



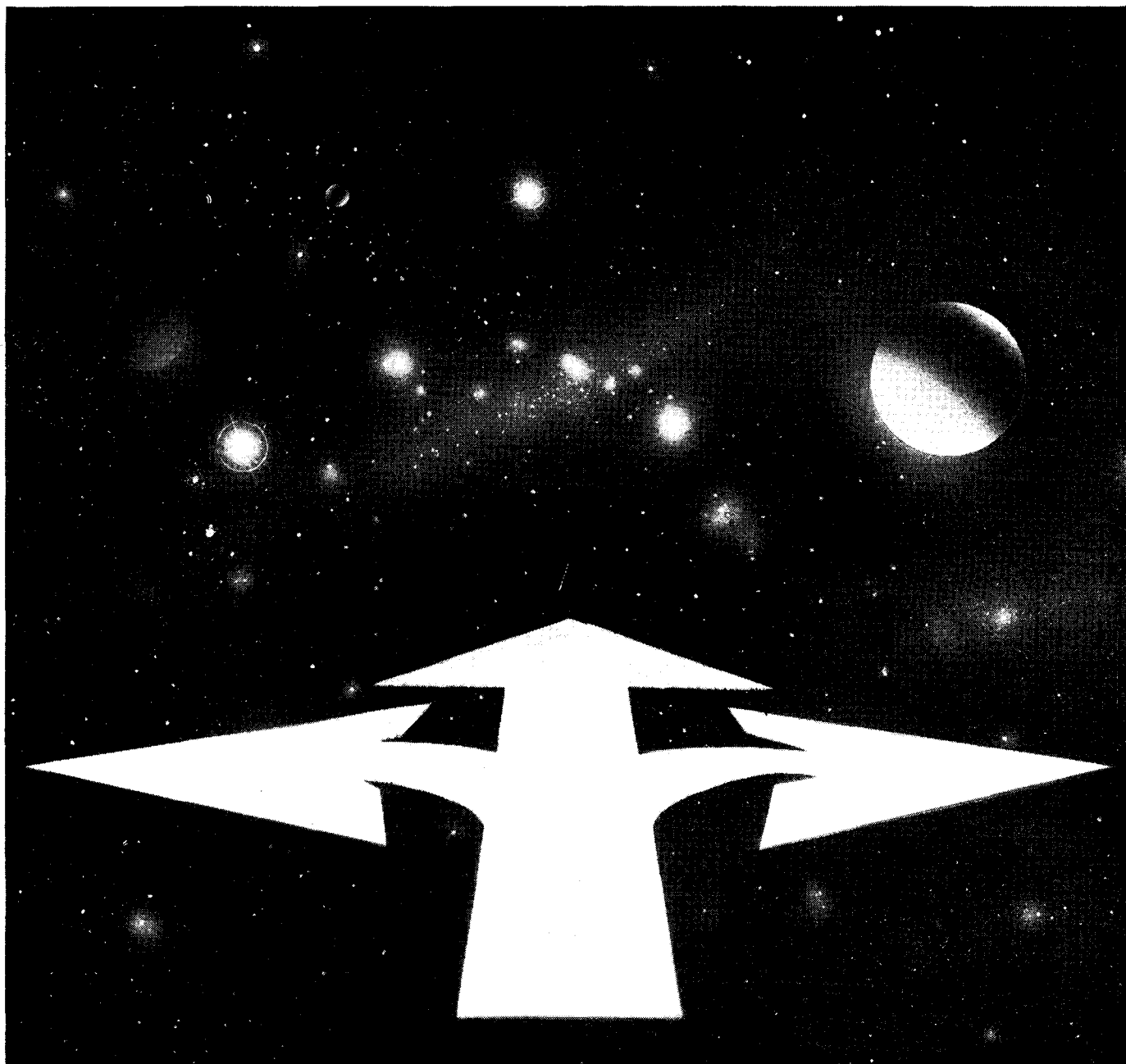
Tooth Plan

by Diana Foss

Caltech students may finally get a dental plan. Under consideration by the administration is a proposal by Lee Horn, D.D.S., the father of Blacker senior Robert Horn, to bring his fully mobile Dental Clinic to the Caltech Student Health Center. The dental plan, "designed to provide maximum dental treatment benefits at a low cost to those participating in it," would include all the normal things one usually goes to the dentist for: all necessary x-rays, two examinations per calendar year, two teeth cleanings per calendar year, all silver amalgam and/or composite fillings, and all uncomplicated extractions. The cost for this plan would be \$114 per person per annum, and spouses could be added for an extra \$60, children for an extra \$30. Non-standard procedures such as crowns or extractions of impacted teeth would be performed at an additional cost to the student, although at rates substantially lower than those of dentists in the area.

Dr. Horn has been performing this mobile dentistry service to hospitals and convalescent homes for many years. The proposal submitted by him to the administration, ASCIT, and the GSC calls for the mobile clinic to visit the campus three days a week: Tuesday and Thursday evenings and Saturday mornings, for example. A 24-hour emergency number would be left on file at the Health Center in case of broken teeth, etc.

It must be emphasized that the administration is still considering this proposal and has taken no official action on it yet. However, student comment on matters directly affecting student life is always important, even when the administration does not specifically ask for it.



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ENTERTAINMENT

You Can't Live With 'Em, You Can't Live Without 'Em

by John Fourkas

Grab your chairs, you who dare to (or are silly enough to) read further. I hereby warn you that this will be a bitchin' [sic] column. This has nothing to do with the quality of said writing; I'm gonna complain. Kinda like Andy Rooney complains, y'know, only not so incessantly. We're not talking Gaddy action here, either. Bein' the entertainment editor and all, I'm at least qualified to gripe about what I'm gonna gripe about: concerts. And as for those hearty souls who have made it this far because they are skimming and thus haven't lost interest yet: I promise to only do it just this once. . . .

The concert ordeal begins far before the concert. You can usually find out about upcoming concerts (for which tickets are not yet even on sale) by scanning the scalpers' ads in the Sunday *Calendar* (if you can palate the *Times*, that is). Of course, half of this "deposits being accepted on" information ends up to be totally bogus, and the ticket companies are just taking advantage of your eager anticipation and ticket line experience to earn interest on your good money. More on these people in a little bit.

As far as reliable information goes, tickets rarely go on sale without first having been advertised in the Sunday *Calendar*. Of course, this means that most of the important tickets go on sale on either Sunday morning or Monday morning, some of my all time favorite mornings for early rising. To further the problem, there are tons of ads in the *Calendar*, and it may take a good half hour to find anything that interests you (and if it is in a nightclub, the club may not even be able to afford the *Times*' advertising rate). This of course only applies after you have found out who has stolen this section from the floor of the lounge.

Tix

So now it's time to buy tickets. Wait a minute, which ticket company serves this particular place? Is it Ticketron or TicketMaster? Normally it is TicketMaster, because this means that you have to go all the way to Hastings Ranch to buy your tickets (face it, they never know what they're doing at May Co.). Then again, the one time you simply assume the worst and head over to Music Plus, you find out that Ticketron has the tickets. Not to worry, there is a Ticketron office at Hastings Ranch—if it is ever open, that is.

You said you wanted good tickets? Oh, well you'd better line up early, in that case. TicketMaster advertises no lining up before 6:00 am, however. This poses a dilemma. Do you line up at 9:00 pm the night before and hope that no security guard sees you before morning, do you wait in the car in the parking lot all night to get out there at the stroke of six, or do you get up at 5:30 and hightail it over there to get in line at 5:45 in front of all the poor jackasses who spent the night there? (I can personally testify that the last method is rather effective.)

The Long Wait

So now you're in line. The wait is long, but hey, you brought homework. Say, why is everybody smirking at you? Oh well, no matter. Wait, someone just jumped in to line with his buddy in front of you. Watcha gonna do? Nothing,

unless they're both incredible wimps. Not to worry, the Forum sends over special guards to all the ticket offices in order to stop line jumping when tickets first go on sale (of course, you pay \$2.00 extra for this privilege). Then again, Ticketron *doesn't* offer this service. Say, have you ever tried to get TicketMaster tickets from Ticketron? They have to call the company and try to order them that way. Fat chance. . . .

This all reminds me of a good (and true) ticket line story, but the weak at heart (not to mention the wise) should pass on to the next paragraph. Once upon a time I was waiting in line at the Caltech ticket office (I had mistakenly cut in rather close to the front of the line). At any rate, the line was very long, and it was obvious that not everybody would get tickets. About half an hour before the ticket office opened, two Madonna clones drove up in a BMW (even though this was before Madonna was big stuff, this is the best description I can give). They took one look at the front of the long line, strode up to the guy at the front, and asked, loudly enough for the whole line to hear them, if he would buy tickets for them. Since everyone had heard them, he obviously couldn't buy them tickets, so he decided to embarrass them. He said, "Sure, if you want to sit on my face." Unfortunately for him, these two fine examples of concert fans spent two minutes privately discussing his proposal while he got very red in the face. Those who had laughed at his remark started laughing at him instead. At the end of this period, one of the girls walked up and said "No, thanks," after which they promptly got in their BMW and drove off into the sunrise.

So, it's time for the doors of the ticket company to open, and you're first in line. Did you ever notice that all of the people in the front of the line (not to mention the rest of it) claim to be buying tickets for themselves? Doesn't it seem a bit fishy, then, that all of the ticket scalpers say that they hire teenagers to stand in line all night to buy the tickets that they sell? "Oh no, we don't have a special deal with the [insert the name of your favorite theater here]." Yeah, I bet. And hey, I'll gladly pay four times the face value of the ticket, since this poor kid had to stand in line all night and could only buy four of them. Hey, I bet that you paid him well, too.

Just Try to Get Good Seats

So anyway, you're first in line and the doors are about to open. How come your watch reads 10:05 and the doors aren't open yet? The employees of the record store couldn't be buying tickets, could they? Nah, they would never do that. Must be a computer problem. Or is somebody's watch off? Once they finally let you in, all you can get is the first loge. How can this be when you were the first in line? Every time before you figured that the people in front of you got the first row seats. Ah well, a bad twist of fate. At least you can rest assured that the ticket scalpers didn't get the front row seats on some special kind of deal. It could never happen.

It used to be that when you went to buy tickets they would show you some terribly off-scale

rendition of the seating arrangements at the arena where the concert was to be held and show you what they could offer you. Of course, your seats looked great on this map, but when you got to the concert they were horrible. Nowadays, TicketMaster says "You can have up to four tickets in this location and this location only. Buy them and get out!" Ah, progress.

Then of course there is the dilemma of concerts with both reserved and general seating. What do you do, get crushed but get a great view, or get seats in some bleachers and hope that your binoculars work well? At least if you buy general admission tickets you don't have to be at the front of the line. . . .

The Big Night

It's ten months later, and finally the night of the concert has arrived. Don't forget to bring the tickets. (What do you mean, where did I put them?) The big problem at this point is parking. You can go to the concert an hour and half early and park easily (although the prices are bad no matter when you go). Then you get to sit on your butt for an hour and a half (after standing outside waiting for the doors to open). Otherwise, you can arrive close to the appointed time, hit a traffic jam, and get in just as the concert ends. Take your choice.

It's a little bit suspicious when the doors are opened a mere fifteen minutes before the show is supposed to start, but that's OK. There's plenty to do outside. At many of our finer concert halls, shirts and other paraphernalia are sold outside before the shows now. You can always have fun watching the animal life, anyway. Inevitably, some jerk starts yelling about holding your own ticket and walking in single file. A mad rush ensues in which you are crushed like a sardine, and a line ten people wide forms. Then comes the "search." A pat here, a pat there, and you're ruled safe. What are they looking for, bazookas? I have been to all of one concert where anything has ever been confiscated. The Pat Searchers' Local 103 is a very strong union indeed. . . . People can smuggle in anything they damned well please. Frisbees, bottles of beer, cameras, obnoxious air horns, they're all fair game. My personal favorite was the girl who came in in a dress with a camera body strapped inside of one thigh and a zoom lens strapped inside the other. She walked a bit strangely, I'm sure.

Once you're inside, it's time to spend twice as much as you did for your overpriced ticket. First come the shirts. Oh, I forgot, you bought one outside. Remember how you thought that it was vaguely ugly, but you decided that that was the way they were and you could save time by not buying it inside? Guess what—the shirts inside are much nicer. And see that sign over there? The one that says "Absolutely no returns"? There's plenty else to buy, however. Buttons, pins, hats, ties, headbands, you name it. Have you ever seen anyone wearing one of those ties that they sell? Then there are the tourbooks, at eight to twelve dollars. A fine bargain value.

Next it's on to the bargain-

priced food items. You know, the counter where twelve year olds can buy beer but you always get carded. My favorite place to buy concert food is the Universal Amphitheatre (although the Beverly Theatre has a pretty spiffy bar). Where else can you get such a wide variety of ethnic food, including ice cream tacos and pitchers of champagne?

The Hills Are Alive. . .

The time has come to find your seats. Have you ever noticed that every time you enter an arena you are directly opposite from where you are supposed to sit? Once you have convinced one of the friendly people wearing the bright orange "event staff" jackets to tell you how to get to the other side of the arena, you quickly find that someone is sitting in your seat. Now you have to get another of these well-attired persons to help you. Short of flashing a wad of money at said person, it is often hard to get any action at all. Even though the person occupying your seat said, "#!\$@* you, this is my seat!" when you politely asked him to move, when the staff person asks it was simply a slight misunderstanding and he would be glad to move.

You may now take a look at your seats and decide who gets to sit where. One can sit behind the pillar, or in the seat with beer and barf all over it, one next to the chain cigar smoker, and one behind the seven foot giant. Or if you're lucky enough to have general admission tickets, you can try out the preliminary sardine treatment.

By this time it is well past the appointed hour. Why is it that concerts can never start on time? It is no excuse that people never get there on time. After all, they only get there late because concerts always start late. Anyway, who cares if they're late? But no, you always have to sit and watch the crowd grow more and more restless. And how about that canned music that they play? I've always wondered exactly who chooses that music. It never goes with the music that you've come to hear. This music always causes me to wonder about the sound system, too. How can this music sound so distorted and the concert sound good?

Now there is a second stage smog alert inside the building. Every time one of the canned songs ends there is a raucous cheering, and then another canned song begins. And then, finally, the moment you have been waiting for. The lights dim, the curtain goes up, and —what, an unannounced warmup band? This is another of life's great mysteries: who chooses opening acts? The bands generally (although not always) fit about as well as the music played while the lights are on. Some places (generally the smaller ones) have comics open, which can be slightly better.

The Beat Goes On. . .

After thirty to forty-five minutes of "music" from a band you've never heard of, the house lights go back on and the curtain goes back down. It's time to wait another hour. How long can it take to move equipment? Face it, they just like to make people wait. Even concerts that have comedians as the opening act always feature long

pauses before the main event. It must have something to do with building up tension.

Finally the house lights dim and the arena is bathed in darkness. Have you ever noticed how all bands start their first number in the dark? It's OK, because there are hundreds of people holding up flaming cigarette lighters to show the band the way (I bet that you never knew that the flames could get that high). Then there is the smart guy who is turning his bottle of Binaca into a torch and singing the hair of the guy in front of him.

If you were lucky enough to have gotten seats on the floor of the auditorium, now is the time when everyone stands up and refuses to sit down. I remember one show in which everyone stood on their chairs for the entire show. I couldn't see a thing the entire time. Then there are the people who move forward and claim the empty seats as soon as the show starts. When the rightful owners appear, somehow the flashlight always gets pointed into your eyes.

The next great trick is to hear the music. First of all, the acoustics are guaranteed to be bad. Even though sound men spend hours equalizing the sound in big arenas, you can always manage to sit in the dead spot. Then there are all the yelling people. In Europe, crowds are very polite: they only make noise between songs. Not so in the Land of Freedom, where the object of a concert sometimes seems to be to outyell the amplified singer.

All of the people who managed to smuggle in cameras now have their chance to use them. Of course, no one wants to risk having their expensive camera confiscated, so most of the cameras in the concert hall are pocket instamatics. Somehow it never occurs to people that it does no good to take flash pictures from the farthest reaches of the arena. For that matter, unless you are on the stage, instamatic film is hardly fast enough to take pictures in a dark arena, anyway.

One More Time!

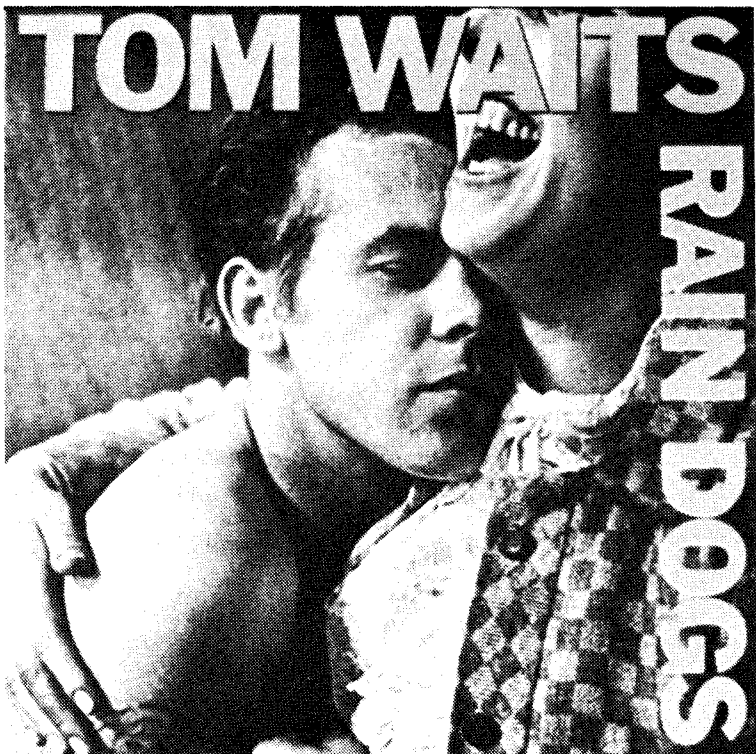
After a show which usually seems incredibly short, it is time for the encore. What is it with encores, anyway? We seem to have forgotten the entire purpose of encores—to "reward" people who have given an exceptional performance. These days, every band has a set encore (or series of encores, an even more boggling concept—"We know we're so good that we deserve multiple curtain calls. . .") which they will play no matter what the crowd thinks of them. While I have no problem with a band being prepared to play a certain song should there be an encore, the whole prepared encore business is a big sham. Why not just play fifteen minutes extra; after all, you could get in at least one more song in the time between the "end" of the show and the encore.

The craziest thing about all of this is that no matter how many stupid things you or I can think of about concerts, and no matter how much the concerts cost, we keep going back. Let's face it, concerts are a lot of fun, and I have no intention of abandoning them any time in the foreseeable future. It's just nice to complain once in a while, that's all. . . .

ENTERTAINMENT

BUCKAROO REVIEWS

A HIGHLY IRREGULAR COLUMN BY MATT ROWE



Rain Dogs
Tom Waits
Island Records

I'm going to be blunt about this: no bones about it, *Rain Dogs* is Tom Waits' finest album. And Tom Waits' finest album is one of the finest works of blues on record.

The nineteen songs on this album—Waits' first since 1982's *Swordfishtrombone* represent almost every sad luck story there is. There's the country blues of "Gun Street Girl":

*Now the rain's like gravel on an old tin roof
And the Burlington Northern's pulling out of the world
With a head full of bourbon and a dream in the straw.
And a Gun Street Girl was the cause of it all
A Gun Street Girl was the cause of it all.*

There's "Singapore", the opening track—a twisted, mis-arranged tango from the mouth of a lunatic. There's "Big Black Maria", the outlaw's blues, with Keith Richards on guitar and Waits screaming at the top of his gravelly voice. And there's sixteen more tracks.

Rain Dogs is not an album you can ignore: Tom Waits' voice is so raspy (he once chain-smoked un-

filtered cigarettes) that you'll find yourself clearing your own throat every few minutes. The instrumentation is at times so obscure that it only succeeds because of its unlikelyhood. The lyrics are from the mouths of such downtrodden, unhappy characters—the "rain dogs" of the title—that you can't help but share their feelings. And, finally, Waits lays down such a mean tune you're almost guaranteed to hum along.

Tom Waits has been playing the blues for over ten years, and, at thirty-four, he is acknowledged to be one of the masters of the genre. When, two years ago, he moved from his native Los Angeles to New York City, many fans and critics feared he would become another rich, unfeeling city boy. Instead, he has turned out the most heartfelt album of his career. We, too, must "Clap Hands" when he salutes the down-and-out:

*Sane, sane, they're all insane
The fireman's blind, the conductor's lame
A Cincinatti jacket and a sad luck dame
Hanging out the window with a bottle full of rain
Clap hands, clap hands
Clap hands, clap hands*

He has even found new material to sing about. "Downtown Train", about "those Brooklyn girls/They try so hard to break out of their little worlds," is reminiscent of the best of Bruce Springsteen—and, unlike certain pale attempts at imitation, sounds just as good. "Midtown" and "Bride of Rain Dog" are the album's two

instrumentals, and center on the jazz of the Uptown Horns. But even without lyrics, Tom Waits' music can be happy, sad, and crazy all at once.

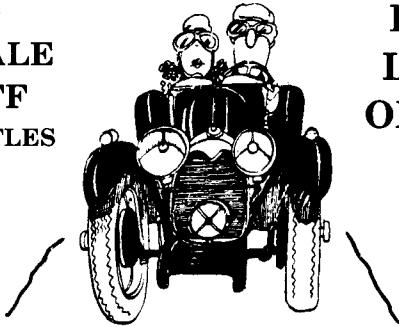
And, in a world gone mad with Power Stations and Journeys and Wham!'s, it can be refreshing, too, to hear music that someone put some thought into.

Tom Waits will be at the Beverly Theatre, November 23 and 24. Tickets are available at Ticketron outlets (i.e., the Ticket Office). And, in case you're wondering, *Rain Dogs* is a single disc—albeit nearly an hour long. For about seven bucks, it's one of the best bargains of any kind that I know of.

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Life's little Necessities

The Orient Express: This year's first Armchair Adventure, hosted by Kathleen Dusek. Beckman Auditorium. Fri. Oct. 25, 8:00 pm. \$7.00-5.00.

Dive! Dive! Dive! Jim and Cathy Church host "Escape to Our Underwater World," a festival of underwater (as opposed to underground or groundwater) movies. Bring your 3-D goggles. Beckman Auditorium. Sat. Oct. 26, 8:00 pm. \$7.50 faculty & staff, \$6.50 with student I.D.

A Recital: Cheryl Parrish opens this year's Recital Series at Caltech. Ramo Auditorium. Sun. Oct. 27, 3:30 pm. \$10.00 faculty & staff, \$6.00 with student I.D.

Life After Otherworld?: Ringers, a new play by Alan Miller, opens at the Back Alley Theatre. Gretchen Corbett is back from that terrible planet. Who knows what may happen? Back Alley Theatre, 15231 Burbank Boulevard, Van Nuys. Wed-Sun starting Oct. 31. Fri-Sat \$14.00, otherwise \$12.00. All shows at 8:00 pm, plus 3:00 Sunday matinee.

Get 'em while they're hot: This time I'm warning you in advance, instead of writing a "How could you have missed it?" review afterwards: Jeff Berlin is playing Hop Singh's Fri. & Sat. Nov. 8 & 9. That's at 4110 Lincoln Blvd., Marina Del Rey, but buy your tickets at Ticket Master. And don't say I didn't warn you....

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ENTERTAINMENT

Patrick Moraz Review

How a Concert Should Be

by John Fourkas

Patrick Moraz and Bill Bruford Wolfgang's San Francisco, September 5

Two years ago I went to a concert at a cozy little club in San Francisco called Wolfgang's. Although I got there kind of late, I still got a great seat—there were no bad seats in the place. Who was playing? Patrick Moraz and Bill Bruford, with "Music for Piano and Drums." The two had only worked together once previously, to my knowledge: on Chris Squire's solo album, *Fish Out of Water*. Furthermore, music with only piano and drums seemed to me a rather bizarre and unpromising concept. Also, I had never heard of this place "Wolfgang's." Nonetheless, these were two of my favorite musicians, so I decided to go see them. It was a great decision on my part. The concert was certainly one of the best I had ever seen, and it taught me to scan the Sunday newspaper for bizarre little concert ads. Well, about six months after that, Moraz and Bruford put out an album aptly entitled *Music for Piano and Drums*. But that's an old story, and you've probably already read about it if you care...

Cut to August, 1985: A friend called me and said, "Hey, guess who's coming to the Beverly Theatre in September?" Yep, you guessed it—Rick Wakeman! But wait, that's another phone call and another story. In this particular instance, it was (drumroll, please)

Patrick Moraz and Bill Bruford. Well, of course I wasn't going to be in the area at the appointed time, so I called a friend in the Bay Area and had him get tickets there, at Wolfgang's no less. I soon found out the whole story—Moraz and Bruford have just put out a new album, *Flags*, and they are on a twenty-one day, seventeen concert tour to promote it. More about *Flags* in another review, however.

At this point I should backtrack (or sidetrack, as the case may be) and explain to all the neophytes who Bill Bruford and Patrick Moraz are. (Veteran readers may move on to the next paragraph.) Although you may not have heard of either of these people, you have almost certainly heard them. Patrick Moraz is presently the keyboardist for the Moody Blues, and has played with Refugee, Mainhorse, and Yes. Bill Bruford is presently with King Crimson, and has played with Yes (at a different time than Moraz), Genesis, UK, and a band called Bruford. Now then...

Wolfgang's runs a scam for non-dancing concerts in which you can get an eight dollar dinner added on to your ticket and get "preferred" seating. Unfortunately for them (and the "lucky" suckers who got the upgraded tickets), they forgot to advertise this, and only the Wolfgang's veterans found out. In other words, only about ten people got dinner tickets. Meanwhile, those of us who got there three

hours early got front row seats, much to the chagrin of those who laid out the eight bucks. (They really got worried when a guy carried in ten pizzas an hour before the show.) The moral of the story is, the Beverly Theatre is nice *but*.

The curtain opened promptly at 8:00 (another advantage to seeing concerts in the Bay Area) and a local comedian named Milt Abel did his bit for twenty minutes. He was actually pretty funny, as opening comedians go, although he had to do what every Bay Area comedian seems to be required to: make fun of Berkeley. Of course, everybody really spent this twenty minutes looking at the instrument setup. Moraz had a grand piano and a Kurzweil (the \$25,000 wonder synthesizer, and worth every penny from what I heard). Bruford had a larger set than his previous bare-bones jazz set—this one even included four electronic drums.

After old Milt had done his bit the curtains closed, and we were treated to another twenty minute wait. (I have never understood why there are these big delays even when all of the instruments are set up and ready to go.) At any rate, then the curtains opened and there they were. What happened for the next ninety minutes almost defies description, but I'll see what I can do.

It is said that a Kurzweil can imitate a piano more accurately than any other synthesizer in ex-

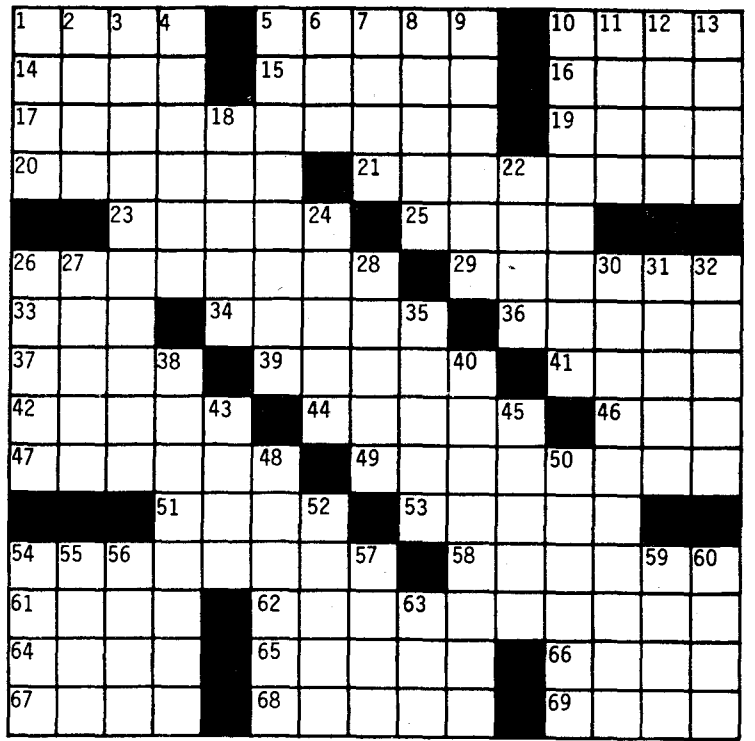
istence. Moraz set out to prove this almost immediately, in a composition which Bruford termed "courageously untitled, as of yet." The lower octaves were truly indistinguishable from a piano, and it was only the higher notes that gave the instrument away. But this isn't a synthesizer review... Moraz and Bruford managed to look utterly composed and yet vibrant in their white jackets and tennis shoes as they flowed through this nameless number. They then did a wonderful version of "Blue Brains" which was somewhat of a hybrid of the versions on *Music for Piano and Drums* and *Timecode*. The delicate mix of synthesizer and piano; along with the powerful yet subtle drumming, made the song an instant success.

At this point, Bruford got up, doffed his white jacket (for his face was already streaming with sweat), and introduced the "members of the band." They then set into "Eastern Sundays," a song which Moraz "wrote" as an improvisation for a live Swiss broadcast in 1979 and which was later rearranged and put on *Music for Piano and Drums*. The mixture of styles again made for a stronger piece than either of the originals. This was followed by "Flags," the intriguing title cut from

the new album.

Other highlights of the evening included "Children's Concerto" (probably the best song from *Music for Piano and Drums*), an amazing cover version of Max Roach's drum piece "The Drum Also Waltzes," and an encore of "Temples of Joy," a rearranged song from Moraz's second solo album, *Patrick Moraz*. As with the last time I saw these two, the crowd was left wanting much more. The combination of Bruford's intricate drum rhythms and Moraz's complex keyboard melodies is simply too good to pass up (or leave). Moraz plays with a very serious finesse, striking the keys and drawing up his hands with a flourish. Yet he seems amazed at applause (perhaps because Bruford is so much more famous), and smiles like a delighted little child. Bruford plays astonishing rhythms seemingly effortlessly, the only sign of any strain being his non-stop sweating. He too is a very modest performer, accepting applause with a little nod which seems to say that he doesn't think he deserves all of the attention. The two performers work marvelously together, and I regret that I can do nothing better to describe their show. I also regret that I didn't get tickets for the 11:00 show...

collegiate crossword

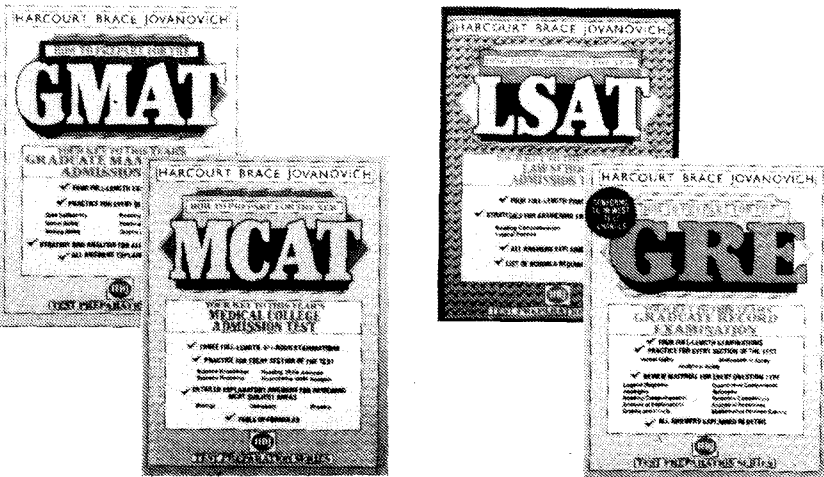


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ACROSS

- 1 Object before a horse
- 5 Surviving trace
- 10 Track measure (pl.)
- 14 United States (abbr.)
- 15 Speak theatrically
- 16 Burrows and Lincoln
- 17 Of greatest excellence
- 19 Lively
- 20 FDR VP
- 21 Post-retirement title
- 23 Place: Gr.
- 25 Port —, Egypt
- 26 Leadership quality
- 29 South American ruminants
- 33 Fedora
- 34 God
- 36 Obliterate
- 37 — Minor
- 39 Loses moisture
- 41 "My goodness!"
- 42 Window or trooper
- 44 Part of KKK (pl.)
- 46 German article
- 47 Wise, loyal adviser
- 49 Fur merchants
- 51 Arden, et al.
- 53 Hall-of-fame pitcher
- 54 Enact again
- 58 Steinways
- 61 Jai —
- 62 Report and analyze the news
- 64 Singer Smith
- 65 Stopwatch, e.g.
- 66 "— the Mood for Love"
- 67 Baseball's Slaughter
- 68 Glances at
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Core Continued

from page 1

on hard science. This is not to say that they want to make Caltech's science education weaker; rather, they'd like to see Caltech students get a more balanced schooling.

Of course, the committee won't

make any decisions on a vacuum. The members of the committee, Drs. David Goodstein, Hans Liepmann, Jerome McGann, David Wales, and Sunney Chan, are traveling to MIT, Stanford, and

Harvey Mudd to observe how their curricula affect their students, as well as talking to members of the Caltech community about their feelings on the core curriculum and its effects. To get different view-

points, the Curriculum Committee wants to talk to alumni and people who have left Caltech without degrees. And of course, they really want to talk to students.

To this end, the IHC and the Curriculum Committee will be setting up meetings in all seven houses in the next seven weeks. Since its recommendations must be published by February, as many student ideas as possible are needed as

soon as possible. The administration has made a commitment to take the committee's recommendations very seriously; these recommendations could have a huge effect on student life at Caltech. Therefore it is imperative that all students who care about the quality of life here (and one hopes that this includes everyone) let the members of the Curriculum Committee know what they think.

U.S. Department of Transportation



FAMOUS LAST WORDS FROM FRIENDS TO FRIENDS. I'm perfectly fine. I can drive with my eyes closed. There's nothing wrong with me. Are you joking—I feel great. What am I—a wimp? I'm in great shape to drive. You're not serious are you? What's a couple of beers? Nobody drives my car but me. I've never felt better. I can drink with the best of them. But I only had a few. So I had a couple. I can drive rings around anybody. I can drive my own car, thank you. I'm not drunk. I drive better when I'm like this. Who says I can't drink and drive? I can hold my booze. I know what I'm doing. I always drive like this. So with my eyes closed. Trust me. What's a few drinks? Nothing to me. I'm driving with my eyes closed. I can drink with me. I can drink

**DRINKING AND DRIVING
CAN KILL A FRIENDSHIP**

More House Renovation Plans

from page 1

quest, Physical Plant has made a preliminary investigation into the condition of the south houses, and an estimate of the needed repairs. Their investigation reports that the plumbing, heating and electrical systems are in need of a complete overhaul, if not total replacement. Similarly, the woodwork and finishings need restoration, as do the courtyard and basement drainage systems. Repairs are difficult because lack of local shutoffs requires a large-scale shutdown for repairs to be made, and because many of the pipes and wires are inaccessible, buried inside walls or under floors.

It is unnerving that the south houses have been allowed to fall into such disrepair. Part of the reason for this degeneration is the dearth of financial support that has been available. But some of the cause lies in the fact that, up until now,

there has never been a coordinated attempt at restoration, and the many parties responsible have never agreed upon a solution to the problem.

Dr. Cass hopes to amend this situation by involving all groups affected by the project. Everyone who has an interest in the restoration will be included in the planning: undergraduates, the IHC, the MOSH, Resident Associates, Maintenance and the Housing and Business Offices. President Marvin Goldberger and Provost Rochus Vogt have recently toured and inspected the south houses, are aware of the magnitude of the problem, and have expressed their commitment to the project and to the committee's goals.

Members of the committee emphasize that their objective is *not* to alter the south houses, but to restore them to "something approximating their original condition."

They are aware of student concern, and stress that there will be student involvement throughout the planning stages.

Restoration plans will definitely address the problems of plumbing, *etc.* Beyond that, though, the committee will look to students for guidance. Students will be able to route suggestions through their house presidents, who will pass them on to the committee. The committee will incorporate these suggestions into an effective plan, which will then be presented to the IHC and students for evaluation and comment. This process will continue until students are satisfied. Plans are very flexible at this stage, and every attempt will be made to accommodate students' desires.

This is undoubtedly a two or three year project, at least. The current schedule calls for shutting down (probably) two houses each

summer. Plumbing controls make it impossible to totally shut down only one house at a time, while both the number of on-campus students during the summer (this even prevented *any* houses from being closed last summer) as well as the horrific spectre of *not being finished* by September, make it impractical to close more than two.

In a separate but linked project, the committee also hopes to make improvements to the south house basement area. While the basement will never be prime real estate, much of it could nonetheless be used for student activities. The proposed move of the Coffeehouse into the basement kitchen space has generated the most publicity; the move was postponed last summer, but a detailed assesment exists, and Dr. Brennen believes that it is still an excellent idea. Preliminary estimates have been made for such projects as converting the storage rooms in the west side of the basement into clubrooms and activity areas for students of all houses, north and south. These plans will

complement, but not replace, those for the proposed new student center. Basement work has the advantage that it can be done any time during the school year, but since the plan will be developed in conjunction with the restoration project, it is unclear when planning will be finished and work can begin.

As for a time scale, Dr. Jim Morgan, Vice President for Student Affairs, expects a preliminary assessment by the end of this term, and work will begin immediately following graduation. Dr. Cass assures, "This will be a thorough job, done as quickly as possible."

South house residents: you should start thinking of what you want done—what needs to be fixed, what should be renovated (is *your* door painted brown?), even what could be improved. Says committee chairman Dr. Glen Cass, "Don't be timid; ask for more than just a paint job." Almost anything can be done—it depends on what the students want. And don't fret, north house people: your houses' turn will come.

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T. Boone Pickens

from page 1

vocates. Mr. Pickens stresses that in a corporation the management directors are employees not owners; too many big business people appear to forget this fact.

Mr. Pickens prides himself on being able to stand up and answer any questions. He is pleased to give a relaxed interview on any subject; he feels that directors who cannot deal openly do not belong in public corporations.

What are Mr. Pickens' prospects for the future? He would like to write a book, teach at a univer-

sity, and perhaps run for public office. He certainly doesn't need an elected position for money or fame, but he would "like to do some useful things for the State of Texas."

T. Boone Pickens earned his bachelor's degree in geology. Instead of going into business, he might have just accepted a job as a high school teacher and basketball coach. Coaching basketball would have made an enjoyable life, too: as T. Boone Pickens says, "People can be wealthy without making any money!"



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Creation of the Universe

(CNB)—A 90-minute television special "The Creation of the Universe," which features scenes shot at Caltech and Palomar Observatory and interviews with Murray Gell-Mann, will be previewed at Caltech on Wednesday, October 30. The videotape will be shown beginning at 7:00 pm in 201 E. Bridge.

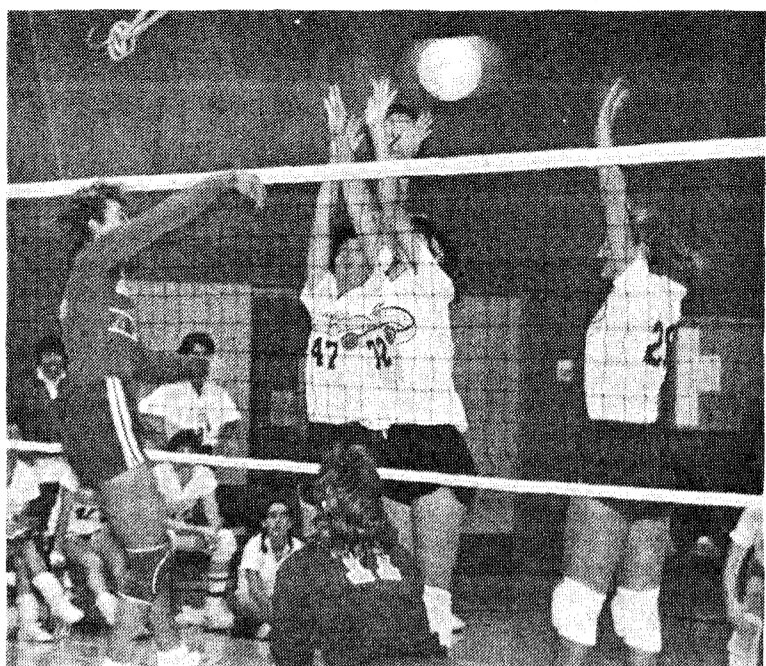
The special, which will premier on PBS on November 20, was written and hosted by science journalist Timothy Ferris, who will be on hand at the Caltech screening.

The program uses computer graphics and other effects designed by Ferris and Caltech Weingart Fellow Nicholas Warner to explain how theories of subatomic particles are yielding insight into the origin and evolution of the universe. The program also uses sequences shot in New York, France, and Italy to illustrate the current theories of the history of the universe.

According to a review of the program in the November issue of *Science* 85 "Ferris has produced nothing but short of a television masterpiece. He has captured the entire sweep of physics, shaped it, and rendered it utterly comprehensible."

SPORTS

Weekly Sports Calendar



—photo by Min Su Yun

Day	Date	Time	Sport	Opponent	Location
Fri.	10-25	6:00 pm	Women's Volleyball	Pomona-Pitzer	Pomona-Pitzer
Sat.	10-26	9:30 am	Cross Country (M/W)	La Verne, Claremont Colleges	Pomona-Pitzer
Sat.	10-26	10:00 am	Soccer	Claremont-Mudd	Caltech
Sat.	10-26	10:00 am	Water Polo	Occidental	Occidental
Sat.	10-26	1:00 pm	Fencing	UCSB & Cal State Long Beach	Cal State Long Beach
Sat.	10-26	1:30 pm	Football	O. C. Cowboys	Antelope Valley Col
Sat.	10-26	2:00 pm	Women's Volleyball	Whittier J.V.	Caltech
Tue.	10-29	5:30 pm	Women's Volleyball	Occidental J.V.	Occidental
Wed.	10-30	2:30 pm	Soccer	L. A. Baptist	Caltech
Wed.	10-30	4:00 pm	Water Polo	Pomona-Pitzer	Caltech
Fri.	11-1	4:30 pm	Water Polo	Cal Poly San Luis Obispo	Caltech
Sat.	11-2	10:00 am	Cross Country (M/W)	SCIAC Finals	La Mirada Reg. Park
Sat.	11-2	2:00 pm	Women's Volleyball	The Master's College	Caltech
Sat.	11-2	10:00 am	Soccer	Whittier	Whittier
Sat.	11-2	10:00 am	Water Polo	Claremont-Mudd	Caltech
Sat.	11-2	1:00 pm	Fencing	Cal State Fullerton & UCSD	UC San Diego
Sat.	11-2	1:30 pm	Football	San Diego Sabres	Caltech
Sun.	11-3	3:00 pm	Club Soccer	Eritrea Community Team	West L.A. College

JULIE MOSES, NICOLE VOGT, AND LINDA SCHLUETER GO UP FOR THE BLOCK AGAINST CHRIST COLLEGE

Caltech's Personal Best

by D.M.C. Run

This week in cross country was highlighted by a tremendous performance on the part of the Caltech women runners, almost all of whom ran personal best times for the season last weekend.

After having improved their times at Whittier last week, some by over a minute, each woman came back against Cal State San Bernardino to improve upon their best times once again. Clea Bures chopped 36 seconds off her best time, running 21:52 for 3.1 miles; Pam De Moor improved on her best time by 2 minutes, 20 seconds, blazing to the finish in 23:20; Marit Jentoft-Nilsen improved 1 minute, 8 seconds from the previous week to clock a personal of 25:16. Betsey Arnold was right on marit's heels with a time of 25:17, and 56 seconds improvement. Bibi Jentoft-Nilsen (Marit's big sister) improved 55 seconds, stopping the clock at 25:47. Yvette Madrid subtracted 1 minute, 14 seconds from her previous best race, finishing in 25:51. Dee Morrison managed to knock 8 seconds off her time, with a 27:53 clocking. Finally, Carmen Shepard ran the tough hilly course in 29:24. Coach O'Brien after the meet stated, "The women's team amazed me this week, because I trained them *through* this race and yet they all managed to improve."

The men's team also ran impressively at this difficult meet. An interesting thing happened on the way to the finish line in this meet. . . 17 of our Caltech harriers came in one after another without any CS San Bernardino runners to interrupt the bright orange deluge. It was strictly a sea of orange on the race course. Several of our male runners missed this meet due to illness or surf reports; however, on a course that was a quarter mile longer than the traditional 5-mile course, they all managed to run times comparable to previous times. Notably, John Beck led the charge with a time of 31:36; Charlie Lee was close behind in 31:49, while John Gehring trailed in with a 32:15 run. Freshman Jeff Wilis and junior Darin Acosta rounded out the top 5 with times of 33:11 and 33:17 respectively.

This weekend, the team travels to Pomona-Pitzer for a triple-dual meet against La Verne, Claremont and Pomona. The following weekend will be the SCIAC Conference Championships at La Mirada Regional park. Coach Jim O'Brien will be hosting the meet and is in desperate need of volunteers to help in the administration of the race. For further info, call 356-6146.

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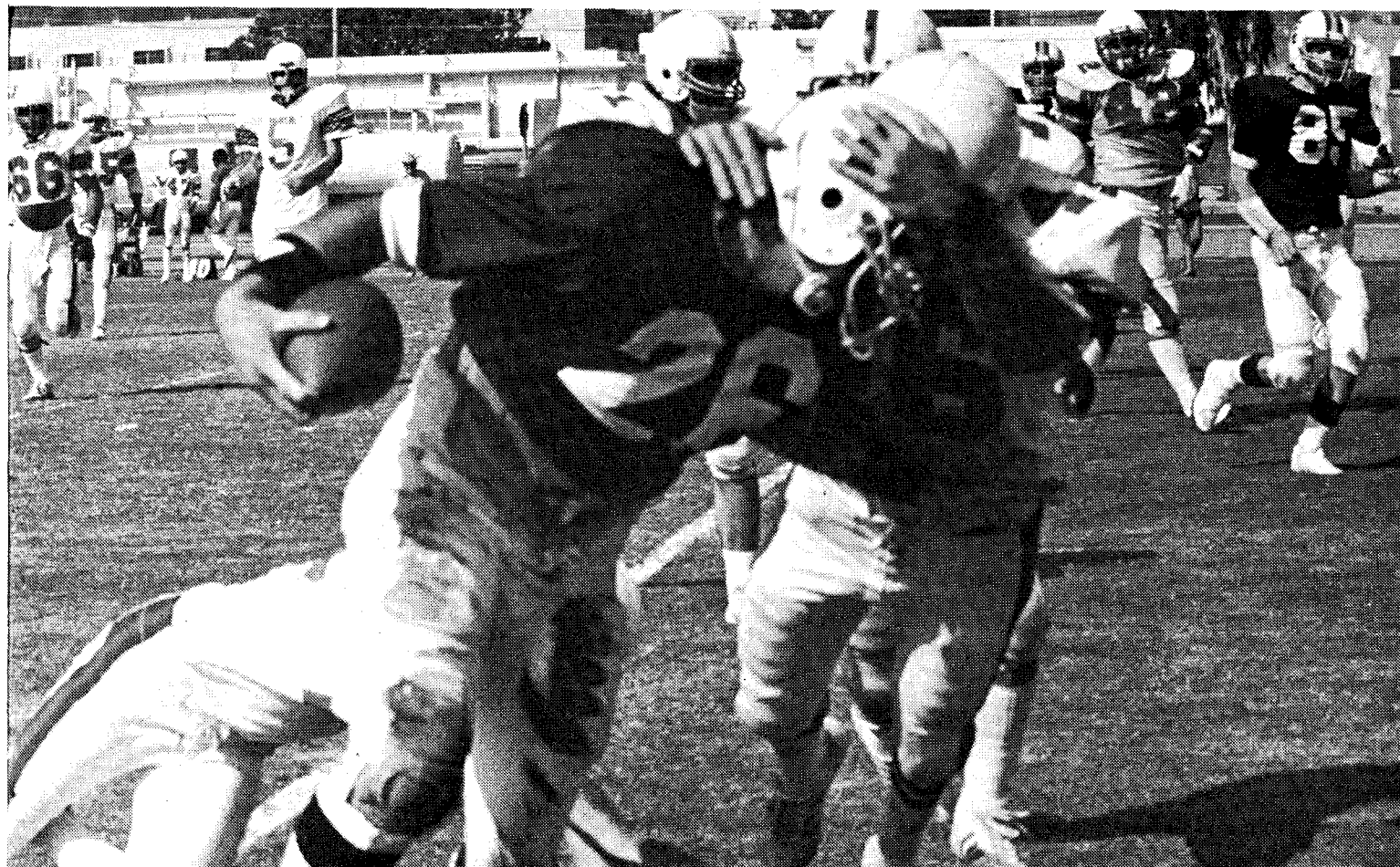
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SPORTS



STEPHEN COLLINS LOSES HIS HEAD IN A 27-8 VICTORY SATURDAY OVER THE VALLEY FREELANCERS

Psycho Soccer

by Chih Kin

The Caltech soccer team fought its way to a 4-2 overtime victory over SCIAC opponent University of Redlands on Wednesday.

The Beaver booters went down 1-0 at 32 minutes when the Tech midfielders failed to cover on a Redlands break-away. Caltech evened the tally with fine psychological play. Konstantin Othmer pulled back from a diving header, thereby attracting defenders and allowing John Henry Scott to pump in the tying goal.

In second half action, Randy Bownds blasted a rocket shot past the Redlands goalkeeper. Tech held the lead until the referee accused a Beaver defender on a questionable call. (The attacker had taken a dive.) Redlands scored on the ensuing penalty kick to tie the match through regulation time.

In the first overtime period, Alan Kwentus scored a masterful goal, passing the Redlands keeper low, to give Tech a lead which would not be relinquished. Michael Keating added a goal in the second extra period following an Oscar-winning foul on Othmer.

Superior defensive performances were turned in by an ailing Derek Ney, an aching Steve McNally, and a tall John Josephson. Home game tomorrow at 10:00 a.m. Be there!

photo by Rod Van Meter

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POLO!

by D. Mikasa

During the past week, the Caltech Beavers continued their improvement, and dominated in the four games they played. Even though we only had two victories, it was quite an impressive week.

Last Saturday, we played three games. In our first game, we lost to Whittier by a score of 8-5. It was only because of a 3-0 third quarter that we lost that game. This was a very encouraging start to the day. The next game was against U.C. Riverside. The previous game we played against them with a full team we lost 20-8. In a very tight game, we were up by one after three quarters. Then, the referees decided they needed to watch 4-meter shots, again & again & again. We still hung tough and were up by 2 with two minutes to go. Then came our self-destruction and the subsequent 9-8 loss.

Our last game was against conference rival Redlands. This was a big game, as we would face them on Wednesday in a conference game. Although both teams were tired, they played hard. Caltech, however, used its intelligence and a zone defense to confound Redlands and win by two goals. This was one of the most satisfying wins so far.

On Wednesday, we travelled to the Roman Baths in Redlands for our first SCIAC battle. At the half, we were tied 7-7, although this was due more to our lack of shooting. In the third quarter, Caltech went to its zone defense. The Bulldogs were totally amazed at this, and were outscored by 5 goals that quarter. In the fourth quarter, we continued the zone defense and completely dominated the game. With 2:30 to go, we were up by a score of 17-10. Coach Dodd then put in the JV team, who preserved the victory.

Right now, we are 1-0 in conference play, and are thus tied for first. This Saturday we play Oxy at Oxy, but return home on Wednesday. Our team looks very good right now, so come out and cheer us to more victories.

WHAT GOES ON

Material for What Goes On must be submitted typed on or with an Announcement Form, available at the offices of The California Tech, by the Tuesday preceding the Friday of publication.

Bayit Warming

This Friday the Caltech Bayit is having its first open house at its new location. That's right—the Bayit has moved to 350 S. Wilson. Everybody is welcome to join us for dinner at 6:30 pm. Dinner will be preceded by a short prayer service at 6:00 pm. If you want to help welcome in the new Bayit and this Sabbath, drop by, but RSVP first. Our extension is x3966.

Road Hockey

If you know what the title means, then the Canadian Club wants you! We meet every Saturday at 9:00 am in the north campus parking lot (north of Watson) to play ball hockey. Anyone is welcome to come out and play. Some sticks will be available for those who need them.

Bridge Tournament

The Second Annual Caltech Bridge Tournament will be held on November 17th, afternoon and evening, in Winnett Lounge. Earn master points! Win BIIIIG prizes! Play starts at 1:00 pm. Bring your own team-of-four, or just pairs and individuals; we will form teams. Don't miss it! There won't be another tournament 'till next term! Call Jeffrey (x4543) for more details.

Amor Vincit Omnia

The fall TACIT production of *Amor Vincit Omnia* opens tonight and will play October 25, 26 and 27 and November 1, 2, and 3 at 8:00 pm in Dabney Hall Lounge. The show is comprised of three one-act comedies (*Still Life*, by Molnar; *A Door Should Be Either Open or Shut*, by de Musset; and *A Phoenix Too Frequent*, by Fry) which share the common theme of courtship. Come join the fun. Tickets are available at the door or through the Caltech Ticket Office. Student discount price \$3 (freshmen with ID \$1).

What Goes On

Yo, dudes! ASCIT is sponsoring a beer-ball game with Harvey Mudd College in Claremont on Saturday, November 9 at 1:30 pm. The game is over there, so some transportation will be arranged. There will be lots of beer, but you should bring your own glove. Come play ball and get wasted! If you don't drink beer, come for the barbecue. Sign up today in your house lounge.

Computer Art Show

From November 18 through 23, CalArts will be hosting **Arts-Tech '85**, a joint CalArts-Caltech Computer Art Show. Members of the Caltech/JPL communities are invited to submit flat art, color and b/w prints, transparencies, videotape, or film for a gallery exhibit of computer graphics. On November 19, there will be two live performances for which we are also seeking computer graphics images to be used as roll-ins. The deadline for submissions is Halloween, October 31, 1985. Please call Ernie Sasaki (273 Jorgensen) at x6255 for a copy of the complete Call for Participation.

Kismet

There will be an organizational meeting regarding the 1986 Caltech Musical *Kismet* on Tuesday, October 29, at 7:30 pm in Winnett's Clubroom 1. The musical is open to all members of the Caltech community: undergrads, grads, staff, faculty, and JPL. Anyone interested in acting, singing, dancing, playing in the orchestra, or working backstage is invited to attend. For further information, call TACIT at x6259.

TA in Japan

English Teaching Assistantship in Japan, formerly known as the Mombusho English Fellow (MEF) program. The program places participants throughout Japan in a variety of municipal and prefectural boards of education. Up to 150 assistantships will be available during 1986-87. Applications are in the Financial Aid Office. Application Deadline is 5 pm, November 1, 1985.

Play With Big Bucks!

Come play with almost \$100,000 of other people's money! Absolutely no personal liability. No prior experience required. Free dinners at the Athenaeum and Scripps College. Insights into the world of high finance: securities, earnings, profits, liquidity, etc. All students (undergrad and grad) are welcome. Too good to be true? Call Sing Ung at x3975 or leave a message. Or speak to Yosufi and his amazing talking maching at 796-3227.

Climbers Take Note

Campus rock climbers who look for more than the north face of Booth to climb, take note: an informal group of climbers exists that goes bouldering at Stony Point on Wednesday afternoons and Sunday mornings, with occasional weekend trips to Big Rock, Suicide/Tahquitz, and Joshua Tree. Interested parties should contact Robert Lang (x4829), Larry Sverdrup (x3985) or Jeff Stern (x6627).

Caltech's OASIS

O•A•SISn. p. -ses. 1. An area in a desert made fertile by groundwater. 2. Caltech's own Organization of Associated Students of the Indian Subcontinent.

Our first meeting will be this Saturday, October 26, in Winnett, Clubroom 1 at 7:00 pm. All are welcome! For more information, contact Vivek at x6180 or Sanjay at x3963.

Chicano Scientists

The National Chicano Council for Higher Education will support approximately 20 Hispanic undergraduate juniors who are interested in pursuing doctorates and academic careers. Applicants must be Hispanic citizens of the U.S. For more information, specific questions should be addressed to: Rafael Magallan, Tomas Rivera Center, 710 N. College Ave., Claremont, CA 91711. Phone (714) 625-6607 or 624-9594. For additional information contact the Financial Aid Office. Application deadline: November 8, 1985.

Minority Grad Money

Minority graduate fellowships are open to persons who are at or near the beginning of their graduate study. Applicants must be U.S. citizens or nationals who are members of one of the following ethnic minority groups: American Indian, Black, Hispanic, Native American (Eskimo or Aleut), or native Pacific Islander (Polynesian or Micronesian). For additional information contact the Financial Aid Office. Deadline for application is November 15, 1985.

Graduate Fellowships

National Science Foundation Graduate Fellowship Program is open to applicants who are citizens or nationals of the U.S. at the time of application. Students must be at or near the beginning of their graduate study. For more information contact the Financial Aid Office. Deadline for application: November 15, 1985.

Women's Basketball

The women's basketball team will be practicing at 11:00 a.m. on Sunday in the gym. All interested women are welcome.

Swedish Scholarship

The Swedish Club of L.S. is offering scholarships of \$500 to \$1000. Requirements are: 1) University student residing in Southern California; 2) Swedish descent; 3) Strong academic qualifications in university courses; 4) Must show economic need; 5) Must be a U.S. citizen or permanent resident. To apply, send resume to: R.W. Jackson, 1250 E. Walnut St., Suite 210, Pasadena, CA 91106. (818) 795-1098. For additional information contact the Financial Aid Office. Application Deadline: November 15, 1985.

Earthquake!

What would you do in the event of a major earthquake? What can you do now to be better prepared? There will be a 1 hour presentation on exactly that subject Wednesday 30 October at 8:00 p.m. in Baxter Lecture Hall. *You need to hear this!* Sponsored by the Y and LDSSA.

C*L*A*G*S

The Caltech Lesbian and Gay Society will have its weekly rap and social meeting Monday night at 8:00 p.m. in the Y lounge. Refreshments will be served.

Caltech Bridge Club

The Bridge Club meets Mondays at 7:00 pm, in the Red Door Cafe. We play duplicate. Everyone welcome. Earn Master Points! (We are ACBL sanctioned.) Call Jeffrey (x4543) for more details.

United Nations Day

Caltech will observe of the 40th anniversary of the founding of the United Nations with an address by Dr. Nathaniel Davis on "Directions in U.S. Foreign Policy." The talk and a free lunch at the Athenaeum will be offered to all the students who signed up in the Y this past week. Don't forget to go if you did sign up!

Go Fly A Kite

The Y is sponsoring a trip to the Venice Pier Kite Festival on Saturday 26 October. There is no admission cost. Bring your own kite, or just come to watch. The Y car will be leaving from Winnett at 10:30 a.m.. Sign up in the Y today!

Faculty-Student Conference

Here's a great chance to get involved at Caltech... the bi-annual Faculty Student Conference is in its initial planning stages. The conference is an open forum where students and faculty discuss problem areas at Caltech. Much work needs to be done in advance, however. Anyone willing to help plan the conference should come to the meeting Wednesday 28 October at 8:00 p.m. in the MOSH's office.

New New Editors

Your new *Tech* editors would like to invite anyone interested in contributing to the school newspaper to come to room 127 Baxter today at noon for a staff meeting. If you have ever thought of writing for the paper, come on over and find out how you can help.

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