

# WELCOME TO CALTECH!

In the interests of keeping our fine new Class of 1990 alive during these crucial first weeks of Caltech life, we in the Publications Empire here present a short guide to survival in these august halls and in our fair city of Pasadena. With this guide and your native wits, you should be able to make it until the *little t* appears, about two weeks from now.

## Classes

The Catalog will tell you more than you'd ever want to know about what classes are offered and what you have to do to graduate. We suggest you read over the requirements for your intended major(s), and plan out a rough course schedule for your four(?) years. *It's never too early to start figuring out how to get out of here!* One immediately important thing: in the stuff they sent you this summer, they tried to limit you to the essentials, plus a choice of one "option" class. This is bogus! You can take any class you want that's being offered, as long as there are no prerequisites or you can talk the prof in

to it. If you find yourself in a hopelessly easy course, consider dropping it and taking something more on your level—it will save you time later on. Remember that you can add and drop classes all you like until Add Day, and can keep dropping them until Drop Day. Just don't overdo it.

## Food

Definitely an essential. BC provides acceptable (sort of) lunches and dinners on weekdays. For breakfast, there's always Chandler, or you can buy your own milk and cereal. Weekends are, however, too long to go without serious food, so you have three options:

**Cook your own.** The most convenient supermarket is the Pantry, a short walk west on California. It's not the cheapest, however, so if you have access to a car you will want to go to Ralphs, on Lake and Walnut.

**Send out.** There are at least two competing pizza places that will deliver right to your room. **Domino's** is at 584-1976, and **Monk's** is at 304-9234. They're

both pretty good, with Domino's being (in our eyes) slightly better. Still, you can't live on pizza forever, so sooner or later you will want to...

**Go out.** Pasadena is chock full o'restaurants, so here are some of the good ones within walking distance:

**The Coffeehouse:** Hell, this is *crawling* distance: just go down Holliston and look for the red light on the right. Open from 8 to 12PM, serving fine greasburgers, milkshakes, etc.

**Eddie's Market:** Also very close, on Michigan between Del Mar and Cordova. A little market with great deli sandwiches. Closes at 7PM.

**Pie'n'Burger:** On California on the way to the Pantry. Reasonable diner food, and awesome pies.

**Burger Continental:** Lake at California. Burgers and Armenian dishes from the guys who do our food service, which it is much better than. Abundant discounts for Techers.

**Beef Bowl:** Colorado at Hill. Japanese fast food; most up-

perclassmen have burned out on the limited menu, but it's really quite good and very cheap.

**Green Street East:** Shopper's Lane (just before Lake) at Cordova. Somewhat pricier, but really nice food in a pretty place for when you want to go a bit upscale.

And don't forget those essential Tech eating places accessible by car; just walk up to a car-owning upperclassman and say "Espresso Bar" or "Saltshaker" or especially "Tommy's!!".

## Music

What would college life be without stereos blasting tunes? For the moment you may have to stick with whatever stereo you brought with you, but **GNP** (a Techer-founded stereo place) always has a great sale right after Ditch Day third term. As for records, the place to go is **Poo-Bah**, on Wilson at Walnut, one of LA's best record stores. They have low prices, used records, imports and CD's and carry a lot of out-of-the-ordinary stuff. There's also **Licorice Pizza** on Lake at Walnut which has a

greater selection of your usual pop records.

## Other Supplies

Toiletry items are available at the Pantry or Ralphs, and at ridiculous prices in the Bookstore. The Bookstore also has stationary stuff, which you can get in greater variety and cheaper at **Tam's**, on Lake at Cordova. Clothes and all kinds of other stuff are available in the bustling **Plaza Pasadena**, a typical downtown mall down Colorado just at the limits of comfortable walking distance. And South Lake has neat stuff too; walk down it sometime when you're bored.

This should be enough information for the time being; if you need to know something that's not covered here, take a look at last year's *little t* (it's got a black cover) or just ask an upperclassman; all upperclassmen are knowledgeable.

Good luck and have fun!

## "New" Houses

by Josh Kurutz

Take a whiff as you pass Blacker and Ricketts Houses and you'll notice a fresh scent in the air—that "new house smell." After about three months of labor, this part of the extensive South House Complex renovation is complete.

Visible improvement included the replacement of many items such as carpet, furniture, and plumbing and lighting fixtures as well as the painting of rooms and alleys, the installation of new kitchen appliances, and the construction of a new laundry room. Extensive remodeling went on where it could not be seen, as well; this included the refurbishing of the plumbing and electrical systems.

"I am pleased with what I see," said Chris Brennen, Master of Student Houses. Brennen noted the importance of recognizing that Dabney and Fleming Houses will undergo an overhaul of similar proportions next summer.

There were a few snags in the restoration process. One of these was the discovery that stripping the wooden doors, doorframes, and wardrobes would be impractical given the amount of time to work in. Instead, woodwork was washed, sanded, repaired, and stained to match surrounding wood.

Another result was the destruction of several murals in students' rooms. Brennen asserted he would, "like to be able to permanently preserve murals," but added that sometimes this is not possible. Policy now holds that murals must be approved by the House and by the Master and that the use of removable canvasses will be strongly recommended. A House Decoration Fund will be set up in the Master's Office to enable houses to buy removable art for its common areas.

Students who wish to improve their rooms are now required to follow a new policy: "After they are checked into a room, students will be responsible for returning it to the Institute in the condition in which they found it." For example,

if a student builds his own bookshelves, he must take them down when he leaves. However, if a student receives permission from the Master, he may paint his room—but if he paints it without permission, he must repaint it the color he found it when he checked in.

To accommodate the demand for shelf space, the Housing Office will purchase and install shelves for the students. These shelves will not be required to be taken down. In addition, Housing plans to buy whiteboards for the students' room doors.

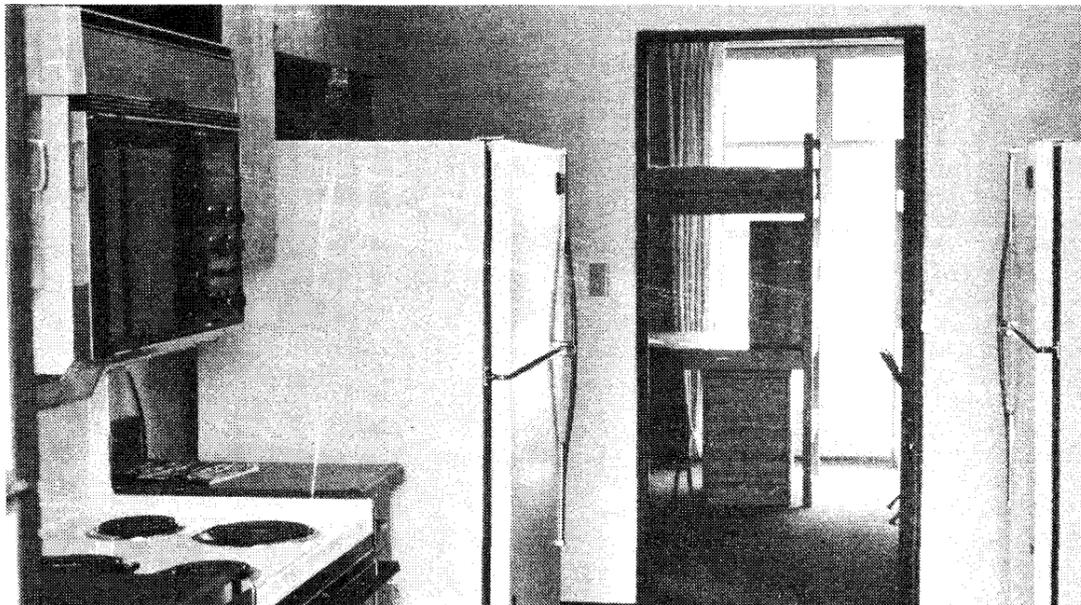
The Housing Office has also established a furniture pool to allow students exchange or add furnishings to their rooms. The pool consists of furniture from Blacker and Ricketts that was deemed reusable; as people exchange their new furniture for old, new furniture will become available to other students.

According to the brief prepared by the Master's Office, the new guidelines are part of a greater plan that states, "The guiding policy is that the Houses will be brought up to and then maintained in the renovated condition." This applies to all students living on campus, not just those living in Blacker and Ricketts. "I would hope (the renovated condition) would last indefinitely, provided proper maintenance is followed, which should be easier now," said Brennen.

The application to all on-campus students may be motivated by the restoration of Dabney and Fleming next summer and the anticipated renovation of the North Houses in, "the near future," according to the Master's brief.

To further the cause of improving custodial services, the brief states, "The Housing Office will be adding custodial staff to ensure a level of service consistent with that elsewhere in the Institute." Physical plant has been following a new

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Here are a typical renovated Ricketts/Blacker kitchen and room. Note the nifty new oven and furniture.

Photo by Teresa Griffie

## Student Discovers Comet

[CNB]—A Caltech astronomer has discovered a new comet that on its closest approach to earth in April 1987 will be visible to the naked eye in the southern hemisphere. Because of comets' unpredictability, astronomers are reluctant to forecast just how bright the new comet will ultimately become. However, they estimate that it will be in the same range as Halley's Comet.

Whether brighter or dimmer than Halley's Comet, however, Comet Wilson will be scientifically significant, according to the astronomers. Because of the lead time between discovery and closest approach, they will be able to mount a program of observation of the comet.

Comet Wilson was discovered by astronomy grad student Christine Wilson on August 5. Ms. Wilson was using the 48-inch Schmidt Telescope at Palomar Observatory to make plates for the Palomar Sky Survey now being conducted by Caltech. The discovery has been reported to the International Astronomical Union (IAU) in Cambridge, Massachusetts, a clearinghouse for such finds.

On its discovery, Comet Wilson was about 320 million miles from the sun, and was about 11th magnitude, or roughly 100 times fainter than can be detected with the naked eye. Astronomers cannot tell the exact orbit of the comet from the August 5 observation and those made subsequently in August and September, but they believe that it is a long-period comet. Such comets have orbits that take millions of years to circle the sun. It is also unknown whether the comet is on its first close approach to the sun, or whether it has visited the inner solar system before.

If the comet is on its first journey sunward, it could be a "fresh" example of the Oort Cloud, a vast collection of trillions of comets believed to orbit about a light-year from the sun.

Although the astronomers cannot tell the exact size of the comet, they estimate, from its brightness upon discovery, that it is a large comet, perhaps in the size range of Halley's Comet, which has a mass of about a billion tons.

Current calculations indicate that Comet Wilson will reach perihelion, or closest approach to the sun, on April 20-21 of 1987,

when it will be within about 110 million miles from the sun. Later that month, it will make its closest approach to earth, coming to within 50 to 60 trillion miles. During that close approach, it will not be visible from the northern hemisphere, so astronomers will have to use southern hemisphere telescopes to study it. Brian Marsden of the IAU has estimated the ultimate brightness of the comet as 3.5, which places it in the same range as Halley's Comet.

Numerous comets are discovered each year, but Comet Wilson is distinguished by its size, brightness, and lead time between discovery and perihelion. This lead time will allow astronomers to observe the comet as it sprouts its coma, or head, and long tail.

The Palomar Sky Survey, which will cover the entire northern sky, is funded by the National Geographic Society, the Alfred P. Sloan Foundation, the Eastman Kodak Company, and the National Science Foundation. The survey was begun this year, and over the next several years will involve making about 2,700 overlapping photographic plates of the sky.

# Caltech Vocabulary

The following excerpt from the *little t* (which will be out real soon now, trust us) is a compilation of Caltech slang. Frosh, and upperclassmen who departed for the summer, should cut it out and memorize it, or they will find themselves unable to understand the resident natives, and will be left out of tribal rituals.

**Apostol** Similar to the Bible, but more expensive. (Also known as *Tommy I* and *Tommy II*.)

**B&G** (Known more formally as Buildings and Grounds) A collection of highly skilled imported craftsmen. B&G maintains a calm atmosphere of incompetent inefficiency, holding world records in per capita coffee consumption and astronomical supervisor:worker ratios.

**Bechtel Mall** The landscaped area west of Millikan Library. Known primarily as a parking lot for Mercedes and Cadillacs.

**blue-slips** Used by upperclassmen to hide the low quality B&G varnish job on student house doors.

**bonfire** A burnt offering in thanksgiving for a Caltech football victory.

**Bridge** Home for wayward trolls; snow falls here even on the hottest of days.

**BRDC** Big Red Drop Card; a card (actually pink) that, when signed by appropriate people, enables you to drop all your classes and spend the rest of the term (year, ...) in Hawaii or cowering under your desk. See also: FLAME-OUT.

**cannon** "Sometimes a cigar is just a cigar." -Sigmund Freud

**cut-throat** One who induces spikes.

**DEI** A code used by the Russians to mark satellites made at JPL and films made about Caltech.

**eight AM** The time by which Housing and B&G believe all God-fearing people should be awake; usually signals the overture of the Wagnerian B&G lawnmower and hoe quartet. See also: WHISPER CHIPPER™.

**Feynman** (The book) Similar to the Bible, but makes more exorbitant claims.

**Feynman** (The man) Similar to God, but friendlier.

**flame-out** The result of the overloading of heat shields by academic friction. See also: BRDC.

**Fleming cannon** ... sometimes not.

**flick** The art of accomplishing as little as possible in a given time.

**GNP** Noise vendor to Techers; name stands for "Fucking Great Speakers."

**Interhouse** Annual dance to cause the beginning of the Southern California rainy season.

**MIT** Many Incompetent Trolls.

**Mountain Dew™** Fluorescent liquid rich in life-giving caffeine; trolling accessory.

**pumpkin** Orange spheroid used in a once-a-year demonstration of gravity and cryogenics. (No hypercharge has yet been detected in one.)

**pond** *vt.* Similar to SHOWER, but messier.

**punt** Strategic maneuver cleverly employed when the opposing calculus line-up proves overwhelming; homework is dropped and kicked before your brain hits the ground. See: FLICK.

**purple tapioca** What your brain turns to after too many diffy-q's, titrations, or hours in front of a CRT.

**random** The universal adjective; you'll be sick of it soon enough.

**rape** Has much milder connotations than in the real world; refers to the constant feeling of mental abuse experienced by paranoid Techers. "This assignment is a RAPE!" "Prof. Smilodon has RAPED me over!"

**Ride of the Valkyries** Played at seven a.m. during finals week; experienced Techers always react to the opening notes with a speedy return to the womb.

**RF** Constructive prank, usually humorous, to be distinguished from random vandalism and destruction visited upon the world by drunken visigoths.

**severe** *adj.* Applied to one who severs. *vi.* To be severe to others.

**shaft** What you get if you step into an elevator on the second floor if it's on the third floor; also received during finals, and all year long in AMA 95. More colorful synonyms also exist.

**showering** Ritual means of

celebration, punishment, and expression of sympathy.

**sky-bed** Room-enlarger and physical therapy device used to discourage going to bed and to instill instant alertness upon waking.

**snake** *n.* Invisible cutthroat. *vi.* To troll for the express purpose of cutting throats.

**snow** Falls at lectures in the form of verbal chaff.

**spaz** To make a mistake; a taboo activity for some.

**spike** An aberration of the normal Gaussian curve, usu. induced by CUT-THROATS and SNAKES.

**Syndicate** Local sociology exhibit; proof that, for some, high-school never really ends.

**Thursday night** Weekly sleep-deprivation experiment conducted upon freshmen and sophomores by the departments of Physics and Mathematics.

**toad** A low form of life; for care, see SHOWERING.

**Tommy's run** Standard relaxing flick—as long as you use a car. Not to be confused with *Tommy I* and *Tommy II*.

**troll** *n.* An unfortunate soul who, oblivious to the joys of a good flick, spends all of his or her time trolling. *vi.* To temporarily impersonate a troll, typically on the night before an assignment is due.

**trivial** Refers to: ① Problem sets and finals you haven't started yet; ② Completed problem sets and finals (while they're in progress, the term is RAPE); ③ The mental processes of users of this word.

**way** "Way cool" or "way rad" or whatever: the second word is hereby obsolete. ("Hey, this word is WAY!!")

**Whisper Chipper™** Humorously-named tree-chomping device operated by B&G during the early morning hours. (Nobody wants to know what the ones that speak in a normal voice sound like).

# An Introduction to the House System

On-campus housing at Tech consists of seven undergraduate houses (and the Women's Housing Annex, which is just like an off-campus house except that it's on the campus) on the southeast corner of the campus. The student houses, combining the freedom of dormitories with the camaraderie of fraternities, resulted from extensive research in the '20's on student accommodations. Half a century after its inception, the house system still provides a comfortable, functional, and flexible living situation for undergraduates.

The south houses—Blacker, Dabney, Fleming and Ricketts—were built in the 1930's. These houses were the first to be built, and were first filled with students from Tech's fraternities, which were then disbanded. The four houses are arranged in a rectangle around the central kitchen, where board contract meals are served, even if not prepared. Blacker and Dabney each house about 65 students, Fleming and Ricketts about 80 each. The north houses—Lloyd, Page, and Ruddock—are (surprise!) north of the Olive Walk and the other four houses. They are also arranged, albeit less symmetrically, around a central kitchen, which also serves the Chandler Dining Hall. These three houses were built in the late '50's when the population explosion caught up with Caltech's student housing. They hold about 100 students each, for an on-campus total just under 600.

Each house has its own dining room, lounge and courtyard; the extent to which any of these are used varies from place to place. More importantly, each house has its own "local government," traditions, customs, and atmosphere, which can vary widely from place to place. Inasmuch as four years in any of them will

influence your future personality, the selection of your house is probably the most important thing you'll do this term. To provide the best result for the greatest number of students with the least hassle, the houses have developed a systematic process for this selection.

This process, known affectionately as "Rotation," is basically an all-week party with forced social mingling so that the freshmen get to know the upperclassmen and vice versa. By the third or fourth night you may find it boring; you, too, may be sick of asking (or telling) everyone what their major is, where they come from and what their favorite

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## THE CALIFORNIA TECH

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## ASCIT FRIDAY NIGHT MOVIE

### Fall Schedule

Oct. 3 Murder by Death  
Oct. 10 Risky Business  
Oct. 17 The French Connection  
Oct. 24 The Gods Must Be Crazy  
Oct. 31 Notorious  
Nov. 7 Cat Ballou  
Nov. 14 Creepshow  
Nov. 21 F/X  
Nov. 28 The Great Race  
Dec. 5 A Soldier's Story  
Dec. 12 The Seven-Per-Cent Solution

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until next time . . .

from page 1

maintenance program for several months. "They carry out weekly inspections and will proceed to carry out any normal maintenance and repairs of any damage," according to the brief.

The Blacker/Ricketts improvement is just stage two of a five-stage South House Complex renovation. The previous stage of development, completed last May, entailed improving the plumbing system for the complex and pouring concrete into the basement where only dirt had existed before.

The next phase of the rehabilitation project is referred to as the Basement Rehab and New Coffee House. Basement improvements include a new fire sprinkler system, partitions, hallways, doors, floors, paint, acoustic tile, ventilation, and forced air and heat for occupied areas.

The new Coffee House will have doors leading to a patio in the relandscaped basement courtyard, new floors, walls, stainless steel counters, sinks, appliances, hoods, racks, shelves, and new furniture. Phase three of the rehabilitation should be complete in May, 1987.

Stage four will entail the renovation of Dabney and Fleming Houses. It is not now known if that program will differ significantly from that undergone in Blacker and Ricketts. Differences may hinge on requests students make when they observe the renovated houses. This portion of the project should be completed during the summer of 1987.

The final phase of the renovation will deal with the exteriors of the South House Complex. Each of the houses' courtyards will be relandscaped; paving, stone work, gutters, and roofing, will be repaired or replaced; walls will be cleaned and painted; and gas barbecues and outdoor lighting will be installed. This section should be completed by December, 1987.

# Dark Blue Velvet

by Peter Alfke

*Blue Velvet*  
Directed by David Lynch  
De Laurentiis Entertainment Group

Red roses, white picket fences, blue sky; cheerful firemen wave; as Mother watches silhouettes of handguns on the television, Father waters the lawn. In this cheerful setting, the kinking and possibly imminent failure of the garden hose looms, inexplicably, as a portent of evil. Suddenly, Father clutches his neck and is felled by a stroke or seizure as swift as a blowgun dart; as water spurts from the waist-level hose into the air, a dog laps at it and a baby toddles over, sending the camera into a zoom into the lawn, where shiny crunching insects lurk.

This astonishing scene introduces *Blue Velvet*, and sets its tone, for, though the film relaxes into a more conventional narrative structure, the insects in one form or another continue to infest the underside of cheerful, Reagan-country Lumberton. Director David Lynch's mission is to turn life over like a rock and examine the dark, hidden things underneath, and this has been evident from the start. In his debut film, *Eraserhead*, the real world is never seen and its shape can only be guessed from the many imprints seen in the film, whose events are as deeply mysterious as they are deeply disturbing.

In *Blue Velvet*, the insects are explicit, and both the surface and underside of Lumberton, U.S.A. exist in what could almost be the real world. Son Jeffrey (Kyle MacLachlan), home from college to help run Father's hardware store, makes a horrific discovery in a field: a severed human ear crawling with ants (an exceedingly

Daliesque image). As *Eraserhead* is in a way a family-planning documentary seen through a nightmare mirror, *Blue Velvet* also takes on the trappings of genre: Jeffrey, with Detective Williams' daughter Sandy (Laura Dern) is quickly cast in the role of hero in what begins as a Hardy-Boys-style sleuth story and ends up as a crime mystery many shades darker than *film noir*.

Jeffrey begins with a boy's curiosity, a desire to find out secret things, and gets more than he bargained for. Peeking out through a closet door he, as in the classic Oedipal scenario, witnesses forbidden and disquieting rituals enacted by a man called "Daddy" on a woman he calls "Mommy". The woman, lounge-singer Dorothy Vallens (Isabella Rosselini) is quickly going mad, while the man, Frank Booth (Dennis Hopper) is clearly a psychopath. Both are complex (*nothing* in this film is simple) and riveting characters, brought to life in performances of great power and sensitivity. Both provide moments that left me stunned, gaping wide-eyed at the screen in something between amazement and terror.

*Blue Velvet's* plot is unpredictable and fascinating, the world it inhabits both homey and alien, and that world is our own. That Lynch can take the talents he so ably demonstrated in *Eraserhead* and now apply them to a film grounded in near-reality, is proof of the measure of these talents and how he is maturing as a filmmaker. The weirdness of *Eraserhead* is upfront: the hideous baby, the sperm-things, the bed that turns into a whirlpool... in *Blue Velvet* the same concepts and moods are conveyed through symbolism and archetypal images: sexual initiation,

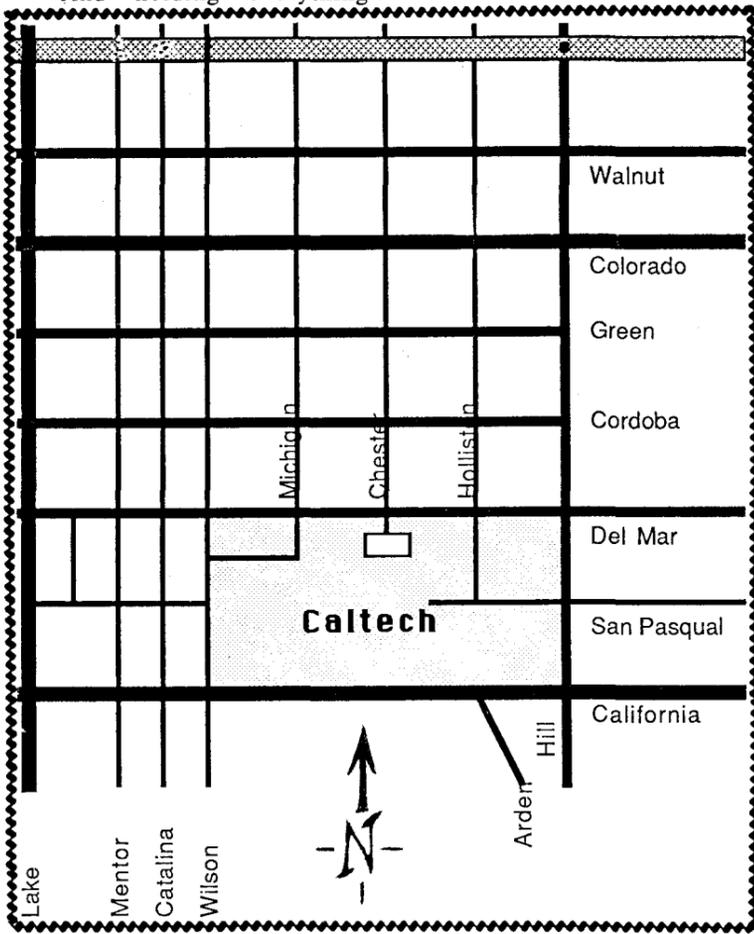
the links between mother and seductress, between love and violence, sex and castration, the red of lips and the red of blood.

It's quite a feat, one made possible by Lynch's knowledge of just when to abandon realism, and by the superb performances of the cast. Frank Booth is as mesmerizing as a snake, a creature of pure evil as horrifying as any Fly, and yet when he look at Jeffrey and murmurs, "you're just like me," we can see the human buried in him. Dorothy is a tragedy with crimson lips, both victim and aggressor, awash in a kind of unforgettable broken sensuality. Her mirror-image is the innocent Sandy, high-school child of Lumberton, whose speech about happiness and robins would have fallen flat with any lesser conviction of performance.

And holding everything

together is Jeffrey, naive yet complex, brought to life with supreme level-headedness; MacLachlan shows (as does Lynch) that *Dune* was just a fluke.

It should come as no surprise that I'm enormously impressed with *Blue Velvet*; it is the best film I've seen in more than a year, edging out even *Brazil* or *The Company of Wolves*. The temptation when writing about it is to produce a critical essay rather than an "I give this a 10" review, but it's not a film that one on initial viewing must study rather than watch. The analysis occurs later when you try to sort out what you've seen, what you've spent two hours amazingly enraptured by, what dark orchids David Lynch has planted in our collective Lumbertons and given us to take home.



Map of the nearby universe. Further excitement spreads to the east and west.

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from page 2

Bulgarian folk dance is. It's easy to get jaded, but stick with it: since, as noted, it will determine a large part of what your life will be like at Caltech (or, if you're an upperclassman, it will determine who's going to live just down the alley from you), Rotation is an important process and shouldn't be taken too lightly. Or too seriously, for that matter. It's a dirty job, but we all have to do it.

We present here your handy clip'n'save edition of the 1986 Rotation Rules; follow them. Note that some major changes have been made in the Rules since last year; all changes have been printed in italics.

### Rotation Rules

The rotation plan has evolved over the years as the best method for distributing new students among the houses. Each new student is given a voice in selecting the house he will join, and each house has some say in choosing its members. The motivation behind these rules is simply the Honor System. Specifically, the spirit of these rules is that *no house or new student may take unfair advantage of any other house or new student.*

Hereafter, the term "house" refers to either the organization as a whole, or to any of its members.

#### I. Procedures

1. Rotation week is defined as beginning on the Sunday prior to the first week of the term and extending through the following Saturday.
2. On Saturday, the last day of Rotation week, each new student officially visits the house to which he or she is temporarily assigned.

3. For the first six days, Sunday through Friday, each new student visits different houses for lunch and dinner on the basis of random assignment, so that by the end of the week he or she will have visited each house. Each new student eats noon and evening meals at the houses he or she is assigned to visit, but remains in residence at the house to which he or she is temporarily assigned. There are two exceptions, however. On Sunday, students eat only an evening meal, and on Saturday, only a noon meal.

4. *Each new student will eat at different houses for lunch and dinner. The order in which each student visits the houses for lunch and dinner is randomly determined. The order of the houses to be visited at lunch is then assigned by this algorithm:*

	SUN	MON	TUE	WED	THU	FRI	SAT
Dinner:	A	B	C	D	E	F	G
Lunch:	B	F	E	C	A	G	D

5. *Any new student who does not attend the assigned lunch or dinner or check in with the House Rotation Chairman will be considered to have chosen all seven Houses with equal ranking.*

6. Each new student must choose at least four of the seven houses which he or she would prefer to join and submit a list of house preferences to the Resident Associate

(R.A.) of the house to which he or she is temporarily assigned by 3:00PM on the Saturday of Rotation week. A student may order the list, if desired. If the list is ordered, each House chosen should be assigned a number between 1 and 7, with 1 being most desired and 7 being least desired. This information will be given to each House President and shall be made available only to the House rotation chairmen. The Houses are not required to abide by the ordering, except that no House may choose a student that did not list that House. Students living off-campus, or in the Blacker/Dabney basement or Annex must give their list of houses to the R.A. of the house which they visit on Saturday of Rotation week. These students will be picked by one of the houses they choose if they submit a list, and will

be picked by any one of the houses if they do not submit a house preference list. On rare occasions, in order to insure that all on-campus rooms are filled, it may be necessary to select students who will be removed from the rotation pick and assigned to housing. These students will be determined by the lateness of their housing contracts. New students who state to the MOSH that they do not want to be included in Rotation will not be selected by any house.

7. By 5:00PM on Saturday of Rotation week, the IHC chairman and the seven house presidents shall have a list of the house preferences made by each new student. They will make themselves available at this time to correct any mistakes in the transcribing of this list. It is the responsibility of the student to verify that this list contains his or her actual choices. A student who is listed as a no-show may try to straighten out the situation with the IHC chairman, who will have a list of each house's no-shows. At 7:00PM, the IHC will meet to verify changes, and all choices will be considered accurate at this time. New students may only check to see that their choices have been accurately recorded, and other students shall not be given access to this list until 7:00PM.

8. Selection of new students will take place at a closed meeting of the Masters of Student Houses, the Interhouse Committee chairman and Secretary, the seven house presidents, and four rotation chairmen from each house. The R.A.'s will attend the meeting as guests of the MOSH. This meeting will occur on the Sunday immediately following Rotation week. The Rotation pick shall proceed as follows:

#### ON CAMPUS PICK:

- a. Each President shall pick a card from a shuffled Bridge deck. Normal Bridge rankings will be used to establish the picking order, highest card is first. Houses have 5 minutes in which to trade picks or cards. After that the picking order is frozen.
- b. The first five rounds of the pick will use the order determined by the card draw. The pick will proceed through the picking order forwards, backwards, forwards, backwards, forwards.

- c. For the next set of rounds the picking order will be established based on the number of freshmen entering a House and the total number of freshmen on campus. This picking order will be made available to the Houses before the pick begins.

- d. *Before the last five rounds of picking the Masters, the presidents and the IHC chair and secretary will meet to allow the Masters to voice their concerns and preferences about the last rounds.* The last five rounds of picking will again use the order determined by the card draw. This time picking will proceed through the order backwards, forwards, backwards, forwards, backwards (i.e. the first House to pick is also the last House to pick).

- e. It is the responsibility of both the chair and each individual House to notify each other as soon as the remaining freshmen who have picked the House equals the number of remaining picks for that House. All freshmen remaining on the locked-in House's list automatically get picked into that House.

#### OFF CAMPUS PICK:

Cards will again be drawn (as above) and the pick will proceed forward, backward, forward, etc. until everyone on the off campus list has been picked.

Houses may exchange students to achieve a more mutually advantageous arrangement. The total number of freshmen on campus and the total number off campus for a given

House must be preserved. All changes must be done before the meeting ends and must be reported to the chair. No house can select a student who did not list that house.

9. The final placing of new students in the appropriate houses must be completed by the Tuesday of the week following Rotation week.

10. No transfers of new students between houses will be allowed during the first term.

#### II. Regulations

1. Rotation rules are in effect for any contact with new students from their initial acceptance to Caltech (including before they matriculate!) until the results of the pick have been announced.

2. Throughout these rules, the term "House" refers to both the organization as a whole and any of its members.

3. Houses are specifically authorized to do the following during rotation:

- a. have receptions after dinner.
- b. serve refreshments at a fair cost to new students with the restriction that they charge a uniform price for all items whenever Rotation rules apply.
- c. have only current or ex-members at receptions.
- d. have open presentations anywhere on campus.
- e. publish and distribute informational literature which is inexpensively reproduced.

4. Individuals may accompany new students to any place open to the public, provided no credit or extraordinary services are given.

5. Houses are specifically prohibited from the following during rotation:

- a. Making a trophy or alley challenge.
- b. Publishing a social calendar or relating in any fashion coming social events.
- c. Organizing and sponsoring a social event.
- d. *Attending a reception of a House of which you are not a member without the permission of that House's president.*
- e. *Discussing opinions of a House of which you are not a member.*
- f. *Discussing picking strategy or past picks with a new student.*
- g. *Discussing which houses any upperclassman selected during his or her Rotation.*
- h. Spending money on a new student, providing goods or services on credit or for no charge, or getting a new student a date.
- i. Otherwise unfairly biasing a new student.

6. No information about the outcome of past picks or information about the possible outcome of future picks may be discussed with new students. Information pertaining to the ranking of each student at Rotation and the order of the picks may not be made public. *All such information in written form must be destroyed immediately following the picks.*

7. Rotation selection procedures of individual Houses may not be discussed except by members of that House.

8. Aside from the specifically authorized activities, houses may also do anything the IHC approves in advance of the act.

#### III. Penalties

1. Possible violations must be reported to either the Masters of Student Houses, to the IHC Chairman, an IHC appointed Rotation Supervisor, or to any of the House Presidents.

2. Alleged violations will be tried by the IHC; a 4 out of 7 vote is sufficient for conviction.

3. Any house which is found to have violated these rules will be penalized by:

- a. loss of draft choices
- b. fine
- c. *loss of privilege to live on campus*
- d. *probation*
- e. *loss of right to House selection, i.e. new student will be considered to have chosen all 7 Houses.*
- f. *or any sentence handed down by the IHC.*

4. The Master of Student Houses will have final authority on all Rotation matters.

## CALTECH public events MAGIC MOMENTS

### CALTECH STUDENTS GET HALF-PRICE DISCOUNTS!

Caltech Public Events' season opens with the ragin' cajun sound of Queen Ida and the Bon Temps Zydeco Band, Friday, October 3 at 8 p.m. in Beckman Auditorium. Exotic rhythms are the foundation of the bewitching sound of Zydeco. Reggae, calypso, country and western swing are woven with Dixieland jazz, blues, rock, and a Latin pulse into a provocative Acadian-French beat.

Following on Saturday, October 4 is the Berkeley Shakespeare Festival's performance of *The Tempest*. This unusual production is set on a Caribbean island, complete with colorful masks, puppets, and an original score. You won't want to miss it at 8 p.m. in Beckman Auditorium.

Caltech Public Events offers tickets to most of our events at half-price to Caltech students. Your ticket prices to Queen Ida and the Bon Temps Zydeco Band, and to *The Tempest* are only \$7.50-6.25-5.00. Rush tickets are also offered at \$6.00 each beginning one half-hour before each show. CIT student ID is required for these discounts and there is a limit of two (2) tickets per ID. Subject to availability.

Other special discounts available to Caltech students include free and reduced price tickets to the Coleman Chamber Music Concerts. On the Tuesday before each concert, 50 free tickets and 50 tickets at \$6.00 go on sale (for CIT students only) at the Caltech Ticket Office. (Limit one free ticket and one ticket at \$6.00 per ID.)

The Caltech Ticket Office also operates as a Ticketron outlet. This means you can purchase tickets to many of your favorite shows and sporting events in southern California without leaving campus.

We look forward to welcoming you to our events this season and hope you take advantage of the tremendous discounts available to Caltech students. For further information on Caltech Public Events and to order tickets, either visit the Ticket Office at 332 South Michigan Avenue, or call campus extension 4652.

## CALTECH public events MAGIC MOMENTS

### Enchanting Excursions into the Realm of Entertainment

#### COMING TO BECKMAN AUDITORIUM THIS FALL/WINTER

**QUEEN IDA and The Bon Temps Zydeco Band**  
Friday, October 3, 1986/8 p.m.  
\$15.00—12.50—10.00

**BERKELEY SHAKESPEARE FESTIVAL "The Tempest"**  
Saturday, October 4, 1986/8 p.m.  
\$15.00—12.50—10.00

**FLYING KARAMAZOV BROTHERS**  
Thursday, October 9, 1986/8 p.m.  
\$20.00—17.50—15.00

**BURL IVES**  
Saturday, October 11, 1986/8 p.m.  
\$22.50—20.00—17.50

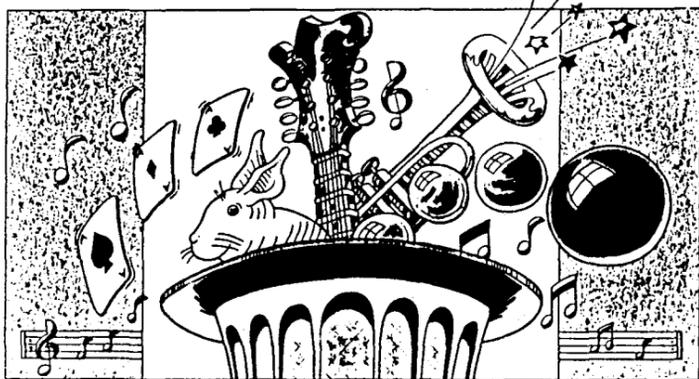
**COMPAGNIE CLAUDE BEAUCLAIR "Le Misanthrope"**  
Saturday, October 18, 1986/8 p.m.  
\$12.50—10.00—7.50

**DICK CARY BIG BAND with Tommy Newsom**  
Saturday, October 25, 1986/8 p.m.  
\$12.50—10.00—7.50

**ANNA RUSSELL In her Pasadena Farewell Performance**  
Saturday, November 1, 1986/8 p.m.  
\$22.50—20.00—17.50

**THE MOVING PICTURE MIME SHOW "Passionate Leave"**  
Friday, November 14, 1986/8 p.m.  
\$15.00—12.50—10.00

**THE NEW CHRISTY MINSTRELS' CHRISTMAS SHOW**  
Friday, December 12, 1986/8 p.m.  
\$17.50—15.00—12.50



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- 8:30 Prayer group
- 9:30 Classes
- 10:30 Worship

We are on the corner of Hill and Del Mar,  
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# YOUR GUIDE TO THE FULL, GLORIOUS

	SUN	MON	TUE	WED	THU	FRI	SAT		SUN	MON	TUE
ABOUNADI, JINANE	RI	PA/da	BE/FL	FL/RU	da/BE	RI/PA	LL	HAUSE, MARK	PA	RI/LL	FL/BE
AINSWORTH, LAYNE	FL	BE/LL	da/RI	RI/RU	LL/da	FL/BE	PA	HAWKINS, DARRYL	FL	PA/BE	RI/da
AKHAVEN, HAMID	PA	RU/FL	RI/LL	LL/da	FL/RI	PA/RU	BE	HEATON, AMANDA	LL	RI/PA	FL/RU
ALI, SHUBBER	RI	LL/da	PA/FL	FL/RU	da/PA	RI/LL	BE	HERNANDEZ, LAURA	da	RI/RU	PA/BE
AMADEO, PAUL	da	RI/RU	BE/LL	LL/PA	RU/BE	da/RI	FL	HILLE, ERIK	RU	RI/FL	da/LL
ANDREWS, KENNETH	PA	FL/BE	LL/da	da/RI	BE/LL	PA/FL	RU	HO, LI	LL	da/BE	PA/FL
ANTSOS, DEMITRIOS	RI	RU/FL	da/PA	PA/BE	FL/da	RI/RU	LL	HOLDSWORTH, MARK	RU	BE/da	LI
ARANDA, MANUEL	da	FL/LL	RU/PA	PA/BE	LL/RU	da/FL	RI	HOLSTE-LILIE, ULRICH	RU	da/BE	FL/PA
AZAM, SYED	LL	FL/PA	RU/BE	BE/da	PA/RU	LL/FL	RI	HOPKINS, JANINE	RI	FL/PA	RU/da
AZHER, NUSRAT	PA	FL/BE	da/RU	RU/LL	BE/da	PA/FL	RI	HORNEMAN, KENNETH	RI	LL/PA	FL/RU
AZIMOARA, MIHAI	FL	LL/RU	PA/BE	BE/RI	RU/PA	FL/LL	da	HOWELL, COLIN	LL	FL/RU	da/BE
								HURWITZ, CHRISTOPHER	LL	FL/PA	RI/da
BACON, DARIUS	da	BE/PA	RU/FL	FL/LL	PA/RU	da/BE	RI				
BARD, STEPHEN	RI	PA/LL	da/BE	BE/FL	LL/da	RI/PA	RU	IBBETSON, JAMES	da	RU/PA	FL/BE
BERG, DWIGHT	BE	FL/RI	PA/RU	RU/LL	RI/PA	BE/FL	da	IRONS, CHARLES	PA	da/RI	LL/BE
BERGE, RICK	RU	LL/da	FL/RI	RI/BE	da/FL	RU/LL	PA	ISANI, TARIK	da	PA/RI	LL/BE
BISWAL, SANDIP	PA	FL/da	RU/BE	BE/RI	da/RU	PA/FL	LL	IVEY, GLENN	BE	FL/PA	RI/da
BISWELL, BRIAN	PA	FL/RU	LL/RI	RI/BE	RU/LL	PA/FL	da				
BLADEK, ANTHONY	RU	da/PA	LL/BE	BE/RI	PA/LL	RU/da	FL	JAIN, MANEESH	LL	da/BE	RU/LL
BLAIR, MARK	RI	RU/PA	BE/LL	LL/da	PA/BE	RI/RU	FL	JARAMILO, JULIO	BE	RI/da	PA/RU
BRANDT, BRIAN	FL	da/RU	LL/PA	PA/RI	RU/LL	FL/da	BE	JEITNER, DAVID	RU	FL/da	LL/PA
								JENSEN, JOSEPH	RU	LL/FL	PA/BE
CAMAHO, KLEBER	BE	da/RI	FL/LL	LL/RU	RI/FL	BE/da	PA	JEON, JUN-YOUNG	BE	FL/RI	PA/da
CAO, HUY	LL	RI/PA	da/FL	FL/BE	PA/da	LL/RI	RU	JOHNSON, ANDERS	RU	PA/LL	da/BE
CAPELLARI, THOMAS	LL	FL/BE	RU/PA	PA/da	BE/RU	LL/FL	RI	JOHNSTON, SEAN	da	RU/RI	FL/LL
CARTA, DAVID	FL	BE/PA	RI/LL	LL/da	PA/RI	FL/BE	RU	JONES, MICHAEL	da	RU/RI	FL/LL
CHANDLER, MICHAEL	da	BE/RI	PA/FL	FL/LL	RI/PA	da/BE	RU				
CHASE, KEVIN	PA	RU/BE	da/FL	FL/RI	BE/da	PA/RU	LL	KARCESKI, JASON	FL	RU/RI	BE/da
CHEN, ANDREW	RI	BE/da	FL/PA	PA/LL	da/FL	RI/BE	RU	KIDD, MATTHEW	RI	LL/da	BE/FL
CHEN, JOHN K	RU	LL/RI	BE/da	da/FL	RI/BE	RU/LL	PA	KIDONAKIS, NIKOLAOS	da	RU/FL	LI
CHEN, JOHN S	PA	FL/RU	RI/BE	BE/LL	RU/RI	PA/FL	da	KIM, FRANK	LL	RI/PA	da/FL
CHEUNG, CHRIS	BE	PA/RU	LL/da	da/FL	RU/LL	BE/PA	RI	KIM, JAMES	FL	BE/RU	da/LL
CHEW, BENJAMIN	BE	RI/PA	da/LL	LL/FL	PA/da	BE/RI	RU	KIM, JONG	FL	da/RI	BE/da
CHOI, JI	RI	LL/RU	FL/da	da/PA	RU/FL	RI/LL	BE	KISER, CLIFTON	da	PA/FL	LL/BE
CHOKSI, AMI	LL	FL/BE	RI/PA	PA/RU	BE/RI	LL/FL	da	KONG, RONALD	RU	LL/PA	BE/FL
CHOW, VIVIAN	da	BE/PA	RI/RU	RU/LL	PA/RI	da/BE	FL	KNUTSON, ALLEN	BE	PA/LL	RU
CLARK, THORFINN	FL	BE/LL	RI/RU	RU/da	LL/RI	FL/BE	PA	KRAEMER, KATHLEEN	RI	da/FL	BE/LL
CLINARD, STEVEN	RU	da/LL	RI/FL	FL/PA	LL/RI	RU/da	BE	KWAN, PHILIP	da	BE/FL	PA/LL
COKER, ROBERT	BE	FL/PA	RI/LL	LL/da	PA/RI	BE/FL	RU				
CRETINGER, CATHY	RU	LL/RI	da/BE	BE/FL	RI/da	RU/LL	PA	LAFOLLETTE, DAVID	BE	RI/FL	LL/da
CROSS, WILLIAM	LL	PA/RU	RI/da	da/FL	RU/RI	LL/PA	BE	LANE, VICTORIA	BE	RI/LL	RU/PA
								LASELL, BRENDON	LL	FL/RU	BE/da
DADEK, JOSEPH	LL	da/BE	PA/RU	RU/RI	BE/PA	LL/da	FL	LAW, ALVIN	RU	LL/FL	BE/RI
DALY, JOHN	LL	FL/da	RI/BE	BE/RU	da/RI	LL/FL	PA	LAZZARD, MICHAEL	FL	LL/RI	RU/PA
DATTA, ADITYA	LL	RI/FL	PA/BE	BE/da	FL/PA	LL/RI	RU	LEE, ALICE	PA	RU/BE	LL/FL
DENG, XI-YANG	da	BE/PA	RU/LL	LL/RI	PA/RU	da/BE	FL	LEE, EDWARD	BE	da/LL	FL/da
DEUTSCH, DAVID	LL	PA/BE	RI/FL	FL/RU	BE/RI	LL/PA	da	LEE, HOWARD	BE	LL/RI	RU/da
DUKHOVNY, ALEXANDER	da	RU/LL	RI/FL	FL/BE	LL/RI	da/RU	PA	LEE, MING	PA	FL/da	BE/RU
								LEFKOWOTZ, DARIEN	RI	FL/da	RU/LL
EDGINGTON, CHRIS	BE	da/RI	FL/RU	RU/PA	RI/FL	BE/da	LL	LENOSKY, THOMAS	PA	RU/FL	LL/da
ESQUIVEL, MANUEL	FL	PA/RI	RU/da	da/BE	RI/RU	FL/PA	LL	LIM, KAHN-REN	RU	PA/LL	BE/da
EYCHANER, GLENN	BE	LL/PA	FL/RI	RI/RU	PA/FL	BE/LL	da	LIN, HUAN	da	BE/FL	RU/PA
								LINDELEF, ELAIN	RU	FL/RI	BE/da
FABRIS, DRAZEN	FL	BE/da	PA/RI	RI/LL	da/PA	FL/BE	RU	LIU, GEORGE	RI	da/LL	BE/BE
FANG, GEORGE	BE	RU/LL	RI/da	da/FL	LL/RI	BE/RU	PA	LOMAX, DAVID	FL	PA/RI	BE/LL
FANG, SHAO	da	RI/BE	PA/FL	FL/LL	BE/PA	da/RI	RU	LOOMIS, KATE	BE	da/LL	RI
FARROW, CARVER	da	BE/FL	PA/RU	RU/RI	FL/PA	da/BE	LL	LOVE, FILLMORE	FL	RU/RI	PA/LL
FENDERS, JIMMY	RI	LL/PA	RU/da	da/BE	PA/RU	RI/LL	FL	LOVELACE, GAYLON	PA	RI/RU	BE/BE
FERNANDEZ, PHILIP	BE	RI/PA	FL/da	da/LL	PA/FL	BE/RI	RU	LOW, JENNIFER	da	RI/RU	BE/BE
FEY, MARK	LL	RU/PA	da/RI	RI/FL	PA/da	LL/RU	BE	LUDTKE, STEVEN	FL	da/LL	RI
FREEMAN, MICHAEL	da	RI/LL	FL/RU	RU/PA	LL/FL	da/RI	BE	LUND, ALAN	LL	da/FL	BE/LL
FU, CHARLES	RU	da/RI	FL/PA	PA/LL	RI/FL	RU/da	BE	LUSTER, KEVIN	BE	PA/FL	RU/PA
FUNK, BENJAMIN	LL	PA/RU	BE/RI	RI/FL	RU/BE	LL/PA	da				
								MA, KE-MING	RU	da/LL	PA/FL
GANGAL, MILIND	RU	PA/BE	da/RI	RI/FL	BE/da	RU/PA	LL	MA, MARK	PA	BE/da	RI/RI
GARDEN, CHRISTINA	RU	RI/PA	FL/BE	BE/LL	PA/FL	RU/RI	da	MAHER, ROBERT	FL	da/LL	RI/PA
GENTIEU, PAUL	RI	BE/RU	da/FL	FL/LL	RU/da	RI/BE	PA	MALLON, FREDRICK	da	RI/FL	BE/LL
GEVORKIAN, SEVAK	da	RU/BE	FL/LL	LL/RI	BE/FL	da/RU	PA	MANANDHAR, SAROJ	da	BE/FL	RU/PA
GLADSTEIN, MARC	BE	FL/da	LL/PA	PA/RU	da/LL	BE/FL	RI	MANLY, CHARLOTTE	PA	FL/da	RI/BE
GOLIGHTLY, ALAN	RI	RU/BE	FL/LL	LL/da	BE/FL	RI/RU	PA	MARCY, MARVIN	FL	RI/da	LL/da
GONZALES, JOSE	da	RU/RI	LL/FL	FL/PA	RI/LL	da/RU	BE	MARELID, STEFAN	FL	RI/BE	RU/da
GROTHE, ROBERT	LL	BE/da	RI/PA	PA/RU	da/RI	LL/BE	FL	MAY, RUSSELL	PA	LL/BE	RU/da
								MCINTIRE, TODD	RI	PA/RU	FL/LL
HAGENLOCHER, CURT	BE	RU/da	FL/PA	PA/LL	da/FL	BE/RU	RI	MECKLER, MICHAEL	PA	LL/da	RU/FL
HAMEED, SHIEKH	LL	RI/FL	BE/PA	PA/RU	FL/BE	LL/RI	da	MORCOS, PETER	FL	BE/RU	RU/LL
HAMKINS, JONATHAN	PA	RU/FL	RI/BE	BE/LL	FL/RI	PA/RU	da	MORRIS, THAYER	RU	da/LL	RI/RI
HARGREAVES, KIRK	RI	RU/FL	LL/BE	BE/da	FL/LL	RI/RU	PA	MORTON, DAVID	RI	da/LL	RU/FL
HASSENZAHN, ERIC	RU	LL/BE	da/RI	RI/PA	BE/da	RU/LL	FL				
HAUCK, JERROLD	FL	RI/LL	da/BE	BE/RU	LL/da	FL/RI	PA	NABOURS, PHILIP	RI	BE/LL	RU/da

ON MONDAY THROUGH FRIDAY, GO TO THE FIRST FLOOR

# SPECTACLE THAT IS... ROTATION 1986

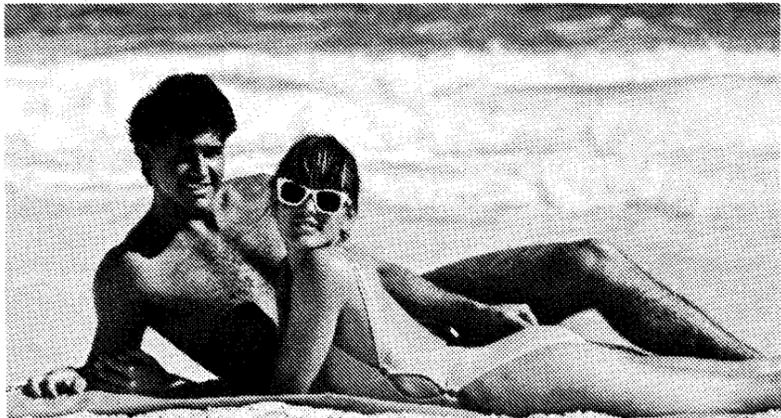
TE	WED	THU	FRI	SAT		SUN	MON	TUE	WED	THU	FRI	SAT
AI	BI/da	LL/FL	PA/RI	RU	NANALE, EDWARD	RI	BI/LL	PA/FL	FL/da	LL/PA	RI/BI	RU
Aa	da/RU	BI/RI	FL/PA	LL	NELSON, KEVIN	RU	BI/da	RI/PA	PA/FL	da/RI	RU/BI	LL
LAU	RU/da	PA/FL	LL/RI	BI	NG, JOHNNY	da	FL/PA	RU/RI	RI/LL	PA/RU	da/FL	BI
ABE	BI/FL	RU/PA	da/RI	LL	NG, VIOLA	BI	RI/da	FL/LL	LL/RU	da/FL	BI/RI	PA
ALL	LL/BI	FL/da	RU/RI	PA	NGUYEN, THUY	RU	BI/da	LL/RI	RI/FL	da/LL	RU/BI	PA
AFI	FL/RI	BI/PA	LL/da	RU	NOCA, FLAVIC	FL	PA/RI	BI/LL	LL/da	RI/BI	FL/PA	RU
LRI	RI/PA	da/LL	RU/BI	FL	NORSTROM, KENT	LL	RI/RU	da/FL	FL/PA	RU/da	LL/RI	BI
PA	PA/RI	BI/FL	RU/da	LL	O'BRIEN, MARTIN	da	RU/LL	RI/BI	BI/FL	LL/RI	da/RU	PA
Aa	da/BI	PA/RU	RI/FL	LL	O'NEIL, BRIAN	PA	BI/LL	RI/FL	FL/da	LL/RI	PA/BI	RU
LAU	RU/da	PA/FL	RI/LL	BI	OEI, CHRISTOPHER	RU	da/RI	BI/PA	PA/FL	RI/BI	RU/da	LL
ABI	BI/PA	RU/da	LL/FL	RI	OKAZAKI, SATOMI	LL	FL/RU	BI/PA	PA/da	RU/BI	LL/FL	RI
Aa	da/BI	PA/RI	LL/FL	RU	OLAFSON, STEVEN	da	LL/BI	FL/PA	PA/RI	BI/FL	da/LL	RU
ABI	BI/RI	PA/FL	da/RU	LL	OLIVER, LAWRENCE	RU	RI/BI	FL/PA	PA/da	BI/FL	RU/RI	LL
ABI	BI/FL	RI/LL	PA/da	RU	PAPEAFTHYMIU, M.C	FL	da/BI	LL/RU	RU/PA	BI/LL	FL/da	RI
Aa	da/LL	PA/RI	BI/FL	RU	PILLING, GEOFFREY	PA	RU/da	RI/LL	LL/FL	da/RI	PA/RU	BI
IFL	FL/PA	BI/RU	LL/da	RI	PLUHAR, CHRISTOPHER	RI	PA/FL	LL/da	da/BI	FL/LL	RI/PA	RU
ANU	RU/LL	da/PA	BI/RI	FL	POLLACK, MARGOLITA	PA	RI/da	BI/RU	RU/LL	da/BI	PA/RI	FL
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ABI	BI/RI	FL/PA	RU/LL	da	PRAVICA, MITCH	PA	da/RI	RU/FL	FL/LL	RI/RU	PA/da	BI
Aa	da/RU	RI/PA	BI/FL	LL	PRIORESCH, GORDON	PA	FL/BI	LL/RI	RI/RU	BI/LL	PA/FL	da
ABI	BI/FL	LL/da	RU/PA	RI	PROCTOR, DAVID	RI	LL/PA	da/FL	FL/BI	PA/da	RI/LL	RU
LL	LL/BI	RI/FL	da/RU	RI	RAKOS, JOHN	LL	da/RU	BI/RI	RI/PA	RU/BI	LL/da	FL
LL	LL/BI	RI/FL	da/RU	PA	RALPH, G	FL	LL/RI	da/RU	RU/FL	RI/da	FL/LL	PA
Eda	da/LL	RI/BI	FL/RU	PA	RAMAN, CHANDRA	da	PA/LL	FL/RI	RI/BI	LL/FL	da/PA	RU
FL	FL/RU	da/BI	RI/LL	PA	RATNER, EDWARD	PA	da/FL	BI/RU	RU/RI	FL/BI	PA/da	LL
LRI	RI/PA	FL/LL	da/RU	BI	REYNOLDS, JOSEPH	FL	RI/LL	RU/da	da/BI	LL/RU	FL/RI	PA
AFI	FL/BI	PA/da	LL/RI	RU	ROBERTS, BRUCE	FL	PA/LL	RI/RU	RU/da	LL/RI	FL/PA	BI
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RU	RU/da	LL/RI	BI/PA	FL	SANDE, THEODORE	BI	PA/da	FL/RI	RI/RU	da/FL	BI/PA	LL
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LL	LL/RI	FL/PA	da/BI	RU	SCCELL, ERIC	RI	RU/PA	LL/FL	FL/BI	PA/LL	RI/RU	da
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PA	PA/RU	LL/FL	BI/da	RI	STAATS, ERIK	da	PA/BI	RU/LL	LL/FL	BI/RU	da/PA	RI
da	da/FL	RI/RU	BI/LL	PA	STEVENS, ANDREW	LL	FL/RI	RU/BI	BI/da	RI/RU	LL/FL	PA
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LL	LL/BI	da/RU	RI/FL	PA	SUEN, PEL-HSIU	RI	da/LL	FL/PA	PA/BI	LL/FL	RI/da	RU
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RI	RI/FL	LL/RU	BI/da	PA	TOWNSEND, DAVID	RI	BI/FL	LL/da	da/RU	FL/LL	RI/BI	PA
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RI	RI/BI	LL/RU	FL/da	PA	UPTON, FREDRICK	da	BI/RI	LL/RU	RU/PA	RI/LL	da/BI	FL
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LL	LL/PA	RU/RI	FL/BI	da	YEH, RICHARD	RU	da/BI	LL/PA	PA/FL	BI/LL	RU/da	RI
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# Bloom County by Berke Breathed

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# The Contemporary Scene at MOCA

by Bengt Magnusson

Los Angeles is fortunate to have a first-rate contemporary art museum among its cultural attractions: MOCA, the Museum of Contemporary Art, located at First and Central downtown. The current show consists of three parts, showing works by John Chamberlain, William Brice, and various Japanese artists.

The John Chamberlain show is a retrospective exhibition with some 100 works from 1954 to 1986. The bulk is made up of his brightly painted parts from wrecked cars. Ranging from breadbox size to wall-to-ceiling, they are all very complicated compositions, with a multitude of interlocking parts. Despite the hard metal the sculptures are made of, it is striking how soft their appearance is. They look like they are melting away, and you would almost expect your hand to sink into them, were you to touch them. Chamberlain does work in soft materials, too, such as foam rubber, although I liked these less. His best work in this show is probably one made of plexiglass, coated with metal vapor. It has the same kind of melting appearance, and the colors change beautifully as you walk around it.

William Brice has lived and worked in Southern California for some 40 years, and most of the inspiration for his works comes from the California landscape. Even though he does depict full landscapes like canyons in his paintings, he mostly paints individual rocks in abstract patterns. You could say that he is searching for the "idealized landscape" in his art.

His earliest works from the late '40's are mostly still-lives of rocks. Later, in the '50's, he paints more complete landscapes. The images are rather abstract, though. Objects blend together, contours are loosened; sometimes objects are subdivided with black lines and the work almost takes on a cubist character. In the mid '60's he starts to include human figures and building interiors in his paintings. Here a strong Matisse influence shows through; the flatness of these images is striking, as are the simply outlined figures and the bright colors.

Up until now Brice's art has been rather colorful, but a change takes place in the '70's. From now on, colors are mostly subdued. He again restricts himself to paintings of rocks, but this time he arranges them in patterns. I don't like sexual imagerie in art, and I certainly won't look for it in paintings, but in this case the symbolism is so obvious it jumps out at you and claws your eyes out.

His most recent work ('80's) is again more abstract. It is still obvious that he uses rocks as a starting point, but he now creates very beautiful abstractions of a power not seen in his earlier works.

It is unfortunate that the main attraction of the current MOCA show, entitled "Tokyo: Form and Spirit," does not live up to the standards their previous shows have spoiled us with. The idea behind this show is fine: to depict several aspects of Japanese culture in an ordered fashion. The problem is that they do not quite succeed. The whole exhibition is divided into several rooms, each one with a theme: living, playing, working... Each theme is illustrated with both old works, some from the 1600's, and contemporary ones. It is a shame that some of it comes through as tacky.

You start by walking through a not-too-stable-looking *torii*, and continue with a room entitled "Walking." It tries to depict Japanese street life, with one large work for each major epoch since the 1600's. The images are very colorful and crowded, but mixed with neon lights, and with sounds from perpetual Japanese commercials leaking in from a room next door, the scene brings to mind *Blade Runner*.

The "Living" installation starts out with a wonderful but all-too-small dry garden, right next to a very much out-of-place tea house. Quite a few old items are displayed. Around the corner is a shocking ultramodern interior. The

constructor wanted to create an "ironic statement about vanishing traditions," and in this he certainly succeeded. The hologram of bamboo shoots is a nice final touch.

"Performance" is the title of the room where the commercials come from. Apart from some classical theatre props, it also contains a semi-abstract installation of some 60 televisions, all showing Japanese programs. Some of them are stacked as a statue, ready for idol-worshipping.

The best part comes in the "Reflecting" room. It is devoted to religious history, and apart from traditional Buddhas it has a very beautiful dark room: you walk across a bridge, and below you are

hundreds of floating lights. They look like tangible droplets of light. Mirrored walls make it look like a huge expanse. This installation alone makes the whole Japan show worthwhile.

"Tokyo Spirit" is the final room. It shows seven tall pillars, six of them sculpted. One shows a shiny building in the process of decay; the rusty interior is visible, and the structure is cracking in several spots. Another shows a crowded city built on a cylindrical surface, somewhat like a space station turned inside-out. Both make you think of the extremes of Tokyo: overcrowding, earthquake risks, social unhealthfulness... The two I like

best are "Yami", a minimalist painting, and "Oku", showing a modern staircase rapidly receding to a mysterious shrine among the clouds.

Even though an ethnographic museum would have done Japanese history more justice, and despite other flaws, the "Tokyo: Form and Spirit" exhibition does have its merits, and the Chamberlain and Brice shows are worth many visits themselves. Therefore, it would be a loss not to check out MOCA in the near future. The museum is closed Tuesdays, open from 11AM to 8PM Fridays, and from 11AM to 6PM other days. Admission is \$2 with student ID.

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SPORTS

# Caltech Karate at LA's Nisei Week

by Evan Bak

The thirtieth annual Nisei Week Karate Exhibition and Tournament was held this summer on August 9th in the Nishi Hongwanji Buddhist Temple gymnasium in Little Tokyo. The event, the oldest annual karate demonstration in the western world, was held before a standing-room-only audience of more than 1,000. As always, it was hosted by Mr. Tsutomu Ohshima, head of Shotokan Karate of America (SKA) and chief instructor of the Caltech Karate Club. Honored guests this year included Fumio Demura, head of the Japan Karate Federation in Santa Ana, and Mr. Okawa, three-time member of the Japanese Olympic team in western fencing.

Begun in 1934, Nisei Week is an annual celebration of Japanese culture, honoring the sons and daughters of Japanese immigrants. In 1957, the organizers of the all-day Judo tournament asked Mr. Ohshima to demonstrate karate, which was at that time barely known in America. The demonstration was well-received, and has since become a regular part of the Nisei Week Festival.

This year, seven different forms, or *kata*, were presented by various *dojos* (clubs) of SKA. All five Heian *kata* and the first two Tekki *kata* were demonstrated. For the sixth year in a row, the Caltech *dojo*, the oldest university *dojo* in both North and South America, presented Heian Nidan.

Highlighting the exhibition this year was a presentation of the *kata* Hangetsu by Mr. Ohshima, chief instructor, or *shihan*, of Shotokan Karate of America. (Shotokan is the name given to the style of karate practiced by the students of Master Gichin Funakoshi, who taught karate in Japan from 1922 until his death in 1957, and who also wrote poetry under the pen name of *Shoto*. Ohshima trained in Japan under Master Funakoshi from 1947 until 1955.)

After coming to the United States in 1955, Ohshima founded SKA, now the largest and oldest Shotokan organization in the U.S., with more than 100 *dojos* and 3500 members in the U.S. and Canada.

Mr. Ohshima is also *shihan* of Shotokan organizations in France, Gabon, Germany, Holland, Israel, Morocco, Spain, and Switzerland. He also teaches karate at Caltech, the only *dojo* where he regularly leads practice three times a week.

Other demonstrations included *nagewaza* (throwing techniques), defense against the knife, and a women's self-defense demonstration.

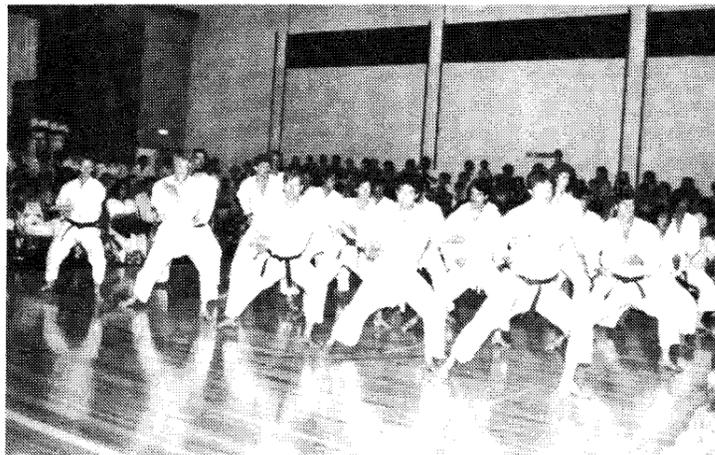
A single-elimination *jiyu-kumite* (free sparring) tournament was added to the exhibition in 1964. In 1966 Jim Sagawa, Caltech B.S. '63, won first place in the tournament. Mr. Sagawa is now *Godan* (fifth degree black belt) and president of SKA.

Sixteen black belts, selected in regional qualifying rounds held earlier this year, competed in the individual *jiyu-kumite* tournament, with *Nidan* (second degree black belt) Errol Bennett defeating *Nidan* Jerome Williams in the finals. The four winners were:

- 1st place: Errol Bennett, Bronx Dojo, SKA;
- 2nd place: Jerome Williams, Los Angeles Dojo, SKA;
- 3rd place: William Beeson, Bronx Dojo, SKA;
- 4th place: William Powers, Japanese Karate Federation.

New to the tournament this year was a regional team *jiyu-kumite* competition between SKA members from northeastern, southeastern, and western states, and from Canada. The highly favored western team, led by *Yodan* (fourth degree black belt) Tom Muzila, won the team competition, with the northwestern team, led by *Yodan* Mike Duray, finishing second.

Karate has a long and honored history at Caltech; Mr. Ohshima has the stature in Karate that Richard Feynman has in Physics. The Caltech Karate Club will soon be celebrating their thirtieth anniversary. For more information about the Caltech Karate Club or Shotokan Karate of America; contact captain David Gabai (x4382), co-captain Craig Keller (x6173), or Evan Bak (x6173).



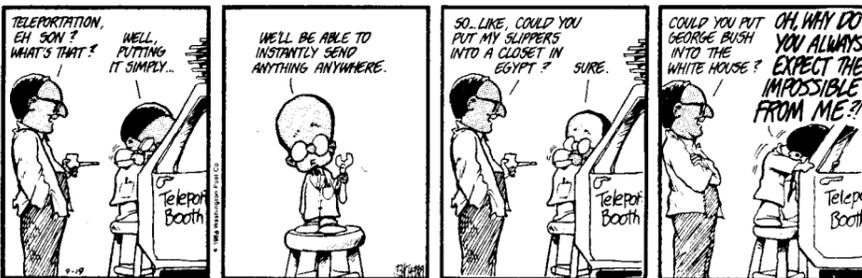
Photos courtesy of J. Graham

Left: Master Ohshima demonstrates Hangetsu. Right: The Caltech dojo presents Heian Nidan.



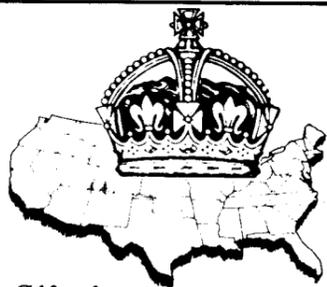
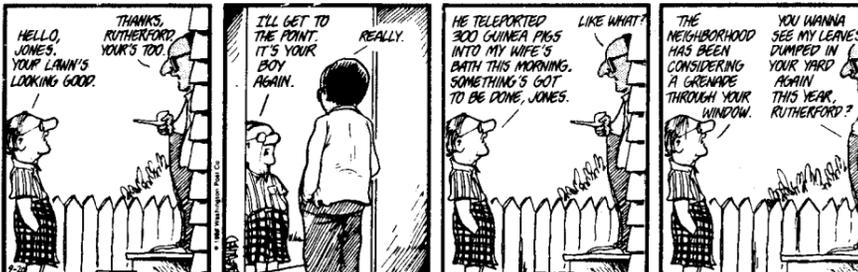
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From Page 9



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# WHAT GOES ON

## Contract Corrections

Please note the following corrections on page 9 of the "Undergraduate Student Housing Contract Information for Academic Year 1986-87":

By term, dinner rates should be as follows:

First Term: 60 board days at \$5.32 a day; \$319.20 total for dinner only board program.

Second Term: 55 board days: \$292.60 per term.

Third Term: 55 board days: \$292.60 per term.

The rate was misprinted as \$5.37 per day.

## Guitar Classes

The Beginning Guitar Class (no experience necessary) has been reformulated to include not only classical repertoire but a new jazz and folk chord system as well. This will give the student a strong classical technique and enable him to branch into other forms of guitar if he desires. For further studies in classical and flamenco, Intermediate and Advanced Guitar Classes are also offered. Classes are free to Caltech students (and other members of the CIT community, space permitting). Undergraduates can receive 2 units of credit if they choose. Classes will be on Tuesdays starting October 7 in Winnett Basement as follows:

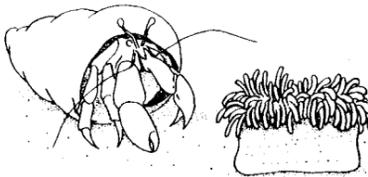
Beginning: 4:30-5:30PM  
Intermediate: 3:30-4:30PM  
Advanced: 5:30-6:30PM.

Private instruction can also be arranged on any level with instructor Darryl Denning, who has an international background in recording and performance. For further information call Mr. Denning at (213)465-0881.

## High-Tech Conference

Five leading entrepreneurs who have achieved major success in small, high-technology industries will discuss their business and marketing strategies in a conference entitled "Getting to Market in High Technology," to be held Saturday, September 27 in Ramo Auditorium. The symposium, jointly sponsored by the Caltech Industrial Relations Center and the Caltech/MIT Enterprise Forum, will take place from 8:00AM to 2:00PM. Fee for the conference is \$95.

For additional information, call the Industrial Relations Center at x3922.



## CLASSIFIED

### HELP WANTED--

**EE STUDENTS** for electronic technician work: wire-wrapping, PC-board assembly, etc. Work part-time, flexible hours, good pay. Send resume or call: Will McCown, Cheshire Engineering Corporation, 650 Sierra Madre Villa, Suite 201, Pasadena CA 91107; (818) 351-5493.

**EXCELLENT INCOME** for part-time home assembly work. For information, call (504) 641-8003, ext. 8738.

### FOR SALE--

**KING-SIZE WATERBED**, all wood. King-size mattress pad, pedestal, new sheets and pillow cases, new heater, hose attachment all included. Bed 3 years old. Excellent condition. \$175. Call Gabriela Cornejo 449-1165. Ricketts, room 32.

**RATES** . . . . . \$2.50 for first 25 words; 10¢ for each additional word. Send written ad with payment to 107-51. No charge for on-campus lost & found.

## Be Maid of Cotton!!!

In an effort to give more young women a chance to enter this year's Maid of Cotton selection, the National Cotton Council announced last month that it is eliminating a rule requiring an applicant to be born in a cotton-producing state.

The new rule only requires that an applicant be a U.S. citizen and resident of a cotton-producing state.

Applicants for this year's selection must be between the ages of 19 and 23, at least five feet five inches tall, and never married. The Council is accepting applications for the 49th annual selection to be held in Dallas, December 28-30.

The new Maid will make good-will appearances on behalf of the U.S. cotton industry, speaking to various groups, taking part in charity events, and participating in fashion shows. In Washington, she will call on government leaders and meet ambassadors of countries she will visit on her overseas tour.

Overseas, the Maid will promote U.S. cotton exports through retail store appearances and visits with government leaders and other dignitaries.

The young woman who succeeds 1986 Maid of Cotton Sherri Moegle (Lubbock, Texas) will receive a \$10,000 Ciba-Geigy educational award. First and second alternates will receive awards of \$4,000 and \$2,500 respectively, and all other finalists will receive \$500. The awards are made possible by a grant to The Cotton Foundation from Ciba-Geigy Corporation.

Applications and information are now available at National Cotton Council headquarters, 1918 North Parkway, Memphis, Tenn. 38112. Deadline for submitting completed applications is November 7.

## Play Hockey

The Caltech Ice Hockey Club will have its first practice on Wed., Oct. 1, at 9:45PM. All undergrads, grads, faculty, staff, and JPL personnel are welcome to join the team. The first game will be around early November and the season will last through most of first and second terms. For information, call George Yates at x4105.

## Hispanic Scholarships

Scholarships are being offered by the National Hispanic Scholarship Fund. Applicants should be undergraduate or graduate students of Hispanic-American background, U.S. citizens, have completed 15 units of college work, and be enrolled for the Fall term 1986. There are no GPA requirements, but qualified students should be in the 3.0 GPA range. Awards are from \$300 to \$1000. Applications are available at the Financial Aid Office, 515 S. Wilson. Application deadline is October 5, 1986.

## Space Scholarship

The National Space Club is offering the Dr. Robert H. Goddard Scholarship for the 1987-88 academic year. The award is for \$7,500. Applicants must be U.S. citizens, at least in their junior year, undergraduate or graduate students studying science or engineering. Applicants should apply by letter no later than January 16, 1987 to:

National Space Club /  
Goddard Scholarship  
655 15th St. NW, Suite 300  
Washington, DC 20005

Please, include with your letter: an official transcript, letters of recommendation from faculty members, accomplishments, scholastic plans, and proven past research/participation in space related science and engineering. Additional information is available at the Financial Aid Office, 515 S. Wilson.

## ... and more Scholarships

The Leopold Schupp Foundation is offering scholarships to full-time undergraduates or graduate students. Applicants should be U.S. citizens or have permanent resident status. Written requests for applications should be sent to the following address before December 31:

Executive Secretary  
Leopold Schupp Foundation  
15 E. 26th St, Suite 1900  
New York, NY 10010

Please include a statement of educational background, year in school, length of study, goals, and financial need. Additional information is available from the Financial Aid Office, 515 S. Wilson.

## Sex Survey

A doctoral candidate seeks women volunteers to participate in a research project on women's sexual experiences, sexual functioning and relationships. Participation will involve answering a questionnaire. If interested, write:

Ellen L. Mitchell, M.A.  
c/o California School of  
Professional Psychology  
2235 Beverley Blvd.  
Los Angeles, CA 90075

## Futurist Prize

Honeywell has launched its fifth-annual Futurist Awards Competition, an essay contest that asks students to predict technological advancements 25 years from now. Honeywell wants students to imagine the year 2011 and write essays about the technological advancements they foresee. This year's contest will offer 10 winners \$3,000 each and the chance to work for Honeywell next summer.

Students are asked to leap 25 years into the future and write an essay predicting developments in one of six areas: electronic communications, energy, aerospace, computer science, manufacturing automation or office automation. A second essay must address the societal impact of the technological predictions. Each essay must be no longer than 1,500 words.

Students can receive the rules by writing to: Futurist Rules, Honeywell Telemarketing Center, Honeywell Plaza MN12-4164, Minneapolis, MN 55408, or calling (800)328-5111, ext. 1581. Requests for entry material must be received by December 31st, 1986, and essays must be received no later than January 31st, 1987.

## Writing Contest

The Palm Springs Writers' Guild is offering a Writing Contest in Poetry (20 lines per poem, \$2.00 fee per entry), Fiction (1500-word limit, \$5) and Non-Fiction (1500-word limit, \$5). The contest is open to all writers, professional or not, and you may enter as often as you wish.

Entries must be received, typed or neatly printed on 8 1/2-by-11" paper, no later than October 15th, 1986.

For more information, write to: Palm Springs Writer's Guild, Box 399, Palm Springs, CA 92263.

## Study In the Alps

The University of New Orleans will sponsor its 12th annual session of UNO-INNSBRUCK, an International Summer School Program in Innsbruck, Austria. This educational experience will involve over 250 students and some 30 faculty and staff for the summer of 1987.

Applicants are already lining up for the 1987 season. Part of the secret may be that more than 70 courses in many different academic subject areas are offered in this magnificent and scenic Alpine Innsbruck setting in the "Heart of Central Europe". While participants earn up to ten semester hours of credit, their classrooms are surrounded by the towering Tyrolean Alps, whose peaks are always snow-capped.

Naturally, courses offered with UNO-INNSBRUCK focus on the cultural, historic, social and economic issues of Europe. But, during the 1987 session courses in business and science will also be taught. All instruction is in English, and faculty from the University of New Orleans, guest professors from other American universities and from the University of Innsbruck will participate.

UNO-INNSBRUCK-1987 will convene with gala opening ceremonies on June 28th and end on August 8th. An optional three-week tour of Western Europe and a one month work/castle restoration program in Belgium are available to interested students. Registration is underway, and enrollment in the program is limited, so interested applicants should apply as soon as possible. Information and a full-color brochure describing the program in detail can be had by writing to UNO-INNSBRUCK-1987, c/o International Study Programs, Box 1315-UNO, New Orleans, LA 70148. Or, you can call (504)286-7116. Don't delay!



## HELP WANTED

Reliable, self-motivating students are desired by the *California Tech* circulation department.

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Interested? See David Goldreich in the *Tech* office (107 Winnett) or call ext. 6154.

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