Caltech Receives "J-machine"

Caltech is the recipient of a new computer system, the "J-machine," a 32-node supercomputer. The J-machine is a key component of the J-machine Project, a collaborative effort between MIT and Caltech. The J-machine is designed to handle large-scale scientific computations, enabling researchers to solve complex problems more efficiently.

The machine is composed of 32 nodes, each equipped with a high-performance processor and interconnected through a fast networking system. This configuration allows for parallel processing, a technique that significantly speeds up computation time for many types of scientific simulations and calculations.

The J-machine will be housed in a specially designed building at Caltech, and it will be available for use by researchers across a wide range of fields, including physics, biology, and engineering. The project is funded by the National Science Foundation, and it is expected to have a profound impact on scientific research and innovation.

In addition to the hardware, the J-machine Project also includes a software component. A team of software developers is working on creating flexible and user-friendly programs that can run on the J-machine, making it accessible to a broad range of users.

This acquisition represents a significant milestone for Caltech's computational resources and underscores the institution's commitment to advancing scientific research through cutting-edge technology. The J-machine is expected to play a crucial role in pushing the boundaries of scientific discovery and innovation.

Glee Club Spring Concert

by Heidi Sutton

The Caltech Men's and Women's Glee Clubs and director Don Caldwell will be presenting their annual Spring Concert on May 18 and 20. Joining them for the performance will be the Occidental College Choir and Glee Clubs, their director Tom Sumervile, and the Occidental-Symphony Orchestra, conducted by Allan Gross.

Featured on the program will be Mozart's Grand Mass in C Minor, and Liszt's "Les Preludes," which will be performed by the orchestra only. There will be professional soloists singing with the choir for the Mass: soprano Holly Rattuccia and Gloria Prosper, tenor Benjamin Beckleich, and bass Don Ellings (Caltech '87).

The first of the two concerts will be on Tuesday, May 18, in the St. Philip the Apostle Church at 151 S. Hill, between Green and Colorado. The second concert will be in Occidental's Thorne Hall on Thursday, May 20. Both concerts begin at 8 p.m., and admission is free on both nights.

The Grand Mass is in C Minor is one of two great works by Mozart which were never finished before he died, the other being his Requiem. The Concert will include almost three parts of the Mass which were originally written by Mozart himself.

Anshelevich Wins Zeigler

by Suzette Cummings

Michael Anshelevich has been chosen has this year's winner of the Fredrick J. Zeigler Memorial Award. Michael is a junior majoring in mathematics.

This award was established in 1989 to honor Fredrick J. Zeigler, a member of the class of 1970 and an applied mathematician major. The award is given to a pure or applied mathematics student in the sophomore or junior year who has shown excellence in scholarship as demonstrated in class activities or in preparation of an original paper or essay in any subject area.
Dear Ator:

Despite what I implied in Father Wilson's letter to the editor last week, atheism does not cause sells.

Aargh! Randeed heathen!

... Reason is not a panacea. But it is a common ground, upon which human beings of fundamentally differing views and without butchering one another out of brotherly love. And sell.

Avast! [back, slash]

... Saying that it "harbors an extraordinary number of apostles of selfishness" implies that he sees lack of faith in God and sell.

The raw steel of my blade, O Mangop of Chaos!!! That's better.

Dear Ator:

Seeing as how my question has nothing to do with national service or selfishness, I'm not sure if you'll print it, but here goes. What is the origin of the word "ice"?

—Brad in Biology

 Taxes are acoustically fused. The transitions between conscience, and history's desired theme. In many cases, the historical setting provides the author with a form that Wilde had faltered frequently in search of the characters' personalities or accents, love. The historical setting gives the plot of a major point of a play's import. Without the historical setting, the audience's attention to characters that are "unaware" of them to resonate, thus amplifying the sound. In the outdoors, however, there is no way to trap the audience. No matter how much volume an outdoor singer produces, it will sound much quieter than it in the game room. Nothing to do with national service or selfishness.
CRIME AND INCIDENT BEAT

by Gypsy Achong

Crime tip: Lock your bike to something. Otherwise someone can just carry it away and worry about breaking the lock when you go home.

4/24 7:20 p.m.- 1:00 a.m. A label maker that was stored in a cabinet in the store of Winnetmore Missing was the loss. It was not reported in the hope of its return, but this did not occur.

France

Former Prime Minister Pierre Bérégovoy committed suicide. He was apparently taken with the argument that he had improbably taken an interest-free loan from a businessman friend.

France's government in Paris has signed an international peace plan. The plan is supposed to stop Serbs from "ethnic cleansing" and taking over Serb-held land in Bosnia-Herzegovina and Croatia. Bosnian Serbs began new artillery bombardment on the Muslim town of Zepa, making many question the sincerity of the Serbs to keep the peace plan.

China

Chinese Premier Li Peng has signed an international agreement to vaccinate 90% of children to eradicate polio.

The plan would cost $8.7 billion. So-and-so's company is expected to be reimbursed for the cost of vaccinating children, but the vaccine will be made available to children without health insurance plans.

3/20 4:00-5:00 p.m. Someone broke a window in the Tournament Park parking lot, south of the tennis courts. An envelope containing an INS travelers permit and sixty-five dollars was inside.

France's police were called to the scene.

4/5 8:00-9:00 p.m. A student parked a bike in a bike rack located in the California Horseshoe complex. The bike was locked to a pole, but the lock was stolen.

4/6 10:00-10:00 p.m. A bike and some clothes were stolen from a house on S. Catina. The bike was left on a tree in the backyard, and the clothes were on a clothesline.

4/7 11:00-12:00 a.m. A fire extinguisher was removed from the kitchen of a house on S. Hill during a party. A search of the house and grounds was made but the extinguisher could not be found.

RV-486

A pill that allows the extinguisher to discharge was found but there were no signs of such a discharge on the premises.

Total this week: $850

continued from previous page

Andorra

This week, French President François Mitterrand and his counterpart, Andorra's status as a co-principality ended, and it is now an official state.

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The California Tech

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The California Tech

May 7, 1993
ASCIT Minutes May 14th
by Karen Shih

Present: BOD, Jennifer Trittschuh (Executive Committee), and nominees for ASCIT appointed officers.

This meeting is partially closed (for interview purposes). Interviews are conducted, and the following officers are filed by these candidates:

Election Chairman: David Derkits.
Publications Darkroom Chairman: Anoop Sinha.
Big T Editors: Christy Basu, Nestor Ocampo, Anoop Sinha.
Activities Chairman (ASCIT Movie Guy): Mike Coward.
Totem Editors: Zack Berger, Hope Chang, Lucy Chen, Joanne Yew.

There were many well-qualified candidates for many of the offices; too bad we could not appoint them all to their desired positions. Thank you for your enthusiasm, and please apply again next year.

BOC Business:
* A revised edition of the Student Handbook will be printed soon.
* Accompanying this edition of the Student Handbook will be a Faculty Handbook, designed to keep faculty more informed. Any suggestions for deletions or additions should be directed to Mike Brundage, the BOC Chair.

Lloyd, Blacker, and Ruddock dropped by to get their third term checks for social activities.

The Big Election Procedure Meeting is postponed until next Thursday, after dinner.

Meeting adjourned at 1:50 A.M.

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HIV/AIDS education program sponsored by the HIV/AIDS Advisory Committee will be presented in Ricketts House on Thursday, May 13 after dinner. This very informative and interesting program will involve health educators Katrina Hammons and Joel Tan from the All Saints AIDS Service Center, as well as a panel of HIV/AIDS-affected individuals. For information, please call Dinah Lee Schaller at 21961.

*but were afraid to ask
Uneven End to Pasadena Symphony Season

by Andre Yew

What a disappointment. Around intermission, I was seriously con­
ing opening this review with that sentence. It would have been a bad way for the potentially great Pasadena Symphony Or­
chestra to end its 1992-93 season. Fortunately, things changed radi­
ally after the intermission.

The Pasadena Symphony Or­
chestra played its last concert of this year’s season this past Satur­
day, with a program of Berlioz’s “Les Nuits d’Ete” and Beethoven’s Symphony No. 9 in D-minor. It looked like a promising and inter­
esting program; both works are from the middle Romantic period and both works involve voice and orchestra.

Unfortunately, it seemed that the soloists were out to argue as convincingly as possible that the Berlioz work is an interminable bore. “Les Nuits d’Ete” (“Summer Nights”) was originally composed as a set of six songs with a piano accompaniment, and then reorchestrated by Berlioz for or­
chestra later. Plainly put, everyone but the bass masked these songs with their very obvious boredom.

As many others will agree, the worst sin that can be inflicted upon an audience is an uninspired, boring, lifeless per­formance. The soprano and con­
tralto, Margaret Morrison and Mavrelee Catiga, respectively, were technically fine, but went through the songs routinely with no emotion. The tenor, Seung Won Choi, not only wanted to show us how boring he thought his assigned role might be, but also how not to project to the audience. Perhaps his inaudibility was due to our po­
sition in the Pasadena Civic Audi­
torium, but I’ll discuss this later below.

The high points of the Berlioz song set were the bass, Philip Skin­
er, and the orchestra. As always, if you don’t ask the Pasadena Sym­
phony Orchestra (P.S.O.) to play too fast or too loudly, they will be wonderful. Jorge Mester, the mu­
c: director of the P.S.O., always manages to draw out incredibly textured and delicate playing from the orchestra. We only have to re­
call their performances of Ravel’s “Mother Goose” Suite and Lutoslawski’s Concerto for Or­
chestra last year. In the Berlioz, they were just as fine, playing with good precision and ensemble.

Philip Skinner actually sounded like he enjoyed singing his part and was technically fine as well.

You can probably imagine my mood as I walked out—the Beethoven Symphony was going to be horrible. In fact, at this point many things were starting to get on my nerves—the jet engine-like air­
conditioning drowning out the softest parts, the coughing and paper-cracking audience, the three zillion smokers puffing away outside during intermission, and the apparent disinterest and pos­
ting of the majority of the audience.

When we got back inside, my irritation was quickly dispelled by the opening notes of the Beethoven’s D-minor symphony. First of all, it was definitely going to be interesting because Mester and the P.S.O. were taking the first movement about 1.5 times faster than normal. Second of all, it really worked—the tension and mystery of the first movement came out very well. The speed lent the mu­
sonic nervousness as well as move­
ment. There would be quick buildups of themes that would just as quickly be pulled back into the jumble of sound. And when the central theme finally emerges from the crashing waves of sound around it, the orchestra sounded sure and confident, playing it with quick ef­
ficiency.

The second movement, the tra­
ditional Romantic scherzo played second instead of third, was also just as fast. However, Mester made sure not to dismiss this movement’s humor by a quick reading. After the first two repeats, Mester made the woodwinds play a note so vulgar, I almost laughed out loud. This was made even funnier when the tim­
panic suddenly returned, almost as punctuation to this joke. It was uncanny how much this interpreta­
tion resembled Bartok’s Con­
certo for Orchestra where he ruthlessly makes fun of Shostakovich’s Seventh Symphony in the fourth movement. On top of this, the P.S.O. demonstrated their fine technique and ensemble by playing with a tightly chronic­
precision, and they looked like they were having fun.

The third movement is a usually slow and relaxed movement. Mester also took this movement at an accelerated pace, making it into an ever so slightly energetic walk through the woods. Indeed, throughout the movement, I was constantly reminded of Beethoven’s Pastoral symphony (you know, the one Disney clubbed to death, and then some, with LSD contams in “Fantasia”). Despite its increased speed, the movement was not rushed. It was as warm and relaxed as ever.

Finally, the famous fourth movement rolled around. The opening is characterized by a gruff statement from the cellos and basses with the rest of the orches­
tra trying to appease it by first of­
erating a theme from the first move­
ment, then the second, and then the third. Each time the cel­
os and basses referee, suddenly cutting off the orchestra before it can even complete its statement. There was a sign of doubt when the cellos and basses are almost convinced by the theme from the third movement, but they quickly squash it. Finally, the cellos and basses clumsily offer their idea—the famous theme from the ninth symphony—and the rest of the orchestra picks it up and celebrates. Mester and the P.S.O. perfectly characterized these qualities.

When it looks like everyone’s happy, the orchestra suddenly be­
comes quiet.

Bridge Without Sam

by Jeff Goldsmith

The Brier Patch

Many books on card play have a chapter on Deception. They usually cover card combinations in which one must drop a high card early to give declarer a losing option. These “Mandatory Finesse” cards are pleasing to laymen but rarely useful in high-level play. The advanced books talk about concealing infor­

mation and deceptive plays or cards that equals. The most fun type of deception, however, is making the cards lie better than they actually do and playing the Orchestra (P.S.O.) to play a note so vulgar, I

enthralled, though, I have ten ticks, so

In the Berlioz, I

I do not ask if they play

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enthralled, though, I have ten ticks, so

In the Berlioz, I

I do not ask if they play
Symphony
comes stormy again as if refusing the theme. All becomes clear when the bass enters with his famous line (translated to English): "Oh friends, not this tune! Rather let us sing more pleasantly and more joyfully." From here the very enthusiastic Pacifica Chorale and the suddenly alive voice quartet from before take over. The orchestra does a fine job of accompanying them, although the extreme speed seems to tax their ensemble a bit. Perhaps the only part of the performance that didn't work for me was the solo tenor solo. The pace made the march sound like a high school marching band on a city street. On this, the tenor still didn't project his voice very well, resulting in an almost cartoon-like caricature of the march. Overall, the orchestra and chorus did very well. They were energetic and enthusiastic about the music and delivered it competently. Luckily for the rest of us, the bass had the most solo parts of the voice quartet, and he was very intense and energetic. Also, despite the frenetic speed at which the music was taken (it seemed like Muster was accelerating as he neared the end), the grandeur and power of the piece was not lost. If nothing else, Muster demonstrated that this was a symphony of joy. So that all of you don't think I'm a sucker for free tickets (the P.S.O. gives free tickets to reviewers in pretty expensive seats), I have made some negative comments on the hall. Whatever you do, never sit on either sides of the orchestra. The entire orchestra sounds off-balance. For instance, my seat (L2D) was in the off-center group and I couldn't hear the cellos at all. In fact, some of the basses' gritty sound came through the cellos making the cellos sound horrible. In my opinion, the best seats are on the balcony—there, the orchestra is balanced and you can hear all the instruments. Also, the ventilation isn't quite as loud. The only drawback is that in piano concertos placed in the center might sound a little drown out. My advice is to buy tickets from the P.S.O. because they place you slightly off-center in the back of the balcony. The sound from there is quite good—the instruments are clear and you have a full dynamic range. And you also don't have to sit with the high-browed socialites. LaVerne Leopard Squad was close behind the Otis Yogies. Occidental's Becky Kopchick was named "Athlete of the Meet," claiming victories in the 1500 and 3000 meter races, and a very close second in the 800 meter run.

Other notable Caltech performances:

Alice Chan
400 m, 73.44; PR 1 sec.
500 m, 5:36.81; PR 2 sec.

Alice Smith
800 m, 2:35.20
1500 m, 5:27.44

Ginger Garcia
800 m, 2:40.81; PR 3 sec.
1500 m, 5:30.99

Amy Hansen
400 m, 57.70
Discus, 71 ft.

Pearl Tsao
3000 m, 14:40.69; PR 40 sec.

Fatima Ebrahim
1500 m, 6:12.83
3000 m, 13:35.73

Betsy Barton
3000 m, 14:28.30

The Claremont Colleges
400 m, 73.0
400 Int. Hurdle, 55.60
Javelin, 63.3'

Paul Reimer
Shot Put, 39.75' PR

"CIT Athlete of the Meet" Amy Oldenburg
100 Hur, 20.65; PR 5 sec.
Discus, 97.8'

Javelin, 104.9'

4 × 100 relay 57.50 PR

Garcia, Oldenburg, Derrington, Smith—School Record)

4 × 400 relay 4:50.33 PR

(Chan, Garcia, Derrington, Smith)

by Erin Egan O'Brien
Caltech’s Battalions’ Beavers showed their true mettle in the highly competitive SCIAC Conference Championship Meet as they performed throughout the weekend with their season or lifetime personal records when it counted most. While the individual performances were excellent, it was extremely difficult to break into the top six places with SCIAC All-Conference honors. Amy Oldenburg managed the feat with a heave of 104' 9" in the Javelin Throw, while setting another school record. This was the third time this season Oldenburg set that record out just a little further. The meet went about as expected with Pomona-Pitzer winning the title after coming into the event with a 7-4 dual meet record in Conference. Oxy was a very distant second, and a vastly improved
The California Tech

May 7 1993

continued from page 1

Conservation

making copies at Graphic Arts. Also, ask the Graphic Arts staff for more helpful information about the use of post-consumer recycled paper.

Water Conservation

If you have been at Caltech over 3 years, you may have noticed that the sprinkler heads used now are different from the "water cannons" previously employed, and that these are fewer "sprayers" caused by disbelieving sprinkler heads. However, you probably have continued to notice mid-day watering and cool, dewed sidewalks. To help solve these problems, a new computerized weather station irrigation system is going to be placed behind the athletic field. The station will be a small box but sensors measuring humidity of the air and temperature, the local weather and other similar functions will send the data to control the sprinklers (spray) and conserve your own water use.

Transportation

Since transportation needs are so varied, there is no central plan to deal with it. Consider van-pooling or carpooling with a co-worker, or drive shares with someone who works near Caltech and lives near your home. You could work out a safe, pleasant bike route commensurate to campus under your own power.

CLASSIFIED ADS

FOR SALE—

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95 Mercedes — $650 188 W — $300

97 Mercedes 600 Series $1500

Choose from thousands starting $50

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INTERNATIONAL EMPLOYMENT — make money teaching basic conventions English abroad. Japan and Soviet $2,000-$4,000 monthly. Many positions available. Call the International Employment Group:

(203) 632-1160 Ext: 19975

$250-$2999 WEEKLY

Accountant needed for local Japanese firm. No salary. You're paid direct. Fully guaranteed. FREE Info: Call (310) 379-2900 10am-6pm

ROOMMATE WANTED—

SHARE 5-ROOM HOUSE. parking, yard/patio, gardener, maid, and other facilities. A block from Caltech, safe neighborhood. 3 homes available: $425 $475. (510) 501-0241 or (310) 356-1442.

SERVICES—


SUMMER EMPLOYMENT—

SUMMER OBSERVERS

There are several positions open for summer employment at the Big Bear Solar Observatory. The jobs involve solar eclipse observation, solar processing, electronics work, computer programming etc. Free lodging at Big Bear is provided, and cooking facilities are available. There are recreational facilities (boats, etc.) as well. Positions on campus also available. Applications are available in the Math 105 building, or can be obtained by calling 386-6714.

RAW TEXT END
CRESTON-SULLIVAN SYMPHONY-
performing works by British and European composers, including
works by Benjamin Britten, Elgar, and Vaughan Williams.
Six performances are scheduled for the season.
For information, call (619) 468-6666.

The First International Conference on the History of Music and Society
will be held at the University of California, San Diego, from June 4 to 7.
The conference will focus on the role of music in society, with sessions devoted to
the history of music in Asia, Europe, and the Americas.
For more information, contact the Conference Secretariat at:
University of California, San Diego,
9500 Gilman Drive, La Jolla, CA 92037-0520,
phone (619) 534-5804, fax (619) 534-4805.

The University of California, Los Angeles,
will present a series of lectures and concerts by some of the world's leading
composers and performers.
For more information, contact the Office of the Director of Performing Arts
at UCLA, 1107 Moore Hall, UCLA,
Los Angeles, CA 90024-1445,
phone (213) 825-5294, fax (213) 825-5281.

The Second Annual Conference on the History of Music and Society
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The conference will focus on the role of music in society, with sessions devoted to
the history of music in Asia, Europe, and the Americas.
For more information, contact the Conference Secretariat at:
University of California, San Diego,
9500 Gilman Drive, La Jolla, CA 92037-0520,
phone (619) 534-5804, fax (619) 534-4805.

The Second Annual Conference on the History of Music and Society
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