Players production rescues second-rate Albee "drama"

by WESLEY MORRIS

If you have never seen an Edward Albee play, you should. There is one happening in Hamman Hall this week. Albee doesn't write plays, really; he stages situations — generally, he stages situations again. This one, A Delicate Balance is neither delicate nor balanced. It is perhaps best seen as the allegory of Toby's cat. It has been revealed that Toby, that weak, ineffective, arthritic Albee male, has had this cat when he was young. A female cat, of course, who was growing old and in her senility stopped purring. "You just didn't like me anymore," paws Tobay. Outrage is expected to be mounted against the sin of euthanasia.

The following table, based on the Wisconsin Department of Health, summarizes the various types of coeducational dormitories and from single-sex dormitories.

For example, at one-fourth of the campuses surveyed, some students reported being housed "coed," while another one-fourth of the students said they were sharing a suite with students of the opposite sex.

Students Offered a Choice

Probably the most important trend in housing regulations is giving students a choice. In one dormitory at Harvard, three students and one female student are sharing a suite this fall with the university's approval. Although each student is a member of the housing community, they are allowed to choose their roommates.

Mr. DeCoster, who was present at the university's recent meeting of the Association of College Housing Officers, "have been forced to merge housing due to financial pressures." He said that at least 70 percent of American universities now offer coed living.

Also according to Mr. DeCoster, his study, recent percentages of the total number of undergraduate students on campus are being housed coeducationally.

70% of American universities now offer coed living

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Ralph Nader applauds TexPIRG

To the editor:

The growing student commitment at Rice Uni-

versity and other colleges around the state to

the formation of a Texas Public Interest Re-

search Group (TexPIRG) should be encourag-

ing to all citizens interested in developing in-

formed citizenship. The hardworking and ideal-

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One of the major purposes of education is to
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...
**Kubrick’s “Clockwork Orange” is 100 minutes too long**

by ANDY HURLBY

About a year ago when Little Big Man was relased, I wanted to see it immediately for two reasons: First, Arthur Penn had made it; Arthur Penn had also made Bonnie and Clyde and The Chase, so that I looked forward to seeing it. Second was that the New York critics and the nationa1 critics had been so unanimous in their praise for the movie that it was the odds-on thing that Little Big Man would be a major success. But it is not. This is a minor masterpiece — far from it; it’s derivative. For one thing the satire doesn’t make sense; it seems to me that a kind of childish peddle that hits out against everything in sight, including the music that acts as a cultural norm — that it promised to be at least successful if not a masterpiece.

But those who have looked for the movie for months are going to be disappointed, because A Clockwork Orange is a bore. Not that boredom makes a bad movie, but there are enough other things wrong with this one to limit its appeal considerably — probably only to Burgess (not Kubrick) aficionados. For one thing the satire doesn’t make sense; it seems to lack a kind of childish peddle that hits out against everything in sight, including the music that acts as a cultural norm. The movie, using Purcell and Rossini to get cheap laughs and debasing Beethoven by using the music to carry the movie when plot and camerawork won’t. Not only are cops and bureaucrats (easy enough targets, after all) lamabused, but the erection of violence into some (muddled) sort of standard for normalcy and naturalness strikes back at the norm that one infers from the attack on the “establishment.”

The movie looks like it’s trying to be moral, but it’s morally hopelessly confused. Violence is not good; rape is not good — but when Alex gets back to sex and violence at the end, the music (“Singing in the Rain”) and the general tone won’t let you laugh or judge. We are supposed to feel sympathy for Alex, but we can’t feel sympathy because we know he is not good; we are supposed to feel sympathy for Alex, but we can’t feel sympathy because Alex is not good. The movie — there’s still technical accomplishment, but that may not have been the point. The movie is 177 minutes long, which is a real imposition if you aren’t being either entertained or interested. In a word: it’s a bore.

A Clockwork Orange is not what it should be. It is a bad movie. In our Advanced Course the monthly subsistence allowance has just increased. From $30 to $100. One hundred dollars every month for 10 months of the school year. To spend on room and board, dates and ball games. To save for grad school.

But Army ROTC means a lot more than more money. It means management and leadership experience that you just can’t get anywhere else. The kind of thing that can land you a better job, and move you along faster once you get it. It means a commission as an officer and everything that goes with it. The prestige, the pay, the chance to travel, the experience.

Now ROTC looks even better. For the money you’ll earn today. For the person you’ll be tomorrow. See your Professor of Military Science, Army ROTC. The more you look at it, the better it looks.

by H. DAVID DANGLO

Wiiess plays delicately balanced

Wiiess Tabletop Theater’s latest production includes two plays by Peter Schaffer. Neither is terribly bad, and they strike an interesting balance that very easily and very deliberately goes on for too long.

On one hand is White Lies, a “heaven revelation” type situation which is slightly overdone in this production, and on the other is Black Comedy, an extremely homely scene which is slightly overdone. The three-character play is probably one of the most difficult areas of the drama, more so than the one-guys-in-a-hut scene. The only memorable member of this group, as far as my recollection goes, is Stew Barone as the Kill- ing Ground. White Lies is definitely a difficult one for Barrymore. Marty Grace has done a wonderful job of directing Kip Jones, Keith Rainbom and Tim Barry as a phony fortuneteller baron, a phony Cockney railroad detective, and a phony phony. There are several interesting, but long monologues, among one of this type of play’s problems: a situation tendency toward being Nevertheless, a few scattered strong reactions by Jones at the opportune moments easily solve the problem.

Rod Rich directs a rather interesting production of Black Comedy, in which some of the characters seem to emerge as caricatures rather than people. I prefer a little more subtlety, but that may not have been the director’s intent. At any rate, the production is completely captivating, including its unique gimmick: of bringing the house lights up when the lights go out for the characters.

Katie Dressner has the featured role of Miss Furnival, the fiancée’s militant father and the general tone won’t let you laugh or judge. We are supposed to feel sympathy for Alex, but we can’t feel sympathy because Alex is not good. The movie — there’s still technical accomplishment, but that may not have been the point. The movie is 177 minutes long, which is a real imposition if you aren’t being either entertained or interested. In a word: it’s a bore.

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Being the adventures of a young man whose principal interests are rape, ultra-violence and Beethoven.

Sports Editorial

Many people have found it necessary to comment on fan behavior at the Rice-Texas A & M game. At the time we felt that the best public policy was to ignore the matter; however, comment in the two local papers has focused undue attention on the shooting match.

It seems unfortunate that, first, the fans should resort to such behavior and, second, that the cheerleaders should do nothing to prevent it. But it also seems unanswerable that the newspapers should devote more attention to the fans than is done with a five-year contract.

Such coverage tends to magnify an isolated instance of uncontrolled fan behavior, whereas it ignores Rice fans’ normally respectful behavior. This incident is certainly overshadowed by the barrage of caps, ice, and insults that fly regularly at other schools.

However, we do not wish to infer that this behavior is without its serious consequences. As Coach Knodel has pointed out, this incident can only hinder recruiting; furthermore, the large amount of press coverage has tarnished Rice's image in the Houston community. But on the whole, it would be unwise to predict any lasting results from this isolated event heard 'round the world.

Greg Norris

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Swimmers avoid going under

by BILL LEE

The Rice Swimming and Diving team has decided to cancel part of Jones Thresher's upcoming production schedule for the second week in March. Six riders in the middle, four girls, four middle school residents,instigated the removal of the short order. Stuart died an unnatural death.

Stuart dies an unnatural death

by H. DAVID DANGLO

The Boys in the Band has been cancelled by the Thresher at the request of Stuart Birl at the cabinet meeting on February 1. The cabinet decided by general motion that the play should be reviewed by Jones Theatre critics before it was presented to the public. Stuart was informed at 5:30 am that the play was cancelled.

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Paintings from 1971 by DIAZ

The Children's Museum has opened an exhibit of paintings from 1971 by Diaz. The exhibit will consist of approximately 15 exceptionally large works, each measuring at 10' x 10', several of which were painted at the New Art Gallery, a high-ceilinged area with adjustable hanging equipment. The artist's statement on her work:

"I began to paint seriously in 1961 in Mexico City where I became a friend of the Mexican painter, Orozco, and had my first one man show at the New Art Gallery, a high-ceilinged area with adjustable hanging equipment. The artist's statement on her work:

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