On-campus overcrowding blamed on clerical error

by LEE SOWERS

A clerical error in the Admissions Department last Spring caused many male students, in excess of the allotted quota, to be admitted as freshmen this year. These extra freshmen have in large created the overcrowding that exists in Wiess, Lovett, Hanszen, and Baker.

By an apparent oversight, the College Information Forms, which indicate if a freshman will desire on-campus housing, were omitted from the packets sent to about half of the freshmen admitted under Rice's interim decision program. Dr. Stahlb said that the interim freshmen were notified of their admission on February 1, but that the CIFs were not sent to those freshmen whose last names ranged from N-Z.

This oversight resulted in a rather small number of freshmen requesting on-campus housing. Unaware of the mistake, admissions notified the number of spaces available for freshmen in the colleges, and then set about filling these spaces with freshmen on the waiting list. By May 15, the original quota of freshmen had been reached. Since the N-Z group had not been included in filling this quota, there was actually an excess of freshmen desiring on-campus residence. Rice's policy is to keep the colleges at capacity for financial reasons.

In early June Admissions noticed that many freshmen were requesting the forms which they should already have had. A cross check was made on all requests and it was determined that apparently the N-Z group admitted in February had not received the forms, as hereof believed. The missing forms were later discovered in an admissions office filing cabinet verifying the accident. It was, however, too late to prevent an overabundance of on-campus freshmen.

During late June, those students who had not received forms were mailed copies. When a final count was available, there existed a great number of freshmen who had paid for and been promised a room, but for whom no rooms were available. A letter was sent to upperclassmen to ask for volunteers to move off-campus, and as always some freshmen withdrew during the summer. Some upperclassmen notified their colleges that they would not be returning. After all available spaces were tallied there were still 37 freshmen who had requested rooms, paid room deposits, and been promised rooms, but for whom no room existed.

A meeting was held to determine possible solutions. It was suggested that temporary mobile homes be set up on campus to house the students. Also increased was the possibility of converting the basements of Lovett and Sid Rich into temporary "barracks" for the freshmen. Another alternative was to convert some of the female "swing rooms" in the co-ed colleges back to male wings. For a variety of reasons none of these suggestions were approved, and it was decided, at the request of the Committee of the Masters, to assign the freshmen to the colleges and let each college handle its own problem.

Baker College converted the rooms of retiring Food Service personnel into "swing rooms" for rice freshmen. Baker College's new administrator, Mrs. Carolyn Carson, into rooms for seven students. A residents associate's rooms were also used to house four more students. These changes allowed Baker to increase on-campus capacity from 202 to 213, and thus have enough space for all students.

Hanszen College had several "swing rooms", rooms to be used for either female students or male students as required. These were used for male students, solving Hanszen's problem. It has been decided that the co-ed and men's colleges are a little below the target ratio set for this year in the co-ed college agreement.

Wiess College still has 8 students on their waiting list. These students are currently living off-campus in apartments. The apartments were not provided by the university, but found individually by the students. Both the co-ed and men's colleges are below the quota, although they had earlier been promised rooms. Last Spring Wiess had 23 Sophomores without rooms. As a result of this and the admissions mistake, Dr. Baker requested that Wiess be assigned a larger share of off-campus freshmen. The number of O-C freshmen varies with each college from a little over 10 in Lovett to 2 in Sid Rich. Wiess received 53 off-campus freshmen, or about 49% as opposed to the 51% usual. Although many upperclassmen moved off-campus and there is a large list of Houston freshmen and other students waiting to move in, all out of town Lovett freshmen have now been accommodated.

On-campus overcrowding blamed on clerical error

New policy on 'bad' checks to be enforced

by JOHN ANDERSON

Due to an "unusually large number of bad checks," the University has announced a new get-tough policy which would lead "as a last resort" to the prosecution of students writing checks which "bounce" twice.

In a memorandum dated August 26, Proctor Samuel M. Carrington stated that, "As a last resort, the Cashier's Office will have to turn checks which have "bounced" twice over to the District Attorney's Office for possible prosecution."

Interviewed by the Thresher, Dr. Carrington justified the newly instituted policy, saying that Rice had absorbed what he described as "hot checks" covering the last year because of the high number of so-called "hot checks" cashed. According to Carrington, the number of checks which bounced over the past twelve months ranges from 100 and 150.

Asked to provide statistics showing the extent of losses, the proctor shook his head saying, "No, I really can't give you the figures. Let's just say the losses were heavy."

However, as Carrington was quick to note, before action is taken, the student will be notified by registered letter that he has ten days in which to redeem the "hot" check.

Later, the Thresher talked with Dr. Carrington about his new role as Proctor of Rice University. Carrington leaned back in his chair, feet propped on the desk: "Chief disciplinary officer sounds very ominous. But you know, I don't look on it as a prosecutorial function. I think the important thing is to make preventive or rehabilitative judgments, not to persecute or to punish."

Carrington also spoke of his predecessor in the role of student discipline, former Dean of Students Frederick A. Wierum, a "very fair and even-handed man, very understanding of problems."

Carrington noted that, "My philosophy is basically the same as his. If our policies should differ then that is because I am a different person."

Unfair phone practices alleged

by LEE SOWERS

The Thresher is investigating certain practices used in installation of telephones by Southwestern Bell on the campus. Several members of Jones College have been known to the company representatives when ordering phones. Any students having trouble with the phone company in reference to having phones installed this year are encouraged to contact the Thresher at extension 2211.

Among the irregularities reported have been missed facts by company representatives passing off a special "campus model" phone, a slightly cheaper model. Trimmeline phones are one of the more expensive models, students were given these "campus models" whether they requested a phone. They were not told that it was a more expensive model, simply that it was a "special model" for students.

Upon finding that they had received a more expensive phone, several students requested that it be switched for a cheaper model. The phone company informed them that unless they had specifically requested the possibility of having a cheaper phone, the trimmeline was installed. Their order was marked to indicate if such an inquiry had been made. If no such inquiry was noted, the company would further explained, an additional $15 fee would have to be paid to switch phones.

Additional hassle was encountered by students who wanted to change the name billed for service when rooms were juggled in Jones last week. Students there were informed that the phones could not simply be assigned to the new persons occupying the room, but that a new phone (still with the same number) would have to be installed, costing an additional $5. However, those students who called the main office (rather than the special number and Rice students) were told that the name of the owner could simply be changed on the company's records.
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Editor's note: This article, written by John Edwards (Lovett, '77), is an example of what will become a regular feature in the Thresher this coming year. Our goal is to provide a second perspective of widely-held, strongly personal, or unsigned opinion held by members of the community outside the regular staff.

The Nixon administration is now ended, but its influence remains, in world theater, in economic events, and on the office of the Presidency and American's perception of that office remains.

The Nixon administration has been instrumental in defining the character of the Presidency in the world theater. A second American economic experiment proved not merely that the President had the power to alter the economic flow and in fact to completely dam it up, but also gave incontrovertible evidence that he should not be entitled to do so. Fortunately the experiment was not explosive, despite being in incompetent hands, and gave keen-eyed economists a mass of data otherwise impossible to obtain.

The President as Ambassador was well exploited, and possibly successfully so. By journeying himself to the U.S.S.R., Nixon soothed the atomic arms race. Naturally his effectiveness is yet to be demonstrated, but the gestue resonated in world theater. A second American economic experiment proved not merely that the President had the power to alter the economic flow and in fact to completely dam it up, but also gave incontrovertible evidence that he should not be entitled to do so. Fortunately the experiment was not explosive, despite being in incompetent hands, and gave keen-eyed economists a mass of data otherwise impossible to obtain.

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By J. B. GREYTON

Some thoughts about the paper

Budget cuts at gym decired

In the rough

by GARY BREWTON

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but the government did present respecting an establishment of prejudice to the national defense...

Writing almost one hundred eighty years later, Justice Hugo Black of the United States Supreme Court was the first to remind Americans that, ‘The press [in the Founding Fathers’ view] was to serve the governed, not the governors. The government’s power to censor the press was absolute, so the press would remain forever free to censure the government.’

Justice Black’s words came amidst what may have been the greatest concerted campaign in the history of the Republic to openly censor and discredit the free press.

The Black opinion and five other indit dual concurrently opinions signaled the climax of a momentous date in the history of American civil liberties: June 30, 1971, the day the Pentagon Papers were released to the American people, the day the press went on to roll again.

The court’s decision ended a long week in which the press’s long wait in which the press’s publication and the public’s right to presses began to roll again. ‘This is a sad day for America. Today Wright, who wrote that, ‘This is a sad day for America. Today, the court no longer.

Mr. Roosevelt was not the only President to believe himself to be the government of the nation. As recently events must sadly remind us, he will not be the last.

A Presidential term, however significant, is but an episode in the journey of history. The press in a free society is an institution. It will continue, indeed it must continue, despite the coercion, despite the threats, despite the influence of power exerted upon it by any government and any President.

Getting rid of the munched—and all hours

As a public service, the Thresher is pleased to present How to Cure the Munches: A Midnight Cordon Bleu, or, A Guide to the All-Night Restaurants. While this listing is in no way complete, it does cover, with reasonable accuracy, most of the night-owl roosts.

Marriott Coffeehouse: Greenbriar and Rosewood. Ex-pensive: mugs around 275 cents, burglar $1. Limited menu, but Goof: sandwich, ice cream, etc. Try their Black Forest Cake.

Charlie Brown’s (Kirby at S. W. Freeway) has lights, people and OK food 24 hours a day. Prices about what you’d expect. Some people hate it, but it’s worth checking.

Denny’s (3137 S. W. Freeway) is pretty much like Charlie Brown’s, but tends to be desber late at night.

Dunkin’ Donuts (So. Shepherd near Richmond) — Many different varieties of doughnuts, both cake and raised types. ‘Baked fresh every four hours,” but we doubt it. Good coffee; cops like to stop by here. Prices reasonable—a good place to go for just taking a break.

Jack in the Box (all over town) serves decent hamburgers, fries, and other franchise foods. You may have a long wait in line, but the service is quick. Some Jacks, get your order right at least half the time.

Methodist Hospital Automat like others in the Med Center; has an assortment of coin machines. You can get not only Coke, candy, sandwiches, ice cream, etc., but also a bag of potato chips, and other goodies. They also have a micro-wave oven which heats your sandwiches. And it’s close.

Informative House of Pancakes (2512 W. Holcombe). All sorts of pancakes, cooked decently. Other food is OK, and prices are fair. But the place is cold, the service slow and grously.

Dobbs House (Steak and 8 g) (2 locations: 3231 Morningside and 2317 W. Holcombe). Bad food, good jukebox. Small and too expensive.

Smiles (4201 Bellaire Blvd.) It’s dark, gloomy, and too expensive. If their overcooked hamburgers don’t get to you, the smiling face on the wall will. Their coffee is OK, but their foams cup leak.
Old jazz group gets off some licks

by M. VAUGHN JOHNSON

Although amplified and reduced in size, the group Art Blakey and the Jazz Messengers is as tight now as they were twenty years ago. A young man in the 40's when the Messengers first started, Blakey now shows his age when setting up his string trap set. He jumps profusely and has difficulty maneuvering because of his pot belly. But after a few drum solos at the beginning of the set, he sits down at the drums and performs many drum solos with his age, both in his speed and force of strike.

After opening with a few acoustic, older numbers, during which Cedric Lawson displayed some really muddied thinking and playing at the piano, the band became a bit more electric and playing at the piano, the band became a bit more electric and playing at the piano, the band became a bit more electric and playing at the piano, the band became a bit more electric.

All were well received, except Stafford James, whose inventions included Roque Cordero's "Excerpts from Olympic Messages Reveals," which will be a world premiere performance, and Ulysses Kay's "Three Pieces After Blake," which will feature a solo performance by Mr. Blakey.

Artists of interest on the agenda for the symposium include a presentation of "Two Hundred Years of Black Concert Music. by the Afro-American Music Opportunity Association, Inc. (AMOA) have released their final official program for their five-day Symposium of Symphonic Music by Black Composers on September 3-7.

The program, which is partially being funded by the National Endowment for the Arts, has as its primary purpose the promotion of works by black composers. It is being centered downtown at Jones Hall.

Dr. Paul Freeman, Conductor-Residence for the Detroit Symphony, Principal Guest Conductor of the Helsinki Philharmonic, will headline the program with a concert on September 7, featuring soprano Shirley Baines and the violinist Rosamund Rosand in soloist roles. During the week prior to the concert, rehearsals will be held in the afternoons at Jones Hall, at which admission will be free. The cost of the Saturday concert will be $3 for adults and $1.50 for students.

Works to be performed at the Saturday evening concert include Roque Cordero's "Excerpts from Olympic Messages Reveals," which will be a world premiere performance, and Ulysses Kay's "Three Pieces After Blake," which will feature a solo performance by Mr. Blakey.

As a part of the Symposium, a panel discussion of "Black, Brown, and Beige: Music in Latin America," has been set for the Rice campus on Wednesday, September 4 at 3:30pm in Sewall.

A program of choral music will be presented by the choirs from Prairie View A&M University and from Texas Southern University, in the TSU auditorium, Friday, September 6 at 8pm. Free.
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Fall films to include many never before seen in Texas

The Media Center has announced a fall film series focusing on French, Third World, and historical cinema.

Many of the movies have never been screened in Texas. For the first time in the state, The Little Theater of Jean Renoir will be shown. The 1969 film, Renoir's last, recapitulates the famous French director's themes. It will be presented Friday and Sunday, September 6 and 8.

The controversial French film *The Mother and the Whore* will be screened September 27-29. Jean-Pierre Leaud stars in the anti-traditional portrayal of contemporary French youth. The film was lauded at the Cannes Film Festival, though many reviewers criticized it for its use of rough action, language, and concepts.

"The Third World cinema is an important movement, showing the coming of consciousness and struggle for identity in Latin America and Africa. We are witnessing the community possibly their only opportunity to view these rarely screened films," said a Media Center professor.

*Umberto Salas'* *Lucia*, a Cubansupon their first movie presentation, will be shown. On October 26, another scheduled Latin American film, *The First Time*, analyzes the reactions of mountain-dwelling Cubans upon their first movie viewing.

African films scheduled for presentation include: *Izama*, a wartime drama depicting "the French colonial domination of a devout African tribe," for viewing on September 21; *Sambu Zanga*, a fictional movie about a girl from Senegal "virtually enslaved by a middle class society."

An historical film series, similar to the one given last year, will be shown every Wednesday night. This week, two silent films by D. W. Griffith, Birth of a Nation and Intolerance will be presented.

*Voici les Griots* (1942), Keaton's The Great G Bread (1924), Keaton's Tobacco (1934), and Chaplin's The Gold Rush (1925) are also planned for September.

Further information about the scheduled movies may be obtained by calling 528-1414 ext 1396.

Leinsdorf leads off HSO season

Erich Leinsdorf, one of the most recorded of the so-called "generation of giants," is scheduled to arrive in Houston September 5 to begin rehearsals with the Houston Symphony for the opening concerts of the new season, September 9 and 10.

Maestro Leinsdorf, who will conduct the opening three programs of the Houston Symphony's 61st season, comes to Houston from London, where he conducted the New Philharmonic Orchestra in the recording debut of Eugene Fodor.

Fodor is the first American violinist to win a Tchaikovsky International Prize; he was awarded second place in the famous competition earlier this year.

Earlier this summer, Leinsdorf conducted the Los Angeles Philharmonic Orchestra in a recording of Litolf's "Totentanz," with Andre Watts as piano soloist. Watts electrified Houston Symphony audiences with his performance of the Liez work last November.

When Leinsdorf is not recording with one of the world's best orchestras, he is usually guest conducting them, on their home stages or on world tours. And, when he is not conducting recording sessions or concerts, he may be found in the pits of the most famous opera houses.

Leinsdorf, one of the foremost Wagnerian conductors in the history of the Metropolitan Opera, was in the pit this past January when critics and audiences alike hailed what was termed a "historic" performance of "Tristan and Isolde" in that New York theatre.

It was at the Metropolitan where a 25-year-old Leinsdorf first burst upon the American musical scene. Later he took over the musical directing of the Cleveland Orchestra and the Rochester Philharmonic.

In 1957, he was named director of the New York City Opera; later that same year, he returned to the Met.

In 1969, as music director of the Boston Symphony, a post he held for seven years, Leinsdorf conducted Wever's *Oberon*, Beethoven's *Symphony No. 1*, and Haydn, and Moussorgsky/Ravel's *Pictures at an Exhibition* in September 9 and 10 at 8:30 p.m. in Jones Hall.

Museum offers special tours

With the initiation of the new Gallery of the Week Guides program on September 8, visitors to the Museum of Fine Arts, Houston will be able to take in-depth tours led by extensively trained volunteers from the Museum Membership Guild.

A tour schedule has been designed to allow the visitor to chronologically study the Museum's permanent collection. The comprehensive tours will be conducted the first week of each month from September to June. During that week, the Gallery of the Week will display works from a particular period.

Antiquities are featured in the Gallery of the Week from September to December. During the first week in October, the Museum will exhibit Early Christian, Medieval, and Northern Renaissance works.

The Beck Collection of Impressionist and Post-Impressionist paintings, on extended loan, will be highlighted during the second week of each month.

Guides will be on hand every Wednesday, Thursday, and Friday at 12:30 p.m. and on Sunday at 2 p.m. Tours begin at the Bissonnet street entrance of the Museum. No reservations are necessary.

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- Reciprocal
- Pi
- Log, Natural Log
- Arc, Sin, Cos, Tan
- Base ± Antilog
- X-Y Register Interchange
- Memory (9-Registers)
- Memory Arithmetic
- Last X Memory Register
- Percent, Percent Change
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- More...

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- Percent Change
- Number of Periods (Enter or Find)
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- Present Value (Enter or Find)
- Future Value (Enter or Find)
- Rechargeable Battery or AC Power

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- Square Root
- Reciprocal
- Pi
- Log, Natural Log
- Arc, Sin, Cos, Tan
- Base ± Antilog
- X-Y Register Interchange
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- Memory (1-Register)
- Scientific Notation LED (10-Digit Mantissa, 2-Digit Exponent)
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Movies present three aspects of the American dream

by NANCY TAUBENSLAG

That national historic myth, “The American Dream,” remains by no means a dream but a reality that contains as many variations as there are people. Regional background defines the dream, from the easy California pace alters attitudes as much as the paranoiac New York City bustle. In a sense, every province, the Dream is now used as a metaphor for the lifestyle, as occurs in three recent movies, California Split, The Apprentice-ship of Duddy Kravitz, and Death Wish.

In California Split, the char-
acters live a moment-to-moment exist-
cence, where money means rel-
ationships instead of goals. The two gamblers, played by Elliott Gould and Segal, play off each other from poker palaces to racetracks to a Reno gambling parlor in search of the “feeling,” the sign of enjoying the game. Faces, intuitions prove true, the goal is habiting on occasion with two plot, exhibits the theme of alien-
ship of Duddy Kravitz, and mechanical voice announces that feeling is a pretense. When his companion hocks all personal belongings to follow a sure thing that he has a “feeling” about, although he realizes that feeling is a pretense. When his thoughts prove true, the goal is gone. Actually being a winner means little in comparison to the dream of winning.

Relationships portrayed are mercenary, entailing a depend-
ence on anyone who can insure a good time with no commit-
ments. Gould disappears sud-
enly on any dog racing in Mexico, not caring that his friend wanted to accompany him. Later, when Segal plays high-stake poker, he plays with his friend’s money, but he won’t even allow Gil’s presence in the gambling room. Moments of friendship are confined to bet-
ing, drinking, and talking. Gould and Segal play off each other with precision and humor, making a formidable screen team that outshines Redford and Newman in timing and spirit of camaderie. They also avoid the stereotyped slick gambler, focusing instead on the mistakes and nerve of the real-lifebettor. Equally amoral are the two prostitutes, who change partners with no qualms and no guilt over the strange company. When the younger girl despair at losing the man she thought “really cared,” she is comforted by thoughts of an upcoming all-
expense paid trip to Hawaii with a “very nice” stranger.

During the opening credits, a mechanical tuneup of cars is heard, with the plastic, humorous tone that “everyone either plays or would like to play poker,” and intones the rules. The players inside the plastic parlor, however, show no sign of enjoying the game. Faces appear resigned to failure, but the cards continue to be played with desperate compulsiveness.

Significantly, in all gambling scenes, bettors are played by members of SYNANON, an organization to aid compulsive gamblers. By analyzing the scenes, the movie conveys the pressure of gambling, without showing actual play. Background noise obliterates much of the dialogue. Gaudy colors and flashing lights increase audience tension as well. Director Robert Altman (of M*A*S*H, McCabe and Mrs. Miller, and The Long Goodbye fame) utilize smooth non-con-
secutive scenes with quick cuts to capture the exhilarating feel of the risks.

Action build smoothly from scene to scene, preparing the audience for the climax in a finally tragic work. On a larger scale, the West Coast style is taken to task for its easy, anti-
human influences. Thrills with no hardships are available, cre-
ating a wasted existence for the black characters. As the char-
acters dissolve in the over-
civilized area, the culture ulti-
mately suffers the identity pangs that the “winner” experiences. Though not an American-
made film, Ted Kotcheffs The Apprentice-
ship of Duddy Kravitz, captures a boy trapped in a Horatio Alger success syndrome. Ignores by his father and uncle for not being intel-
ligent as his brother in med-
school, Duddy’s Dream is to Make it Big, and fulfill his grand-
fathers dream of owning land. The movie, though primarily a character study, also touches the Dream of Success that can only originate in slave poverty.

Duddy (played by Richard Dreyfuss, the boy intellectual of American Graffiti) stumbles from one business to another, making contacts on sheer chutz-
apah, and losing equally often. Being born to lose, the profits of inventing the Toni Home permanent and Kleenes, he tries any legal or illegal busi-
ness venture to obtain his lake-
front property.

Dreyfuss plays Kravitz with an ingratiating smart-ass demeanor or that explains his later repul-
siveness as a typical money-
grabber, a fulfillment of the Jewish stereotype, not allowing the audience to write him off as simply a poor, greedy kid. Every major role seems well-cast, every characterrole seems well-cast, every character a natural. Of special note is Randy Quaid as a dumb slot-machine smuggler easily used by Kravitz.

Nonetheless, The Apprentice-
ship of Duddy Kravitz runs true to human instinct. Even Duddy’s adoration of the materially ugly middle-upper-class jerry can be swallowed when his ghetto back-
ground is understood. His Dream, one of the more pub-
licized in the US, has revealed its deceptive nature: not even the Boy Wonder can succeed in the total absence of experience or knowledge. The influence of the Success Dream corrupts.

“The great American tradi-
tion of self-defenses” manipulates even the audience in Death Wish. Set in New York, crime lurks in every alley and supermarket. Paul Kersey, (played by Charles Bronson), who is supposedly a bleeding heart liberal (though never showing such an inclination), becomes a mugger-killer as soon as his wife is killed and daughter raped by three typical street punks. He shoots to kill any criminal, seeking them out in deserted parks and subways.

The criminals are invariably played as dirty, freaky, young “hippies,” an image from some years back that is no longer valid, except in the imaginations of a middle-class paranoid pub-
dic. Dusdin for the “establish-
manship” and presence of all the moral law and order type. When I saw the movie, the audience members cheered and yelled “Kill the goddam mother — every time a young scum character even appeared on the screen.”

Violence is explicit. The robbery-rape of the female Ker-
sey’s repels the viewer enough to set the tone for revenge. The police are incompetent and have too large a case-load to do more than a perfunctory search for the criminals. It is up to Kersey to make the city safe again. It seems to succeed; in the weeks after the mystery vigilante appears, the crime rate drops from 950 to 470!

Bronson is currently rated at top actor in the world in terms of box-office receipts. It is dif-
ficult to understand why. His acting runs the gamut from A to B. No semblance of intelligence or architectural skill can be noted, though other characters have a frequent reference to his skill.

Though Kersey cannot pos-
sibly be the Eastern liberal he is cracked up to be, his conversion to the one-man-jury and judge of crime in the streets satisfies the average man’s wish for socially unacceptable self-defense in a threatening world. Even the law-makers agree not to arrest Kersey, since they realize that they cannot contain such a productive crime as no “civilized” force can.

So, despite overwhelming anti-hippie gimmicks and excessive stereo-
typing, the film achieves its goal; it is a strong message that has not been exploited. The resulting drama holds audience interest and manages to sustain a steady level of excitement, but lacks the satis-
factory character development to support a real life emergence of big city vigilance.

* * *

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somebody to pay for a trip to Hawaii with a "very nice" stranger.

During the opening credits, a mechanical tuneup of cars is heard, with the plastic, humorous tone that “everyone either plays or would like to play poker,” and intones the rules. The players inside the plastic parlor, however, show no sign of enjoying the game. Faces appear resigned to failure, but the cards continue to be played with desperate compulsiveness.

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the rice thresher, thursday, august 29, 1974—page 9
Touch football deadline is near

by PHILIP PARKER
Registration for intramural touch football closes next Friday, September 6, at 4pm. All interested teams need to sign up with the P.E. Department on the second floor of the gym. Each participant will be charged a $1 entry fee. Individuals NOT already members of a particular team who still wish to play should contact Mr. Barker at the gym; he may be able to find an available place.

Students who want to play intramural tennis need to register before September 13 at the same place. You can play in singles, doubles, or mixed doubles competition. The entry fee is 50 cents per person per event. Intramural soccer will be offered for the first time this year. Registration is scheduled to close September 6, but the health folk say that slightly later entries will be accepted. As with football, a $1 fee will be collected upon sign-up.

Coming Attractions
Other sports for later in the fall include basketball, handball, badminton, and table tennis. Also racquetball, volleyball, and squash. In the spring, there will be softball, and volleyball-wallball. The Colleges will also be pitted against each other in swimming and track and field meets in 1975.
Specific deadlines for winter and spring sports will be posted in the Colleges, the Gym, and later THRESHER issues. Individual competition fees will be 50 cents, but $1 fees will be charged for all team sports requiring officials.
Last year was the best year for the intramural program so far, with 3200 total entrants. This figure includes many who played in several sports. The adjusted total falls closer to 2000, in a total population of 3300, including faculty.
Next to the service academies, Rice has the largest percentage of students involved in intramural competition nationwide. In comparison with the military schools, however, can be deceiving. For in the army-navy-air force world athletic play is mandatory.

The 63-cent Student Concert
A live concert these days costs a lot of money. It's not unusual to spend $5, $10 — even $15 for a single ticket to a performance. And when you're trying to cover the costs of your tuition, books, board and room your entertainment budget often becomes a problem.

The Houston Symphony has come up with a solution — a Season Ticket Plan designed especially for students. Choose any seat in Jones Hall and receive an automatic reduction of $15 off the price of a 20-concert series, or $9 off the price of any 10 concert series.

As a student you can hear all 20 concerts for as little as $12.50 — that's 63¢ a concert. Beethoven would be pleased — and so would MENDELSSOHN, RODGSON, DYORK, DRAWSN — just a few of the great composers you'll hear. Performed by master musicians — ISAAC STERN, CHRISTOPHER PARKENING, ITZHAK PERLMAN.

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by Dana Blankenhorn
An ex-Thresher sports editor, Paul Burka, has noted in this month's Texas Monthly the phenomenon of SWC football — its imminent demise under stampeding Longhorns. Texas has taken six consecutive titles, sweeping even in "poor" years such as 1973, when it lost three of four non-conference games. But more ominously, if you draw a line through the center of 1974's prognostications, you'll probably see only public schools above that line, and private schools below.

The temptation is to divide the conference along that private-public divide, and attempt the realism of beating TCU, rather than pretending to compete with LSU, Texas, and Notre Dame. But the strategy fails.

For Rice, the result of such a split would inevitably be a de-emphasis on sports, and perhaps an eventual move back to the track stadium.

For the public schools, it could also prove disastrous, for what makes college football more than another minor league is a clash of lifestyle more pronounced than that of Pittsburgh with Cleveland. Universities have traditionally built fan constituencies of gasser stuff, religion, job, social position, Baylor, A&M, SMU, and it is this separation that is most threatened by the rise of the pro game. A man might move to Colorado and become a Brown fan, yet he will always remain an Aggie. In a constantly changing world, such identity and permanency can be relieving.

College football's desirability is built on the education of jocks who otherwise would hurl towards dead-ends within the decade in professional sports, and publicity which brings money and buys education's tools. In today's high stake battles among the Oklahomas and Alabamas, that goal has been lost, the result being that even OU is scratching to pay the bills. Bringing emphasis within the programs back to that first objective, the preparation of the jock for life as an educated being, is the first step toward the revival of the game.

Here then, are some minor reforms:

Eliminate the depletion allowance which allows non-profitable sports teams to continue, thus reducing competition for the sports dollar from professionals. Presently, a millionaire deducts losses from his dabblings in the Louisville Losers from his profits on the oil company, and takes a human-depletion deduction on his athletics, as though they were factory equipment, which in fact they are.

Require "brain coaches" to be teaching professors, and eliminate "jock majors" nationwide. Since the modern jock won't be working his life long to play for Louisville, there being fewer pro openings, he'll be inclined to accept it, and look upon the college diploma as an end in itself, rather than a pass to humiliation under George Allen.

Force reductions in expenditures, particularly reducing the separation that is most threatened by the rise of the pro league is a clash of lifestyle more pronounced than that of military schools, however, can be deceiving. For in the army-navy-air force world athletic play is mandatory.

The Rice Thresher, Thursday, August 29, 1974 — Page 10

NATURALLY AGED  NATURALLY BETTER
Owls grasping to hold last year’s 3rd place SWC finish

By GARY VYAS

Last fall the Rice Owls were picked to finish seventh or eighth in the Southwest Conference football standings by everyone except Playboy, who tabbed us for third, and a 1-6 record seemed as though we could do no wrong. Arkansas and A&M were making the mental errors that had so typified the Owls over the first half of the season.

Then began the turnaround. With breaks going our way, it seemed, had for once forecast Rice correctly.

Last year’s team won on the strength of the “special teams”, and defense. The offense was as pathetic as ever, averaging a mere 100 yards per game, but the defense held opponents to an average of nine points over these last four outings.

Meanwhile, punter Mike Landrum was named the AP offensive player of the week on “Banana Day,” and Alan Pringle led the team in scoring with 50 points coming off one foot. Carl Swierczak returned a kickoff 78 yards, and our offense finally seemed to have some cohesive play.

As the season progresses, and the sophomores and juniors get a few games under their belts, we hope to get better.

The Owls would continue with the same low mileage offense that won in the last third of last season, and when asked about the big play on his offense, he replied, “Punt.”

So, Conover has devoted a lot of time to the kicking game, with Landrum, Pringle, and Sykes returning. “We aren’t going to beat people with our offense,” Conover went on. “We just don’t want to beat ourselves. As the season progresses, and the sophomores and juniors get a few games under their belts, we hope to get better.”

The defensive line, upon whom so much will depend, looked sharp. Conover tackled Jody Medford the most underrated player in the SWC, and both he and Cornelius Walker appeared to be in mid-season form.

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10:00 am Request line opens at KTRU. As far as anyone can determine, this is the only thing happening all day.

**Wednesday the fourth**

7:00 am TexPig office, 2nd floor BMC. TexPig organizational meeting.

7:00 pm You're welcome, Houston.

8:00 pm Ballet is back. 12:00 pm Therapist office.

**Tuesday the third**

8:00 am Classes resume. No one on campus.

12:00 noon Final registration for fall semester. Beware the lines at the Registrar's office.

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**Miscellaneous**

Miscellaneous free ads for Rice people. Buy, sell, trade, insult your friends. Bring your stuff by the Thresher office.

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If only I had the money. Missclass editor.

Happy birthday, Rufus. sutton Engr S Steve Zelvin Mystine, ComE. E.

Well, Wobert, it's another year, but it's only fair to warn you that C.W.A.P. is still as vigilant as ever.

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