

# The Untold Story

by Diana Foss

The Baxter Art Gallery is closing, by order of President Marvin L. Goldberger. Although the discovery of this news last summer engendered much student interest in efforts to save the gallery, and while there already is strong student interest in the gallery itself, not many students are aware of the long history of art exhibitions at Caltech. In 1967, three members of the Faculty Committee on Institute Assemblies and Programs, David Smith, Oscar Mandel, and Kent Clark, the chairman, decided that "Institute Programs" need not be confined to music and public speaking at Beckman Auditorium, but could also include art exhibitions. Dr. Smith was running a small program in Dabney Lounge, exhibiting pieces which were hung on the west wall, beneath the balcony, and they decided to expand this program. Dr. Clark found an artist at Claremont, and this man organized a sculpture show in Dabney gardens. There was favorable response to this, and so Dr. Clark approached the Dominion Foundation, now part of the Mellon Foundation, for "seed money" to begin a more ambitious program of art at Caltech.

The Mellon Foundation provided money for a two-part program. There would be studio art for the students to participate in, and a program of exhibitions on campus. Dr. Smith built a "portable gallery" which transformed Dabney Lounge into a space suitable for viewing art, and put on a show for three weeks out of every term. This went on from early 1969 to late 1970. Baxter was finished in late 1971, and the gallery moved there along with the Humanities Department.

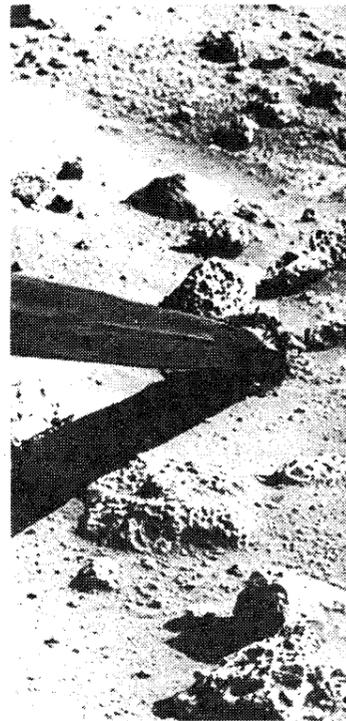
About this time, the money from the Mellon Foundation ran out. Virginia Steele Scott, who had also been contributing to the gallery, now became almost its sole means of support. From 1971 to 1976, there were two shows a term at the Baxter Art Gallery, including important exhibitions of West African art, lithography, Asian art, and pieces from Scott's Knoll House Collection. David Smith ran the gallery at this point (as well as serving as Master of Student Houses), and he really strove to make BaxArt serve an educational purpose, as befits a university gallery. One out of every six shows had to do with art in science or art and technology. One out of every six were exhibitions of "traditional art," and another one out of every six showcased art from traditions other than Western culture. But when Virginia Steele Scott died, the money dried up. At this point, Dr. Smith was also dried up, and he resigned as head of the gallery.

Robert Rosenstone took over as interim director and put on one show, but a long term solution had to be found. Robert Huttenback, at that time Chairman of Humanities and Social Sciences, wanted to keep the gallery going, and he received a great deal of support from President Harold Brown. President Brown made contact with the Pasadena Art Alliance, and an oversight committee was formed, composed of three Caltech faculty members and three people from the Art Alliance. Caltech hired Michael Smith as director of Bax-

Art, and the gallery again started presenting shows, mainly of contemporary art, "art in the present tense," as Michael Smith put it.

In 1981 the new head of H&SS, Roger Noll, decided to expand the oversight committee into a twelve member Board of Governors, which would include a representative from the Pasadena community and one from the professional art community, as well as the three members from the Art Alliance and faculty members. David Smith, who by this time had recovered enough to become involved with the gallery again, was appointed chairman. This new Board of Governors wanted to change the direction BaxArt was going. Instead of the purely contemporary art that Baxter Art Gallery was showing, they wanted to present more "intellectualized shows," shows that would have more of an educational purpose, as well as their purely aesthetic value.

In 1981, Roger Noll got the go-ahead from the administration to raise money for a new building. A main reason for the desire for a more central location was the fact that student attendance at exhibitions had gone down significantly when the gallery was moved from easily accessible Dabney Lounge to the basement of Baxter. With this in mind, the Board of Governors began interviewing for a new gallery director, the position having changed dramatically from that for which Michael Smith was hired. Jay Belloli was hired with



VIKING LANDER COLLECTS SOIL SAMPLES.

the understanding that he would be the director of a gallery that was moving to its own building. Mr. Belloli had had much experience in both fund raising and in curatorial positions at large museums, and he was really quite a catch for Caltech. In addition, Jay Belloli was to teach Art History at Caltech, and to get more students involved with the gallery by both creating interest in art in general and by organizing shows that would have a broader appeal to the students.

The Board of Governors commissioned a feasibility study for the new building, after President Goldberger pledged half of the \$15,000 needed for the study. They



PART OF THE SCENE AT THE OPENING OF BAXART'S LAST SHOW.

# BaxArt Gets Enough Space, Finally

by Matt Rowe

None of the over one hundred photographs that now fill Baxter Art Gallery was taken by a human being. None could have been. BaxArt's current—and final—exhibition is "25 Years of Space Photography," an impressive array of visual evidence of JPL's long involvement with the American space program.

There are two ways to approach this show. On one hand, as members of the Caltech community, we are interested in such extensive and varied records of an important scientific endeavor. On the other hand, as human beings, we

are simply astounded at how breathtakingly beautiful outer space is. Presumably, we can be both Techers and humans, and can appreciate "25 Years of Space Photography" both scientifically and aesthetically.

The exhibit is also important in an historical sense. The earliest photographs in the show—from the Ranger series of missions to the moon—were transmitted from space in a form no more elaborate than a television signal. These pictures are noticeably crude in their lack of detail—in a manner which later can be reassuring. The most recent images, from spacecraft such as the Infrared Astronomical Satellite (IRAS), are in brilliant color and tremendous detail, and, in some cases, cover an entire wall. That scenery this beautiful occurs naturally in space—that a photograph could be so wonderful with no human help in its creation—is faintly frightening. Much of the exhibit seems too good to be true.

Of course, "25 Years of Space Photography" is not simply a random selection of images from the thousands upon thousands JPL has collected and processed. These particular views were often chosen with particular attention to their beauty. In some cases—such as the IRAS views—the prints in BaxArt are enhanced with false color. No doubt the colors were chosen with some aesthetic in mind. Throughout the gallery, too, photographs are hung upside-down and sideways. A moment's investigation shows why: they simply look better that way. After all, this is an art gallery.

The contents of the show may be divided into three parts: images of Earth; images of other planets; and images of the heavens. The images of Earth are generally the most recent, from SeaSat and SIR-A and SIR-B. False color is used in these to differentiate between geographic features: towns are green, vegetation is red, rough is blue, and so on. These are, of course, hardly natural colors, and the effect is eerie. One can either crowd up against these pictures, trying to make some sense out of the color scheme ("Let's see—that must be a road, which means that's a river, so . . ."); or one can step back and enjoy them as abstract fields of color. The scientific; the artistic. This show perpetually surprises with how many combinations are possible for two sup-

posedly opposing sensibilities.

Similarly, the images returned by the Mariner, Voyager, and other missions could either be fantastic other worlds or a simple scientific record of what real worlds look like. In this case, though, the scientific view is more thought-provoking. As Christopher Knight observes in his catalog essay:

*I am looking at a computer composite of four Voyager I photographs of a portion of Saturn and its famous rings. . . . What gives this particular picture. . . its freakish and incomparable quality of strangeness is not complicated. . . . This photograph repeats to me incessantly that I will never see Saturn and its famous rings.*

Whether or not these places are real, we will always find ourselves having to imagine them, while a computer travels through space to provide a truthful account.

The most breathtaking photographs in the show are those few of the skies themselves, through the eyes of IRAS. In these pictures, everything is false color; a red spot on the print might in reality not be visible to the human eye at all. We cannot even guess at the subject until we read the identification card; for all we know, these are the products of a new wave of photographic abstraction.

In a way, that makes sense. Unlike the pictures of moons and planets that make up the bulk of the show, the IRAS photos present views no human could ever see, even if he were to ride in a spaceship. IRAS is an innocent bystander: the artist is the universe itself. It is fitting, then, that these photos are the most pleasant in the collection.

Viewing the entire show at once is almost dangerous: after 140 of these images, the outside world begins to look strange and mysterious, too. Taking the show one step at a time—allowing yourself to become familiar with just a few photographs each time—is far more rewarding. Once you go to "25 Years of Space Photography" for your first time, you'll certainly want to return again and again.

The catalog of the exhibit is also worth the investment. Its 120 pages include most of the photographs from the show, the introductory essay by Christopher

continued on page 2

LETTERS

# BaxArt Closing

from page 1•

Humanities and Social Sciences, started to push, pointing out that many people had given Caltech money with the understanding that this feasibility study would be undertaken, and that it wasn't right not to do it. The Vice President for Institute Relations said to go ahead with the study. Then, a short while later, President Goldberger called David Grether into his office and informed him that there were people coming from the Art Alliance to see him, and that he was going to tell them that he would close Baxter Art Gallery. Dr. Grether convinced the President not to tell them this, not to close the gallery without any consultation, and President Goldberger agreed. He merely told the Art Alliance that there was to be no new building for the art gallery. This was after the administration had just approved the feasibility study.

No mention was made of this until June, when President Goldberger again informed David Grether of his intention to close Baxter Art Gallery, this time telling him that he had a letter to this effect all prepared to send to the Art Alliance. Dr. Grether convinced him at least to confer with David Smith about this decision. So, Dr. Smith was called into the President's office, and given a half hour of the President's time. President Goldberger informed him that he had decided to close the gallery, that nothing could be done to change that decision, and did Dr. Smith have anything to say? David Smith asked for reasons, and he says that none of the reasons that President Goldberger gave made, any sense.

President Goldberger said that Caltech was spending too much money on BaxArt. The Institute spends \$37,000 a year, all of which

could easily be made up from outside sources. He said that there was no student interest in the gallery. There is student interest, not in a majority of students, but there isn't a majority of students interested in any program run by the Institute, except maybe for classes. Besides, Jay Belloli was hired by Caltech in a large part because of what he could do for the students, and now that student interest is growing, the program is cut off.

Most of the Caltech community heard about the closing of BaxArt from the pages of the Los Angeles Times or from word of mouth. On 19 July, a meeting was held in Winnett Lounge entitled, "What is the Role of the Arts at Caltech," a title that underwent numerous revisions at President Goldberger's heated request. Many students and faculty members showed up for the meeting and expressed their wholehearted support for the Baxter Art Gallery, just as many more signed a letter to President Goldberger urging him to reconsider the decision to close the gallery without consultation. There were no representatives from the administration at the meeting, just as there was no response from President Goldberger about the letter.

And so ends the sixteen year history of the Baxter Art Gallery. It began modestly, and grew into a first-rate space for art exhibitions. Several of its shows, including this last show on space photography, are shows that only Caltech could present. Its closure represents a great loss to both the Caltech community and to the community at large, but to those for whom art is of special importance, it perhaps represents a challenge to bring back exhibitions in a new form to the Caltech campus.

# Boo, HSS!

To the Editor:

I am outraged at the ridiculousness of the humanities and social science requirement. Ever since I arrived at Caltech, I have felt that the general institute requirements for HSS would be the biggest stumbling block to graduation. This is not because I lack ability or interest in the areas encompassed by HSS, but because the requirement itself is so convoluted, ambiguous, and complex that from the start I worried that I would misinterpret part of the requirement.

As it turns out, after three years of having read that page of the catalog on a frequent basis, I have managed to pretty much figure out the ground rules. No one has been any help in this regard; professors and students alike tend to be less than fluent with regards to the HSS requirement. I can't imagine who put it together, since no one seems to know what it means. (I am told that the registrar—I mean L.G. Bonner himself—can disambiguate anything in the catalog; I have not tried that route yet.)

However, figuring out what the requirement means is only half the battle. You still have to fulfill it.

Most of us take a rather systematic approach. Humanities are listed first, so we take humanities. We figure that we can get our four terms of social sciences out of the way during junior and senior years. So, I have waited until this term to start on my social sciences, concentrating instead on the relatively numerous humanities classes.

Having turned to the list of courses offered for this term which could be used toward the SS re-

quirement, I was able to easily make a choice. Only three or four appropriate classes were listed, and of these only one was allowed by my schedule. So far so good.

Now we hit the trouble spot. Look at the course list for next year. The paucity of social science classes is utterly unbelievable. No introductory psychology is offered. No anthropology will be taught at all. Surprisingly, a couple of classes which count as introductory social sciences will be offered. For example, Ec/SS 11 is listed.

If they want us to take economics, why not just put Ec/SS 11 into the general institute requirements? It is absurd and dishonest to require that we take two introductory social science classes when barely that many are offered.

Presumably, the insanely complicated HSS rules that govern everyone who came here since 1982 were intended to improve the humanities skills of Caltech graduates, and not simply to confuse and annoy students. It is my firm belief that the effects are entirely the latter. The attitude of Caltech's curriculum committee has seemed to agree with the prevailing attitude of the country in these days of education reform: *make them take more classes*. I'm sure that the faculty is wiser than that, and they realize that the best way to improve the quality of an education is to improve the quality of each individual class. In short, teach better, not just more. That is a difficult request, I am well aware; but, if you don't know how, *learn*. After all, that's what we're supposed to be here for.

—Michael "J." Roberts  
Dabney House, 1—58

# Space Photography

from page 1

Knight, and excerpts from interviews by Baxter Art Gallery Director Jay Belloli with Albert R. Hibbs, "the voice of Voyager," and others. The catalog is published by BaxArt in cooperation with W. W. Norton, New York, who are also distributing it nationwide. It sells for \$13.95.

"25 Years of Space Photography" is also supported by a generous grant from IBM Corporation. After the show closes at Baxter on July 31, it will travel to the IBM Gallery of Science and Art at IBM Headquarters in New York City for a fall show.

When the show closes, BaxArt will close with it. President Goldberger decided last summer that Caltech had no use for an art gallery, and, despite vehement protest from students, faculty, and staff, his decision stands. The Pasadena Art Alliance—which donates most of the funds for BaxArt's operation—is trying to set up the gallery as an independent space in Pasadena. It is frustrating that Dr. Goldberger does not see fit to keep the gallery open, especially when he has expressed a personal interest in the show. After fifteen years, "25 Years of Space Photography" looks to be BaxArt's biggest show ever. There is no reason why it should be the last.

## THE CALIFORNIA TECH

Volume LXXXVI Number 29  
Friday 24 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.

Now, George, introduce yourself. There. Thank you. Would you like a drink? No? Good, let's get to work. We've got a story to write here. George, what would you like to do?

—What, for a job? or do you mean plot?

—Well, both really. The job can be the plot. Gravedigger. Ha-ha.

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Reporters . . . Diana Foss, Ketan Shah, Hisaho Sonoda

*Ars Amore* . . . . . Charles Barrett

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The Inside World . . . . . Bob Bolender (Ricketts), Jim Bell (Blacker), Alex Gilman (Dabney), Nicole Vogt (Lloyd), Chris Mihos (Ruddock), Darin Acosta (Page), Ed Zanelli (Fleming)

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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

# Math Prizes

Several Caltech undergrads were honored this week at a Mathematics Awards Banquet.

Charles Nainan received the E.T. Bell Undergraduate Mathematics Research Prize for outstanding original research in Mathematics.

Nainan, a senior majoring in Mathematics, wrote a paper on the classification of Witt graphs.

Sophomores George J. Chen and David E. Long jointly won a Morgan Ward Prize for their solution of a problem concerning the representation of a cube as a sum of squares.

These prizes, consisting of a cash award and a certificate, are financed by funds won by the

Caltech team participating in the William Lowell Putnam Competition, a national mathematics contest.

In the Putnam Competition of last December, the Caltech team won honorable mention, and team members Everett Howe, Jung Im and Eric Kawamoto were honored. Freshman Leland Brown placed among the top ten nationally and was presented a cash award from the Putnam Foundation.

The dinner also honored a number of recipients of 1985 Summer Undergraduate Research Fellowships: Eric Babson, Vineer Bhansali, Mike Bronikowski, Karen Condie, William Cutrell, Art Duval, Everett Howe, Jung Im, and Adam Lewenberg.

## The Caltech Y Fly-by

Friday . . . May 24

Happy Drop Day!!!

Jazz up your lunch with Seven— Noon Concert on the Quad.

Saturday . . . May 25

Does Shakespeare still measure up? *Measure for Measure* is at the Mark Taper Forum at 8 PM. And join in a post-play discussion with the cast. Y-Car is going.

Carmina Burana Ballet— If you signed up, go. Y-Car is going here, too.

Sunday . . . May 26

Need a ride to the Renaissance Pleasure Faire? The Y-Car leaves at 11:30 AM.

Wednesday . . . May 29

Sign up for the Dodgers game by this afternoon. L.A. vs. Montreal Expos. Reserved seats, \$5. Game time is 7:05 PM Saturday. Y-Car is going.

Saturday . . . June 1

The Dodgers Game. See above for details. If you signed up, go.

Coming up soon—

DECOMPRESSION! Fun, food, movies, games, and more food. Saturday & Sunday, June 8th & 9th. Come veg out either before or after exams. (And Wesley won't be doing the chili.)

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

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## ENTERTAINMENT

## X, The Best Band in the Worst Place

by Diana Foss

**X  
Magic Mountain  
Friday 17 May**

The thing that stands out most about last Friday evening was the picture of a Magic Mountain filled with punks. Guys with striped mohawks on the bumper cars. Pubescent girls wearing layers of eyeliner and black leather on the Gold Rusher. One person had her hair shaved into an outline of a spider. You'd never see people like this at Disneyland, hell no. But after all, these people were here to see X, the best band in the world, playing in the "intense concert atmosphere" of Magic Mountain's Showcase Theatre.

Magic Mountain makes a big deal about its "revolutionary booking policy highlighting the rising rock talent of the '80's," giving out a "press release" about it, and they have a point when they say that playing Magic Mountain exposes bands to kids who couldn't get into the 21-and-over clubs where

they usually play. But it's up in Valencia, for chrissakes. And the Showcase Theatre has the most steeply rising seats I've ever seen at a theatre, let alone a rock venue. The stage is small and completely framed, with the effect that even those in the middle rows of seats could only see a slice of the nifty backdrops that the band had brought along. As for the "state-of-the-art sound and light equipment," the innovative lighting consisted of a spot on Billy Zoom, the only rock guitarist I know of who doesn't *move* while he plays, and the sound was downright bad. The mixing was way off, the vocals were muddy and the treble was nonexistent.

*But what about the band?* Oh yeah, the band. I'll say it again. X is the best goddamn band in the whole world. The contrast of their powerfully driven music (Billy Zoom on sparkly silver guitar, D. J. Bonebrake pounding the drums and John Doe on bass) with Exene Cervenka's and John Doe's vocals

that slide over and under the instruments, is one of the most beautiful sounds to come out of rock in the past ten years. But this concert wasn't as good as it should have been. X only got to play for 45 minutes (as John Doe pointed out at the beginning of the set), and the sound was, as I said, lousy, but so much of a rock show is determined by the audience reaction. Oh sure, everyone clapped and cheered wildly at the end of each song, but no one was *moving*. Everyone just stood on the bleachers and *watched*. X aren't a band to sit and watch; they're supposed to get you moving, get you involved. And so it happened that I didn't feel that the band could reach me. It's as if the band can only really touch those people closest to the stage (who weren't moving either, I might add), and it's the audience themselves who must communicate this contact back to those who are farther away. Whatever. All I know is that this X show wasn't even as exciting as when I



X: EXENE CERVENKA, JOHN DOE, D.J. BONEBRAKE, BILLY ZOOM.

saw them at the mongo Universal Amphitheatre. I'll have to wait until they play one of those 21-and-over clubs, I guess.

Of course, the great thing about concerts at Magic Mountain is that you can go on all the rides afterward. Seeing the park filled with punks is an added bonus. Wait un-

til next week, when we see if "nostalgia favorite" Chuck Berry (Magic Mountain's words, not mine) can overcome the limitations inherent in the venue.

Chuck Berry plays tomorrow, Saturday, May 25th, at 8 and 10 pm.



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## Social Notes

Don't forget, the formal is tonight! For those who wish their portrait taken, there will be a photographer taking posed portraits by the Athanaeum's wishing well, in addition to the usual candid. Packages of assorted sizes will be available for \$8 to \$15. Payment should be made in cash or check at the formal, as should payment for additional cocktails.

Dinner entertainment will be provided by Rodney Kinney at the piano.

If you have any questions, call Sam Wang at 578-9768. Have fun!

## The Inside World

**Lloyd:** It's summer, and a Lloydie's thoughts turn to the island paradise. Sandy beaches, coral reefs, brightly colored fishes (and great big white ones), the unexplored wilderness—here we come! Grab your towel and hitch your wagon to the stars, 'cause come Saturday we're heading for Lloyd's latest investment, a summer home-away-from-home (buying was cheaper than renting).

One, two, three, everybody lean down and count your widgets. If you get an odd number, it's time for a new pair of shoes.

What time is it when you find a polar bear in the KAOS fridge?  
—J.P.

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# Lessing's View of Mores

Obsessive desire, unattainable beauty, betrayal and murder are the stuff of *Emilia Galotti*, an 18th century tragedy by Gotthold Lessing, to be presented by Theater Arts at Caltech (TACIT) two weekends in May and June.

Lessing's drama explores the mad passion of a dissolute north Italian prince for one of his bourgeois subjects. Extremely con-

troversial for its time, *Emilia* still has profound meaning for our own times, and is highly regarded as a masterpiece of German literature.

Lessing was a contemporary of Goethe's and a follower of the Enlightenment. A critic as well as a playwright, he constructed a theory of the drama along rational lines, and *Emilia* was designed to

demonstrate his theory in practice. Thus the intricate plot is neatly crafted and moves swiftly and inexorably to the inevitable tragedy. Despite Lessing's faith in Reason, however, he felt that the final standard of human conduct is an irrational one: the emotional quality of compassion. Lessing's depth of feeling for his fellows is reflected in the humanity of his characters.

Thus, while one might properly say that *Emilia Galotti* is about the abuse of absolute power, or the use of men and women as objects, it is fundamentally about the passions and sufferings of human beings, who are neither good nor evil altogether, but who are all caught up together in the force of destiny.

Much of Lessing's work has not been translated into English since the turn of the century, and for this presentation, director Alice Cronin-Golomb has prepared a new translation, which strives to retain the 18th century flavor of the original while conveying its power to a modern audience. Cronin-Golomb, currently a Research Fellow in Biology at Caltech, first became interested in classical German drama as an undergraduate at Wesleyan University, where she took a joint major in Biology and German. While earning her PhD at Caltech, she also directed Ludwig Tieck's *Der Gestiefelte Kater* (Puss-in-Boots) in German and English.

The cast includes Peter Jones, a former Caltech student, as the

Prince; Heather Humphrey as Emilia; Bruce McLaughlin, Greg Tomko-Pavia and George Williams, who are all JPL staff and CIT alumni, as Emilia's father Odoardo, the outlaw Angelo, and the Prince's ruthless advisor, Marinelli. Undergraduates Taylor Lawrence and Joe Beckenbach as Count Appiani and Pirro, the Galottis' servant; graduate student Michael Pettersen as the painter Conti; Caltech alumna and Geology staff Astrid Howard as Countess Orsina; former staff Patricia Houseworth and James Tarazon as Claudia Galotti and Battista, the Prince's servant; and Dave Hodge, a Biology staff member, as Camillo Rota. Costumes are designed by Pam Graves and sets by Eric Warren.

Performances will be in Dabney Lounge on May 31, June 1, 2, 7, 8 and 9; Sunday performances start at 7 pm, Friday and Saturday at 8 pm. For tickets or further information, contact the Caltech Ticket Office, 332 S. Michigan Ave., Pasadena, or call (818) 356-4652.

## I Want My Dire Straits

by John Fourkas

*Brothers in Arms*

Dire Straits

Warner Brothers Records

Well it's about time... Dire Straits hadn't released a full length studio album since *Love Over Gold* in 1982. Oh sure, there was *Alchemy* and the 1983 EP, *Twisting by the Pool*. Still, it's been far too long. But now the wait is over, and their new album is here: *Brothers in Arms*.

*Brothers in Arms* is as different from *Love Over Gold* (and *Twisting by the Pool*, for that matter) as *Love Over Gold* was from *Making Movies*. For one thing, the musical line-up has changed. Pick Withers is no longer playing drums (although Omar Hakim of Weather Report *does* play drums on the album). All of this perhaps makes evident a general trend in Dire Straits' music—every album gets a little bit closer to jazz. Two tracks on *Love Over Gold* featured Mike Mainieri of Steps Ahead on vibes and marimbas ("Private Investigations" and "Love Over Gold"). On *Brothers in Arms* we again find Mike Mainieri on vibes, along with Michael and Randy Brecker on saxophone and trumpet.

Another trend apparent in *Brothers in Arms* is the increased use of synthesizers. Although Dire Straits rarely uses the synthesizer as a lead instrument, almost every song on *Brothers in Arms* has a synthesizer backup. Also, a much wider variety of sounds is utilized.

One thing which hasn't changed a bit is Mark Knopfler's sometimes scathing sense of cynicism. Some of the songs on *Brothers in Arms* are extremely biting (particularly "Money For Nothing"); others are simply resignedly pessimistic. At any rate, few are entirely happy.

*Brothers in Arms* opens with "Go Far Away," a ballad for a far-off lover. This is a perfect theme song for a few Techers:

*I'm tired of being in love and being all alone*

*When you're so far away from me*

*I'm tired of making out on the telephone*

*'Cause you're so far away from me.*

The next song, "Money For Nothing," opens with a surprise. Who is that person with a familiar voice singing

*I want my*

*I want my MTV*

Certainly it's not Mark Knopfler. And why is it being sung to the tune of "Don't Stand So Close to Me?" Could it be... Sting? You bet. "Money For Nothing" is an all-out attack, no holds barred, on MTV and all of the talentless videos it broadcasts. I have a strong

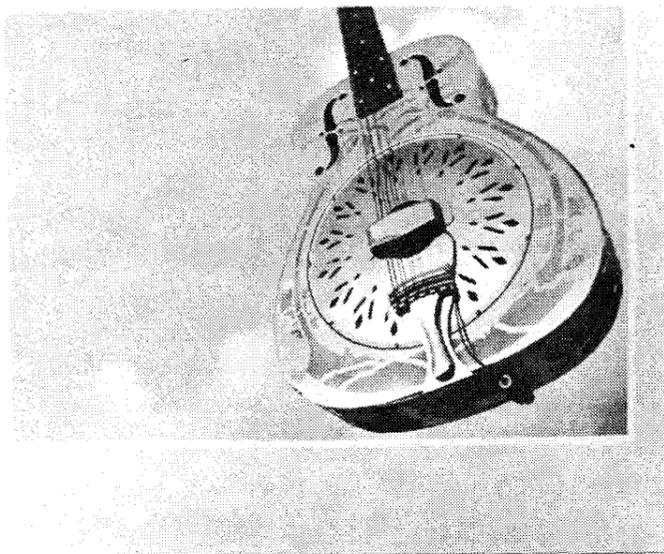
feeling that Dire Straits won't be making any videos for MTV soon...

The next number is called "Walk of Life," and it uses a surprising amount of synthesizer. "Walk of Life" is a lighthearted (!) celebration of the old-fashioned rock and roll guitarist. It is followed by "Your Latest Trick," which features a hauntingly familiar saxophone solo (ever seen *Comfort and Joy?*). This song almost sounds as if it were written by Donald Fagen, and it calls to mind many similarities between Steely Dan and Dire Straits. Then again, why not? They shared many of the same guest musicians, after all. In fact, Mark Knopfler played guitar for one track on *Gaucho* ("Time Out of Mind").

The last piece on the first side of *Brothers in Arms* is "Why Worry," a ballad which is reminiscent of the Dire Straits of the *Making Movies* era. The song is pulled together by lightly strummed jazz chords and some nice backing vocals.

The second side opens with "Ride Across the River," which features some fantastic trumpet work. This presents an interesting contrast to the strong, almost reggae bass line. The combination of this driving bass line and the ghostlike, Spanish style trumpet is quite effective in making "Ride Across the River" a powerful song.

"The Man's Too Strong" follows next. It is a folksy rendition of the life of an outlaw (or is it just another human being?) This song truly shows Mark Knopfler at his best. His lyrics are perfectly complemented by his music, and "The Man's Too Strong" has a great impact. It is followed by



"One World," another song making powerful use of synthesizers to create a mood.

The album ends with the title track, "Brothers in Arms." This is a touching story of the ruin of a homeland (both physically and emotionally) by war. It really sounds as if it belongs on the soundtrack of *Local Hero* or *Cal...*

*Brothers in Arms*, as with some other Dire Straits albums, takes a bit of time to grow on the listener. While it may not have the coherence of *Love Over Gold* or the force of *Making Movies*, it still holds its own with no problem. Its high points are some of Dire Straits' highest. If the album is a bit uneven, it is still worth it. I highly recommend it.

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ASK FOR CHANON BLOCH OR DAVID PALLER

# Comparative Planetology Talk in Beckman

Did an asteroid or comet cause the extinction of the dinosaurs? Could Earth become an asphyxiating inferno like Venus, or a seemingly dead, frozen world like Mars? What kinds of things do we need to learn about our solar system in order to have a better understanding of Earth?

These questions will be discussed Sunday, June 9, from 1-4 pm at Beckman Auditorium, where The Planetary Society will present "Dinosaurs, Greenhouses and Ice Ages—The View From Space." This session, open to the general public, will wrap up a scientific conference on "Terrestrial Planets: Comparative Planetology."

Three renowned scientists will present their views about our home

planet as seen from space. Dr. Eugene Shoemaker, a leading planetary scientist who is an expert on asteroids and meteorites, will discuss how the global extinction of species might have occurred.

The co-author of the Nuclear Winter hypothesis, Dr. James Pollack, will explain how we learn about Earth's atmosphere by studying atmospheres of other planets.

A leader in American and international space exploration, Dr. Harold Masursky, will talk about missions to other worlds, and things we still need to learn about our solar system.

Dr. Bruce Murray, vice president of The Planetary Society and former director of the Jet Propul-

sion Laboratory, will moderate the discussion.

Tickets are \$5.00 for the public, discounted to \$3.00 for members of The Planetary Society, and are available through the Caltech Ticket Office and through Ticketron.

The Planetary Society is a Pasadena-based non-profit organization with more than 100,000 members around the world. Its goals are to encourage the exploration of the solar system, the search for extraterrestrial life, the search for planets around other stars, and to promote international cooperation in space. Astronomer Carl Sagan is president of The Planetary Society, which supports educational activities and research.

# Distinguished Alumnus Awards Awarded

Caltech conferred its highest honor—the Distinguished Alumnus Award—on five graduates at Caltech's annual Seminar Day last Saturday (May 25). The recipients were a former U.S. undersecretary for defense; a professor of chemistry who alerted the world to the possible dangers of destruction of the ozone layer of the stratosphere; the head of the U.S. Geological Survey, who ranks as one of the world's most influential geologists; a leading founder of the computer graphics field and a pioneer in other fields of computer technology; and a distinguished theoretical physicist from the People's Republic of China who is president of the Chinese Association for Science and Technology in Peking.

Physicist Goerge Zweig, who has made major contributions to theories or particles, received a Distinguished Alumnus Award that he was given in 1984 but could not accept that year in person.

Distinguished Alumnus Awards consist of a silver medallion and a certificate. They were first presented in 1966 and have been given annually on Seminar Day each year since then. This year's recipient bring to 86 the number of graduates who have been so honored.

Dr. Richard DeLauer is president of the Orion Group, Ltd., an aerospace and advanced technology consulting group. From March 3, 1981, to December 1, 1984, he served as undersecretary of defense for research and engineering under President Reagan.

Dr. DeLauer earned an aeronautical engineering degree from Caltech in 1950 and a PhD in 1953, and after 15 years as a naval aeronautical engineering officer he joined TRW. He went on to become director of the Titan ICBM Ballistic Missile Development Program, vice president and general manager of the Systems Engineering and Integration Division, and vice president and general manager of the TRW Systems Group, among other assignments. He was elected a TRW executive vice president in 1970 and to the Board of Directors in 1972. He is a Fellow of both the American Institute of Aeronautics and Astronautics and the American Astronautical Society.

Dr. Harold Johnston, professor of chemistry at U.C. Berkeley, achieved world-wide recognition for his role in focusing attention on the dangers of destruction of the ozone layer of the stratosphere through the introduction of contaminants. His research was presented in the journal *Science* in 1971, and he has continued to be at the forefront of work in this area.

Dr. Johnston earned his PhD degree from Caltech in 1948. He was a member of the faculty at Stanford until moving to U.C. Berkeley in 1957. He is a member of the National Academy of Sciences and the American Academy of Arts and Sciences, and a Fellow of the American Association for the Advancement of Science. He has been a NATO Visiting Professor at the University of Rome and a Guggenheim Fellow in Brussels.

Dr. Dallas Peck heads the largest geological institution in the world, the U.S. Geological Survey, and thus is one of the most influential members of his profes-

sion. He joined USGS in 1952 as geologic field assistant and had risen to become the organization's chief geologist in 1977. He was named to his present role in 1981.

He is a Fellow of the American Association for the Advancement of Science, the American Geophysical Union, and the Geological Society of America, and he has received the Presidential Meritorious Executive Award and the Department of the Interior Distinguished Service Award. Dr. Peck earned his BS degree from Caltech in 1951 and his MS in 1953.

Dr. Ivan Sutherland is acknowledged by his colleagues as a major leader in the founding and evolution of the computer graphics field. He has also made major contributions to large-scale integrated circuit design, computer display equipment, and related fields.

Dr. Sutherland was a member of the faculty at Harvard University and the University of Utah, and from 1977 to 1980 he was the Fletcher Jones Professor of Computer Science at Caltech. He is vice president and technical director of Sutherland, Sproull & Associates, Inc., and he is a general partner of Advanced Technology Ventures. He has been a senior technical staff member with the Rand Corporation.

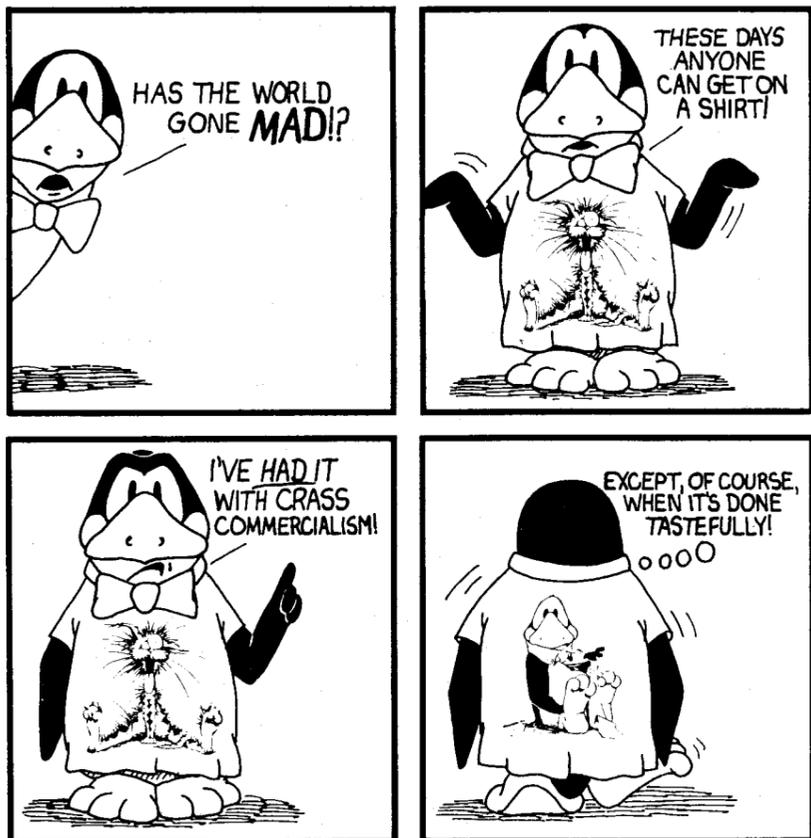
Dr. Sutherland is a member of the National Academy of Sciences and the National Academy of Engineering, and he received the first Vladimir K. Zworykin Award from the NAE. Dr. Sutherland earned his MS degree from Caltech in 1960.

Unable to accept his award in person was Dr. Chou Pei-Yuan, who ranks as one of the most distinguished scientists in the People's Republic of China. The president of the Chinese Association for Science and Technology in Peking, he has been president of Peking University, one of the country's most important centers of learning.

Dr. Chou, a theoretical physicist, earned his PhD degree from Caltech in 1928, after receiving an MS degree from the University of Chicago. He joined the Qinghua University faculty in China but returned to the United States two times to conduct research—first with the Institute for Advanced Study in Princeton, and later with the U.S. Navy. He has been vice president of the Academia Sinica, president of the Physics Society, and deputy director of the Institute for Foreign Affairs.

A sixth presentation was to a recipient who was given a Distinguished Alumnus Award in 1984 but could not receive it in person that year. Dr. George Zweig is a staff member of the Los Alamos National Laboratory and was a member of the Caltech faculty from 1964 to 1983. At the Institute he independently conceived the idea of quarks—a theory that was simultaneously arrived at by Dr. Murray Gell-Mann, Caltech theoretical physicist and nobel laureate. This concept has proved to be of immense importance in modern theories of particles.

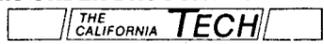
Dr. Zweig was born in Moscow in 1937 and earned his PhD in physics from Caltech in 1964. He has been awarded a MacArthur Prize Fellowship, two Alfred P. Sloan Fellowships, and a National Research Council Fellowship from the National Academy of Sciences.



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8. Large Stuffed Opus Doll	<input type="checkbox"/>				18.00	_____
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# Ars Amore

by Charles Barrett

## Us And Them

Last week's Symposium on Human Sexuality was capped off with an event less cerebral but still somewhat thought-provoking, at least by conventional standards. The Caltech Lesbian and Gay Society, in conjunction with gay student groups from PCC and CSU Dominguez Hills, sponsored a dance for the community.

The outrageous local radio personality April, from KROQ (late-night weekdays and weekend afternoons) presided over the control board and incited everyone to having fun. CLAGS dances allow people of the same sex (regardless of sexual orientation) to dance together without eliciting comment. Straight, gay, bisexual, or whatever, people mix without undue concern or comment and enjoy themselves.

Yet it was only two and a half years ago that the first such dance was put on at Caltech. CLAGS had already achieved notoriety with its posters, and there was great concern that less liberal members of the community would feel obliged to make trouble. Far from the anticipated fiasco, the first CLAGS dance was an unqualified success, allowing all attendants a good time and setting a precedent for same-sex dancing without undue remark.

Funding for CLAGS campus dances in the past was derived from diverse sources, from ASCIT to the MOSH, and in general the events enjoyed large turnouts. As stated by one alumnus, such happenings would not have been possible ten years ago.

The relaxed atmosphere of these dances reflects a loosening of the "us and them" line of reasoning, whereby gays (male and female) are intellectually relegated to a place outside of normalcy and acceptability, safely kept from the realm of day-to-day reality. There are, of course, those who have no problem interacting with their gay friends for what they are, while others, alarmed and dismayed at who will turn up gay next, deplore the state of "modern morality."

Although I risk the wrath of both the ultra-conservative straights and the militant gays, it is my opinion that gays and straights aren't all that different. Certainly we get our sexual kicks in different ways, but our goals in life and our ultimate needs in relationships are similar.

Current trends in fashion and society-at-large have softened the line separating masculine and feminine behavior; men can be sensitive and women can be assertive without their sexual roles being questioned. (Real men can indeed eat quiche.) People are in general less concerned with the old stereotypes of male and female role models.

By and large children are impressed with the need for conformity throughout their development. Parental, and later peer, pressure does not always offer much latitude for those who are "different." A society that has placed such a taboo on homosexual behavior finds comfort in reducing its practitioners to easily-identified stereotypes.

With the lessened emphasis in recent years on rigid role model adherence, aided at least in part by

the feminist movement, those who depended heavily on stereotypes to identify gays are faced with difficulty. Gays are present in a full spectrum of society, blue collar to professional, athlete to attorney, and do not necessarily have anything more than their sexual preference in common.

Those xenophobes uncomfortable with ethnic or racial minorities consider such groups as identifiable through stereotypical concepts of their behavior. No such characteristics exist by which to group gays. There's an old joke that it is easier to be black than to be gay because at least you don't have to tell your mother you're black. It's a racist joke (no letters, please), but it points out just how invisible the gay minority is. Even a predominantly gay neighborhood or city, like West Hollywood, lacks the cohesion of ethnic heritage that is found in a Chinatown or a Little Tokyo.

Within a group of gays one finds different races, religions, and socio-economic backgrounds. The Los Angeles area boasts of several places of worship for gay believers who have not been deserted by God after having been shunned by those dictating mainstream religion.

The need to make distinctions between heterosexuals and homosexuals is really rather absurd; the difference is in the choice of an affectionate object, which should have little bearing on anyone or anything else. The reality of existing prejudice forces the argument unnecessarily into other arenas, like employment, housing, entertainment, and politics.

Considering gays as a group separate unto themselves fallaciously presents only the most high-profile and affected individuals as representative. What is a young person contending with confusing feelings supposed to think of all gays are presented as

other factors of personality entirely. By and large, there are far more similarities than differences. Many gays are involved in heterosexual marriages, for the purpose of having a family, for anonymity, for security, or for love. Separation and differentiation between gays and straights is also not a thin line;

many people are sexually active with members of both sexes.

This piece started by talking about the CLAGS dance, and so it shall conclude. The dances are for the community-at-large, and friends can dance with friends. Same-sex couples may or may not be gay, it really doesn't matter. It's

nice to be in a setting where everyone there is "us", and nobody feels the need to reduce it to "us and them."

Comments, criticisms or questions? Contact Charles Barrett (577-8593 or mail code 1-59, or in care of *The California Tech*, 107-51)

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# SPORTS



INTERHOUSE FOOTBALL. LLOYD VS. DABNEY. IT'S TIME FOR FUN AND BRUISES.

—photo by Min Su Yun

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# Bloom County

by Berke Breathed

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SOME OF YOU HAVE BEEN ASKING WHETHER THE NEW OWNERSHIP OF CBS WILL AFFECT THE ENTERTAINMENT PROGRAMMING. YES... IN ONE INSTANCE:

ROBIN LEACH'S "LIFESTYLES OF THE RICH AND FAMOUS" WILL BE REPLACED WITH TED TURNER'S "TAKEOVERS OF THE RICH AND LOUD-MOUTHED"...

WOOSH! CRACK!! OUCH!!

TED TURNER IS GOD. MUCH BETTER, DAN.

YOU HAVE GOT TO BE PULLING MY LEG...

OKAY, SO I'M NOT UP ON MY POLITICAL SCIENCE. EXPLAIN, PLEASE, WHAT ALL THIS "APARTHEID" BUSINESS IS ALL ABOUT.

WELL, SON, IT'S A HANDFUL OF WHITE SOUTH AFRICANS WHO ARE, AS A MATTER OF POLICY, SEGREGATING, CONTROL-LING, IMPOVERISHING AND ENSLAVING PEOPLE WHO LOOK LIKE YOU AND ME.

AND UNDER THIS "APARTHEID" BILLINESS, BLACKS CAN'T VOTE?

NOPE.

AND CAN'T LIVE WHERE THEY WANT?

NOPE.

WELL, I AM... SHOCKING! IT'S... OO!...

TAP! TAP! TAP!

DOES JESSE JACKSON KNOW ABOUT THIS? HE'S BEEN BRIEFED.

I WON'T HUSH. THIS PLACE SMELLS LIKE AN ARMPIIT AND I'M WRITING MRS. REAGAN ABOUT IT.

WE'RE MISSING ENTERTAINMENT TONIGHT. I KNOW IT...

MY SISTER AND HER ENTIRE SORORITY JUST GOT ARRESTED AT THE UNIVERSITY FOR PROTESTING SOUTH AFRICA... AND I GOTTA GO BAIL THE LITTLE NITWIT OUT OF JAIL.

MARK MY WORDS... THIS 1985 BRAND OF COLLEGE RADICALISM IS GOING TO TEAR THE COUNTRY APART!!

HI, BIG BROTHER! WE'RE ON A 30-MINUTE HUNGER STRIKE!

Y'ALL ARE ACTING LIKE A BUNCH OF GEEKS!

NO... WE'RE "GREEKS"... AND WE'RE STRIKING A BLOW FOR RACIAL HARMONY IN SOUTH AF--

KITZI, YOUR SORORITY DOESN'T EVEN ADMIT BLACKS!!

HOLD IT, GIRLS... CONTRADICTION CITY...

I'M TELLIN' DAD ABOUT THIS!!

AND SO, WITH SPRING IN THE AIR AND APARTHEID ON THE MIND, THE AMERICAN MEADOW PARTY CONVENED FOR A SPECIAL TETE-A-TETE ON SOUTH AFRICA...

IT'S... A MORAL... OUTRAGE!

ONCE SETTLED... THE MEETING COMMENCED WITH EMOTION'S RUNNING HIGH...

BRING ON THE GUEST SPEAKER!

PLEASE WELCOME CHIEF DAN "BROKEN FEATHER", WHO'LL BE SPEAKING ON RACIAL SEGREGATION AND FORCED RESETTLEMENT THROUGHOUT AMERICAN HISTORY.

OOPS! HOW TIME FLIES! GOTTA RUN!

COLLECTIVE GUILT MAKES MY STOMACH ACHE...

Sponsored by the Caltech Y

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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.

Senior Party

Seniors! Remember the party in your honor today from 4 to 6:30 pm at the Master's House, 355 S. Holliston Ave. Food, drink, music, praise! Hope you can make it.

McKinney Prize

The McKinney Committee of the Literature Faculty is pleased to announce the winner in the 1985 contest for excellence in writing. The prize was won by Thanh-Van Tran-Nhut for her essay, "Love, Seasons, and Death Seen by Catullus and Horace." She will be awarded \$500. Honorable mention goes to Tim Gould, Peter Hughes, Matt Rowe, Christian Schock, and Ketan K. Shah. Next year there will be prizes in the categories of poetry, fiction, and essay writing, each judged separately. Start writing now! If you have any questions, contact Dr. Jenijoy LaBelle, x3606.

It's...  
the dreaded  
white space!  
(Come back, Matt,  
we miss you!)

little t Clubs

All campus clubs and organizations should send a self-description to the little t, Winnett 107-51, before the end of the term. It should be a short paragraph describing the purpose and membership of the club, and listing a few contact people for little t users. For a better idea, check last year's little t. New clubs are especially encouraged to submit a description. For more information, call Matt Rowe or Peter Alfke, x6153 or 356-9387.

Thanks!

We'd like to thank the following people for helping organize the Tanning Invitational this year. Andy Campbell and Rich Arrieta (bar); Jim Helgren, Chris Mihos, and Mark Lewis (burgers and other beverages); Kim Parsons, Paul Filmer, and Anirvan Ghosh (advertising); the Benders and the YLM's (music); Aaron Roodman and Gerald Zeininger (coordination); and the Deans, the MOSH, ASCIT, Alumni, Page House, the Caltech Y (sponsors). The invitational was once again an unqualified success!

Shabbat

Tonight, the Caltech Bayit is holding a Shabbat Dinner open to all Techers. The festivities will start at 6:45 with candle lighting followed by a yummy dinner, singing, and the evening prayers. The Bayit is on 335 S. Greenwood. Everybody is welcome but please call first (793-3859).

Blintzes will not be served.

Health Advocates

Applications are being accepted for the 1985-86 Health Advocate Program.

If you are interested in becoming a paraprofessional member of the Health Center team, trained in common health concerns, first aid, CPR, health education, and communications skills, and are willing to help your fellow student, apply now! The course is a three-term commitment (PA 50). Applications forms are available at the Health Center.

Blintzes

Hillel will be holding a Mishmar. The Mishmar will include Blintzes, Havdalah, Blintzes, Torah Study, Blintzes, the traditional dairy meal, and Blintzes. All of the above, and blintzes, will be at the Caltech Bayit in honor of Shavuot. By the way, we will be serving blintzes. The event, and blintzes, start at 9 pm Saturday night at 335 S. Greenwood. For information and blintzes call 793-3859. All are invited to attend and partake of blintzes.

Crepes will be served.

Giant Freakout

With A Band Called Sam! Anyone seeking thrills and enlightenment, especially grad students, drop on by the Dabney/GSC Drop Day! Tonight, 8 pm, Dabney House courtyard. It'll blow your mind!

IDA Interview

Recent Caltech graduate Maile Smith, PhD Chemistry, who has been with the Institute for Defense Analysis (IDA) since last fall, will be on campus on June 12th and 13th and would like to see undergrads (current Juniors) and grad students with any interest in IDA. No resume or formal dress required.

Come to the Career Development Center, 08 Parsons-Gates to sign up. IDA will conduct formal interviews next fall.

Volleyball

The Caltech Volleyball club triples tournament will be held this Sunday, May 26, at 8:00 am. All members of the Caltech community are welcome. Prizes will be given to the top teams. For information call Tyler at 795-6252.

CCF

This evening, May 24, two Caltech alumni, Kevin Brasley and Robby Butler, and others from the U.S. Center for World Mission, will be talking about missions around the world, about how you can be more informed and about how you can be involved. The meeting starts at 7:00 pm, 210 Thomas.

Grants for Juniors

Morgan Stanley & Co. has announced a new Management Information Systems Undergraduate Grant Program. This program is designed to identify and reward outstanding students with an interest in, though not necessarily training in, the securities industry. The program is open to all juniors of all majors. Minimum requirements include a GPA of 3.6 and a combined SAT score of 1450. Applicants should include a resume, copy of SAT scores, copy of college transcript, two recommendations from faculty members, and a research paper of three pages which would discuss the application of computer technology, or some area of study to which you have been exposed, to the security industry.

The Management Systems Information Department will offer two grants of \$8,000 each, to be awarded in the fall of 1985. Interested juniors should pick up more detailed information in the Financial Aid Office, room 10, Parsons-Gates. Deadline is June 30.

Committees

The following students have been appointed to Student-Faculty committees:

- Curriculum**  
Art Duval  
M. Roberts  
Tylis Chang (Alt.)
- Academic Policies**  
Don Buchholz  
Will Evans  
Paul Young  
Joel Seely (Alt.)
- Scholarships and Financial Aid**  
Don Buchholz  
Fred Ferrante  
Rajiv Krishnamoorthy  
Paul Young (Alt.)
- Upperclass Admissions**  
Clea Bures  
Rajiv Krishnamoorthy  
Mike Taylor (Alt.)  
Chris Mihos (Alt.)
- Grievances**  
Brian Chizever  
Rich Doherty
- Housing**  
Peter Konopka  
Chris Mihos
- Foreign Students**  
Sawjay Agrawal  
Ashok Krishnamoorthy
- Institute Programs**  
Doug Gray  
Jung Im  
Matt Rowe  
Sam Wang (Alt.)
- Relations with Industry**  
Gary Gibbs  
Paul Young  
Mark McDonald (Alt.)
- Health**  
Robin Wilson  
Felice Boris (Alt.)
- Relations w/Secondary Schools**  
Alan Marumoto  
Warren Goda  
Mike Keating (Alt.)
- Library**  
Matt Rowe
- Art Advisory**  
Joe Beckenbach
- Computer Advisory**  
Bill Woody  
Mike Roberts
- Patents**  
Castor Fu
- UASH**  
Rich Doherty  
Jean Tang  
Joy Watanabe  
Mike Keating (Alt.)
- Frosh Admissions**  
Peter Ashcroft  
Jeanine Gainey  
Frank Kragh  
Mike Taylor  
Clea Bures  
Doug Roberts  
Warren Goda (Alt.)

Read All About It

There will be a meeting of the staff of *The California Tech* today at 12:15pm in room 127 Baxter. (This is also known as the class PA 15). Feel free to stop by if you're interested in working on the *Tech*.

**CLASSIFIED**

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The California Tech is published weekly except during examination and vacation periods by the Associated Students of the California Institute of Technology, Inc., Winnett Center, Caltech (107-51), Pasadena, California 91125.