

Happy
Birthday

THE CALIFORNIA TECH

To
Me!

VOLUME LXXXVI NUMBER 27

PASADENA, CALIFORNIA

FRIDAY 10 MAY 1985

DITCH DAY!

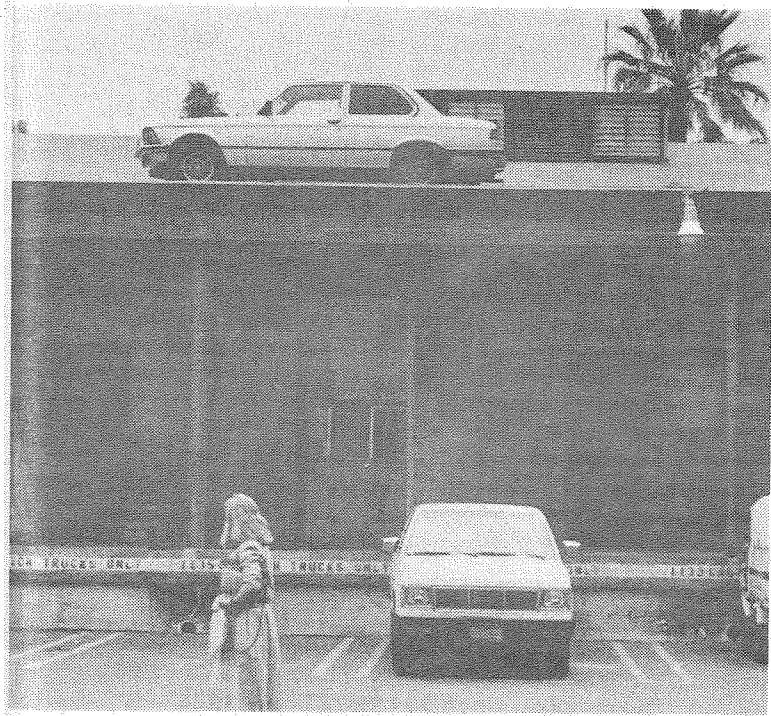


photo by Min Su Yun



photo by Chris Meisl

Symposium on Human Sexuality

by Diana Foss

Last term, Professor Benton told a story to the members of his class on the history of love in the Western world. He said he once knew a scientist at Caltech who, while very successful in his research, did not have a meaningful personal life. One day, this man was out hiking in the San Gabriel Mountains, and he happened to be near the place where a plane crashed. He rushed to the site and was able to rescue several of the victims. This was the first time he had done anything significant in a non-academic way, and so filled was he with the good feelings that accompanied this act of heroism that he propositioned a young woman who had caught his attention some time before. She refused his advances, and he was so absolutely distraught that he killed himself.

Now, this is an extreme case, but there are many people on campus who feel that Teachers are sadly lacking in confidence in, or even

knowledge about, their own sexuality. And so, the Caltech Y, the Health Center, CLAGS, the Dean's Office, the MOSH, and the OWC have joined together to sponsor next week's Symposium on Human Sexuality. The avowed purpose of Sexuality Awareness Week is "to encourage students to think about and explore their sexual feelings in greater depth," and next week's program indeed promises discussion on issues which many Teachers go a long time without considering.

On Monday, Dr. Donna Hardy, a psychobiologist from Cal State Northridge, will speak on the current psychological models of human sexual behavior. This talk is intended as an introduction to the whole week-long program.

On Tuesday, Marty Skolnik, of the Gay and Lesbian Community Services Center, and Shelly Diamond, a Caltech staff member who is also the chairperson of the Los

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Reality on the Brain

Wednesday evening, Caltech was honored by the presence of one Michael Benner, who spoke on the various aspects of reality. At one point during his talk, he made a statement concerning reality which seems to summarize his philosophy of life, the universe and everything: "It [reality] comes from all that is and we are all that is." From this powerful tautology, Mr. Benner explains that reality should become dependent on the individual's needs at that time. "I created my reality... then I created a whole new reality." Mr. Benner explained that the ability to create one's own reality is the solution to the world's problems. He emphasized the fact that the idea of shortage in today's world is just a myth. "The world produces three times as much food as it needs to... remember the so-called 1973 oil crisis... etc." Problems exist because 90% of the people on earth let themselves be victims (he was unable to give the reference for this statistic) of the world around them. The Co-creators act on the world and the victims react. He did not

define the term Co-creator, but he told us, "... we are personal co-creators of reality."

The reader must be wondering what all this has to do with Accelerated Learning, the title of the lecture. Benner did make a bridge between this exciting concept of reality and the human mind. "The inner consciousness doesn't know the difference between perception and reality." He went on to tell us of the workings of the brain. The brain gives off waves much like radio waves. The lowest frequency waves are the Delta waves (0 to 7 hz); they correspond to sleeping, death, or being very drunk. The next two are Tau and Alpha waves (7 to 13 hz) and they correspond to dreaming, daydreaming, looking into a fire, and drowsiness. The final frequency is the Beta state (13 hz and up, but lower than S-band) which is the fully awake consciousness. Also, the brain has two halves: the Objective and the Subjective. Our consciousness [the ego?] lies in the Objective portion along with logic, the will, analysis, quantitative, and deductive. The

Subjective includes imagination, inspiration, revelation, creativity, inductive, qualitative, illumination, memory, and healing (a Co-creator may heal himself). In the Beta state, a large wall with only a small hole in it divides the two halves of the brain and, as the brain goes down in frequency, the hole enlarges.

The reader must still be wondering what this has to do with Accelerated Learning, the title of the lecture. Benner hypothesized that since one needs the Subjective half of the brain in order to think properly, one must enter an Alpha state where the barrier between the two halves is lower. Here, the mind is better unified and, as a result, works better. He claimed that all throughout history, all great ideas have developed while the thinker was daydreaming [he did not cite a reference for this statistic].

As I went outside after the lecture, I noticed, to my surprise, that it was raining, and I could not make it stop.



MONDAY ON THE QUAD. CALTECH STUDENTS PROTESTED SOUTH AFRICA'S SYSTEM OF APARTHEID

Studenski Award

Stan Berman, a Ruddock House senior, has been granted the 1985 Paul Studenski Travel Award.

He will use the \$1,900 gift to finance a trek of a thousand or more miles down the Appalachian Trail this summer. When his time, money or energy is exhausted, Berman will repair to the Columbia University Law School in New York.

A dozen undergraduates applied this year for the Studenski Award. Most proposals were for travel in Europe and the United States, and five of the applicants

were interviewed by a committee of Caltech Y directors.

Paul Studenski was a graduate of Caltech in the early 70s, and after his death in an automobile accident his parents gave a memorial fund in his name to provide an annual travel grant to deserving undergraduates. The purpose of the travel, according to the grant's provisions, is to give students time away from their studies to think through career or academic choices.

Other finalists were Betsy Arnold, Manuel Acevedo, Louis Godbout and Bill Callahan.

photo by Chris Meisl

LETTERS

Distressed by Protests

To the Editor:

I was quite dismayed to see Caltech students protesting against the government of South Africa. Pieter Botha, leader of the Republic of South Africa, has recently made much progress and has invoked many changes in his attempt to return power to the blacks in a safe amount of time. In fact the black South Africans have always had a much higher standard of living than their neighbors in the rest of the continent. So why have these students decided to protest now?

These protesters advocate an immediate transfer of power to the blacks. Perhaps the students could use a lesson in responsibility from Pieter Botha. If the blacks were suddenly thrust into a position of power, anarchy would surely reign and a bloodbath would follow. In fact, two bombs exploded in downtown Johannesburg just last week. The present government would prefer to slowly ease the blacks into power and let them get their feet wet before handing the government over to them. This policy would surely minimize the bloodshed.

The student protesters surprised me greatly when some of them called for divestment. This absurd notion is unworthy of supposedly intelligent Caltech students. Any clear thinking individual would understand that divestment is a medicine that is more harmful than the disease. If these students would be successful in their goal of destroying the South African economy, the whites would surely suffer but the blacks would starve. Is that what they want to accomplish? It is almost beside the point that divestment would destroy any influence that the United States presently has to discourage apartheid in South Africa.

Most disturbing of all was the apparent lack of sensible priorities on behalf of the protesters. Where were they when Pol Pot and the Khmer Rouge murdered three million Cambodians? In fact, Pol Pot is recognized by our government as part of the legal government-in-exile of Cambodia (now Kampuchea). How about the Soviet Union? Ask any Lithuanian, Pole, Afghan or Hungarian if the U.S.S.R. allows their people to form their own government. The Soviet government treats its own people no better. Since the Communists came to power in 1917, 20 million Soviet citizens were killed by their own government. Remember KAL 007? Where were these protesters then? What about the African and Arab nations that still have slavery? The Ethiopian government was largely responsible for the famine in that country, but no one would dare try to punish them by not trading with them.

It appears to me that if these protesters were sincere in their bid for worldwide justice, they would have protested against the many atrocities in this world. But when they select a nation that is trying to correct the injustices of their society, and protest against that country exclusively, I start to wonder. Are they just sincere but misguided individuals? Or are they jumping on the bandwagon of a popular cause and enjoying the opportunity to be a protester? Don't you wonder too?

—David Goldreich
107-51

Fleming: The Whole Story

To the Editor:

Last week Steve Gomez wrote an uninformed letter to the editor. This week I will give you an informed one.

About a month ago one of my friends (and teammate on the Caltech basketball team) Bill Gustafson asked me if I objected to (another friend and teammate) Jeff Lester playing Interhouse Basketball for Blacker House. My initial feelings were the following: "Jeff wants to play, so why not let him? Besides, we (Fleming) can beat Blacker anyway, and Blacker will have a greater chance of beating Ruddock." Admittedly, the second reason should have had no impact on the position Frank Kragh and I decided to take on this issue. After receiving input from house members, and as a result of this we changed our position.

Among the points that were brought up was a very good one by Mitch Smith. He noticed that if this proposal were to pass, the athletes in Dabney would encourage Dabney to withdraw from Interhouse sports so they could play for other houses. I think this would be unfortunate.

As for Flemings encouraging Jeff and Gomez to play for Fleming (don't make me laugh, Steve. You're just kidding yourself) I had no part of it. There is no way I could let a non-Flem play over a Flem and feel good about it.

The IHC decided to let Jeff play, and gave Blacker a 6 day extension on their eligibility list. Fleming, Page and Ruddock opposed.

The Fleming vs. Blacker/Dabney basketball game was more or less (more) a house social event. There was no tension or animosity whatsoever, and for Gomez to imply otherwise is garbage.

As for Dabney's discobolus challenge, that was my error. We had a written (legal) challenge from Dabney for the previous week, however, I talked to the Dabney Ath man one week and 13 minutes later and asked him if we could "carry over" the challenge. His reply was "yes." Somehow, in the middle of the night, Dabney decided to withdraw their challenge, and the IHC said 13 minutes was too much of an extension. We were to accept Ruddock's challenge, and we did so in Pool. The House's attitude can very accurately be

summed up in the following statement: "Big deal, if we win in pool, we'll win Discobolus." To my surprise, no one was complaining that we "got screwed," as Gomez would like you to believe.

The next week the IHC voted not to let Thanh-van Tran-nhut play Interhouse tennis for Page even though she had been a "part of the house" for two years. Among those opposing this proposal was Dabney (Everett Howe decided that this was a completely different set of circumstances than the Lester decision).

At this point, Frank wrote his letter, for the sole purpose of exposing the amazing inconsistencies of the IHC and not to complain that Fleming got screwed. Unfortunately, Gomez wrote his letter without taking the time to get all the details straight. Hopefully now the untold story about Fleming has been told correctly.

Respectfully submitted,
—Ed Zanelli
Fleming House Athletic Manager

Californian Invasion

To the Editor:

I am concerned about an unspeakable prejudice that faces the Caltech community today. I think that the admissions office is unfairly taking a majority of California residents.

Think of it! Forty percent of all Caltech students came from California high schools. The rest of the country—ninety percent of the total population—is represented by only 60% of the student population.

Do you want most of our future engineers to be Californians! Think of the chaos! If you agree, join me in protesting this unfair situation.

—Richard Lawson
Oregonian
Ruddock House, 1-55
578-9696

The Caltech Y Fly-by

Friday... May 10

Noon Concert— Oxy students perform excerpts from *Godspell*. Lunchtime on the Quad

Saturday... May 11

Go sailing around Anacapa Island. Leave Tech at 7:30 AM and get back in the late afternoon.

Come see the Artful Dodgers vs. the Pittsburgh Pirates. Game time is 1:05 PM. Y-Car leaves at 12:20 PM. Next game: Montreal, June 1st.

All Week Long...

Sexuality Awareness Week— various speakers. Sign-up for the workshop to be held Friday & Saturday. Cosponsored by CLAGS, The Caltech Y, and the Health Center.

Friday... May 17

Noon Concert— Goldenhair. Lunchtime on the Quad.

Tonight, José Cabazon— A Caltech graduate who studied Tibetan philosophy in India will speak and show slides. Winnett Lounge, 8 PM.

Saturday... May 18

Y Beach Trip. Two cars going. Leave here 9 AM.

And sign up for *Measure for Measure* at the Mark Taper Forum, Saturday, May 25.

Any questions, comments, or ideas? Call the Y or stop in soon.

The Inside World

Fleming: For once in their lives, the seniors told the truth: ditch day was this week. A big thank you for all the seniors who got us out of classes for a day, especially Dave Watkins—there's nothing better than champagne on an empty stomach at 8:30 am, followed by 20 laps in the pool. As for all the bribes, our stomachs may never be the same.

Congrats to Morgan and Tom. Now all Tom wants to know is, who is the father. Guess we'll have to wait a couple of months for a blood test. If it is a boy, name it after me.

—Al Fansome

Lloyd: The true knight should not forget his stalwart companions in their hour of need. Our once shining Lion-Heart is tarnished, and it is our duty to help him to regain his pure state. He must therefore attempt a quest to save his companions, proving himself to be once more worthy of their company. Verily, he must display the patience of the saint as he undertakes the challenges which will presently beset him. Only after proving himself a true knight of the realm will they return in triumph.

—J.P.

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Next Week - Picnic at Hanging Rock in Baxter Lecture Hall

\$1 ASCIT members \$1.50 all others

THE CALIFORNIA TECH

Volume LXXXVI Number 27 Friday 10 May 1985

Published weekly except during examination and vacation periods by the Associated Students of the California Institute of Technology, Inc. The opinions expressed herein are strictly those of the authors and do not necessarily reflect those of the editor.

Letters and announcements are welcome. All contributions should include the author's name and phone number and the intended date of publication. The editor reserves the right to abridge letters, so please keep them concise.

Turn in copy to the Tech office mailbox, room 107 Winnett. The deadline for copy is Wednesday at 5 p.m.; for announcements, Tuesday at 5 p.m. Late copy may not be printed unless previous arrangements have been made with the editor.

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The offices of *The California Tech* are located in Winnett Center on the Caltech campus.
 Editor: Room 107 356-6153
 Business Manager: Room 107 356-6154
 Production: Room 115 356-6153
 The California Tech, Winnett Center, Caltech 107-51, Pasadena, CA 91125
 Printed by News-Type Service, Glendale, California.
 Subscriptions should be directed to the attention of the circulation manager.
 \$6.00 per year (three terms) \$100.00 per life
 ISSN 0008-1582

ENTERTAINMENT Cazden on Cassette

by Nick Smith

There's a lot of good music that you'll never hear on your compact disc player, or even on your ultra-quality linear tracking turntable. Why not? Because a growing number of recording artists are turning out their material only on tape.

Tape recordings started out as a very junior partner of the recording industry. It used to be the case that no one listened to serious music on tape unless they had expensive (even then) state-of-the-art reel-to-reel equipment. At the time, the other formats (cassette and 8-track) were cheap to produce, but gave you lousy sound reproduction, suitable only for playing in your car to drown out traffic noise. (Choosing between a freeway's lovely sounds and a typical 8-track was sort of a toss-up.) Eventually,

though, Dolby and other technical improvements made cassettes a viable way of listening to music. (Whatever happened to 8-track, anyway?).

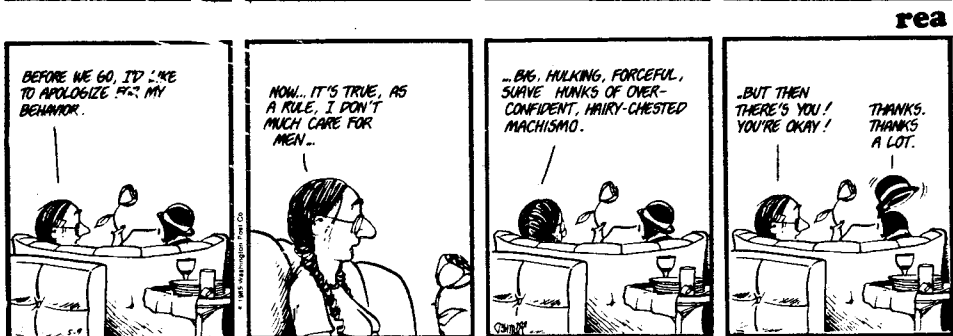
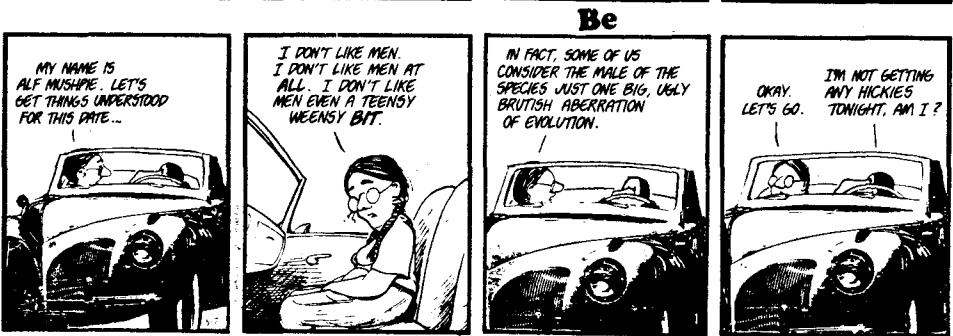
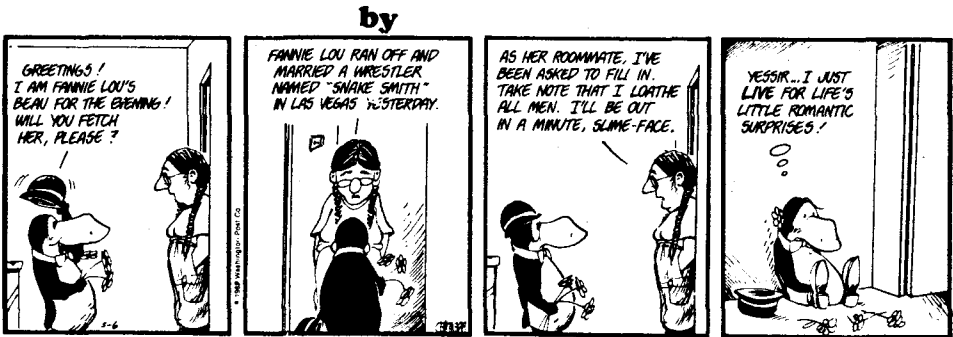
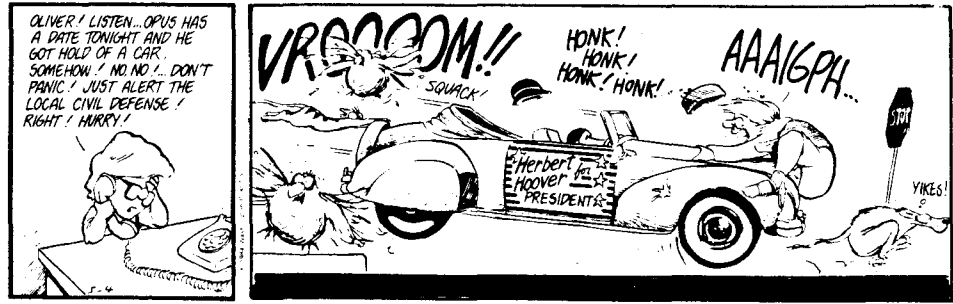
While the quality of tape was going up, the number of recording contracts signed with major companies was going down. The big recording companies are tending more and more to concentrate on acts that will sell a zillion of each recording, no matter the quality. Any act that doesn't make it big quickly will simply get the axe.

What about independent labels? Actually, there are quite a few, especially in the fringe rock, jazz and folk areas. However, it's getting harder and harder to compete with the big record companies, and the start-up costs for small recording companies are getting higher.

continued on page 11

The lounge was dark and beginning to smell of petrochemicals. "Sometimes, ya just gotta do what ya gotta do," whispered Nedbeat. Consuela said nothing, only watched her right leg toe make a little figure-eight track in the carpet behind her. "Ohing upended the bottle. Consuela gasped but remained silent; presently, the setting gel began to drip down the back of her neck.

Beneath the County of the Ultra Blooms



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No Jacket: Required

by John Fourkas

No Jacket Required
Phil Collins
Atlantic Records

Ask anybody to name the members of Genesis. Ten-to-one says that Phil Collins' name was mentioned, even if the whole band was not named. Phil Collins is by far the most notorious member of the band. A good deal of this notoriety stems from his outgoing personality and lively stage presence. (Ever seen Tony Banks or Mike Rutherford look so much as excited? If so, consider yourself lucky....) This isn't the only reason, however; face it, Phil Collins is damned busy, and he gets involved where it counts: producing other albums, drumming for bigshots, saving starving children, and putting out solo albums. In fact, *No Jacket Required* is his third solo album in four years (the others being *Face Value* and *Hello I Must Be Going*), and it has probably thrust him into a solo career which is more important than his career with Genesis (if that could be possible). Although Genesis has seen a definite Collins influence (away from art rock and into mainstream pop) in recent albums, it still remains at heart an art rock band. Collins, on the other hand, is busy proving himself to be the just king of the pop charts.

No Jacket Required is undeniably aimed for the pop market. It is full of simple, catchy melodies and singable lyrics. How many people do you know who can't sing along to "Sussidio" or "One More Night"? But while these popular songs are pleasant enough, the heart of the album lies in some of the less well known music. It is this music that makes *No Jacket Required* perhaps the

best solo work that Collins has done to date.

The first thing that truly attracted my attention to *No Jacket Required* was the ordering of the songs. While I enjoy most of the music on *Face Value* and *Hello I Must Be Going*, the overall effect of the albums is disconcerting because they seem uneven—the songs are in the wrong order to appropriately carry the listener's emotions smoothly. Collins has apparently learned his lesson in this arena, however. *No Jacket Required* is arranged beautifully. The album opens with "Sussidio," a good attention grabber. The next piece is the upbeat yet cynical "Only You Know and I Know." As the flashy horns fade out, one hears the first droning, melancholy notes of "Long Long Way To Go." This song is the most emotionally intense one Collins has ever written. Collins paints a dreary picture of existence with his lyrics, as restrained instruments beat out a depressing melody. The effect is sealed with truly haunting background vocals provided by Sting. The song ends on a sudden note, as another lost life.

The album picks up again immediately with "I Don't Wanna Know," a classic Collins hurt-in-love song. Although the music is seemingly upbeat, Collins' ironic lyrics tell the true story:

It's over

It's all over

And it's been a long time coming

Some said it's too long....

The last song on the first side is "One More Night" which, for all its popularity, is still the weakest part of the album. "One More Night" is the one song on the album which is poorly placed; furthermore, it seems to be a wimpy

rehash of "Why Can't It Wait 'til Morning." The gratuitous saxophone solo at the end is just a bit too much.

Side two opens with "Don't Lose My Number" (not to be confused with "Rikki Don't Lose That Number"), a fairly good number with just a tad too much Linn Drum. The next song, "Who Said I Would," is definitely the second high point of the album. After a vaguely African percussion intro, the Phenix Horns attack with a vengeance. "Who Said I Would" represents Collins' best use of the Phenix Horns to date; the song is incredibly intense and uplifting, with plenty of horn fanfares. It is truly Collins' most convincing work to date.

As the final chord of "Who Said I Would" drones out of hearing, the drums pick up into "Doesn't Anybody Stay Together Anymore." This number allows the listener to slowly relax into the final two pieces, "Inside Out" and "Take Me Home." "Inside Out" is, of course, the third big hit on the album, a faintly Motown pop song. "Take Me Home" is the album's farewell ballad, a passive piece with some strong supporting chorus vocals from Sting and Peter Gabriel.

No Jacket Required is Collins' best planned work to date. The music is shamelessly popular, but it is also unassuming and enjoyable. The album carries a calculated lack of pretension (although some amount of pretension actually helped strengthen *Face Value* and *Hello I Must Be Going*) which is evident throughout. In fact, the last liner note boasts, "There is no Fairlight on this Record." All in all, *No Jacket Required* works very well, and should ensure Phil Collins a successful solo career evermore.

26 Women and a Boy

by Tad White

For the first time in history, the Caltech Men's and Women's Glee Clubs combined their forces this spring for a concert tour of the Pacific Northwest. The results were diverse, but the music was always good. As the accompanist for the Women's Glee Club for two years, I had the opportunity to participate in their tour of the California Coast last year as well as this year's tour. I did notice some differences between the two.

Fortunately for me, there were no other men around last year, save the very colorful bus driver who entertained us all with his seemingly endless (but surely interesting) stories about his 4½ wives (this figure by his own count). I received my fair share of comments about spending a week alone with 26 women (Gorky describes a situation very similar to this in "Twenty-Six Men and a Girl"). Many went so far as to say that I had only taken the position as accompanist to procure for myself such a unique opportunity, but I must vehemently deny this accusation.

This year, the presence of other tenors, baritones and basses increased the amount of social activity between the singers. Although care was taken to ensure that everyone slept enough, there were of course some of us who stayed out a bit late a few times. But every

day, often at obscene hours of the morning, everyone miraculously regained their energy upon reencountering so many other people "all singing with one acclaim," and the music always sounded fresh. Well, maybe it was a bit muffled in the containment dome of the nuclear reactor in Hanford, Oregon, but I don't think that was the fault of the Glee Clubs (and certainly not mine).

Another bonus of having both men and women together (with regard to singing) is a wider range of people to watch and music to hear. Even at Caltech, where one almost never sees 26 women in one place at one time, and even though I like listening to the women sing, I think it is more interesting for the audience to see and hear pitches below the "low" E that the altos are always complaining about. By the same token, it is nice to hear notes in the treble clef which were never heard here before Monica Hubbard began directing the new Women's Glee Club in 1972.

For all of you who are interested in hearing these seasoned groups in concert, they will present a gala Spring Concert on Saturday, May 18. Smaller ensembles and quartets will be heard in addition to the Glee Clubs. Tickets are cheap while they last (only \$2 for students!) and can be purchased from the Ticket Office (x4652) or any Glee Club member.

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LIFE'S little NECESSITIES

Bandorama—Caltech Wind Ensemble; Caltech Jazz Band; special guest Allen Vizzutti. Ramo Auditorium. Friday, May 10, 8 pm. Free (get there early!)

The 4th Man—One of the most intense (not to mention fantastic) movies ever made. Directed by Paul Verhoeven (*Soldier of Orange*, *Spetters*). A must. With Beneix' already-classic *Diva*. New Beverly Cinema, Los Angeles. Friday, May 10, Saturday, May 11. *4th Man*: Fri. 7:00 & 11:00 pm, Sat. 3:45 & 8:00 pm. *Diva*: Fri. 8:55 pm, Sat. 5:40 & 9:55 pm. \$3 with student ID.

Lola Montes—With her famous Spanish dancers. Beckman Auditorium. Sat. May 11, 8:00 pm. Faculty & staff: \$11, \$9, \$7. Students: \$6, \$5, \$4. Rush: \$5.

Confidentially Yours—Truffaut's last film. A wonderful tribute to Hollywood "B" thrillers of the '40s. With Fanny Ardant (not to be missed!) and Louis Trintignant. Monica Theatre, Santa Monica. Sat. May 11, Sun. May 12. \$4.50.

Ruth Golden—An acclaimed soprano. Ramo Auditorium. Sun. May 12, 3:30 pm. Faculty and staff: \$11, \$9, \$7. Students: \$6, \$5, \$4. Rush: \$5.

The Pandoras, The D.I.'s, Legal Weapon—Three fantastic local bands, as part of KLOS's Local Music Show. The Pandoras' sixties revivalism and the D.I.'s glam-rockabilly are especially recommended. The Palace, Hollywood. Wed. May 15, 8:30 pm. Tickets (at the box office or at Ticketmaster) only \$2.95.

X—Some say they're the *only* band in L.A. Whether or not that's true, their music is powerful and professional. Magic Mountain. Fri. May 17, 8 and 10 pm.



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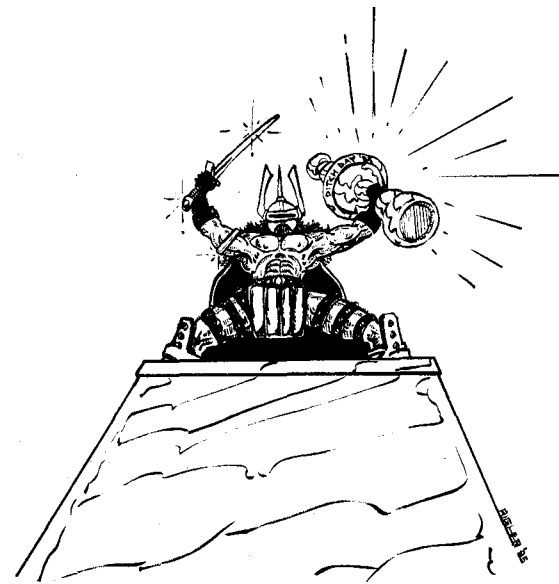
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DITCH DAY!



Well, the old gal sported the duds once again and pulled together all she had for yet one more ditch effort. And once more, Old Lady Blacker came through. This year saw a cosmic spectacle of brute force, raw, uncultured arts & crafts, and several examples of that witchcraft some call EE. Well, enough of the talk. Let's pass out the awards:

Blake Lewis: For the stack with the most frustrating thing in the world to do while people walked over you, the winner is Blake "Number of puzzle pieces equals my number of years at Caltech" Lewis.

Davy Hull: To Davy Hull goes the O'Hare International Memorial prize for magnitude of airplane destruction in a single day. Film at 11.

Rodney K., John Butman: Rodney K. is this year's winner of the Boston Marathon Stack Impersonation Prize, and, in a related note, John Butman (House Legs) wins the 24 Hours of LeMans Stack Impersonation Prize, plus 300 gallons of gas anywhere in Altadena.

Pui-Tak, Chris Worrell, John Beahan: Pui-Tak, John Beahan, and Chris Worrell win the Manny, Moe, and Jack Semi-Annual "Gee, did those guys have stacks? Gosh." Award. Congratulations, guys. They's each be spending 3 days and 7 nights at The Sands with Sammy D.

Frank Lowther: From our comrades overseas comes the nomination for Mr. Frank Lowther as 1985 Capitalist Poster Child. Our pocket-books thank you, Frank.

Vince Chen: Vince Chen's stack provided hours of fun and enjoyment for the whole family. It's super fast-paced action in your own living room. Some assembly required. Not for children under 8 years of age.

Bob Henderson: Bob "The Giant" Henderson proved that only real men rule in Blacker House, or at least that only real men are foolish enough to perform grueling acts of self-defilement for food. He gets this year's World Wrestling Association Honorary Doctorate.

Richard, Ted: Speaking of witchcraft, Richard and Ted get this year's John Birch Society Black Magic Trophy for their response to the question "How the heck did they build that in one night?" and their subsequent remake of "When will it all be taken down?"

Mike Nolan: But the award for "what the hell is that and why is it so long I don't know why you ask" goes to Mike Nolan's little green man school of thought.

Mike Chwe: And last, but not least, the First Annual Robert Horn Invitational Mike Chwe Memorial Deja Vu Vandalism Or Is It Merely Art Prize goes to Mike Chwe.

Tune in next year. Boy is third term gonna be long....

—Jim Bell

Blacker House

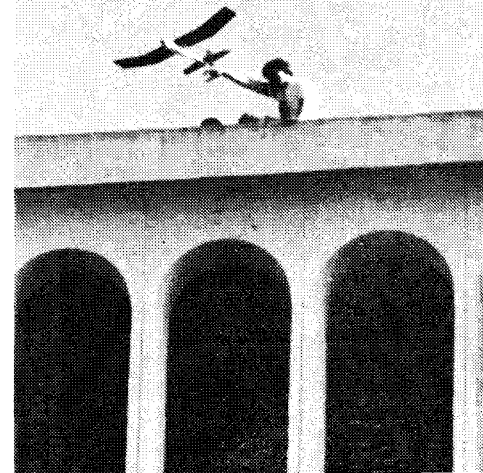
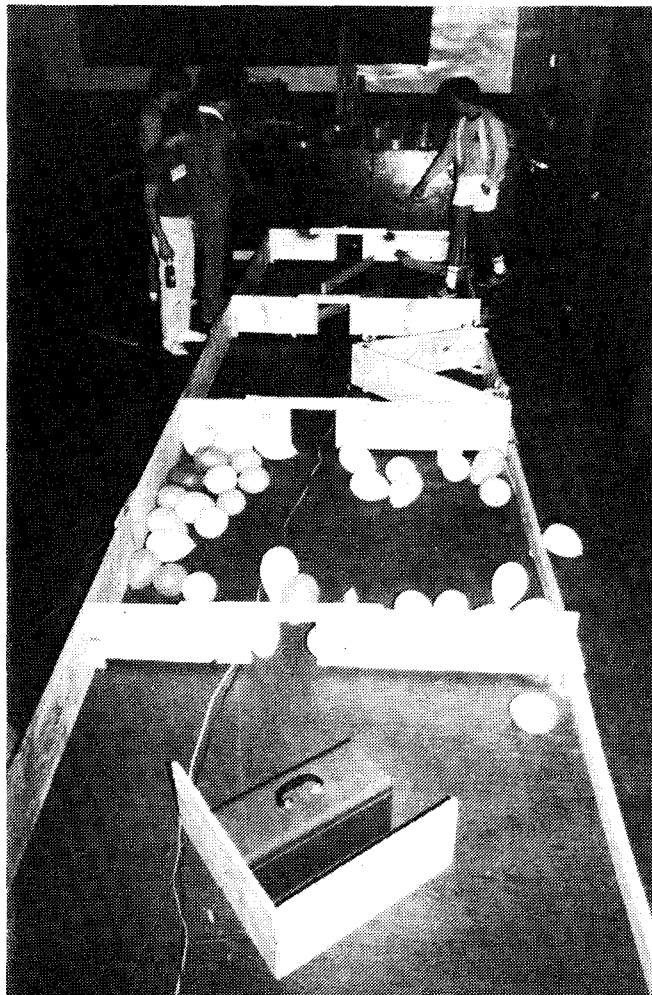


photo by Chris Meis

Dabney House



The Flamingo Fiend went on the rampage and maliciously disrupted Jim Cser stack-crackers by removing the flamingo from its designated corner. In their near-suicidal depression and hysteria, our furry friends forgot familiar places. Filed at face level in the lounge flew permission to enter. Ah, wilderness!

"Please, Dr. Gray. Won't you sign this synthesis of methedrine for me? Ditch Day is today! That's right, its part of a stack. Oh, thank you so much! I don't suppose I can persuade you to drink a tiny little shot of something before 10am— we'll get two points!"

And only a few hours later, the Solberg stack gloriously fell. But not before grafitti, minerals, food trivia, intimacy, and Joel "Filly-White-Sundress-Yes-But-Is-It-Art" Seely's lunch at the Ath (wotta drag). Ah, Bartleby!

Just down the hall, our Bro' Mapes' stack had us on the floor (before and after the bribe.) Explicit tarsal photographs led to a tangle of other-worldly sketches. These looked, above all, like rooftops, so we got high above the campus and it paid off. When we came down, we feasted on brownies that were simply "magic." Ah, chew!

Meanwhile... Apparently only "the Rock" had tuned in the rumor that Michael D. Borland's Ditch Day bribe was \$12,500 in Krugerrands. Work on the stack did not start right away. Eventually, our petite house pianist and the mineral himself set to deciphering the code written in music on a tape. Sadly, that fateful fifth stroke fell upon them in mid-tone. Ah, lass!

They were not alone among the frustrated. In the darkest reaches of Alley 2 lay Kent Cantwell's Koded Ode, a cipher so fiendish, so oblique, so obscenely trinary that even the daring Frosh Breakers of Codes, Anagrams, Crossword Puzzles, Biology and Anything That Does Not Look Like the English Language, Ultd. had a bit o' mud in the eye. When the blood clotted at 5, our heroes were informed that the code was actually much simpler than their expectations, so they drowned their sorrows in doughnuts and jerky. Ah, vogadro!

And off-campus, to where your strungout reportager unfortunately did not venture, things happened.

Threatened with an exploded 360 S. Holliston, our Next Contestants undertook a whirlwind tour of our venerable Institute—a tour which included 100 foot heights, tiny tunnels, iron filings, lasers, thermonuclear devices, cats, trees, stickers, lots o' drugs and sex, espionage, international intrigue, fast cars, skis, and pickles in an action packed tale of boy-meets-space-alien's-maid. Ah, ngst!

I only wish I could have done them all. This was just a tiny morsel taken out of the infinite space of Dabney stacks. To those who are offended, Ah, msosorry...

—Respectfully Submitted,
Zbignew Vloskaczoviks-Slough

Fleming



photo by Matt Rowe

House

Lloyd House

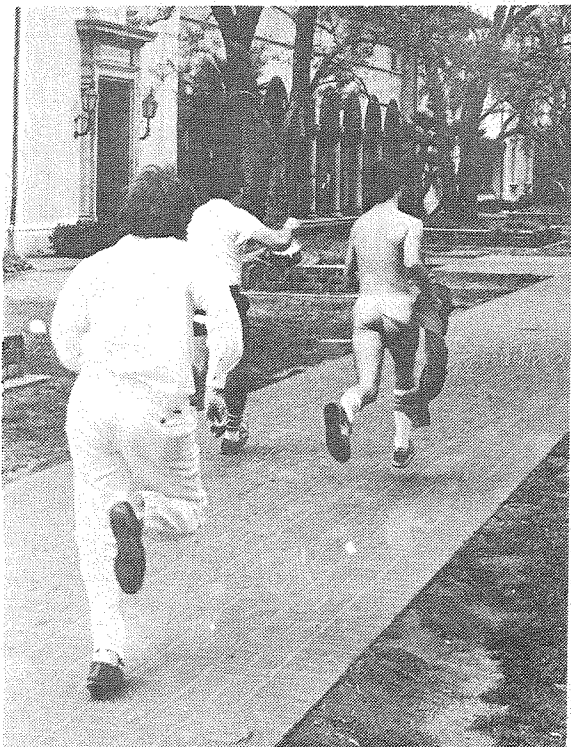


photo by Min Su Yun



photo by Min Su Yun

1:00 Tim finishes Ph136, begins his real work for the night
 2:00 Hod reports diodes operational

(Who knows what happened in the dark hours...)

7:30 Eric finds that the diodes *are* operational—too operational, perhaps, as the green light (solution to stack) will not turn itself off
 7:58:32 The last senior dashes madly through Valhalla, leaving the unsuspecting (sic) studs of Lloyd to spring the traps
 8:17 Sergay comes back to save the laser
 —and the fun had only just begun. Finding the specific center of mass for twenty walnuts, blowing down the laser, or solving continuous fractions, the courageous adventurers faced a journey fraught with terror and despair.

To paraphrase Mark Twain, at the beginning of the year our seniors didn't know nothin', but by Ditch Day we were amazed at how much they had learned. They set out, with unexpected benevolence, to impart this knowledge to us. Lloyd House now has in its possession as diverse a collection of unusual and unexpected tidbits of information as any museum of the archaic. Hats off to Phillis, who wrote a twenty-page fantasy tale, and to Richard for the number of miles ran while attempting his stack. Which brings us to a rather delicate subject, the treatment of helpless animals placed in his care. Tsk, tsk, such brutality.

Lloyd cross-country talent was pushed to the limit in many stacks, which required a keen brain to figure out the deceptive clues, and good lungs to dash everywhere in search of them.

Hod and Eric's stack led us from lecture hall to library, telescope to adult theatre, and couch to locker room. Yes, Richard of York did give battle in vain, as we nearly did.

But by five, many things had become clear. Screams of anguish and of triumph echoed throughout the alleys, as the true significance of Monopoly and Easter eggs became clear. It was an exhausted (but not defeated) set of Lloydies who skipped dinner, gorged themselves on bribes, and realized that they now had three sets due in less than twenty-four hours.

—Jammin' Phil

Finally "tomorrow" came in Page House, catching even a few of the seniors by surprise. It started out just as any morning would these last two weeks: the sheets were up, seniors were about... Half the house didn't even know it was Ditch Day. But the true story was that both Ed Felten and Dan Schwartz were late in getting up their stacks. It was debatable whether Dan even would get his up by the five o'clock deadline.

The story with Ed's Ghostbusters stack was that what worked in the EE lab didn't necessarily work in his room. All the EE nurl and composure that was to go into the infrared laser and detector system that allowed you to shoot ghosts just wouldn't jive—so no ghosts. Ed and his senior crew including Sean Moriarty, Mark Dombrowski, Lew Aronson (Heh, heh, heh) and some other random obscurities finally threw in the towel and just left the task part of their stack for the underclassmen, along with the 80 pound laser backpack. 50,000 points had to be earned by completing certain tasks, and it took a while, causing some embarrassment. Probably no one thought Gloryanne would keep from laughing for the whole day, however, earning over 8,000 of the points. Of course the stack was broken, and the entire house enjoyed a good bribe.

Steve Kong's and Michael Gibb's stack involved boarding the Starship Enterprise for missions around the campus. Fuel was earned by answering Trekkie trivia questions, and clues to the room key were picked up as the Enterprise travelled around Caltech. This stack too was broken, and easily counterstacked using the electronic door lock. Both Steve and Mike enjoyed a good five hour game of Rogue before getting into their room.

John McGowan probably thought no one was going to get into his "impossible" stack after leaving such tasks as finding a kilo of gold, by the expression on his face when he came back to campus. But he left a pretty wimpy code that was easily solved using a bit of brute force in finding his clues, and after getting an egg to fall from Millikan unbroken and getting Dan (remember Dan? This was a story about Dan) Schwartz's car on the top of the B&G building. There was plenty of time for a BRUTE FORCE counterstack that sent McGowan into a rampage.

Richard Premont's stack required some imaginary travelling on the RTD bus system. There were a couple of embarrassing tasks to do, and a few time-consuming ones, but this stack too was broken. Richard, you're a wimp just like all the others.

And whatever happened to Schwartz's and Manny's stack? Well, they did finish it. With something like several tons of helium in the room and a foosball game that had handles going through the wall (and we thought it was a brute force stack), they gave us until 9:30 at night to get in. I don't know if anyone ever did get in; right now there are a lot of people in the house breathing helium, talking in high-pitched voices and playing with balloons. Oh well, better luck next time, Dan.

The Seniors are Wimps!!!

—The Cucamonga Kid

Page House

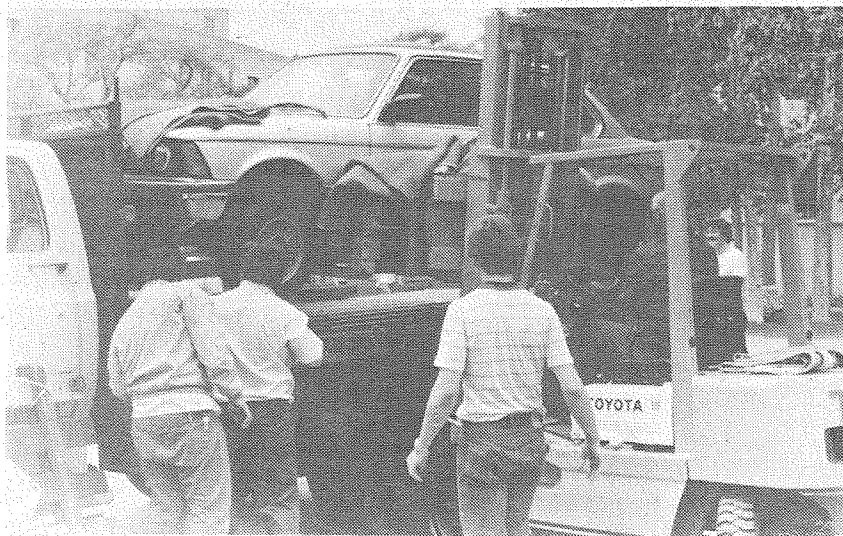


photo by John Fourkas

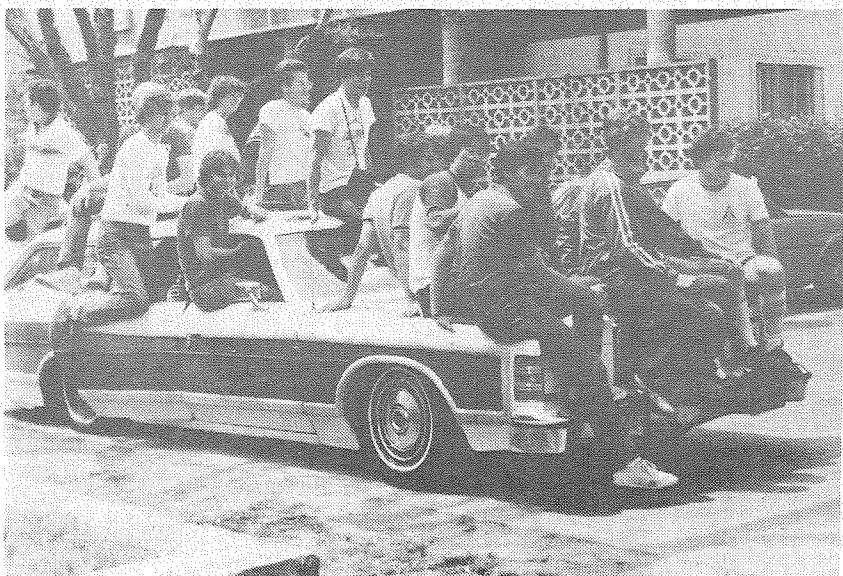


photo by Matt Rowe

photo by Chris Meisl

Ricketts House



photo by Matt Rowe

Well, Tomorrow was up to its usual vagaries in Ricketts House. Promptly at 8, all the underclassmen, a little the worse for wear from the PCDE celebration the night before, began the tasks of the day. The first stack broken was Charles Barrett's, with *fois gras*, caviar and champagne as the bribe. Ron Gidseg and Brenda Roder came up with apuzzer. It kept us busy with chasing around campus, trying to spot where the pictures leading to the next clue were taken.

And of course who could forget Stan "Who Me?" Kuo's (aka The Forgetful Wizard) D&D stack. "Wait. Whatever you do, don't open the EE 14 TA card." And you thought demons were bad. And, eh, for all, eh, you hosers out there, there was this pot stack. "Where's the f---ing Dali book?" Needless to say, Keith Hughes, that lover of back bacon, had all his possessions removed.

Japanese philosophers say, "Those who seek in Japanese gardens may get their puzzle pieces thrown away." Or, you could go around saying "Hi, I'm from Janos" and wiggling your frog's feet. Stan's early return to campus marked the end to Minami "Gleep" Yoda's sushi stack.

Steve Brown's stack led to a wild goose chase through the job listings in the Keith Spaulding penthouse (??) and an inability of Dave "Lee" Pin to remember where the key was. The 2 o'clock clue let us all in, and all talk of a counterstack ceased when the "bakery on a bed" was revealed.

For a little bit of theology, why not try the 7 Deadly Sins? The improbably collaboration of Bob Mackey and Oliver Collins led to a delayed swim meet in a dry-iced Millikan, a fountain sabotaged by B&G, a bribe that was part of the stack, not to mention "Would you like some candy, little girl?"

3:4:5? No, no. The Golden Ratio? No, no. How many ways can you put n M&M's into r boxes? Gary Lorden's phone number? Millimeters?! Who measures anything in millimeters? Thanks to Andy "Dad" Wolf.

Last, but not least, "Junior DEA Agents" came to the rescue in the take-apart-a-Buick-station-wagon-to-find-the-(ahem)-drugs stack. Brought to you by Andre Burgoyne and more mini-cammed than S. Mudd, this was definitely an unforgettable stack.

Through perseverance and the highly tuned skills of some Darbs, all of the 27 separate containers of various substances were found and identified.

Well, that's all for the Scurves this year. Wait 'till Tomorrow when this semi-infinite junior class attacks.

—Bill Craven

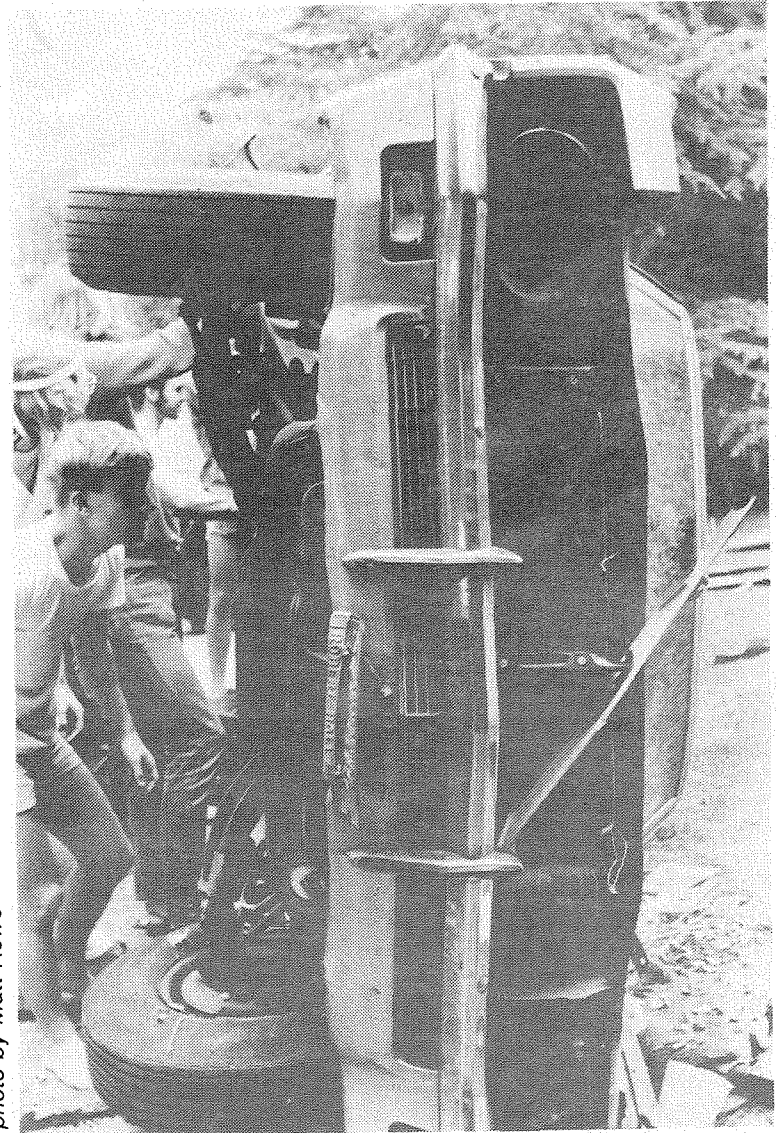


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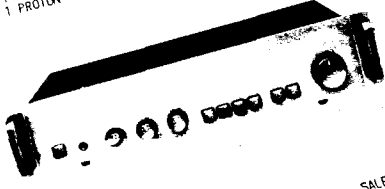
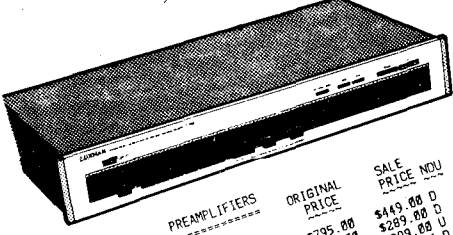
QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
48	PROTON	558/448 AMP and TUNER STACK	\$1,125.00	\$899.00 N/D
2	CARVER	AUDIO STAK C-2 M-200 120 W/CH MAG FELD AMP TX-2	\$775.00	\$575.00 COMPLETE
ALL	PROTON	602 SYSTEM 25" HIGH RES. MONITOR 602M1 608T CABLE TUNER/SWITCHER 603 STEREO DECODER 603 SPEAKERS	\$1,840.00	\$1,249.00 NEW
ALL	PROTON	600 SYSTEM 19" HIGH RES. MONITOR 600M1 608T CABLE TUNER/SWITCHER 602 STEREO DECODER 602 SPEAKERS	\$1,180.00	\$995.00 NEW

RECEIVERS

QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
1	CARVER	DRA 300 35 W/CH CLASS 'A'	\$750.00	\$566.00 N/D
2	DENON	DRA 400 45 W/CH CLASS 'A'	\$800.00	\$174.00 D
4	DENON	DRA 700 65 W/CH CLASS 'A'	\$400.00	\$319.00 D
4	DENON	DRA-350 50 W/CH CLASS 'A'	\$550.00	\$248.00 D
4	DENON	DRA-750 75 W/CH CLASS 'A'	\$420.00	\$375.00 D
1	KYOCERA	R-851 MOS-FET AMP 85 W/CH	\$550.00	\$399.00 D
1	KYOCERA	R-851 MOS-FET AMP 85 W/CH	\$550.00	\$689.00 D
1	NAD	7125 40 W/CH DIGITAL TUNER	\$479.95	\$306.00 N/D
1	NAD	7140 35 W/CH SCHOTZ TUNER MC	\$360.00	\$243.00 D

TUNERS

QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
1	CARVER	TX-11 W/ASSYM CHG CPL DCOR SCALED DOWN TX-11	\$600.00	\$420.00 D
1	CARVER	TU 720 QUARTZ LOCKED ANALOG	\$375.00	\$281.25 D
1	DENON	TU 747 QUARTZ LOCKED DIGITAL	\$225.00	\$176.00 D
2	DENON	TU 747 QUARTZ LOCKED DIGITAL	\$350.00	\$262.50 D
1	LUXMAN	TX-181 QUARTZ LOCKED 'CAT' TUNER	\$200.00	\$150.00 D
6	LUXMAN	150 QUARTZ LOCKED 'CAT' TUNER	\$600.00	\$450.00 D
1	MARANTZ	4125 W/DYNAMIC SEPARATION	\$240.00	\$190.00 N/D
3	NAD	4125 QUARTZ LOCKED/SCHOTZ	\$348.00	\$259.50 D
1	PROTON	440 DIGITAL SCHOTZ	\$278.00	\$175.00 D



PREAMPLIFIERS

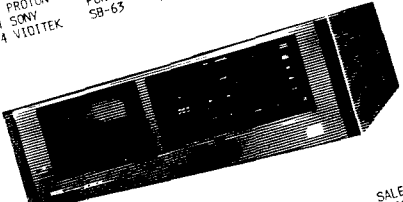
QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
1	ACONSTAT	118A MOS FET ASSEMBLED	\$795.00	\$449.00 D
1	HAFLEK	DR-7 'A CLASSIC' PREAMP	\$400.00	\$289.00 U
1	MARANTZ	1020 'BRAND NEW' WITH M/C HEAD AMPLIFIER	\$395.00	\$299.00 U
2	NAD	SA-2 ASSEMBLED GOLD SERISE PREAMP	\$178.00	\$94.00 D
2	PERREUX	4H SOURCE SOLID-STATE KIT	\$650.00	\$659.00 N
2	PS AUDIO	50RZC SOURCE GOLD SERISE PREAMP	\$429.00	\$354.00 D
1	PS AUDIO	TRANSDU SOURCE GOLD SERISE PREAMP	\$229.00	\$257.00 N
1	VSP	TRANSDU SOURCE GOLD SERISE PREAMP	\$800.00	\$499.00 D

AMPLIFIERS (POWER/INTEGRATED)

QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
1	ACONSTAT	TNT-120 120 W/CH MOS-FET	\$795.00	\$578.00 N
1	ACONSTAT	TNT-200 200 W/CH MOS-FET	\$1,295.00	\$841.75 N
4	AUD. RESEARCH	0-40 40 W/CH CLASS 'A' INT	\$1,795.00	\$808.00 N
1	BEDINI	PMA 737 80 W/CH CLASS 'A' INT	\$2,295.00	\$179.00 D
1	DENON	PMA 777 100 W/CH CLASS 'A' INT	\$450.00	\$408.00 D
1	DENON	PMA-1500 150 W/CH CLASS 'A' INT	\$620.00	\$420.00 D
1	DENON	128A 115 W/CH CLASS 'A' INT	\$700.00	\$199.00 N
1	DENON	228A 100 W/CH CLASS 'A' INT	\$900.00	\$299.00 N
2	HAFLEK	M-05 100 W/CH INTEGRATED 520W/CH	\$2,000.00	\$1,408.00 D
1	LUXMAN	M152 100 W/CH INTEGRATED	\$2,000.00	\$1,408.00 D
1	MARANTZ	2140 25 W/CH MINIMIM	\$1,150.00	\$789.00 D
1	NAD	PMF 2150B 70 W/CH MOS-FET	\$920.00	\$789.00 D
1	PERREUX	PMF 2150B 70 W/CH MOS-FET	\$920.00	\$789.00 D
1	PERREUX	20C 70 W/CH MOS-FET	\$920.00	\$789.00 D
1	PS AUDIO	GC 250C 200 W/CH (MEGA POWER)	\$2,500.00	\$1,499.00 D
1	PS AUDIO	GC 250C 200 W/CH (MEGA POWER)	\$2,500.00	\$1,499.00 D
1	PS AUDIO	GC 250C 200 W/CH (MEGA POWER)	\$2,500.00	\$1,499.00 D
2	ROBERTSON	6018 200 W/CH GOLD SERIES	\$1,400.00	\$899.00 D
1	VSP	TRANSDU SOURCE GOLD SERISE PREAMP	\$800.00	\$499.00 D

VIDEO

QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
ALL	KLOSS	CT-2020 40" PROJ SCREEN/RECEIVR	\$3,000.00	\$2,000.00
1	NEC	VC-4018 BETA HI-FI	\$1,200.00	\$899.00 D
1	NEC	VC-739 BETA HI-FI	\$995.00	\$750.00 D
1	NEC	VC-N18 BETA HI-FI	\$1,200.00	\$899.00 D
1	NEC	VC-N81 VHS CD/LASER DISC PLAYER	\$600.00	\$449.00 D
1	PIONEER	LD-900 LASER DISC PLAYER	\$800.00	\$649.00 N
1	PIONEER	LD-660 LASER DISC PLAYER	\$600.00	\$595.00 N
1	PIONEER	LD-700 LASER DISC PLAYER	\$600.00	\$595.00 N
1	PIONEER	61R 19" TUNER/MONITOR	\$1,899.00	\$1,499.00 D
2	PROTON	R-25 PORTABLE RF TUNER/CAMERA	\$1,899.00	\$99.00
1	SONY	SR-65 BETA TUNER/IMR/CAMERA	\$99.00	\$99.00
4	VIDTEK	SR-65 BETA TUNER/IMR/CAMERA	\$99.00	\$99.00



TAPE RECORDERS

QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
7	DENON	DR-M11 DOLBY B & C	\$320.00	\$224.00 D
5	DENON	DR-M22 3 HD-DUAL CPSTN-D B/C	\$420.00	\$324.00 D
2	DENON	DR-M37 3 HD-DUAL CPSTN-D B/C	\$600.00	\$426.00 D
4	DENON	DR-M44 COMPUTER TUNE BIAS 3 HD	\$249.00	\$267.00 D
1	KYOCERA	6050C DOLBY B & C	\$250.00	\$180.00 U
3	NAD	700 ZXL CASSETTE	\$79.00	\$99.00 D
2	NAKAMICHI	BX-1505 DOLBY B/C SOFT TOUCH	\$5,000.00	\$371.00 D
12	NAKAMICHI	BX-300 THE 'ULTIMATE' CASSETTE	\$700.00	\$579.00 D
6	NAKAMICHI	DRAGON DOLBY B/C (SILVER ONLY)	\$1,850.00	\$1,449.25 D
1	NAKAMICHI	RX-202 AUTO REC-70 AZIM/A REV	\$1,850.00	\$1,449.25 D
1	NAKAMICHI	RX-505 UDAR AUTO-REVERSE 3-HD	\$240.00	\$174.00 D
2	PROTON	728 DOLBY B/C SOFT TOUCH	\$240.00	\$177.00 N/D

SIGNAL PROCESSORS

QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
2	AUD CNTRL	C181mk2 EQ W/ SPECTRUM ANALYZER	\$430.00	\$299.00 D
1	AUD CNTRL	VC-1 EQ W/ VARIABLE GEN. & MIC	\$240.00	\$150.00 D
15	CARVER	TX-111 EQ FOR AUDIO AND VIDEO	\$249.00	\$159.00 N/D
1	DENON	DE-70 ASYMETRICAL CHG CPL DCOR	\$249.00	\$169.00 N/D
1	DENON	DE-70 SONIC HOLIG GENERATOR	\$249.00	\$169.00 N/D
1	DENON	DE-70 DIGITAL TIME LENS	\$420.00	\$294.00 D
1	DENON	DE-70 EQ W/DYNAMIC RANGE EXPAND	\$420.00	\$294.00 D

SPEAKERS

QTY BRAND	MODEL #	COMMENT	ORIGINAL PRICE	SALE PRICE NDU
ALL	GNP	VALKYRIE SERIES II	\$1,795.00	\$1,299.00 N/D
1	GNP	OLD STYLE	\$1,595.00	\$1,099.00 D
1	GNP	8" SINGLE WOOFER SYSTEM	\$400.00	\$266.00 D
1	GNP	8" POLYPH/PLANE/DOME	\$550.00	\$440.00 N/D
1	GNP	6.5" (X2) WOOFER SYSTEM	\$200.00	\$129.00 D
1	GNP	6.5" (X4) WOOFER SYSTEM	\$200.00	\$129.00 D
1	GNP	SM 5 5" 2 WAY	\$300.00	\$199.00 N
1	GNP	SM 6 6" 2 WAY	\$300.00	\$199.00 N
1	GNP	SM 8 8" 2 WAY	\$300.00	\$199.00 N
1	GNP	SM 10 10" 2 WAY	\$300.00	\$199.00 N
1	GNP	SM 102 10" 3 WAY	\$300.00	\$199.00 N
1	GNP	SM 103 12" 3 WAY	\$300.00	\$199.00 N
1	GNP	SM 1061 6.5 2 WAY BEORXINE	\$1,000.00	\$500.00 D
1	GNP	SM 107 4X 18" PER CABINET	\$500.00	\$299.00 D
1	GNP	SM 108 MISMATCHED CABINETS	\$400.00	\$199.00 D
1	GNP	SM 109 18" (X2) 1 WAY	\$400.00	\$299.00 D
1	GNP	SM 110 8" WOOFER	\$1,195.00	\$996.25 D
1	GNP	SM 111 8" WOOFER	\$1,195.00	\$996.25 D
1	GNP	SM 112 8" WOOFER	\$1,195.00	\$996.25 D
1	GNP	SM 113 8" WOOFER	\$1,195.00	\$996.25 D
1	GNP	SM 114 8" WOOFER	\$1,195.00	\$996.25 D
1	GNP	SM 115 8" WOOFER	\$1,195.00	\$996.25 D
1	GNP	SM 116 8" WOOFER	\$1,195.00	\$996.25 D
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Class Officers

ENTERTAINMENT

Elections for the following ASCIT offices will be held on Monday, May 13th.

Senior Class President

Paul Gillespie

I believe that a Caltech student's senior year, particularly those last few special "class activities," should be among the most pleasant and memorable of his or her experience here. In order to realize this desire it is necessary that we, as a Senior class, communicate, cooperate, and organize so that what we want is, in fact, what we get. As Senior class president I intend to work closely with the Senior class so that items such as Ditch Day, Class Gift, Senior Banquet, Commencement Speaker, and any other ideas you may have receive the attention they deserve and, in the end, reflect the concord of the class as a whole rather than one or two select individuals. I believe that I can organize and represent the class well and I would appreciate your vote on Monday.

WRITE-IN:

Jim Helgren

There are two different jobs associated with the office of Senior Class President: deciding when TOMORROW is and finding a speaker for commencement. As far as selecting Ditch Day, I would like all the seniors to be properly informed. I'm open to suggestions for commencement speakers—they can range from David Lee Roth to Ronald Reagan, but remember, they have to be approved by the Board of Trustees. I would also like to get the Junior Class President involved in the selection process and try to get a speaker further in advance to insure their quality.

Unfortunately, the job is not as easy as it first appears. The President is also responsible for many of the arrangements for commencement as well as the commencement dinner. He composes letters to the students and their parents concerning commencement. Among several other jobs, he must get funds for the senior-parent buffet. I feel I have the responsibility and commitment to

perform these duties with dedication and style.

Thank you for your support.

John Rostykus

No statement received.

Senior Class Secretary/Treasurer

Scott Karlin

No statement received.

Sam Wang

Vote for me.

WRITE-IN

Junior Class President

Steve Roskowski

No statement received.

Junior Class Secretary/Treasurer

Timothy Parrott

No statement received.

Ladyhawke

by Nick Smith

Ladyhawke

Directed by Richard Donner

Ladyhawke is not a film that I would recommend to everyone. It's not a deep social commentary, except perhaps on the excesses of persons in power. In places, it stumbles, with jarring inconsistencies that baffle both the very picky (a pseudo-France of mixed periods of time) and the openly accepting (it seemed like *everybody* noticed the "wandering moon" problems that damaged a key scene). However, problems aside, *Ladyhawke* is a good movie, one worth seeing.

The film is a medieval fantasy, set roughly in the middle of the Crusades. Rutger Hauer plays the good guy for a change, after all his marvelous villain roles (*Bladerunner*, among others). If you've seen the movie version of *Camelot*, or the film *Excalibur*, remember what Lancelot looked like. Now reverse the image in your mind, making all that shiny and white gleaming armor *jet black*. Add a magnificent stallion and the most impressive sword this side of a Conan movie, and Hauer looks like a guy who would *and could* take on an army to get what he wants.

Michelle Pfeiffer plays Hauer's lady-love, and isn't bad, but the role gives her only a few good moments. Mostly, she plays opposite Matthew Broderick and Leo McKern, who steal the scenes completely.

Matthew Broderick (you *did* see *WarGames*, didn't you?) plays a character who never *has* managed to quite grow up, even though he has a reputation that far outweighs him. A young petty thief with the nickname "Mouse" and a penchant for talking to God (not praying, just holding a one-sided conversation), Broderick is *perfect* for the role. He comes across as Peter Pan without scruples, or a young Grey Mouser. (For those of you who missed that last reference, read Fritz Leiber's classic fantasy stories sometime. He's probably one of the top ten short story authors of the twentieth century, but the *literati* tend to overlook him because he writes science fiction, fantasy and horror for the most part. But I digress.)

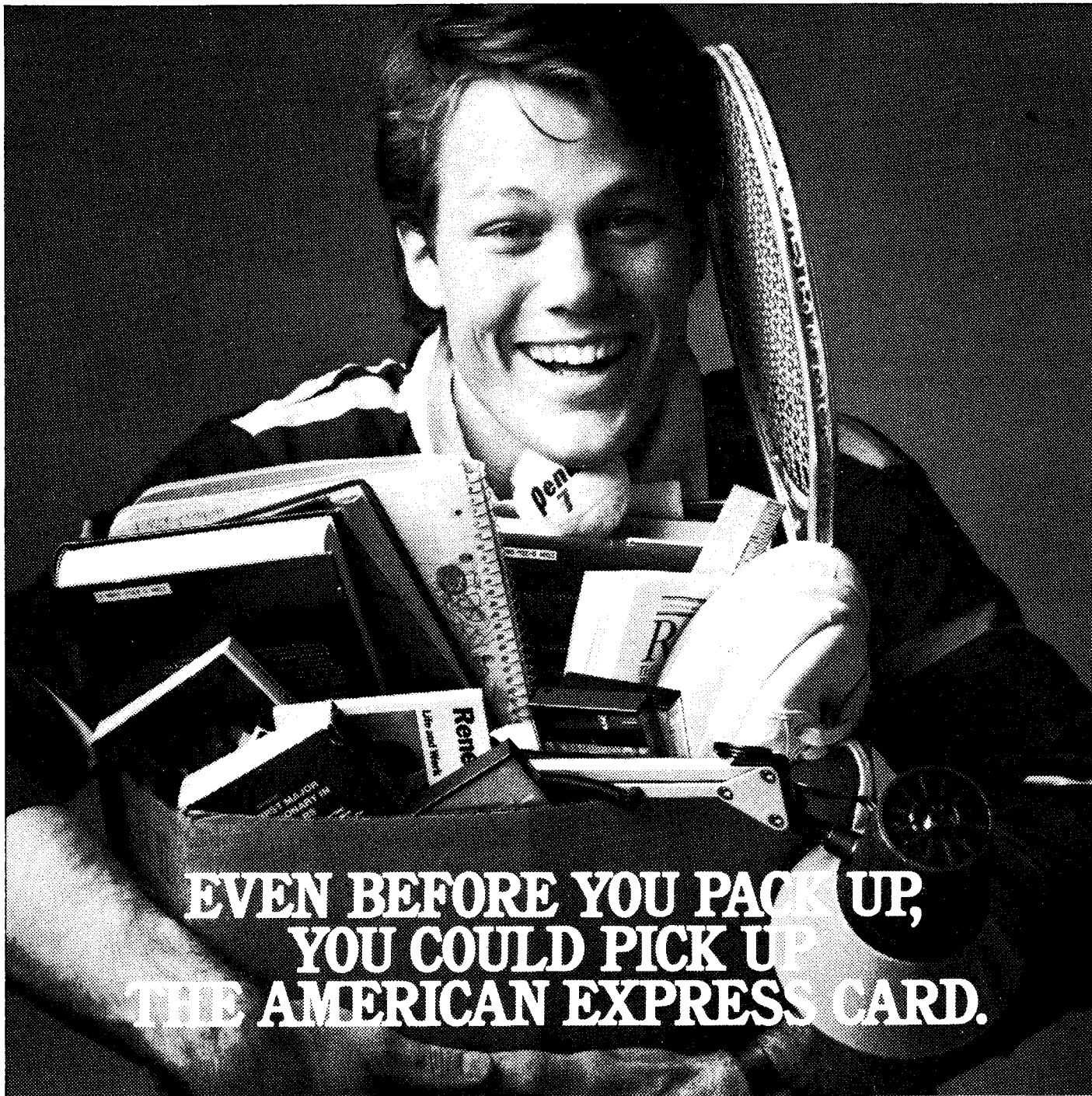
Leo McKern co-stars as an old monk, and *he* even steals a couple of scenes from Broderick.

John Wood plays the main bad guy the way he should be played, as believably evil. He has power, but he also has obsessions. Compared to the ludicrous overacting of the villains in some recent movies (*Dune*, for example), Wood's performance is brilliant throughout the first three-fourths of the movie.

That brings me to Richard Donner, the director. Donner, who directed both *The Omen* and *Superman*, is normally a very good director who understands things like pacing. Somehow, this one got away from him. The film moves too slowly in spots, too fast in others, leaving the ending a bit weak. In fact, the audience may feel a bit cheated, since there's a strong feeling that *something* more should happen at the end.

So why should you go see *Ladyhawke*? The acting is very good. The story, although not wonderful, is entertaining and provides room for Hauer, Broderick and McKern to show off their talents. The photography is great. The costumes and fight scenes are marvelous. The music is a little strange, but quite enjoyable. I can't give it my *highest* recommendation, because the flaws do exist and they *are* annoying. For pure entertainment value, however, *Ladyhawke* is worth the price of admission.

Local showing: Colorado Theater.



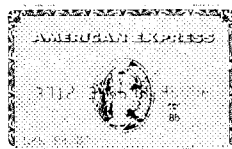
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Ars Amore

by Charles Barrett

Pairing Professionals

The stereotype of the "typical American family" from the post-war period to the present has undergone several modifications. Dual paychecks are now more the rule than the exception, and the *Leave it to Beaver* imagery of Dad going off to work while Mom putters about the house in high-heels, pearls, and an apron is far removed from contemporary reality.

In "life-after-college," the word *family* carries the connotation of a group consisting of Mom and Dad (married), and children, all living together in a house in the suburbs. I say *connotation* because there have always been exceptions to live modeled on the *Dick and Jane* primer ideal, but somehow most of society's role models nevertheless seem geared to it.

The configurations of adult cohabitation are many and varied: married, unmarried, same-sex, with children or without, monogamous, multiple partners, and so on. Several factors are involved in determining the success of such a relationship. There are usually concessions to be made, and they must be resolved with the needs of the individual. Since personal security and happiness have elements of emotional, sexual, professional, and financial satisfaction as components, there are many areas of potential strain in any such relationship.

In households of two professionals, the dilemma over career versus home can be especially acute. Dedication to one's work, with the possible result of long hours or relocation, may affect one's private life to the disadvantage of the partner. Whose career is more important? Can either partner be a "camp follower," changing employment to accommodate a move by the other? If such a situation arises, one partner ends up making a concession, either by passing up a career move or by changing jobs, and there can be some anger and resentment as a result.

With the tremendous increase in women in the work force over the last decades, traditional role models have had competition from newer ones. Women executives and so-called "house husbands" are just a couple of the many modern personalities portrayed in entertainment and the media.

Much of the progress made by professional women was first seen in the entertainment industry. Many famous starlets also proved to be shrewd business dealers, not entrusting their future entirely to agents. The problem of resolving maternity with profession has also been a concern of actresses for years. Lucille Ball went public, incorporating her pregnancy with Desi Jr. into the *I Love Lucy* storyline, and more recently Lynn Redgrave sued (and defeated) a studio for firing her from the series *House Calls* after she demanded on-set nursery facilities for her newborn.

Many women want to pursue motherhood and their careers. If she earns enough to support the household, the child care and domestic duties can be assumed by her husband/boyfriend. If both

partners are active and busy professionals, seeing to the child's needs is difficult. Careful planning and rearranging work schedules can help insure that the child receives adequate attention, but may cut out any time for the parents to be together. Many employers are now considering leaves of absence for maternity a reasonable request, so that mother and child can be together during those important first months.

Households of two professionals can make for a substantial joint income, even in the early years, and expensive options for busy parents are within reach. Private daycare is pursued by many, and recently training schools for nannies and governesses have been unable to satisfy the demand for their graduates.

Children notwithstanding, money is a major concern for all couples. Tax structures turn marriage into a significant business venture, especially for those making good wages. With no one partner being financially dependent on the other, division of resources and spending decisions can lead to arguments. Competition, subtle or even unconscious, sometimes arises, and there are some men who are uncomfortable with the

idea of their wives making more money (the reverse, of course, also happens).

Many of us here at Caltech (especially the women) will find ourselves as professionals involved with other professionals in personal relationships. Married or not, long-term or short, this type of involvement brings with it its own difficulties (I know many people, myself included, who have run up against some of them already). Loyalties can be tried, with career competing against love-interest for time and energy. Evenings, weekends, and vacations can become a formidable logistical exercise. There's no reason why it can't work; it's just that the traditional stereotypes don't always prepare us for the task.

Just a reminder: Don't miss the **Symposium on Human Sexuality** next week, Monday through Thursday at noon in Winnett Lounge, with a workshop Friday night and Saturday. More details are available elsewhere in this paper.

Comments and suggestions about *Ars Amore* should be referred to Charles Barrett (1-59 by mail, 577-8593 by phone) or in care of *The California Tech*, 107-51.

Sexuality

from page 1

Angeles Gay/Lesbian Scientists, will be discussing stereotypes about homosexuality.

On Wednesday, Robert Iles, an Episcopalian priest and psychotherapist in Pasadena, will talk about sexuality and moral choices.

On Thursday, Dr. Robert Bragonier, from the Harbor UCLA Medical Center, will speak on myths and cultural beliefs about sexual behavior. All these talks will be held at noon in Winnett lounge. Refreshments will be served.

On Friday evening, the Symposium workshop begins with Dr. Bruce Kahl as keynote speaker. The workshop will run from 7:30 p.m. until about 10:30 p.m., and will take place in the Y lounge. Participants must sign up in advance in the Y office.

Saturday the workshop continues from 10:00 a.m. until 5:00 p.m., with a half-hour break for lunch (catered by Servomation) at noon. The day's program will consist of brief lectures, films, and small group discussions. It will cover a wide range of topics, including sensual massage, fantasy, heterosexuality, masturbation, and homosexuality.

Complaints about the quality of relationships at Caltech have become almost cliched. Next week's program, however, gives Techers the chance to deal with the feelings which these relationships, or lack thereof, cause—feelings which for many are frighteningly new and impossible to deal with alone. The organizers of Sexuality Awareness Week hope that it will be able to help those who really need help, but if a few Techers become more aware of themselves as sexual beings, then the program will have been a success.

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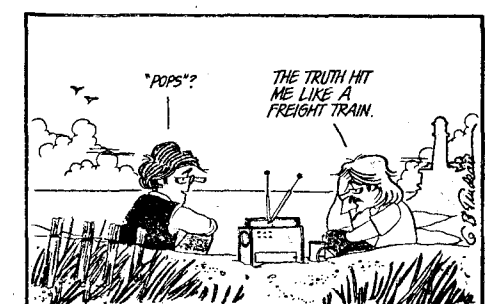
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ENTERTAINMENT

Kong at Dabney Slide Guitar

Gonzo

by Chris Meisl

If you have never seen a Kong perform, Sunday will be your last chance this year at Caltech. Michael Kong will be performing in the last Dabney concert of the season as part of Ganymede, a string quartet.

Last year, Joanne Kong gave a terrific concert with her husband on piano. The year before, the youngest member of the family, Diane, presented a highly talented and charming piano solo performance. Each Kong that has performed here has not only brought a beautiful performance, but also a beautiful personality to the Dabney "stage."

Kathleen, the fourth member of the family, graduated from Caltech in 1977. She is also a highly talented pianist. Michael also at-

tended Caltech for three years, living in Page House.

Ganymede, consisting of Gail Acosta and Mike Kong on the violin, Eve Cohen on the viola and Francine Chapman on the cello, will be playing works by Haydn, Shostakovich and Brahms. Most notable is Shostakovich's first quartet, which he referred to as a "springtime" work. It delivers an unusual insight into the creation of a quartet, not as a flowing series of movements, but as a small puzzle whose solution may be quite different from the order in which the pieces were written.

Whether for the program, Ganymede, or Michael Kong, this Dabney concert will end the season in a climax and should not be missed. It is a free concert in Dabney Lounge at 3:30 pm on Sunday, May 19.

by Andrew Weir

Ry Cooder
Hop Singh's
May 1st

One of the good things about living in L.A. is that two of the greatest guitarists you'll ever see live here. Both have played within the last three months and both concerts were in places small enough to really see what was going on.

Allan Holdsworth and Ry Cooder may not be household names but in the guitar playing world these men are GODS. Their styles are very different; Holdsworth playing fast, improvised, atonal jazz-rock and Cooder a Tex-Mex, R&B bottleneck player. Holdsworth's concert of Feb. 15th was truly remarkable (but that's another story), and so was Cooder's performance at Hop Singh's in Marina del Rey last week.

It's a mystery why he hasn't received the fame he deserves in this country. On his European tour in '82 he sold out a record five nights at London's Hammersmith Odeon and received universal acclaim from the press, musicians and audiences. I've talked to Bruce Springsteen fans who've preferred Cooder's performances and yet stardom here remains perversely elusive.

Over the last six years he's written soundtracks for *The Long Riders*, *The Border*, *Southern Comfort*, and most recently *Paris, Texas*, and *Alamo Bay* and has released three albums, *Bop Til You Drop* ('79), *Borderline* ('80) and *Slide Area* ('82). His recent performances haven't therefore been promotions of new records and his set was essentially unchanged since his '82 concerts in England.

Why is his music so revered? It's not immediately obvious since there's little innovation or novelty in the songs themselves, all being R&B and gospel. It's because he can play it all with authority, he's played it for years and, quite simply, he plays it better than anyone else.

Drummer Jim Keltner and keyboard player Jim Dickinson have long been the mainstays of the band, and it shows. The rhythm is tight and solid, leaving Cooder free to solo or pick chords in his unique, attacking style. The sound is filled out with backing vocals by Bobby King, Herman Johnson and Willie Green with additional percussion and bass.

Five bars into the first song, "Smack Dab in the Middle," the cold two-hour wait outside was already forgotten—the sound was

good and the band was cooking. Then straight into "Little Sister," probably his most famous song, followed by "That's All You Need" on the mandolin. His version of "How Can A Poor Man Stand Such Things and Live?" had pathos enough to make USA for Africa look like a cynical pretension, with his bottleneck solo expressing genuine anguish. He knows how to use the silence between notes as well as wailing highs and guttural lows to make his point.

Then came a change of pace with up-tempo versions of "The Very Thing That Makes You Rich," "You Made Your Move Too Soon," and the inspired "Crazy 'bout an Automobile," which somehow lacked the humour and unhurried drawl that make the latter two recordings particularly fine. Anyway, "Hollywood," "Aintcha Glad" and "Jesus on the Mainline" were flawless and after a spirited encore, the packed crowd at 2:20 am was enthusiastic enough for Cooder to say (with some irony) as he left the stage, "Thanks, it's nice to be appreciated in your home town."

P.S.—Catch "The Fents" at Donte's on May 11th. They've opened for Holdsworth on his last three L.A. appearances.

Cazden: Rebel Girl

from page 3

A strange fact has caused some of these smaller companies to abandon records altogether: one of the highest costs in producing a record is *the jacket*. The actual cost of pressing and packaging a record album isn't all that large when you're planning to sell 100,000 or so. A lot of the costs spread themselves out over the copies. Unfortunately, if you only want to sell a few thousand of an up-and-coming performer's recording, the cost of printing the jacket is as high as the record pressing itself. This leaves the company with two choices: don't produce the recording, or find a cheaper way.

For small runs, cassettes are that cheaper way. It's economically feasible to produce a music tape, package it and sell it for a reasonable price, producing as few as *hundreds* of copies.

All of the above is a prologue for a review, of course.

Rebel Girl
Joanna Cazden
Sister Sun Music

For those of you who have been attending the Caltech Folk Music Society's concerts, the name should be fairly familiar. Joanna Cazden has appeared at Tech about four times over the last few years, to appreciative audiences. Her most recent appearance was on March 30, and a lot of you missed a good show. *Rebel Girl* is a concert tape of one of her live performances elsewhere.

Joanna Cazden has the voice of a Judy Collins and the convictions of a Woody Guthrie. She sings very pretty, but gutsy, music about real people and real things. One of her songs, "The Best of Intentions," deals with the death of a little boy at the hands of a policeman. You may have heard about this one on the news, or seen the *Hill Street Blues* version: a mother left her little boy at home while she was away at work—she couldn't afford child care at the time, and she was unable to find a friend to help out that day. A policeman, responding to a prowler report, mistakenly shot the boy in a darkened room. The press alternately crucified the policeman and the mother, the former for "bad judgement" and the latter for "criminal neglect". Joanna Cazden could have used her song as a platform to take sides, but instead sang from the heart, just as both the policeman and the mother acted from their hearts.

The music of Joanna Cazden is not all "deep". In "More Little Boxes," she has expanded on an old Malvina Reynolds song (surely you remember "Little boxes, made of ticky-tacky"). Cazden presents us with a view of Yuppies in their condos:

*And the people in their boxes
All use their word processors
And they dream in computer-
graphics*

Of interest rates going down
The collection's title (it's hard not to call it an "album," but that

still makes people think of a record) comes from a 70-year-old song by labor activist Joe Hill. He was one of the IWW (Industrial Workers of the World—often called Wobblies), an organization that, for its World War I period, was somewhat radical. They were pushing for things like minimum wages, no more than a six-day work week, and things like that, you see. Anyway, Joe Hill was a pretty good songwriter, and his song "Rebel Girl" was meant to apply to the women who supported the IWW, but it applies well to just about any social struggle.


Social struggle? Dead children? Condominiums! Sounds like a really depressing kind of music, doesn't it? If you view life as a down thing, I guess it is. But it's very pretty music, and very moving music, too. "I Walk the Hills" (about mid-19th century history in the Catskills), "Close the Door" (about death) and such songs aren't happy, by any means. "Full Moon, Empty Sky" and "The Woman in Front of the Bus" leave at least a little room for hope, as does the folk classic, "Last Night I Had the Strangest Dream." The only suggestion I can offer for the easily depressed is that you play the first song on Side Two a lot, "The Greatest Illusion."

*When you think you'll never be
high again
Take another look around
Cause the greatest illusion of all
Is that we ever come down...*

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