A facelift for the humanities

By William Fong

The beginning of the 2000-2001 school year ushers in a new and improved humanities curriculum as a result of the efforts of the entire humanities department. One of the most noticeable changes for all freshmen are the introductory humanities courses. The change was made to introduce a greater breadth into the freshman humanities curriculum as well as to eliminate the problems that existed with two-term sequences. One conflict worth mentioning is the fact that professors often needed to rehash material taught in the first term for those who joined the class the second term or face the proposition of sacrificing those students for the progress of the class. The newly-implemented 1 curriculum would eliminate this problem by having separate one-term courses which serve the purpose of giving the students a general understanding of the course topic by covering the classical and/or major works in that area. Although two-term sequences still exist, they are now two individual courses that are only related by a common lineage, not by curriculum.

Another change in the humanities department was the addition of the humanities breadth requirement for the incoming freshmen which states that the two introductory humanities courses that all freshmen must take in their first year must be from two of the following three disciplines: history, literature, and philosophy. Professor Fiona Cowie, an associate professor of philosophy, states that besides exposing the students to a wider breadth of knowledge, this new requirement "reinforces the educational aim of the school which is to produce well-rounded individuals."

This round of reform in the humanities curriculum has placed an emphasis on the importance of writing as an instrument of communication in all fields. A direct result of this is the writing assessment test which was administered to all incoming students. Professor Jim Woodward, a professor of philosophy and executive officer for the humanities, comments: "The test this year was used to screen out those who needed to take an ESL class as well as those who needed to work on their grammar. This identification is necessary to help students improve their writing skills." In addition to the writing assessment test, every freshmen humanities course is also conducting a writing proficiency test. No formal test is administered in the fresh humanities courses to further emphasize the importance of writing.

In conjunction with the humanities department's emphasis on writing, a new writing center has been proposed which would provide writing assistance to all undergraduates and graduates. This new building, the Alexander P. and Adelaide F. Hixon Writing Center, will be completely funded by a $1.1 million gift from these two members of the Caltech Associates. The writing center will be under the direction of a professional in composition and rhetoric whose main purpose underperforming due to the thinness of the elements they contain (that is, the relative concentration of the elements) and placed into a composition course or sent to the writing instructors for personal tutoring. A 4,000 word writing requirement has also been added to the freshmen humanities courses to further emphasize the importance of writing.

The intellectual talk ended with an analysis of the causes of market depression and the probable solutions to it. The former was identified as markets in the real world are about, and what can go wrong during their operation. In fact, to the audience's amusement, there was a live demonstration of the acclaimed bidding strategies in an auction. By leading the audience in a practical way through the defects of classical auctions, Ledyard claimed that better conditions can be designed with the help of technological intervention in the market system.

Ledyard highlighted various problems in auctions such as spatial and time agglomeration and exposure and referred to the appropriate responses to them. This led to an explanation of the combined value concept, in which processes like package bidding could be used for concentrating the exposure problem. This would benefit the mutual welfare of both sellers and buyers, Ledyard argued. Possible examples of economic considerations where the principal of CV (combined value) can be used include financial portfolios and environmental regulations.

Ledyard also referred to the act of trading through one of the earliest web-based open venues, Market Scape, which was created at Caltech. In addition, he presented an economic model of the solution to the environmental pollution problem in the West Coast which occurred vastly in the last decade (31%), suggesting that using a CV trading mechanism for pollution permits would have been the best solution.

Ledyard explains technology in market-structures

By Ioan Bilal

At 8:00 pm on October 4, 2000, a large crowd of people gathered in Beckman Auditorium to attend the latest in the Watson lecture series on the economics of today's world. This week, it was a lecture on combined value markets by John O. Ledyard (Ph.D.), Professor of Economics and Social Sciences chair.

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The local music scene seems a bit slow this week. The Pasadena Symphony begins their new series next week and the LA Opera starts a new opera next week. However, this weekend, the LA Phil is performing their second subscription concert of the season. If you missed last weekend’s concert then this is your last chance to see Music Director Esa-Pekka Salonen until January when he returns from sabbatical again. Salonen is an extremely enjoyable conductor to watch, not only for his ravishing, yet boyish, good-looks (her opinion), but for his exuberance in conducting. Pay attention to the railing behind him, and you’ll notice how often he waves his arm to save him from falling off of his conductor’s block during a performance. His energy seems to be transferred to the orchestra, which has wonderful results for the music.

This week, the theme is French. Not French fries or French toast, but French music. The program starts with César Franck’s Symphony in D minor followed by The Mother Goose Suite of Maurice Ravel. Catherine Ransom solos in Jacques Ibert’s Flute Concerto. The evening ends with a second Ravel piece, La Valse (The Waltz).

César Franck was a composer and a champion of French avant-garde music in the late nineteenth century. Most of the music that he is famous for was written during the enormously productive and creative last twelve years of his life. The Symphony in D minor was composed in 1888 and was influenced by the music of Liszt and Wagner. Franck is known for his pervasive use of chromaticism.

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National Coming Out Week is celebrated every October. Its purpose is to promote Lesbian, Gay, and Bisexual (LGB) visibility. With this visibility we hope to counter ignorance and fear of Lesbians, Gays, and Bisexuals, and provide inspiration for those who have not yet come out.

"Coming out of the closet" is the act of revealing one's sexual orientation to others. Coming out is a very personal process and can take many forms. It involves having enough courage and feelings of self worth to reveal this very personal information to others. This can mean taking the risk of being rejected or misunderstood by those around you. However, by being honest about who we are, Gays, Lesbians and Bisexuals can begin to erase the misunderstanding and bigotry.

While we cannot assume that others will understand or care about what it means to be Lesbian, Gay or Bisexual, studies show that non-gay people who know someone who is Lesbian, Gay or Bisexual support equality based on sexual orientation. By coming out to families, friends, and co-workers, the impact we can have on the population is extraordinary.

It is clear that LGB-related issues will not be taken seriously until people know who we are. LGB people are part of every aspect of life — we are parents, friends, children, and co-workers. We are your professors, your TAs, your lab technicians, your Librarians. It is up to us to let the world know.

The people listed below are just a few of the Lesbian, Gay, and Bisexual individuals who are part of the Caltech/JPL community. Our goal is to demonstrate in a direct and dramatic way the size and diversity of the LGB population at Caltech, JPL, and the Caltech-affiliated community at large. In addition, we hope to provide support and inspiration to those among us who have not come out, or who are just beginning the process of coming out.

We invite you to join with us in recognizing National Coming Out Week.

If you're Gay, Lesbian or Bisexual:

Sometime today, come out — to a co-worker, a family member, your doctor or a sales clerk. Do your part to help make a difference.

For members of the non-LGB community:

Today, and all year long, we invite you to make visible your acceptance of Lesbians, Gays and Bisexuals. We urge you to make visible (and audible) your objections to derogatory comments and "jokes" about Lesbians, Gays and Bisexuals.

In light of this, we, your fellow students, alumni/ae, faculty, co-workers, and friends, sign this message:

Chris Adami, Senior Research Fellow / Instructor
Mark Barton, Senior Postdoctoral Scholar, LIGO Project - Physics, Math and Astronomy
Martin L. Basch, Graduate Student, Biology
Bill Bauer, Alumnus (BS in Chemistry, 1961; Ph.D. in Chemistry, 1968)
Richard G. G. Beatty, Alumnus (BS in E&AS, 1977); JPL Program Engineer, Microgravity Fundamental Physics
Eric Bogs, Alumnus (BS in Computer Science, 1999)
Sue Borrego, Associate Dean / Director, Office for Minority Student Affairs
Laura Brogoch, Undergraduate (Senior), Computer Science
Rich Chin, Alumnus (BS in E&AS / Materials Science, 1996)
Rudolf Danner, Ph.D., Alumnus; JPL Origins Outreach Scientist
Rochelle (Shelley) Diamond, Member of the Professional Staff, Biology
Ron Dollette, Alumnus (BS in EE, 2000)
Dave Doody, JPL Senior Engineer
Jonathan Dowling, Ph.D., Principal Scientist and Supervisor, JPL Quantum Computing Technologies Group
Annmarie Eldering, Alumnus (Environmental Engineering Science); JPL Staff
Eitan Grinspun, Graduate Student, Computer Science
Cate Heneghan, JPL Section 311
Janet Hering, Associate Professor, Environmental Engineering Science
Kate Hutton, Member of the Professional Staff, Seismological Laboratory
Bill Irion, Ph.D., Alumnus; JPL Staff
Lynell Jackson, Alumnus; former CCO Staff Member
Charles E. Kirby, Telemetry, Tracking, Command and Data Management System Integration and Test Manager, JPL
Ralf Lauhardt, Postdoctoral Scholar, Astronomy
Aron Meltzer, Alumnus (BS in Geology, 2000); Staff
Teresa Nick, Senior Postdoctoral Scholar, Biology
Jim O'Donnell, Geology Librarian
Craig Peterson, JPL Senior Engineer, Systems Division
Jess Reynolds, Undergraduate (Freshman)
Beth Sciarini, Undergraduate (Sophomore), Environmental Engineering
Derek Shannon, Undergraduate (Junior), Geobiology
Stephen Shepherd, Alumnus (BS in Biology, 2000); Staff
Kerry Sieh, Professor, Geological and Planetary Sciences
Yinan Song, Graduate Student, Mathematics
Robert Southworth, Alumnus (MS in Computer Science, 2000)
Daniel Taylor, Biology Librarian
Thomas E. Wilhelm, Alumnus (Ph.D. in Chemistry, 1998)
Ted Wyder, Postdoctoral Scholar, Astronomy

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There are a number of resources and organizations on campus for the purposes of LGB visibility and activism, support, and meeting each other Lesbian, Gay, and Bisexual people:

Caltech LesBiGay Union (CLU)
an organization of gay, lesbian, bisexual (and straight!) faculty, staff, students and alumni at Caltech
http://www.lts.caltech.edu/~clu

Caltech Students Pride Association (CSPA)
an Alliance of queer and straight students at Caltech
http://www.ugcs.caltech.edu/~cspa

Caltech LGB Discussion Group
Meets the first and third Tuesdays of each month, 8:15-10:15 pm, in the Health Center Lounge
Open to the wider Caltech/JPL community
Call x8331 for more information, or visit the CLU website above

The Pride-List (aka the CLU-List)
The Caltech e-mail list for LGB-folks and Queer-friendly Allies
To add your name, send e-mail to pride-list-request@its.caltech.edu

Los Angeles Gay & Lesbian Scientists (LAGLS)
Local group meets at various locations around the Los Angeles area once a month
Contact Shelley Diamond, (626) 791-7689
P.O. Box 91803, Pasadena, CA 91109

National Organization of Gay and Lesbian Scientists and Technical Professionals (NOGLSTP)
http://www.noglstp.org/
See LAGLS listing above for more information
Entertainment

The Ticket Stub
by Justin Ho

Dancer in the Dark (A)
Rated R: for violence, the spiritual annihilation of humanity

As a journalist, writing a review of "Dancer in the Dark" would be mind-numbingly excruciating because any level of objectivism would be nullified by the strong emotions that this film elicits. "Dancer" won both the accolades of film virtuosos at the Cannes Film Festival but an equally hostile reception of boos. Therefore, the following account should be taken as the opinion of a critic steeped in subjectivity, and possibly un-deserving of your attention. My perspective is, after all, a matter of my own prejudices, jadedness, and system of categorizing good or bad taste. If I recommend this movie, it is because I am too ambivalent to tell you one way or another whether $6 and 2+ hours of your time is worth it. This request, in and of itself, is a quandary in its own right.

"Dancer in the Dark" is at once clumsily absurd yet in spite of the plotline that would make this story one of pure fiction, it has a visceral taste of realism. An immigrant single mother from Czechoslovakia, Selma, with a genetic disease which is causing her descent into blindness, scrapes enough cash working at a tool-and-die factory to fund an operation which would save her son from an identical fade to black. For a blue-collar worker in rural America during the 60's, life is especially tenuous. She and her son lead a sealed life in a trailer that they rent from a middle-aged couple who is ostensibly better off. Yet, borrowing from "American Beauty"-esque epithet to "look closer", an ever greater mountain of misery is soon discernible under the façade of grim faces and neighborly love.

There is at first a sense of security as even Selma, growing progressively blind and stallwart to the dangers that such a handicap would introduce, is under the guardianship of an older worker, Kathy; a longing admirer, Jeff; and the protection of her landlord, who is, of all occupations, a police officer. In keeping with most musicals of the era, there is actually little that is amiss, and indeed additional concessions seem to be made to compensate for the onerous handicap of Selma’s blindness to make the film more happy. She is able to take the lead role as Maria in a small town production of the "Sound of Music" and even without eyes, she frequently visits the cinema to listen, if not to see, Hollywood musicals. An especially endearing moment arises when Selma, desperate for a sense of the movements of the dancers in a musical number, has the steps traced or more or less tickled on her hands. Even without visual signal, music and her imagination fill her mind with such an overpowering sense of beauty that her face lights up with joy.

The sense of sweetness is, however, transient. The beginning of the tragic turn of events acts so much to elevate Selma as a martyr as to make the film a crock. While receding physically into the darkness, Selma conjures elaborate song and dance numbers, including factory equipment and the people around her. The cinematography assimilates a griminess reminiscent of actual musicals from the 50’s and 60’s when Technicolor was suddenly novel, and the contrast in textures underlies the difference between Selma’s mental states and actual reality. In a symbolic way, the cinematography is a figment of the world, or at least of the contrived world that Selma remembers. As tragedy strikes, Selma recedes into her imagination, her individual universe where reparations are placated by song and nothing bad ever happens. She is forced to confront her desperate neighbor who steals for her stash of operation money. The struggle over a meager sum of cash is a jolt from the misleading utopian world created in the
Watson: continued from page 1

tration of buyers and sellers) and the latter was, as expected, the invention of new technologies in market systems.

At Caltech, people were obviously interested in the details of these technologies, some of which Ledyard highlighted being the internet and CV call markets.

The lecture ended with the final encouraging statement that CV markets were quite possible and were already in existence. In fact, our author expressed the speaker closed with: “Caltech is leading development of these markets in theory and experiment.”

As usual, the lecture was followed by an excited mass of questions and their equally impressive and informative answers. This one hour lecture on pure economics incorporated in the minds of this engineering-oriented community that technology and business go hand-in-hand and that new techniques can only be applauded when launched in the world community with superior management and business skills.

Dancer: continued from page 4

beginning in which a blind girl can operate life-threatening machinery. It’s a horrible, excruciating altercation, exacerbated by the policeman’s masochism and Selma’s desperation to cling to a single material quantity which would exonerate her from a guilty conscience plagued by bringing into the world a son who would share her same fate. Yet, it serves as a more significant allegory, that being the desperate things that especially innocent people are forced to do. In Selma’s inner realm, however, life as an ever-redeeming musical continues.

As Selma’s ability to control her destiny diminishes, the sheer boldness of the film emerges. Evidently, few films come face to face with a scathing portrayal of capital punishment and sheer insanity. Selma’s mental state degenerates into such an assortment of different degrees of coherence and consciousness as if to label her mad. Yet, she maintains an uncanny sense of morality, focused on renewing the gift of sight to her son. There is no failing on this point, even when an escape from her doom emerges—a stance of unequivocal desolation that is absolutely preposterous. But one can not help but treat the film with the most stringent gravity. There is, in the film’s disfavor, no moral dilemma in Selma’s mind between her salvation and that of her son’s. Her resistance from saving herself is naïve, so defiant, but paradoxically practical. In the confines of a prison, it is not the absence of sight which is her mortal enemy, nor even her mortality, but the absolute deprivation of sensory stimulation, that which could otherwise whet the appetite of her imagination. When Selma confronts reality, one in which she has no sight and no sound, the same senses which elaborate musical had appealed to, she is already figuratively dead.

It may come as a surprise that an allusion to the ending has been made, but certainly the unraveling of the plot is the least of surprises in this topsy-turvy story. The film can be said to bravely go where no film has before, filling the mind with disgustingly bad and immature images and overpowering scenes. The role of Selma could not have possibly been better cast, as Björk, making her first and last film appearance, introduces a rawness to the screen which is appropriate for a character only beginning to comprehend her actions and her fate. Any accomplished actress would have insulated herself from the sheer misery of the character’s life, perhaps, preventing the act of “becoming” which is rarely attained in acting. Yet, Björk’s physiognomy and hyper-activity is bathed in an innocence which is capable of radiating absolute euphoria as in a never-ending musical, or delineating the pure torture and madness when that innocence is broken. The shattering of her innocence, the injustice that befalls her that results in her utter annihilation of body and soul is so visceral as if to epitomize bad taste and raise the bar of human emotion simultaneously. For the audience, the visual and aural overload of this tragic masterpiece is enough to provoke the question of why we ourselves have not constructed a happier imagination in which to escape from such misery.
I'm trying to find someone who can help me with a payroll problem.

You're close. I'm the guy who forwards your call to the wrong person.

I'd like to speak with your supervisor. I'll forward your call.

You will be with other people who are planning ledettix, raising babies and divorcing.

She took my dog. All the good places are booked.

Are you asking me to believe you're a loser at every aspect of life except picking stocks?

That's not what I'm asking. It's implied.

Hey, hey. It's funny because it's usually the other guy around.

I don't see how something can be funny 300 times but not 301 times.

Do you know your allusions? Don't write the Contest: We'll be changing pseudonyms each column. Identify each allusion and you'll be entered in a drawing to win dinner and a concert with us for you and a guest." Send contest entries to tech@ugc.s.caltech.edu

The final piece is also from Ravel, composed as a tribute to Johann Strauss, who is one of the guilty pleasures of classical music. The "Waltz King" is not nearly as intellectual as Richard Strauss, but everything always sounds so nice. Ravel's tribute to Strauss is much more intellectual than any waltz Strauss wrote. Ravel tries to paint the scene of the grand ballroom where such music and dancing would have occurred as a tribute to days gone by. Originally, it was to be titled "Vienna" but as France had just seen Vienna as the enemy capital in World War I, and this was considered to be a bad idea. Summary: Go early to the show to catch the lecture beforehand. The pieces are much more enjoyable when you know what's happening inside the pieces as they are played. The notes in the program were written by someone who, like all of us at one time, was using as many adjectives as possible to increase the word count. The Mother Goose Suite is reason enough to go, the Waltz is also very good, the Ibert is nice, but nothing to write home about, and the Franck you will either love or hate. The conductor should be a bit of encouragement as well. Concerts are Friday and Saturday night at 8 pm, with the pre-concert lecture at 7 pm. Student rush tickets go on sale two hours before the performance for $10 at the Dorothy Chandler Pavilion in the LA Music Center.
In the rapidly paced, and with a stellar cast of people like Robin Williams, and besides Henry Gibson, way in which we think the universe is built, is pretty much that's not the point here. I don't who read his goofy poetry in a flat presidents. That was the name of a weekly show which was wildly, popular at the end of the 1960s. "Politics make strange vice presidents." It sure does! But that's not the point here. I don't want to talk about the election. I am talking about Lady Faye's fickle finger, which is pointed at a group of dedicated physicists.

So here is the story: You are aware of course that the "standard model," a description of the way in which we think the universe is built, is pretty much complete. Almost all of the particles required by theory are accounted for. All the quarks, in-talizing. But they are suggestive enough that the machine was granted a reprieve - not a long one, only two months extra, but a reprieve nevertheless. Another two months of observations will not be sufficient to nail evidence for the existence of the boson, but may provide additional support for its existence. And so the researchers have till November 2 to see if the intimations they have now can be turned into something solid enough to be called evidence.

Science is supposed to be a pure search, with human emotions and desires playing no role. But scientists, fortunately, are just people, emotionally involved in what they do. So in some ways, it might be best if no further evidence were obtained. Imagine the disappointment if more data supporting the generation of Higgs bosons were forthcoming. What would the steering committee for CERN do under those circumstances? Delay the shutdown even longer? That seems unlikely, since that would delay construction of the LHC a great deal, probably more than can be tolerated for economic, political and scientific reasons. So chances are that this will indeed be it. The full discovery, the final word, will likely have to wait until the completion of the new collider, five years or so hence. In fact, it means that, most likely, evidence for the Higgs boson will come first from the Fermi National Accelerator Laboratory, near Chicago. There, a machine (the Tevatron) is being upgraded now (with completion scheduled a year from now). It will be operating at energies higher than those available on the LEP and so is likely to produce the evidence which has been escaping that of the CERN instrument.

So is it the finge of fate? To get so close and yet fail to obtain conclusive proof? But then, the option of raising the operating energy of the collider had been there all along. What was needed was to throw caution to the wind, to go for broke. And of course broke it could have been, considering the huge investment in time and money that colliders represent. So while one can empathize with those protecting the investment that such a machine represents, it is nevertheless tempting to say (talk is cheap) that fate favors those who dare! (Sometimes!) May you never have to face such a dilemma yourselves, may the path to follow always be clear to you and the rewards forthcoming. May fate not be fickle. A bientôt.

Jean-Paul Revel

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**Victory 2000**

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**ON NOVEMBER 7, 2000**

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Hillside Fellows. Applicants should be second term sophomores with a GPA of 3.2 or higher. The selection criteria include programming ability, academic performance, and faculty and peer recommendations.

To apply, applicants must submit an application form, current academic transcript, and letters of recommendation, preferably from faculty or employers familiar with the student's work. Applications are available at the AFCFA Educational Foundation Office. Entries must be submitted to AFCFA Educational Foundation by November 1, 2000.

**The National Academy for Nuclear Training** is offering a $2,500 scholarship to eligible students majoring in nuclear engineering, power generation health physics, or mechanical engineering, with nuclear or power option. Applicants must be U.S. Citizens, enrolled full time in a four-year accredited institution, minimum GPA of 3.0 or higher, and interested in nuclear power careers. Additionally, scholarships will be renewed for current Academy scholars who maintain their eligibility. For further information on the National Academy Education Assistance Programs, please visit www.nei.org. Applications are available in the Financial Aid Office. Please send completed application materials to: National Academy for Nuclear Training, Scholarship Review Committee, P.O. Box 6302, Princeton, NJ 08541-6302. Entries must be submitted to the National Academy for Nuclear Training by February 1, 2001.

Green Hills Software annually awards merit-based scholarships and fellowships to all Caltech undergraduates who have demonstrated ability and special aptitude in computer science. The award for the junior year consists of a $2,500 scholarship. The award for the senior year may consist of either $2,500 or $5,000 scholarship. In addition, one or two applicants are invited to become Green Hills Fellows. Applicants should be second term sophomores with a GPA of 3.2 or higher. The selection criteria include programming ability, academic performance, and faculty and peer recommendations.

To apply, applicants must submit an application form, current academic transcript, and letters of recommendation, preferably from faculty or employers familiar with the student's work. Applications are available at the Financial Aid Office. Entries must be submitted to the Financial Aid Office by October 20, 2000.

To submit an event for the Mints, contact mints@uogcg.caltech.edu or call Don at 626-791-3103.

### Mints

The California Tech
Caltech 40-58
Pasadena, CA 91126

**Events**

Announcement of the Fall Meeting Caltech Science Education Club, Tuesday, October 17, 2000 5:15 p.m. 287 S. 1st Ave (Building 98 on the campus map) **Pizza provided**
Open to all Caltech students, faculty, staff, graduates and Pasadena area community members. Topic: “Make No Small Plans in Science Education.” Here is an opportunity to find out about some creative large scale projects in Science Education. Featured presenters: Dr. David Goodstein, Caltech Vice Provost and Gillonon Distinguished Teaching and Service Professor of Physics and Applied Physics. Dr. Jennifer Yure—Director of Science Instruction (PUSD) and a founder of the S.E.E.D. Project. Dr. Jim Folsom, Director of the Huntington Botanical Gardens, San Marino, California. Appointment of the Huntington Botanical Gardens, Dr. Folsom has promoted development of the gardens and research in botany. Please let us know if you are planning to attend the meeting on October 17th so we can reserve a place for you (and pizza too)!

Email Michelle at ahammon@caltech.edu or leave a phone message with the CAPSI receptionist at x3222.

The Caltech Ballroom Dance Club hosts a series of weekly “mini-parties,” i.e., no lesson/demonstration or theme done as a “regular” party. The parties are free and take place in Winnett Lounge after each pro-taught class (West Coast Swing for the first half of the Fall 00 term and probably the Lindy for the second half) on Mon from 9:00-11:00 pm. Refreshments are provided and no partner is required. From 9:00 to 9:30 pm music pertaining to the previous class will be played, but after 9:30 pm feel free to make requests or bring your own music.

A Milonga [Argentine Dance Party], will be held 8:00-11:59 pm in Dabney Lounge Fri 20 Oct ’00. The party is free, refreshments will be provided, and no partner is required. For last minute changes visit its.caltech.edu/ballroom, or call Don at 626-791-3103.

### Scholarship

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**The Financial Aid Office has applications and/or information on the following as well as additional undergraduate scholarships.** All qualified students are encouraged to apply. Our office is located at 515 S. Wilson, second floor.

- **The Hispanic Scholarship Fund** (formerly the National Hispanic Scholarship Fund) is accepting applications for scholarship awards ranging from $1,000 to $3,000. Applicants must be U.S. citizens or permanent residents of Hispanic heritage. All applicants must be undergraduate students in a college or university, have a minimum GPA of 3.2 or higher, completed at least 24 units of upper division course work in a minimum of three different academic areas. The application must be submitted by May 1, 2001.

- **The Hispanic Scholarship Fund** is offering a $2,000 scholarship to eligible students working towards an undergraduate degree in the fields of computer engineering technology, computer information systems, and electronics engineering technology. Applicants must be enrolled full-time in the above related curriculum at any four-year institution in the U.S., be a U.S. citizen, and have a minimum GPA of 3.2 or higher. The selection criteria include programming ability, academic performance, and faculty and peer recommendations.

To apply, applicants must submit an application form, current academic transcript, and letters of recommendation, preferably from faculty or employers familiar with the student’s work. Applications are available at the AFCFA Educational Foundation Office. Entries must be submitted to the Financial Aid Office by October 20, 2000.

To submit an event for the Mints, contact mints@uogcg.caltech.edu or call Don at 626-791-3103.