

Zulu!

by Tom McKendree

"A noble struggle is taking place in South Africa... a struggle for freedom," said Mongosuthu G. Buthelezi during his speech here in Baxter Lecture Hall on Tuesday. Buthelezi is the popular hereditary leader of the Zulu people of South Africa, and he is the leading moderate among those blacks opposed to South Africa's policy of apartheid.

Buthelezi's speech reaffirmed his editorial in Wednesday's *Wall Street Journal*. He understands those who feel apartheid is so morally repugnant that it must be excised, but he warns that "To stand on American indignant principles by withdrawing diplomatically and economically from South Africa would only demonstrate the moral ineptitude of a great nation." Disinvestment may make Americans who reason with their passions feel better, but it would be callous to the "Millions who will starve if South Africa's cash economy fails."

The problem Buthelezi is in the U.S. to solve is that Americans, in their haste to do good, may hurt the very black South Africans they are trying to help. Disinvestment and disengagement will only worsen conditions for everyone in South Africa, Buthelezi asserts, and force the whites in power to clamp down harder on blacks.

Buthelezi also leads the democratic and political organization *Inkatha*, which draws support from all elements of South Africa, but especially the Zulus, and is dedicated to long-term, non-violent change. Buthelezi asserts that the members of *Inkatha*, under whose direction the leaders serve, want this *realpolitik* of negotiation because they could not militarily defeat South Africa's army. "We cannot indulge in Utopian flights of fantasy," he said.

America's growing indignation towards apartheid is seen by Buthelezi as a positive sign. As the world's leading democracy there is much he feels we can and should be doing. One half of the twenty-two million South Africans are fifteen or younger, and they have a crying need for education. There is only one doctor for every 90,000 black Africans. Roads, housing, sanitation, and many other essential services are inadequate, and yet the need still grows. America can also constructively prod South Africa toward greater political equality, but the principal burden must rest on those inside.

Answering questions, Buthelezi said that he had noticed no advances from Reagan's policy of "Constructive Engagement," but applauded attempts to wrestle with the problem. He said that if it is a "policy of carrots and sticks, let's see more sticks." The sports pressuring has been very effective, because "in South Africa sports is almost a religion." The biggest obstacle he sees to progress is black disunity. Finally, he sharply disagrees with the other, more confrontational opponents of apartheid, whom he feels are intellectually elitist. His plea to them was: "Avoid making my people cannon-fodder."

The Future of JPL

Lew Allen, Director of the Jet Propulsion Laboratory, answers questions on the Lab's growing involvement in the "Star Wars" Strategic Defense Initiative program. Mr. Allen spoke on campus last Wednesday on the current status of the JPL and the Lab's ongoing scientific projects. Some 30 people attended the informal lecture, which covered subjects ranging from the progress of the Galileo Mission to the controversy over the Lab's refusal to permit a JPL Science Division seminar on the political aspects of the Star Wars program. The talk was part of the Caltech Y's Noon Update discussion series.



Lew Allen

Houseman on Television

by John Fourkas

Last Friday night, John Houseman treated an enthusiastic audience in Beckman Auditorium to an entertaining lecture entitled "The World of Television." This talk, which also covered radio, was the third and final in a series designed specifically for Caltech. The first two of these yearly lectures concerned theatre and motion pictures.

Houseman delivered his talk in his trademarked style—a couple of hours of mildly imposing oratory punctuated with fascinating reminiscences and delightful anecdotes, followed by a short question and answer period. He began the lecture with the subject of radio. Radio became very successful around 1930, partly because it was the first truly simultaneous mass medium. This period became known as the "Golden Age of Radio," not so much because the shows were better than those of other times, but rather because the medium was so new; discoveries were being made quickly and excitement was high because the novelty had not yet worn off.

It was during this era (1937 to be exact) that Houseman and Orson Welles founded the Mercury Theatre. This show began in the summer as a replacement show on Sunday night, but it was so successful that it was renewed in the fall. It was about this time that Welles and Houseman decided to do a science fiction piece. The work they finally chose was H. G. Wells' *War of the Worlds*. Although Welles usually wrote the scripts, he was too busy to write this one. A young writer named Howard Koch (who was later to write the screenplay to *Casablanca*) was hired. He quickly pointed out that *War of the Worlds* would make a dreadfully boring radio play unless major revisions were made. They eventually decided to rewrite the novel as a phony radio broadcast. After a few rehearsals, the show seemed pretty dull, and Welles did what he could to pep it up.

Come Halloween night, the show was ready for broadcast. The first nine minutes of the broadcast was intentionally dull; it featured the CBS orchestra playing the worst jazz they could. By thirteen minutes into the show the Martians had landed, and all hell was breaking loose. The Panic Broadcast had begun.

When the show was over, the police came in to confiscate all of the scripts and to hold everybody in custody. Two hours later the press (which was already upset over the success of radio) was let in to do its worst. When all was said and done, \$750,000 in suits had been brought against the Mercury Theatre and CBS, for everything from broken arms to miscarriages. Not one of these suits was successful.

By the end of the '40s, the radio market had slowed down and television was emerging. The middle '50s became the "Golden Age of Television." During this period, Houseman produced two programs (for which he won three Emmy Awards): *The Seven Lively Arts* and *Playhouse 90*. Video tape had not yet been invented, an so both of these shows had to be done live. Live television has obvious risks attached to it, and Houseman told some amusing tales about these risks.

In 1972, a friend of Houseman's told him that a movie named *The Paper Chase* was in the planning. The movie would be about the pressures of the first year of law school, and James Mason was to play a mean old professor. A few weeks later, the deal with Mason fell through, and Houseman was asked for a list of elderly actors who might want to play the part. As it happened, every person on his list was unavailable or dying, and Houseman was asked to play the part. Thus, at the age of 77, Houseman began his acting career.

The Paper Chase became a fairly successful movie, and one of the television networks offered to make it into a weekly half-hour sit-

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Fictional Sex

by Hisaho Sonoda

"Technology and Sex: From *Metropolis* to *Bladerunner*" was the topic of a lecture given yesterday afternoon in Judy Library. Ron Gottesman, a USC professor of literature and co-editor of *The Norton Anthology of American Literature*, spoke on the relationship between sex and technology in science fiction works.

The first half of the talk dealt with dystopias such as *Brave New World* and *1984*. Gottesman claimed that in both of these societies where technological advancement is stressed, explicit female sexuality is viewed as the greatest threat to male dominance and to rational, ordinary life. In these works, he said, "it seems like women haven't changed since Eve."

Gottesman then addressed the question of why science fiction books and films are often asexual, displaying sexuality as advertisement. Technology is linked to men while biology and nature are linked to women. Science fiction seems to show male fear of female sexuality, Gottesman noted, and a space flight therefore represents a divorce from nature where men can live in their world of technology without female threats.

The talk was based on these two assertions and included many examples and excerpts from books and movies to support Gottesman's theses. The audience seemed to find many of them quite humorous. Gottesman said that when he returns to Caltech to speak again, he would like to use examples from films as well.

Zulu! Zulu! Zulu!

by Ketan Shah

[This is the first of a series of articles on South Africa motivated by the recent speech by Chief Buthelezi at Caltech.]

"The present upsurge of interest in America about South Africa is something which black South Africa welcomes," said Chief Manesuthu Gatsha Buthelezi in his address last Wednesday at Caltech's Baxter Lecture Hall. The talk, entitled "Apartheid and the Debate on the Role of the United States in South Africa," was co-sponsored by the World Affairs Forum and the Caltech Y Distinguished Speakers Fund.

This article will give a brief background of Chief Buthelezi and the unique position he occupies between those who are said to have "sold out" to apartheid and the "radicals" who shun any form of dialogue with the guardians of apartheid, or for that matter, any collaboration with white liberals. It was the radical Azanian People's Organization (AZAPO) that disrupted Senator Kennedy's recent tour of South Africa.

Many observers see Chief Buthelezi as occupying the middle position in South African black politics. As the Chief said last Wednesday, it's a good place to get shot. Dr. Ned Munger predicted, in his introduction to the lecture, that Chief Buthelezi will be president of South Africa in ten years. While Dr. Nthato Motlana, a community leader in Soweto, dismisses Chief Buthelezi as a "system black," the Afrikaner leaders look

upon him with trepidation: Chief Buthelezi is not only the leader of the best organized and the largest black tribe in South Africa but he is also disliked by the Afrikaner government for his refusal to accept "independence" or Kwazulu, the Zulu's traditional homeland, as that would mean renouncing their citizenship of South Africa under laws which they had no part in making and which were imposed on them.

Mr. Buthelezi, the Chief minister of Kwazulu, is the political leader of the Zulus. The Zulus also have a constitutional monarch. The Zulus are part of the Neuni branch of the Bantu people. The Neunis are thought to have come from West Central Africa. The tiny Zulu clan grew into an empire under the aegis of military leaders such as Shaka, who began with about 500 people under him. With military and territorial expansions, Shaka assimilated 500,000 people in twelve years.

This was primarily due to innovative military and social strategy and spartan discipline and training. In the Zulu language, the word "Zulu" means "Universe" and in the universe that was theirs, the Zulus became the absolute power in the area now known as the Natal, and beyond. Some of Shaka's regiments emigrated north and settled as far as in what is now Kenya, Central Africa and Zimbabwe.

In the nineteenth century, the Boers, descendants of the Dutch settlers, and the Zulus clashed

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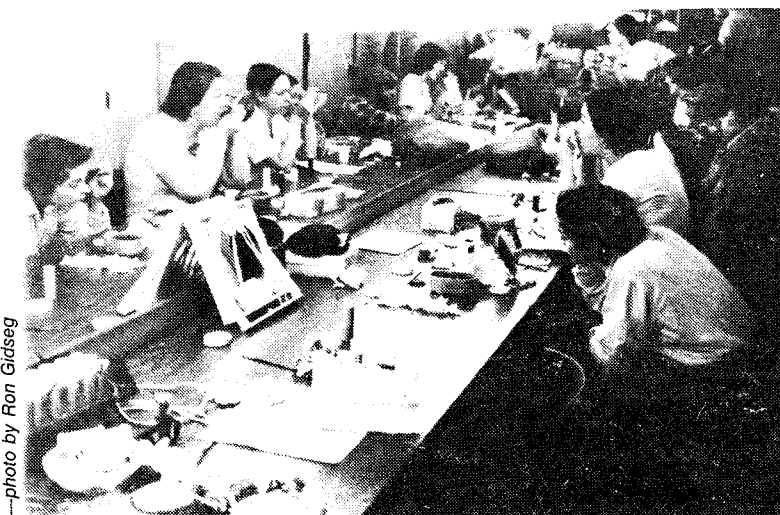


photo by Ron Gidsey

What's all this leading up to? See the *Mikado* centerfold.

Notes from here

by Mike Chwe

Caltech Goes To the Movies

By now it's probably well known that they're making a movie (called *Real Genius*, I hear) based upon life at our beloved California Institute of Technology. I can't wait to see it.

I don't know too much about the movie, but apparently they're trying to capture Tech's unique ambiance, including details like Dabney House graffiti and Theatre Arts flyers.

If I were making the movie, I would call it *Fast Times at Caltech* or maybe *Caltech on the Wilson*. I would film it all on location. The movie would feature someone like Daryl Hannah as a recently arrived freshman from Kansas, ready to study physics. The story would revolve around her search for true Caltech happiness.

The movie would have to include some stereotypes. There would be the quarterback of the football team who pulls out his

HP-41C in the huddle, and wins by brute force calculation. There would be the school mascot, Floyd the Beaver, who clumsily falls into a big tub of chemicals in a biology lab and becomes forty feet tall. ("Put him on the team!" the coaches would say.) There would be the foreign student who secretly works on a nuclear bomb for his country, but ends up in a local religious cult, sporting a strange glow. There would be the student, with a gurgling semi-biological contraption in his room, who would walk around muttering: "Tygon tubing. I need tygon tubing."

Except for our heroine, everyone would be friendly, but eccentric in at least one dimension. The school president would have a passion for pop art, and would often be seen, spray can in hand, painstakingly working on his latest graffiti masterpiece. The professors would all have flashes of



brilliance, and would run around shouting "Eureka!"

The students, except for the snooty ones, would wear brightly colored and clashing clothes, and would get around in high-speed tennis shoes. They wouldn't pretend to be sophisticated, and would tell each other jokes at lunch: "Did you hear about the math major who researched his family tree? He found out that he had square roots!" Everyone would laugh hysterically, spilling their milk.

The movie would close with our heroine's graduation, when she says to her best friend, "I still don't know the secret of true Caltech happiness, but it doesn't matter anymore. I'm leaving." They would laugh tearfully, and the credits would roll. [This is Michael Chwe's nominal weekly column, "Notes From Here." All correspondence should be sent to Caltech 1-60. Or just talk to him.]

letters

To the Editor:

In response to some queries, I would like to bring to the attention of the *California Tech's* readers that the title "Nastassja Has Sex" was *not* mine. This title was written, by I do not know who, for my movie review of *Maria's Lovers*. Generally, reporters do not write the titles to their articles.

Since I am a reporter for this paper, I won't comment on the nature of the title, however, I wish to point out that the impression conveyed by the title was contrary to the ideas put forth in the article.

Sincerely,

—Ketan K. Shah

To the Editor:

I would like to congratulate you on your headline writing in the February 15 issue of the *Tech*. Using words that all began with the same letter was landmark journalistic achievement. Next time why don't you try for more than a passing relevance to the content of the article.

I frequently hear the *Tech* complain about the lack of participation, but after the headline I received for the Grad article in this past issue I will certainly think twice before using this media again.

—Stephen Salyards

Member, GSC Standards of Living Committee

To the Editor:

Now that you have completed a series of articles covering the subject of Graduate Housing, I think that this is an appropriate time to discuss what we, as residents of the Catalina Complex, feel have been major problems concerning such housing at this time. Two of these issues center on the rec-center within the complex.

One problem that has plagued residents is a band that has been allowed to practice in the basement of the rec-room. Though the band was heard infrequently during the beginning of this term, they have begun to enhance their rehearsal schedule. Last term, many residents did complain vehemently to the resident manager of the complex when the band played

loudly during Finals Week, but felt that their complaints went unheard.

With general funds set aside for the purpose, the rec-room was to be fully equipped with a large-screen TV, VHS, compact disk stereo system, etc. Though all these items (which were rather expensive) were bought quickly, all have gathered dust and risked theft in the manager's and the assistant manager's apartments for months while a "security box" was supposedly on order.

In addition, many other areas have been plagued with similar mishaps. Bike racks were taken out quickly and with little notice; residents had their chains cut, and those that removed their bikes were frustrated to learn of the delay in installing new racks (they have since been put in). Requests for repairs have gone weeks to months unanswered. Newly-arriving graduate students to Caltech in the fall term this year found the descriptions of various housing skimpy and at time very misleading. A parking lot for residents scheduled for completion in January may now be completed around March.

We have found most other services at Caltech to perform outstanding work, however, Graduate Housing has lagged behind (and what of Undergraduate Housing?). Though this situation is not critical, it is time for the Housing Office to "get up to speed" with the other administrative services.

—Richard Brandwen
James Ng

Houseman on TV



John Houseman

from page 1

com three years later. For obvious reasons, this proposal was turned down. A year later, an hour long show was suggested, but the network then changed its mind. Six months after that, CBS decided to try a one hour pilot episode. Although the episode was good, CBS was not ecstatic over it. With a bit of coercion, however, the network was convinced to run the show—in a "graveyard" spot opposite *Happy Days* and *Laverne and Shirley*. Needless to say, the ratings were not too good, and *The Paper Chase* was cancelled after

one season. Although half a million viewers wrote to CBS to complain, the network would not change its mind.

Two years later, ARCO gave PBS funding to repeat fourteen of the shows, making *The Paper Chase* the first series to be shown on a network and then PBS. After these first episodes, however, ARCO dropped its part of the funding, and PBS could not support the shows. Two years after that, Showtime picked up *The Paper Chase*, first repeating the fourteen episodes and then adding forty-one more. This broke yet another record—*The Paper Chase* has now been broadcast on three media.

Houseman also talked about such things as contemporary television drama, television movies, ratings, and the ethics of television advertising. The lecture was quite enjoyable, and I can only hope that Houseman will grace Caltech with more such talks in the future.

Cinemattech

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The Caltech Y Fly-by

Friday... February 22

Philharmonic trip, if you signed up, come in and get your tickets.

Ask about sailing.

Sign up for Philharmonic trip which will be on Wednesday, March 2.

Wednesday... February 27

Noon Update, "Spectroscopy from the Sky," Al Goetz, JPL, Winnett Clubroom 1, noon, bring a lunch and a friend.

Friday... March 1

Noon concert. Come see Emmett Chapman play his stick.

Philharmonic trip, the program includes works by Beethoven and Dvorak.

Upcoming events:

Decompression, March 16, 17.

PETRA and Steve Taylor, March 30, Tickets \$9, sign up today.

CATS, April 9 and 16, tickets \$20 (thanks to the MOSH, Grad Student Dean, and, of course, the Y), sign up today, (students only, please).

The Y needs you.

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

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THE 2001 ISSUE THANKS YOU!

Live From New York Glad I Left

by Ken Whang

Academics must be a primary consideration in the description of any school. For my own educational purposes, Columbia is turning out to be good place for me. I feel that I'm learning more material of interest more thoroughly in a more relaxed fashion here than I was at Caltech.

My classes this term are all quite good. In that respect, this is looking like my best college term. I selected my courses more carefully than last, and I'd say about 4½ of 5 are winners.

I'm taking the following:

Partial Differential Equations. Somewhat dry. Pretty good book.

Lagrangian Mechanics. An all-around good class.

Organic Chemistry. One of the

best professors I've had, if not the best.

Cell Biology. Pretty good.

Chinese. Pretty good.

My professors this term are the reason these classes are good. Part of their success I must attribute to their tendency towards the water fountain style of teaching over the fire hose method. My chemistry professor, though he generally moves rapidly, will actually stop to explain a concept in a different way if someone looks really confused (and hence the other twenty of us are all at least a little lost). My physics professor makes a point of relating the equations on the blackboard to the corresponding physical reality. My math professor sometimes fudges a bit, but he'll tell you he's doing it, and an

occasional dose of good armwaving can be surprisingly helpful in elucidating concepts.

Anyone can forthrightly make material available; it takes a little magic somewhere along the line for that material to be absorbed at the other end. It is the rare professor who understands that magic.

Exams in all classes are proctored, closed book, and relatively short. Proctored, scheduled tests are one of the major differences in style between Columbia and Caltech. In general, there are limits on how accurate and comprehensive an hour-long, close book test can be. Also, you can't select your favorite test environment for every midterm. (It's impolite to eat or drink during exams, and it's impractical to tote in a real desk to replace those scrawny lecture hall fold-outs.)

This exam schedule really increases the stress during finals week, when you could be faced with consecutive finals from 9 a.m. on through the day. The only excuse for rescheduling is a direct conflict (or, if you're lucky, a sympathetic professor). On the other

hand, this system lowers the pressure at mid term, since for every examination scheduled, a lecture is cancelled.

Exams are heavily weighted in final grades. In all of my technical classes here, they have been all or nearly all of the grade. In humanities classes, papers are important as well.

This changes the role of homework. You do it because they're instructive problems, and they'll grade it for you and correct it for you. There's little value in working problems strictly to get the right answers, and there's no incentive to do so. Taking the stake out of homework also lessens much of the corresponding day to day pressure.

For long-term purposes, one must consider that Columbia's curriculum offers fewer courses than Caltech's in probably any area of the natural sciences that you can name. This is in part because (a) Columbia is on the semester system, (b) Columbia is an undergraduate college, and (c) Columbia is *somewhat* less technical in emphasis than Caltech.

It nevertheless includes a fairly complete framework for many of the undergraduate science degree programs. Columbia's departments of physics, chemistry, and biology are all quite strong. The chemistry and biology departments are all comparable in faculty size to Caltech's. A vital supplement to Columbia College's science curriculum is offered by the graduate and engineering schools.

Degree requirements at Columbia are light in the sciences and heavy in the humanities compared to Caltech, and heavy all around compared to many of the other Ivies (notably Brown, which has an extremely flexible curriculum). College-wide requirements include English Composition, the proficiency in a foreign language, Columbia core classes—two semesters each of philosophy and literature, and one semester each of art and music—and two semesters of a laboratory science.

Since I came here with only the science fulfilled, these requirements have been a major

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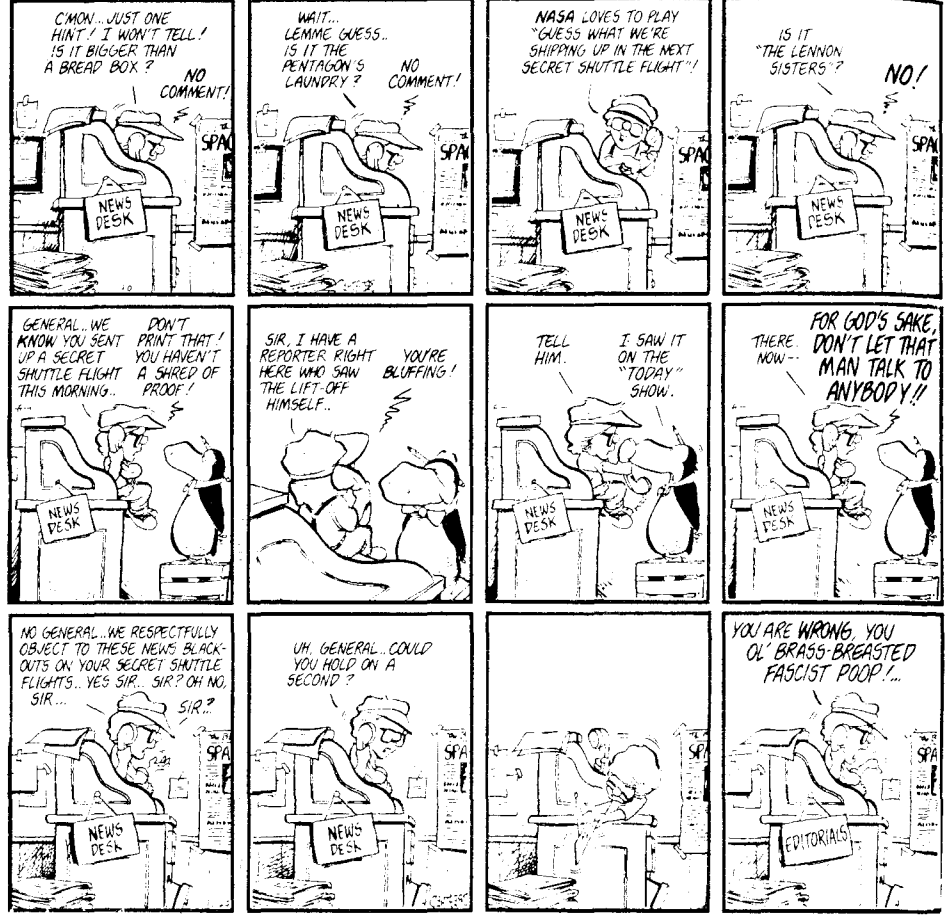


BLOOM COUNTY

by Berke Breathed



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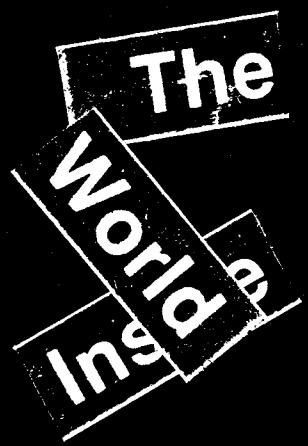
Blacker: OK, first let's set aside the formalities: this author wishes to apologize for any and all misconstrued statements appearing in last week's writeup. Obviously, some people took this author's well-thought bits of advice and turned them loose as a slanderous attack upon themselves. This caused much confusion and inevitably wreaked havoc about the house—with people running pell-mell about the corridors, tons of water spewing forth from around corners, and at least one attempt to render unconscious one of the house officers from a very small state. In light of these events and the recent announcement of said festivities this Saturday night the author is highly please at the amazing turn-around which this author's words have brought about. In the future, this author will be sure to keep mum on such affairs and merely let the alley ordering speak for itself. . . .

Now, enough of the hub-bub. Everyone knows Blacker's a boring place so try not to change that image by showing up to the Hell party Saturday night but not telling anyone else so that they'll think you're in your room studying instead of seething with disco-madness like you really will be. Doing. See you then.

Finally, in a personal note, I'm going to come out of the closet now and admit everything. Hey, it's the 80's, right? I can't hide it any more. The plain truth is: *I think Mike Serfas puts too much salt on his french fries.* (Sigh.) There, I did it. Why don't you try it? I know you can. By the way, happy Chinese New Year. . . .
—Same Guy, Same State

Dabney: Can you pass the Eclectic Carrot Aphid test? Try it. Find the question that doesn't make sense. We all did it in 20 seconds underwater under the dark February sky. It was so dark that I can bite my toes. You could hardly see a poem as lovely as a tree in front of your face. It is a lonely time indeed, and lonely people sit with thin soldering irons and do nothing but soldering. I suppose we are the better for it. Where would the Jacksons be without me referring to them on our refrigerator? Everything is on sale, sale, sale, 100 percent off, and I must go now, now, now, buy, grab, munch, tofu. Yick. it's so slimy. How can you eat this. Especially on sale. Off the street. Bike racks after school: big fight.

Dabney House proudly congratulates its newly elected officer. Waterpicks may be good, but senoirs sure do.
—Harry Liggo



Ruddock: Battle of the Sexes
In what turned out to be a very thrilling contest, Deedee McClure pushed J. J. Hickey to his utmost to avoid defeat in the basketball "battle of the sexes." J. J.'s coach, Chris Cotterel, drew a technical for unsportsman-like conduct, while Deedee's coach, Jim Helgren, was the perfect gentleman. Hats off to you, Jimbo

We all indulged to the fullest in last week's social event—chocolate tasting. Social event for this week is a barbeque on the Ath lawn. Bring your own brew.

Trojan Alley has a new member—a waterbed, which has turned out to be a big hit. Hey, Cathy likes it.
*There's blood in the subway,
Blood in the underground,
Bust me out, come on now,
Bust me out.*

—Mike Taylor

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Zulu! Zulu!

from page 1

periodically, with one of the biggest battles being at Blood River. But it was upon the British army that the Zulus inflicted one of the greatest military defeats, at Isandhlwana.

Chief Buthelezi reaffirmed the orderly nature of Zulu society with the founding, in 1975, of Inkatha (National Cultural Liberation Movement) which grew to what the economists of London estimated in June 1980 as 300,000 paid-up members, and the Chief claimed last Wednesday as a million paid-up members to date.

In many ways, Inkatha can be seen as just a fulfillment of apartheid. Although Inkatha has non-Zulus among its members, the Zulu language is its binding force. Still, it is difficult to see what common South African language they could settle on without displeasing one or the other of the groups.

Nevertheless, Chief Buthelezi is a popular national figure, according to a 1977 survey of black political opinion by the Bergstraesser Institute of Friburg, Federal Republic of Germany. In three main urban areas, the Chief got 43.8% of the black vote against 21.7% for Nelson Mandela of the African National Congress (ANC) and for the Pan African Congress (PAC).

By serving in the homeland administration, a creation of apartheid, Chief Buthelezi has become a controversial figure. Heads of the other homelands are not significantly active in the national political scene.

The Afrikaner government banned ANC and PAC after the Sharpeville massacre of 1960, when scores of people were shot dead by the police while protesting the carrying of Big Brother-type pass books. (It is said that, *not* excepting the Soviet block, South Africa has the most complex system of human control in the world. Every South African black 16 years of age or older has to carry, at all times and under threat of arrest, a pass book which includes his identity card, where he is allowed to live and work, his records of past residences and places of work and a host of other personal information.)

The white minority government sought to fill the black leadership vacuum caused by the banning of ANC and PAC with people willing to work within the apartheid framework. Chief Buthelezi and other black leaders had hoped that the Sharpeville massacre and the resulting international outcry would force the government to begin a process of change. They also hoped that the ANC/PAC leaders in exile would be able to mobilize support externally to apply effective pressure on the minority government. This was to no avail.

Chief Buthelezi was one of the leaders who then realized that change would have to come from within South Africa itself. Steve Biko was another.

The consequent creation of Inkatha and the black consciousness movement will be described in next week's article.

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Mikado!

by Alice Cronin-Golomb

From Mishma, Japan to the Caltech Women's Glee Club, there's a sense of family to TACIT's centennial production of *The Mikado*, which opens tonight in Ramo Auditorium. The Glee Club has donated members and spouses to the production as lead characters, chorus, and choreographer. Shirley Marneus, TACIT's director, is initiating a

"crane-folding workshop" involving the *Mikado* cast and crew, with the intention of sending the finished paper cranes to Nihon University in Mishma, along with Caltech's greetings. (In Japan, sending someone 1000 cranes means "may you live 1000 years.")

Mishma was designated the recipient of TACIT's goodwill because it is one of Pasadena's "Sister Cities." The Sister City

program was established over 25 years ago under the Eisenhower administration to promote cultural exchange and understanding among the people of different nations. According to Jo Heckman, former mayor of Pasadena, the local association arranges visits to Pasadena for groups from Mishma, and vice versa, and also sponsors summer student exchanges between the two cities. The latter has

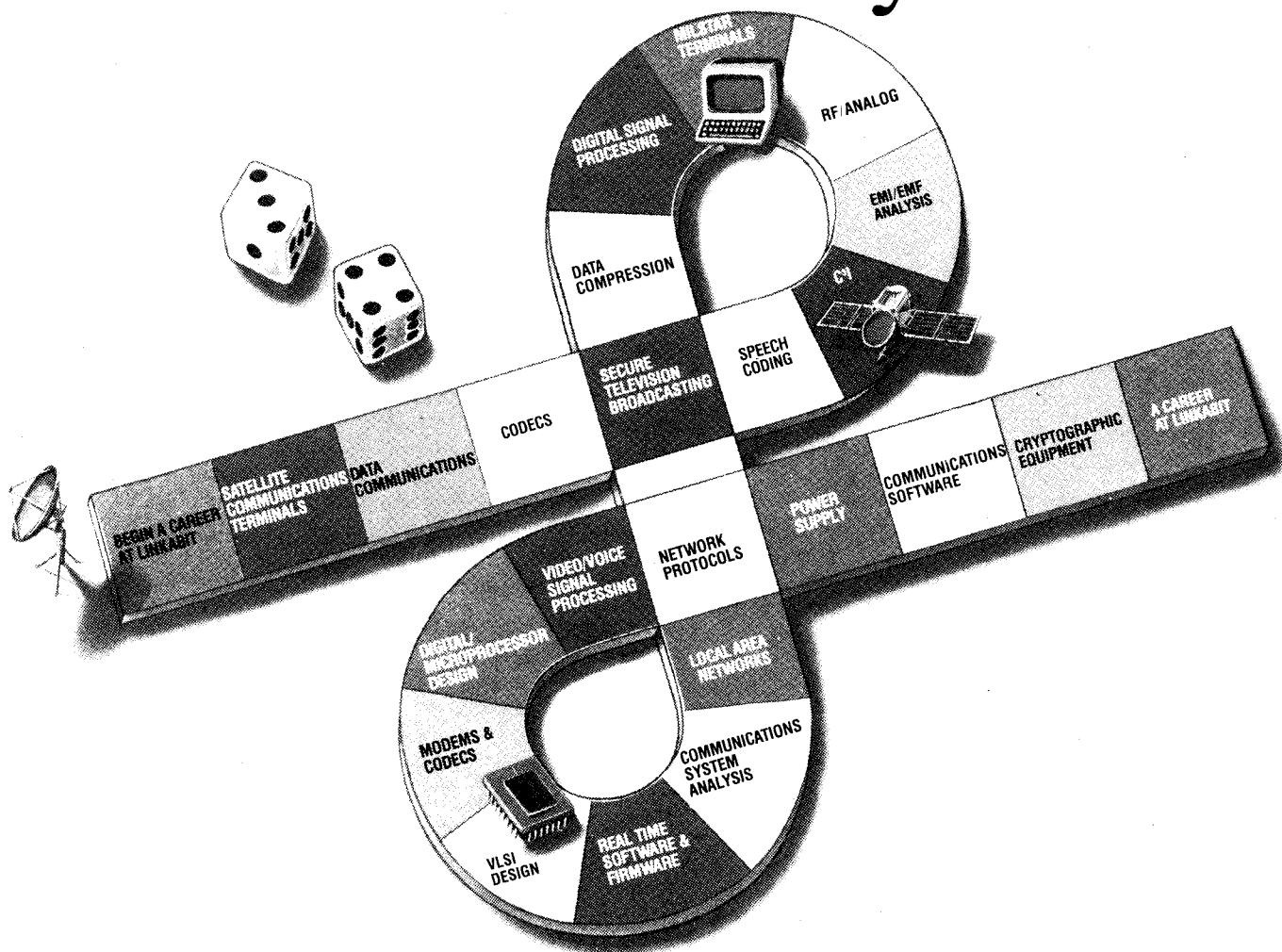
involved sending students from Pasadena City College to live with a Japanese family, and perhaps teach English, during the summer when Japanese schools do not hold classes. Students coming to Pasadena from Mishma would, however, take summer classes at PCC as well as spending their time living with a local family. As yet, no arrangements have been made to enact an exchange program with Nihon University, although Heckman explained that attempts are currently being made to get such a program underway. For younger people, penpal programs, and the exchange of pictures drawn

by schoolchildren on either side of the Pacific, are ongoing activities of the Sister Cities groups. Pasadena's other Sister City is Jarvenpa, Finland, and Ludwigslust, Federal Republic of Germany.

Closer to home, *The Mikado* is drawing on family ties for its cast and crew. Tom Hubbard, in the title role, had never before involved in a Caltech production until his recent marriage to the director of the Caltech Women's Glee Club, M. Roegler Hubbard. According to M. Roegler Hubbard, Tom has already appeared in or 50 productions (though he finds the costumes for the Caltech show "the he's seen"). His experiences include working with Richard Sheldon, formerly with the now-defunct D'Oyly Carte troupe in London and organizer of the *la Carte*, a locally-based Gilbert and Sullivan company. Tom also works

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ON-CAMPUS INTERVIEWS
Friday, March 8



The lovers: Yum-Yum (Kris Balcon)



More lovers? Ko-Ko (Mark B)



The Mikado (Thomas Hubbard)

ada Savoy, Ltd., yet another G&S
rtory group. His addition to the Caltech
uction is a welcome one. The Women's
Club also counts as *Mikado* members
ra Wilson, Karen White and Jean
ller. Jean is the show's choreographer,
sition she has also held for several of
ther recent Caltech musicals. Like the
en's group, the Men's Glee Club has
ided *The Mikado* with vocal resources
elikes of Doug Balcom, Jerry Burch
o is co-producer of the show) and
rs. The "family" atmosphere extends
e other participants in the production
ell, many of whom have a long history
volvement in theater arts at Caltech.
The Mikado runs this weekend and next,
ay and Saturday evenings at 8 and Sun-
matinees at 2 pm in Ramo Auditorium.
ets are still available at the Ticket
ce—don't wait and be disappointed at
door.



—photo by Ron Gidseg

eckwith) and Nanki-Poo (Doug



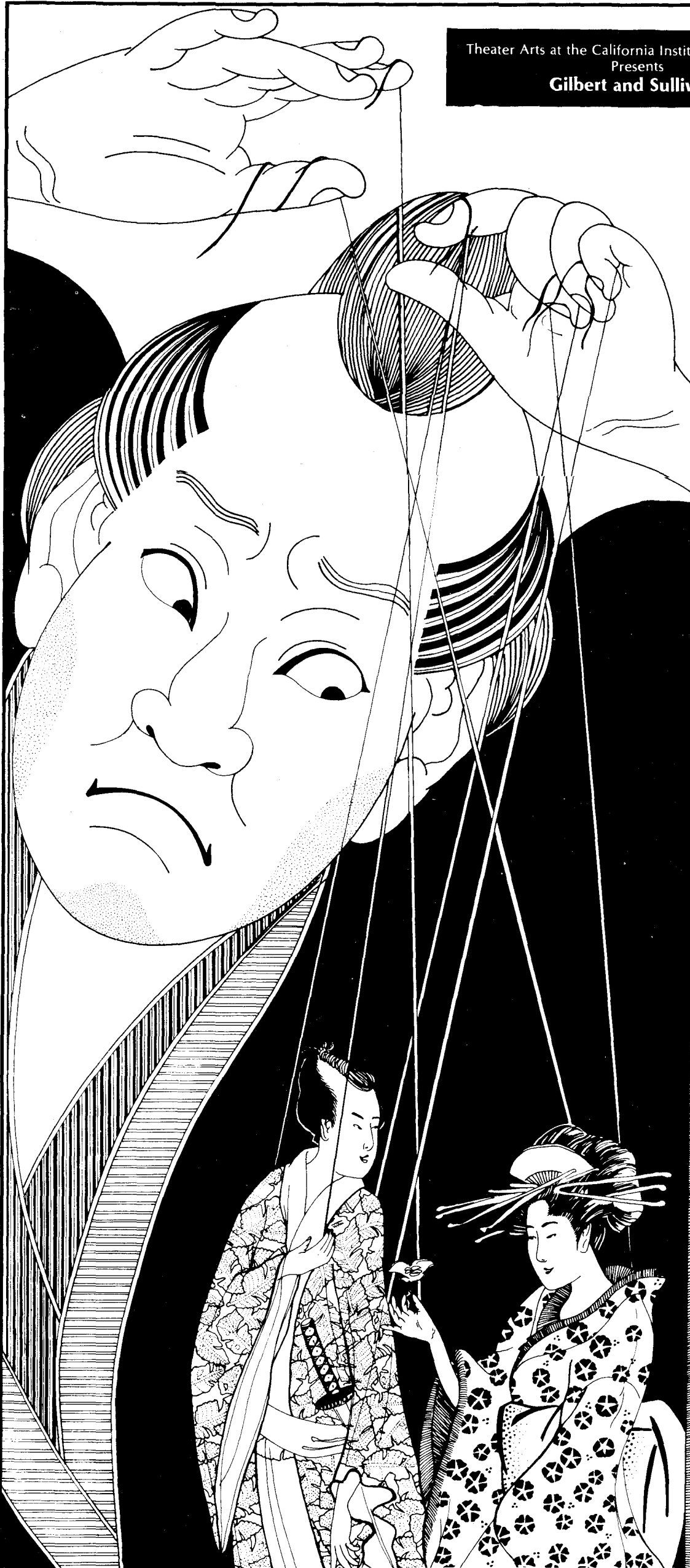
—photo by Ron Gidseg

and Katisha (Anita Nardine)



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Ponty Universal

by John Fourkas
Jean-Luc Ponty
Universal Amphitheatre
February 14

If one could describe the Universal Amphitheatre with a single word, that word would have to be "subdued". Until recently, I was certain that the Beverly Theatre epitomized the Southern California *nouveau riche* concert set, but I now realize that the Universal Amphitheatre wins this contest hands down. Everything about the theatre bespeaks its inherent mellowness: soft lights, comfortable chairs, full service bars, and ubiquitous food stands (serving everything from ice cream tacos to pitchers of champagne). Unfortunately, the theatre seems to inflict this attitude upon performers; Jean-Luc Ponty, after a struggle, managed to overcome this atmosphere and gave a rousing performance.

Jean-Luc Ponty is the jazz/rock fusion violinist. He began his musical training at five years of age, and he had joined the Concerts Lamoureux Symphony Orchestra by the time he was eighteen. Three years later, Ponty "discovered" jazz, and he soon developed the style that was to become his trademark: an energetic mix of some of the best elements of jazz, rock, and classical music deftly combined with electrifying violin work. Ponty first toured the United States in 1969, and it was during this time that he was introduced to Frank Zappa, with whom he was to work on several albums. During the next few years he worked with many important musical artists, including Elton John, the Mahavishnu Orchestra, Itzhak Perlman and Doug Kershaw. In 1975, he released his first major album, *Upon the Wings of Music*. 1985 has seen the release of his eleventh album (and the subject of the current tour), *Open Mind*.

Open Mind is very much a solo album (as was the previous album, *Individual Choice*), in that Ponty played most of the instruments on it himself. Ponty mounted his attack on the Universal Amphitheatre with a full host of musicians (Walter Afanasieff—keyboards; Keith Jones—bass; Scott Henderson—guitar; Casey Scheuerell—drums and percussion), however, and he launched two salvos of old and new material.

The show began a standard California half-hour late with a simple lift of the curtains (there was no opening act). It became obvious immediately that the acoustics of the Universal Amphitheatre are sadly lacking, as was the sound system. Nevertheless, the first number really got the crowd moving (mostly due to an incredible Scott Henderson guitar solo). The band then struggled through a forty minute set, during most of which the bass, drums, and keyboards were inaudible. The set ended in an upbeat note, with an incredible five minute drum solo. After the solo, Ponty announced that there would be an intermission ("And, by the way, the food and drink stands will be open..."). It is annoying that the Universal Amphitheatre would force this rite upon a performer; in this case, however, the forty minute break seemed to do some good—Jean-Luc Ponty returned with a vengeance.

The second set was highlighted by fiery music from *Individual Choice*. As the set progressed, Ponty became more and more animated, and the crowd responded in kind. By the time (about halfway through the set) that Ponty played a duet for violin and sequencer, the previously lethargic audience had become thoroughly entranced. Following this piece, the intensity built up song by song to a rousing finale. The people in the audience rose to their feet in

awe as Ponty concluded with some of the hundred-mile-an-hour fiddling he has become so famous for. After this incredible show of talent, the encore came as almost an anticlimax, however. The entire band seemed as if it had spent all of its energy in the finale, only to regain it for a final burst at the end of the encore.

If this concert had its faults, few of them were due to Ponty. Although I would have liked to have heard more from Scott Henderson, I think that the band did a very good job overall. I fear that the Universal Amphitheatre was the cause of most of Ponty's problems. Ponty's music can often be subtle, and the combination of poor acoustics and a bad sound system was invariably fatal for any such song. Furthermore, it is hard for a band which plays energetic music to perform for an audience so mellow that I was tempted to search for a Quaalude stand. I would truly like to see Jean-Luc Ponty play in a small nightclub (such as Hop Singh's) with a lively audience. Given this situation, I think Ponty could quite possibly put on the best show that anyone could ever hope to see.



photo by Mike Chwe

On Wednesday 27 February, Wendy Caldwell and John Hansen will present music for two pianos by Mozart, Rachmaninoff, Debussy, and Milhand. The concert will be in Dabney Lounge at 8pm, and is free of charge.

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Say Bye-Bye, Ken

from page 3

obstacle in designing my schedule. This term, my course load is predominantly technical; next year, my humanities classes will likely get equal or greater weight for a change. The core classes have a reputation as being good, solid classes which require quite a bit of good, solid work.

The core is an aspect of Columbia which I need not dwell on, since it is unique to Columbia, and its counterparts at other colleges, if they exist, will likely be different in personality. Other topics in this column have been more general, and I've attempted through these communications to relate, via my own experiences as a student at Columbia, some of the essential academic and social differences

between Caltech and a more ordinary school. Columbia is not meant to represent an ideal, or even a typical school; it is merely the example that I am most familiar with.

This is the eighth and last scheduled appearance for this column. There are many potential topics I could write about, but I'm finding it difficult to take the time out every two weeks. Also, and more significantly, my perspective has gradually changed from that of a Caltech student trying to relate to Columbia to that of a Columbia student finding it increasingly difficult to relate back to Caltech.

I have addressed this column most directly towards those students who feel that perhaps they are not getting the most from their

undergraduate education by being at Caltech. I believe that this fraction is sizeable. My other audience of interest is those faculty and administrators who concern themselves with these people.

If you have any specific questions or general thoughts concerning Columbia, other schools, or transferring, I invite you to write me at

47 Claremont Avenue, #51E
New York, NY 10027.

I'll be happy to correspond with any member of the Caltech community.

One final thought. I'm no longer considering moving towards journalism or science writing. That never was what I really wanted to pursue. I am a biophysics major here, currently taking many science classes, learning a great deal, and enjoying what I'm learning. I am happy, and I am back on track.

entertainment

More Irish Folk in Dabney Saturday

by Brian Toby and
Marsha Meyer Sculatti

The Caltech Folk Music Society celebrates St. Pat's a month early by presenting a concert with a trio of Irish musicians, Kevin Burke, Andy Irvine and Gerry O'Beirne, on this Saturday evening (Feb. 23) at 8 pm in Dabney Hall.

With credits worthy of a pedigreed page or two or three, Ir-

vine, Burke and O'Beirne are guaranteed to mix it up with an evening of jigs, reels, hornpipes and airs, ballads old and songs new and a healthy dose of wit—a combination that has made them favorites with audiences on three continents.

Singer, songwriter, and gifted musician, Andy Irvine is a founding member of the internationally popular group Planxty. Known for his clever ear for a lyric and a way with a ballad, Irvine is also widely regarded as one of the best on mandolin and Irish bouzouki. He came to traditional Celtic via his teenage discovery of Woody Guthrie and continues to include such Guthrie songs as "Tom Joad" and "Waiting at the Gate" in his repertoire. A longtime passion for the rhythms and textures of Eastern European music and interest in jazz combine with his traditional Celtic base to make him one of the most exciting, eclectic performers in any genre.

Kevin Burke's sparkling, lyrical fiddle has earned him a reputation as perhaps the most talented player of this generation. Though rooted in the tradition of County Sligo, a region whose fiddlers are known for sophisticated ornamentation, Burke's style is a definite composition. He number such Sligo masters as Michael Coleman and Paddy Killoran as influences as well as a host of accordion and flute players. "Even rock 'n' roll is in there someplace," he says. Burke's sound was a cornerstone of the innovative Bothy Band. His way with a rave-up reel or slow air has teamed him with traditional Celtic's Joe Burke, Jackie Daly and Michael O'Domhnaill. And his across-the-board talent has found him performing with artists as diverse as Christy Moore, Doug Dillard, Kate Bush and Arlo Guthrie. His previous appearance in Dabney Hall was one of our most popular concerts, ever.

Gerry O'Beirne is a name familiar to L.A. audiences, both for his solo work and as a member of the popular local group Train to Sligo (who frequently turn up at Tech). Vocalist, songwriter and talented 6- and 12-string guitarist, O'Beirne lends his talent to traditional material and to his own songs with equal ease. He's toured internationally with Irvine and, more recently with Burke, in the U.S. He's also performed with Dolores Keane, Donal Lunny and Mary Black. O'Beirne is also a fine record producer. His production credits include an outstanding fiddle album, Kevin Burke and Michael O'Domhnaill's *Promenade*, which won a Grand Prix du Disque.

Tickets for the concert are \$6.50 in advance of \$8.00 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 at \$3. For additional information and tickets contact the box office at the Office of Public Events (356-4652).

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Wednesday
March 6

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Ars Amore

by Charles Barrett

Welcome to the first of what I hope will be many installments of *Ars Amore*. The *Tech* has, at various times in its recent history, had regular discussions on health, politics, entertainment, and the various idiosyncracies of our unique campus existence. This column will concern itself with sexuality and relationships at Caltech, topics which mean many things to many people.

Caltech is a diverse community made up of individuals, and as a group we represent a wide variety of racial, ethnic, and social circumstances. To further complicate things, women make up but a small fraction of the student population, creating tension for both sexes. Add to this the pervasive and unrelenting pressure for academic excellence, and the result is an environment that provides many obstacles to the development of social and sexual self-awareness.

I do not profess to be an expert on the subject of sexuality and relationships; I am not Dr. Ruth, Dear Abby, Ann Landers, Xaviera Hollander, or Dr. Joyce Brothers, but then again, neither are you. It is inevitable that these articles will be flavored by my views, but I plan to remain as objective as possible and to keep in touch with the community at large. I also will not hesitate to consult outside sources whenever I get out of my depth (which will be often).

Most importantly, I want to hear from all of you, the members of the Caltech community. Comments, criticism, unsolicited opinions, and potential topics of discussion should all be brought to me. I'm a senior in Ricketts; I can be reached there by mail (1-59) or phone (577-8593), or I can be reached in care of the *Tech* office (107-51).

As I said above, we are all individuals. We have our own needs and desires, and our own means of expressing them. Yet for a group of intelligent and (one hopes) enlightened individuals, Caltech displays an oppressive air of conformity. Certainly in undergraduate life the close contact with one's peers on a day-to-day basis results in a certain loss of privacy. That isn't so bad in itself; ideally we should have little need for secrecy when it comes to what we are doing and who we are doing it with. However, levels of tolerance and understanding around here are far from ideal, and instead of sharing and discussing our feelings with our peers, we find ourselves subjected to their scrutiny.

How can this be? College is supposed to be a place for a fresh start, where you can put some distance (physically and emotionally) between yourself and the pressures of your peers and parents. It is the last buffer between the structured and controlled life of a teenager and the freedom and responsibility of adulthood, and as such it is the best possible time to explore and evaluate your personal needs and desires.

But because it is easier to watch others make a go at a relationship than it is to do it yourself, interper-

sonal expression at Caltech is frequently a spectator sport. In an atmosphere lacking tolerance and privacy, discretion becomes a high priority, and a fledgling relationship has yet one more burden placed upon it.

There is no reason to believe that the feeling of being 'on display' in a relationship at Caltech is going to go away in the near future, but confidence in one's convictions makes the effect less disconcerting.

Just as any building is only as sound as its foundation, so too is a relationship with another only as strong as your knowledge of your own needs and desires. One of the biggest single stumbling blocks in determining personal goals is the

establishment of confidence and self-esteem. Especially when one first starts getting involved with others, insecurity about one's looks, poise, and personality runs rampant.

It doesn't seem to matter how often or how sincerely your partner extols your virtues, sometimes you still ask yourself what he or she could possibly see in you. With time (exactly how much depends on you and your partner), self-doubt yields to security and mutual trust.

Another point that needs to be settled for yourself is to what extent are you willing to commit to a relationship. Do you want a good friend? A lover? Can you accommodate a long-term affair? A short-term one? A one-night stand?

Realistically, this factor is not entirely in your control, and besides, things like this are notoriously unpredictable. Nevertheless, it is a point for consideration.

Finally, one needs to know what type of partner one wants. This may seem obvious, but people are not always attuned to their feelings enough to make the choice that's right for them, especially when external social pressures are present. Are you straight? Gay? Lesbian? Bisexual? Do you like older partners? Younger ones? Do you have particular fetishes? Physical types also play a role. Race, height, weight, build, or eye-color can be factors.

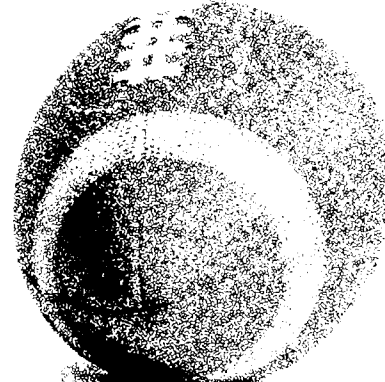
In short, success in a relationship with another depends on how comfortable and well-acquainted

you are with yourself. True self-awareness can only come with time and experience. For a college student, many questions are being asked for the first time, and not all of them can be answered yet.

This is a time for learning, so by all means learn about yourself. Experiment and explore; there is nothing to fear and little to lose, unless of course you leave these questions unanswered. At the very least, don't shy away from the late-night bull-sessions on sex that college students are notorious for. Better yet, start a few!

Next week: The woman's situation at Caltech (don't forget to let me know if you have any ideas or comments about this column and its future).

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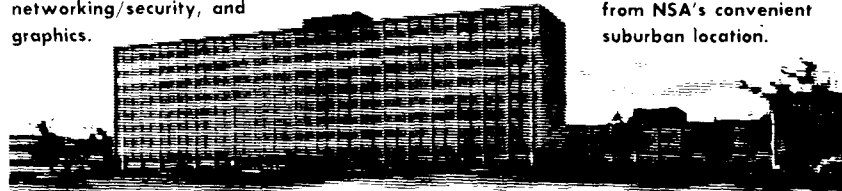
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sports



Jim Helgren forces a shot through Cal State San Bernadino defenders. Caltech lost 51 to 66 in a game that was closer than the score indicates.

B-Ball

by Doug Oute

There are many different ways to lose a baseball game. Perhaps the easiest way is to go out and get slaughtered. The Beavers did that once this week. Then there are the games where you have a real shot at victory, play your heart out, and lose. These are the hard losses to take. The Beavers played two games of this type this week.

Saturday Caltech hosted Christ College for a doubleheader. The opener was an intense duel that went down to the final inning. The Beavers drew first blood in the bottom of the second inning and were leading 4-3 going into the top of the

seventh. ahead, 4-3. Fate struck then: with one out and runners on first and second, the batter hit a line drive up the middle that barely ticked off the pitcher's glove, saving Christ from a game-ending double play. Christ took full advantage of the opportunity, and scored seven runs in the inning, and won the game, 10-4.

In the second game the Beavers suffered a thrashing at the hands of Christ College as Christ piled up 16 runs in seven innings of play. The Beavers managed 3 of their own, but were never really in the game. The final score was 16-3. Jim Hamrick turned in a good performance in a losing effort, going 2-3 at the plate with a double, and driving in two runs. Gino Thomas and Min Su Yun also had doubles.

Tuesday Tech traveled to Pomona for a non league game.

The Beavers shocked Pomona by scoring two runs in the top of the first on a single by Mike Keating, and on an error by the Pomona rightfielder. Pomona managed to get one run back in the bottom half of the inning to make the score 2-1. After four innings of play, the score stood 5-1 in favor of the Beavers, and Pomona was sweating bullets. The Beavers failed to score in the top of the fifth, and in the bottom of the fifth Pomona staged a comeback, scoring four runs to tie the game at 5-5. The floodgates opened in the bottom of the sixth, as Pomona added five more runs to make the score 10-5. The final score in the game was 10-5, but Tech played good ball, and made Pomona earn the victory. Mike Keating paced the Beavers offensively, picking up two hits in three at bat.

photo by Ron Gidseg

Weekly Sports Calendar

Day	Date	Time	Sport	Opponent	Location
Sat.	2-23	10:00 am	Swimming	Claremont-Mudd	Caltech (M/W)
Sat.	2-23	11:00 am	Track	Caltech and Whittier	Pomona-Pitzer
Sat.	2-23	12:00 noon	Baseball	Whittier	Whittier (2)
Sat.	2-23	12 noon	Fencing	Caltech, UCLA, and UCSB	Cal State Long Beach
Sat.	2-23	1:30 pm	Women's Tennis	La Verne	La Verne
Sat.	2-23	2:00 pm	Men's Tennis	Whittier	Whittier
Sat.	2-23	2:00 pm	Basketball (JV)	Whittier	Caltech
Sat.	2-23	4:00 pm	Basketball (Varsity)	Whittier	Caltech
Tue.	2-26	3:00 pm	Baseball	Whittier	Caltech
Tue.	2-26	3:00 pm	Men's Tennis	Occidental	Caltech
Tue.	2-26	3:00 pm	Women's Tennis	Pasadena City College	P.C.C.
Wed.	2-27	3:00 pm	Swimming	SCIAC Championship	South Gate (M/W)
Thu.	2-28	TBA	Swimming	SCIAC Championship	South Gate (M/W)

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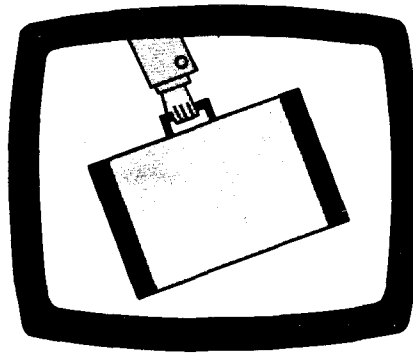


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announcements

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.

C-O-L-A-G-O-S

Want to know what the hell we're doing this year? Come find out and meet people. This Sunday, 2:00 pm, 210 Baxter. Y'all come 'round now, ya hear!

Nuclear Settlement

A retired U.S. admiral who rose from fighter pilot to commander of all U.S. forces in the Pacific will speak on nuclear arms issues at Caltech on Thursday, March 7. He is Noel Gayler, now active with the American Committee for East-West Accords in Washington, D.C. Admiral Gayler's talk will be entitled "The Way Out: A General Nuclear Settlement." It will be based on his past military experience and his continuing interest in political/military affairs.

Admiral Gayler's military career spans 45 years, and during it he served for four years as the director of the National Security Agency. His current work with the American Committee for East-West Accord is based on his concern to reduce the danger of nuclear war, to enhance the security of the West and to develop a more pragmatic relationship with the Soviet Union.

Admiral Gayler's appearance at Caltech is a Distinguished Speakers event managed by The Caltech Y and the Caltech World Affairs Forum. The program will begin at 8 pm in Baxter Lecture Hall.

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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.

New Chaplains

The Roman Catholic Archbishop of Los Angeles, Cardinal Timothy Manning, has appointed Fr. Michael Pakenham and Fr. Brian Wilson to be chaplains for Caltech's Catholic community. The appointment is effective immediately. Both are members of the religious congregation known as the Legionnaires of Christ, and are also engaged in campus ministry at U.S.C. Health Sciences Campus. They can be contacted through The Caltech Y or at 286-1997.

Besides offering some programs that will be announced shortly, the new chaplains will be available to talk with students, faculty and staff each Tuesday and Thursday from 10:30 to 12:30 in The Y. A 'get-to-know-you' wine and cheese party will be held in the lounge of the Y on Thursday the 28th at noon. Everybody is invited.

Music Reminder

Just a short reminder that there will be a new Music class taught in the spring term, Bach and Handel, under MU 101. The class will be taught by Don Caldwell and David Britton and will meet on Thursdays at 2:00 pm in Baxter 25.

Biology Tutorials

The Biology Division is once again offering tutorials during the third term. These are informal classes for not more than six units on topics not generally covered by our faculty. Information will be available at pre-registration; all tutorials have organizational meetings during the first week of classes. Tutorials offered will be: Current Medical Ethics by Dr. M. Coleman; Athropods: Brain, Behavior and Evolution, by D. Sivertsen, G. Lowe, and R. Mooney; and Genetic Control of Early Development by Dr. S. Eberlein. Remember, if you have a topic and can find a tutor (graduate student, postdoc or faculty) new sections can be easily arranged. If you have any questions, please contact Dr. James Strauss, 118 Kerckhoff, x4903, who is nominally listed as instructor for all tutorials.

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.

SURF Deadline

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

Ward Competition

Any Caltech freshman or sophomore may enter this contest. An entry may be individual (submitted by one student) or joint (submitted by a group of two or more students). Each student is entitled to at most three entries, of which at most two may be individual.

An entry is to consist of a mathematical problem, together with a solution or significant contribution toward a solution. The problem may have any source, but this source should be stated in the entry. The entries will be judged on the basis of the nature of the problem and originality and elegance of the solution. Any outside references used should be indicated. (The Math Department assumes that people will follow the Honor System in this regard.)

Entries from each contestant or group must be placed in an envelope and delivered to the Mathematics Office, 253 Sloan, during the fourth week of the third term. The name of the contestant, or the names of all participants in the case of a joint entry, must be written on the envelope only, not on the entry. The Judging Committee will consist of three volunteers, approved by a vote of the Caltech Mathematics Club. The judges will select a group of finalists and submit their entries to the Mathematics Department faculty who will make awards to the winners. Prizes will ordinarily be awarded for the 2 to 4 best entries, the value of each prize being \$75. Prizes for individual entries will be limited to at most one to a contestant, and no group may receive more than one prize.



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Madwomen Needed

More tryouts for *The Madwoman of Chaillot* by Jean Giraudoux will be held Tuesday and Wednesday, Feb. 26 and 27, at 7:30 pm in Winnett Center.

Bell Math Prize

The E. T. Bell Undergraduate Mathematics Research Prize of \$500 is awarded for the best original mathematics paper written by a Caltech junior or senior. Contestants for the Bell prize must be nominated by a faculty member familiar with their work. Students who wish to be considered for this prize should contact a member of the Mathematics faculty prior to the end of second term to discuss the nature of the research. If the entry is sufficiently worthy the faculty member will nominate the contestant an act as sponsor. Each student is entitled to only one entry. All contestants nominated must submit their papers in final form to their faculty sponsors by the end of the fourth week of the third term. A faculty committee will then judge the papers and announce its decision before the end of third term. The committee may award duplicate prizes in case of more than one outstanding entry. The name of the winner (or winners) will appear in the commencement program.

Seen Our Book?

Anyone with information concerning the whereabouts of the bound book of back issues of the 1975-76 *California Tech* should call, write, or telegram the *Tech* office as soon as possible.

Money! Money!

How would you like to be able to invest nearly \$100,000 of someone else's money in stocks and bonds for the fun of it? The Caltech Student Investment Fund is accepting applications for its new Board of Directors until the end of the term. If interested, send your name, mail code and phone number to the SIF, in care of the Dean's Office, 102-31.

Shabbat Service

The second to last Friday night service of the second term will be held tonight at 5:30 pm in the Y Lounge in Winnett. There will be no service next Friday, but the final service of the term will be two weeks from tonight. Everybody is welcome.

Cinematech

Cinematech will soon be planning its spring term schedule. If you like films and never know what to do with your Saturdays, join us! Call Bob Myers at x3955 or Karen Kurowski, at x3968.

Political Internment

The Beckman Internship will be available for the summer of 1985. This internship, supported by friends of Dr. Beckman, pays a stipend of \$2,600, plus travel expenses. It allows a selected Intern to spend the summer working in the office of a politician and to see from the inside the process of government. The Intern is expected to make arrangements with the appropriate political persons. It is open to any Techer who intends to be a Caltech undergraduate next year. If interested, contact the Dean's Office, ext. 6351, by March 1st.

Career Day

The Annual Caltech Career Day will be Thursday, February 28 in the Winnett Student Center. Open House hours will be from 11:00 am through 3:00 pm. During this time over 40 organizations will send representatives who are ready, willing and eager to talk with students of ALL levels about all kinds of career and employment questions. Come and gather information on employment requirements, current company projects or summer hire policies and programs OR put on your three-piece suit and pursue serious interview opportunities. For more information or to see the list of the organizations, come down to the CDC. 08 Parsons-Gates.

Big Business

The BOD will be interviewing soon for the position of Business Manager of the Tech (among other fun jobs). If you are interested in fun times, big bucks, and ads please come by and talk to either Karla Peterson (220 Ru) or Gavin Claypool (107 Winnett).

little t

The BOD will also be interviewing for the positions of editor and business of the little t. Little monetary incentive, but lots of fun, and mostly over the summer. If you are interested in either of these positions please talk to Karla Peterson (220 Ru). Also if you have suggestions and/or restaurant reviews for next year's little t you can start sending them in now.

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