman, the dancing bear, who won two out of three bouts. He groaned like a bear and frightened the fencers from other schools. Craig Keller defeated one opponent by pulverizing him. The opponent lost by submission. Alex Gilman did effective parries and ripostes and left many red marks on his adversaries.

The men's epee team lost 1-8 to UCLA and also lost 4-5 against UCSB. Skip Todd scored the only point against UCLA. Against UCSB, Skipp Todd again won one, James O'Dea won two, and Thomas Luke won one. All three used their points effectively and almost punched some holes in their

opponents' protective gear. Joe Beckenbach made some surprising moves that amazed everyone. His adversaries had a difficult time pursuing him.

The sabre team lost a close match to UCLA by the disappointing score of 4-5. Scott Lewicki and Chein-Wei Han split the victories evenly between them. Lewicki's victories were helped by his flying attacks, launched from

out of his opponent's range. Han owes his wins to repeated body cuts, as if he were trying to disembowel his opponents. Matt Himmelstein lost two bouts, one of which was a heartbreaker that went down to the last touch. His beat attacks seemed as if designed to disfigure the opposition. Jeff Greason, the human tank, plowed through his adversary, but, alas, fell short. Against UC Santa Bar-

bara, however, came a triumphant and decisive 7-2 victory. Lewicki skillfully came away unscathed with 3 victories, Chein-Wei added two of his own with Greason adding his first two victories of the season. Himmelstein made quick moves, but was eventually frustrated. Due to the victory over UCSB, Caltech's sabre team came away in fifth place out of the seven-member league.

entertainment

Day	Date	Time	Sport	Opponent	Location
Fri.	3-1	TBA	Swimming	SCIAC Championship	South Gate (M/W)
Sat.	3-2	TBA	Swimming	SCIAC Championship	South Gate (M/W)
Sat.	3-2	9:00 am	Women's Tennis	Redlands	Redlands
Sat.	3-2	11:00 am	Track	All Comers Meet	Caltech
Sat.	3-2	12 noon	Baseball	Redlands	Caltech (2)
Sat.	3-2	1:00 pm	Women's Tennis	Pomona-Pitzer	Pomona-Pitzer
Sat.	3-2	1:30 pm	Men's Tennis	Redlands	Redlands
Sat.	3-2	All Day	Fencing	Women's NCAA West Region	Caltech
Sun.	3-3	All Day	Fencing	Women's NCAA West	Caltech
Tue.	3-5	3:00 pm	Men's Tennis	La Verne	Caltech
Tue.	3-5	3:00 pm	Baseball	Redlands	Redlands
Wed.	3-6	3:00 pm	Women's Tennis	Redlands	Caltech

Interhouse Volleyball

Day	Date	Time	Court	Teams	Referees
Fri.	3-1	4:00 pm	East	Fleming vs. Blacker	Page
Fri.	3-1	4:00 pm	West	Ricketts vs. Ruddock	Dabney
Mon.	3-4	4:00 pm	East	Lloyd vs. Dabney	Blacker
Mon.	3-4	4:00 pm	West	Page vs. Fleming	Ruddock
Tue.	3-5	4:00 pm	East	Page vs. Blacker	Ricketts
Tue.	3-5	4:00 pm	West	Lloyd vs. Ruddock	Fleming
Wed.	3-6	4:00 pm	East	Fleming vs. Ricketts	Page
Wed.	3-6	4:00 pm	West	Dabney vs. Ruddock	Blacker
Thu.	3-7	4:00 pm	East	Blacker vs. Lloyd	Fleming
Thu.	3-7	4:00 pm	West	Page vs. Ricketts	Dabney

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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.

SURF Deadline

Reminder—Deadline for SURF proposals is 5:00 pm, Monday, March 4.

Congratulations

The Student Phonathon Bonus Receivers are:
 Fleming House \$1,000
 Ricketts House \$1,000
 Ruddock House \$500
 Lloyd House \$100
 and congratulations to all houses for raising \$51,000 for Caltech. You did a great job! Thanks from the Alumni Fund!

Caltech Flying Club "Tonight" Bassist

The Caltech Flying Club is open to any member of the Caltech-JPL community who is a pilot or would like to become one. We have two trainers and three more advanced aircraft and flight instructors are available. Inexpensive introductory flight are available. For info call Eric Umland, x4836.

Joel DiBartolo, bass player with Ernie Watts and the *Tonight Show* orchestra, will be conducting a clinic with the Caltech Jazz Band this Thursday, MARCH 7 at 9:30 pm in Beckman Basement. Anybody interested in meeting Joel please stop by.

Volleyball

Triples tournament. Prizes. No sign-up necessary, teams will be assigned. 8:00 am Sunday, March 10 at the gym, and we'll play until noon. Open to all members of the Caltech community.

Work in Japan?

A Caltech alum is offering two jobs in his Japanese factory for the summer. Travel, room and salary provided. Students will be doing basic factory work. If interested, come to the Dean's office by March 15.

C O L O A G O S

Susan Yewell will be speaking at the meeting this Sunday at 2:00 pm in 210 Baxter on homophobia and political action in the Pasadena community. We'll also plan the third term party and other good stuff. Be there!!

SCPC Meeting

The Student Computing Policy Committee meets Thursdays at 5:00 pm in the conference room upstairs in Booth. Donuts, etc. will occasionally be available.

Dave Says Hi!

To all campus organizations:
 Well, hello. My name is David Bruning, your new ASCIT treasurer. It is that time of year again when the ASCIT BOD meets for its annual budget meeting. That means that every organization on campus that wants money from ASCIT must submit a proposal buy Monday March 11. This proposal must include the amount of funding wanted, the main purpose of your organization, the number of members, and possible activities of your club. Basically, it's what you have done every year previously. Please mail the proposals to David Bruning, Page House, 1-53.

Joy, Too

The sign-up for the ASCIT appointed offices is posted on the MOSH's office door. The offices to be filled are election chairman, *little t* editor and business manager, *Big T* editor and business manager, *Totem* editor, *The California Tech* business manager, coffeehouse manager, excomm, the presidential staff, and ESC directors-at-large. The sign-up will be posted until March 12, 1985, 5:00 p.m. If you have any question about the positions, contact a BOD member.

sports

Track Starts Running

by Joe Cheng

The Caltech Track Team began this season spectacularly. At the first meet held at Pomona last Saturday. Caltech defeated Whittier with a score of 77-51, and we took a strong second to Pomona-Pitzer with a score of 30-124 (O.K. their school is slightly bigger than ours). The hero of the day was Dave Gates who took a first place and established a new school

record in the triple jump with a result of 44' 4 1/2" (you've got to watch out for those freshmen). John Beck also came in first in the 800 m with a time of 1:58.90.

Since this is only the beginning of the season, our team seems to have a lot of potential for the coming term. Remember: "We have not even begun to race."

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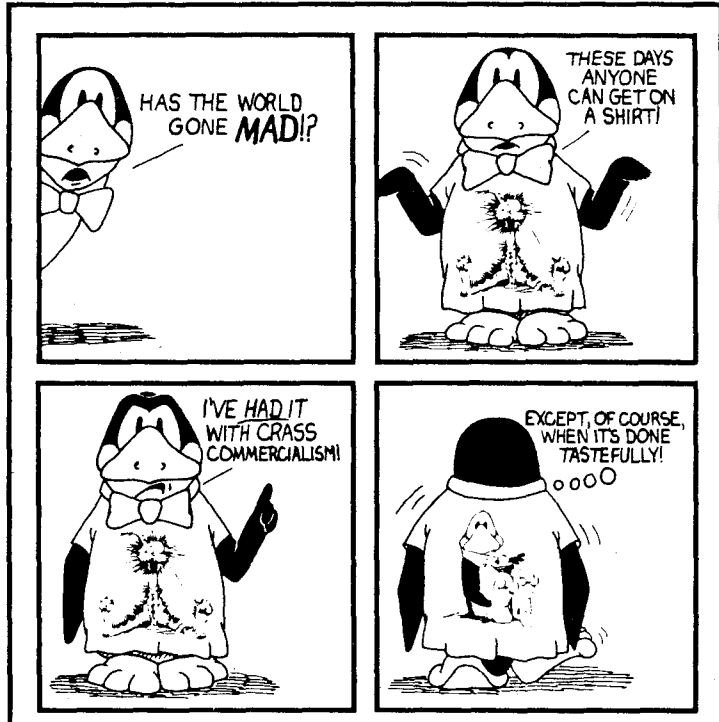
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Have Breakfast With An Admiral

An undergraduate breakfast at The Athenaeum with U.S. Admiral Noel Gayler will be hosted by The Caltech Y on Friday, March 8.

Admiral Gayler, the retired commander of the U.S. forces in the Pacific, will be at Caltech for a speaking engagement sponsored by Caltech Y and the Distinguished Speakers Committee.

The breakfast will be served at 7:45 a.m. in the Athenaeum's Hayman Lounge. Admiral Gayler will spend the next hour chatting with the students.

Adm. Gayler is now active with the American Committee for East-West Accord in Washington D.C. Objectives of his work include reduction of the danger of nuclear war, enhancement of the security of the West, and the development of a more pragmatic relationship with the Soviet Union.

On Thursday, March 7, the Admiral will visit JPL, where he will attend a luncheon with Lew Allen, the Director of the JPL, and some of the Lab's scientists and administrators.

Later on Thursday, he will speak at Baxter Lecture Hall on the Caltech campus at 8:00 p.m. The lecture is expected to cover subjects like President Reagan's Strategic Defense Initiative.

The undergraduates to attend next Friday's breakfast will be chosen by lottery from among those who will have signed up for the event. A sign-up sheet has already been set up in the Caltech Y. Fifteen students will be invited by the Y at no cost to the students.

Following his breakfast with the undergraduates at Caltech next Friday, Admiral Gayler will appear on KABC radio's national talk show program with host Michael Jackson.

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