The Gym-A Million Dollar Deal

Major renovations to the gymnasium are expected to expand both the P.E. and varsity programs. The 1.4 million dollar improvement project has already begun and the plan should be completed by next year. The biggest part to the expanding PE program, the addition of two new wings on either side of the swimming pool, will not be completed until January, said Russ Pittman. However, interior remodeling should be ready by the time school starts. That includes a single central equipment issue room in the old ping-pong room and new ceramic tile floors and lockers for both male and female dressing rooms. Whereas the women's locker area will not be issued as many additional lockers as the men's; 144 new lockers, there will be vanity set-ups for the women.

Each half of the twin wings include an official basketball-size court that also accommodates two metric volleyball courts and three badminton courts, said J.R. Barker. Both wings also include three racquetball courts with central (continued on p. 4)
More Students in Admissions

President Hackerman has rejected a suggestion made through the S.A. that the number of students be increased from two to four. The increase was believed to be necessary because the admissions committee divides its work among subcommittees. There were four of these subcommittees. As a result, there was no student input to the decisions on half of the admissions applications last year.

Dr. Hackerman stated that he felt the addition of more student members unnecessary because the committee already contained a good representation of the Rice community. To that end, he added that if he increased the number of student members he would have to equally increase the number of faculty members on the committee.

According to Dean of Undergraduate Affairs Katherine Brown, Dr. John Brelsford, the 1866-78 Chairman of the Admissions Committee, told her last April that he felt the work load involved in serving on two subcommittees would be excessive for any one student, and that he recommended the addition of two more undergraduates to the committee.

Dr. Brelsford was not reached for comment following Dr. Hackerman's decision not to increase the number of undergraduates on the committee.

Bakke

The Supreme Court's recent Bakke case decision to strike non-racially based admissions quotas has had an impact on Rice undergraduate admissions, according to Donna Yeager of the Rice Office of Admissions. Ms. Yeager said that since Rice uses no quotas such as the one the Supreme Court objected to a University of California Medical School, its admissions procedures will not be changed by the decision.

According to Ms. Yeager, race is only one of several criteria considered in the process of deciding who will be accepted into Rice.

The weighting of these criteria varies at Rice and at other schools, and there is a continuing national debate about who deserves the scarce places in prestigious educational institutions. The Court left room for future discussion of the role of race to be used as a criterion in admissions decisions so long as it is not the sole criterion.

The selection of graduate students at Rice also seems unlikely to be affected by the Bakke decision. Currently, admissions committee members and selection criteria for graduate students are set by the individual academic departments. A sampling of the departments demonstrated an absence of racial quotas, although one professor commented, "We work very hard to find qualified minorities."

It will take time at Rice, as everywhere else, for the reaches of the Bakke decision to become clear. Whether institutions and employers will use the decision to take prior discrimination into account in current admissions and hiring policies or to excuse an unwillingness to deal with the problems of racial discrimination will not be known for a year or so. One hopes that at Rice, where the record of minority hiring and admissions has been mediocre, the decision will be a signal to work harder at recruiting qualified applicants from a diversity of racial backgrounds.

The Rice Thresher

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Cindy Kraft
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The Rice Thresher, the official student newspaper at Rice University since 1875, is published weekly in Thorndale, Texas by the Student Publishing Corporation, an agency of the University. The Thresher, a coeducational newspaper, is written, edited and produced by students of Rice University. The Thresher is independent, those of anyone except the writer. Copyright, 1977 by The Rice Thresher. All Rights Reserved.
One hundred thirty-seven Rice seniors were named recipients of the Graubard-Johnson Scholarships, awarded to students in engineering and languages, were presented to Mary J. Williamson, Terrace R. Brown, Suzanne E. Kemmer, and James C. Baggents. The recipients of the Gaylord Bartol, Kevin R. Land, and Mary Parker Gieseke Scholarships were: Ronald E. H. Perkins, James W. Williams, William C. Moyer, Katherine A. Pflugrath, Clifford Shapiro, Charles B. Lovekin, and David R. Malone.

Other seniors receiving this award were: Ronald E. Marussak, Alan S. Miller, William C. Moyer, Katherine H. Perkins, James W. Pfugrath, Clifford Shapiro, Robert C. Skocpol, Sharilyn K. Decker, David Stark, Jean M. Sullivan, John Torczynski, Deborah E. Tsang, Alan W. Flanders, and William K. Zarlaffelt.


Publishing Program sets fine precedent

(continued from the title) Okrent and Stone served as literary agents for the imaginary authors, conducting auctions and negotiating for advances. At the end of the two weeks, each house's books were reviewed and the business plans evaluated.

The magazine section was conducted in a similar manner, with each group planning the business and editorial aspects of a new magazine. Prospectus, layouts, and dummies for Vision West, Libretto, and Hill Country Journal, as well as for five other hypothetical publications, were completed in late-night work sessions and presented for review by Broyles, Levy, and other Texas Monthly staff members, who pronounced several of the ideas worthy of actual publication.

This simulation technique proved effective from the point of students and faculty alike. Alan Lang, president of Mayflower Books, later remarked: "The idea of requiring the students to deal with real problems in publishing, as well as the people at various levels of responsibility within the publishing structure, is a good one. It is extremely difficult to learn publishing in the classroom, but your program is most effective." Rice's program is the first to use this method, and, according to Dr. Driklil, it will be used, with minor changes, in next year's program.

Equally effective was the composition of the class itself; participants ranged from college seniors to men and women with years of experience in various aspects of publishing, and the workshop group members were able to learn almost much from one another as from the faculty.

George Green commented in a letter to Dr. Driklil: "Your students are enthusiastic and committed to learning and their questions were terrific." While enthusiasm and commitment on the part of the students, combined with high caliber professionals chosen as faculty members and work done by the directors in planning the course, promise to earn the Rice Publishing Program a national reputation among educators and in the publishing industry itself.

---Jeanne Anne Whittington

Gym Improvements

Dr. Max Apple, associate professor of English at Rice, has already received highly favorable reviews across the country for his first novel, which was published on July 4 by Viking Press, New York. Zip: A Novel of the Left and the Right, is Apple's first book-length. The Oranging of America, his first collection of short fiction, was published in December 1975. Zip deals with a prizefighter's experiences in and beyond the ring. Some of the scenes take place in Detroit and in Cuba. Apple said he has always been a writer. Even as a child, he enjoyed making up stories.

---Nancy Falgout

Apple's 1st Novel

---Larry Johnson

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---The Rice Thresher, July 14, 1978—page 4
The plot operates on the theory that heaven is in perpetual turmoil, and thus, Rams quarterback Joe Pendleton (Beatty) is mistakenly called before his time. One of heaven's bureaucrats slipped up and by the time the error is discovered, it is too late to put Joe back in his original body because it has been cremated.

The wit is brilliant. Imagine how you would feel if you were supposed to be starting quarterback in the Superbowl and some little fairy from heaven takes you to heaven 8 years before you're destined to go. And as great as heaven is, there's no football team there and God can't make Beatty first string. So he's a bureaucrat for Pendleton a new body and he's temporarily placed in billionaire Leo Farnsworth's body until they can come up with something better.

Of course, there must be a romance to make all of this easier only, and our film about Miss Christie giving a touching performance as a fiery little school teacher from England who is determined to stop Farnsworth's rapacious industrial expansion. Beatty as the "new" Farnsworth accommodates her and a passion develops, the best of which has not been felt since Clark Gable met Vivien Leigh in Gone With the Wind says Frank Rich in Time.

What makes you feel so good about the movie is that it says there really is a heaven and that things all work out for the best. Yes, it's a little soppy but the plot moves so quickly and you are laughing so hard that you don't have time to think about it.

The picture has everything—fantasy, true love, scenes of absolutely gorgeous photography, a Superbowl game, and a million laughs. The supporting cast is excellent, especially Jack Ward in as Pendleton's trainer. Dylan Cannon, Charles Grodin, Buck Henry, and, of course, James Mason as heaven's office manager give rare performances that speak well of Beatty's talent as a director.

If you see one movie this year, see Warren Beatty's Heaven Can Wait. He plays with the big boys on this one and wins, unmistakably.

Michelle Leigh Heard

Capricorn One

How can one be objective and open-minded about a movie that starts out on the wrong foot? The opening scenes of Capricorn One are of three American astronauts (Bruce Davison, James Brolin, O.J. Simpson) as they prepare to take off on the first manned flight to Mars. Believable enough so far, right? Yet, no sooner are they settled in their capsule for a nice long ride than some nonsensical man in a dark business suit comes knocking on their capsule door to inform them that the mission has been aborted, and would they please follow him. So, off they sneak to an awaiting limousine from there to a private jet, and then to a top-secret complex on the outskirts of Houston. The rain takes off, as scheduled, with no one aboard.

The idea of "staging" a space voyage has a fascinatingly realistic appeal to it. What if a space mission to another planet were totally controlled and branded for the benefit of the public? By implication, what if one or all of the past moon landings were hoaxes? There are numerous ways for the imagination to expand on this.

Unfortunately, Capricorn One stretches mine too far.

Several more leaps of the imagination will here served as the viewer as the story gets under way. Although each in itself may be so remotely minimal as to be shuffling aside, together, they add up to a big uncertainty about the film's ability to hold water. For example, the "clever investigator-reporter" (a tired cliché in modern cinema), played by Elliot Gould, may be smart; but how can he be so smart that he remembers a conversation Brolin had with his wife weeks ago, in which he made a veiled reference to his three American astronauts, and Bernstein were clever, but this is ridiculous. And about the secret base buried in a halldesert, full of gorges and cliffs, right outside of Houston. Houston? Well, if you can show me a desert within 190 miles of Houston, I've got this will here signed by Howard Hughes himself. . . Enough of the nit-picking. The point is, there do come up the most intriguing ideas in this movie—some more obvious than others. However, the film is most entertaining if you can get past the flawed shadowing.

The acting. James Brolin and O.J. Simpson are a pair made to act together—just not in this film. Particularly when they added Moe, they could get into slapstick. O.J. should stick to making small leaps for Hertz rather than giant leaps for mankind. The only one of these three actors who is perfectly typecast is Sam Waterston, the third astronaut, who takes nothing seriously. In his last scene, just before his untimely demise, we see him telling jokes to himself—hanging from the side of a huge cliff.

The coup de grace of this film, which makes the preceding events worth suffering through, is the chase scene between the helicopters and the biplane. It requires another leap of the imagination to believe that a bi-plane can outmaneuver two armed helicopters in a canyon, but somehow, it happens. And Telly Savalas is perfect as the pilot of the plane, once you stop asking yourself what Kojak is doing in World War One sopwith Camel.

If you have nothing better to do in the weeks before school starts, you might check out Capricorn One. If you let your imagination run wild, then this space-flight flick could turn out to be a real flight of fancy for you. Otherwise, face it as astronauts, they don't even get off the ground.

Matt Wall
Britain—Cash Incentives for Education

Dr. Rudolph Klein, a professor of social policy studies at the University of Bath, writes on social issues in Britain. The following are Klein’s observations on problems which are somewhat different from those faced by educators in the U.S. London—Like most other Western countries, Britain launched an ambitious and expensive drive back in the 1960s to enlarge the opportunities for higher education. As a result, the number of universities and community colleges has doubled, and so has the proportion of young men and women in these institutions.

But now the British authorities are going through an agonizing reappraisal of their current educational system. The Rice decision to reconsider the 1960s expansion of the universities was inspired by an element over which educational specialists have no control: fluctuations in the birthrate. Such as a lower dropout rate in Britain, by democratizing the possibilities for higher education, could mobilize reserves of hitherto hidden talent, contribute to a more equitable society, and improve the efficiency of the economy.

The problem here, in contrast to the United States, is how to attract students and tuition from working-class homes. In the United States, where one out of three 18-year-olds enters a university or college, Britain—the contrast was both more serious and nowhere as astronomic as the United States. In Britain, the proportion of working-class students can be attributed to a May 18 announcement.

Dr. Hackerman, president of the National Science Board in Washington, D.C., according to a May 18 announcement.

Dr. Hackerman was first appointed to the National Science Board in 1958 by President Lyndon B. Johnson and reappointed by President Gerald R. Ford in 1984. He is currently in the final year of a 12-year term of office with the National Science Board, and is starting his fifth year as chairman. The National Science Board is the only federal body with responsibility for the overall health of fundamental science in the United States. The board governs the National Science Foundation.

The National Science Board is the only federal body with responsibility for the overall health of fundamental science in the United States. The board governs the National Science Foundation. Dr. Hackerman has been active in his field of electrochemistry, having served, for example, as technical editor and editor of the Journal for the Electrochemical Society since 1959. Likewise, he has been recognized by his peers, most recently by the award of the Gold Medal by the American Institute of Chemists, and previously by the honor scroll, Texas Institute of Chemists in 1984, and by the Southwest Regional Award of the American Chemical Society in 1985. Dr. Hackerman is a member of the National Academy of Sciences, the American Academy of Arts and Sciences, and the American Philosophical Society.

Dr. Hackerman was also reelected to membership of the executive committee of the National Science Board, the board’s one statutory committee.
What's new at Hanszen

The Huston Touch

by Martha V. Ramos

"We may not bring stability to Hanszen, but we are bringing a lot of energy." That's the word from the new Hanszen College masters, Dennis and Jane Huston. Although the Hustons are the "new" masters of Hanszen, they are not unfamiliar with the academic life. Since joining the Rice community from Yale nine years ago, Dennis and Jane have been very involved in campus activities both as a couple and in their respective fields.

Last year, Jane was appointed Director of ICSA; and Dennis is an associate professor of English, well known for his excellence in teaching—especially notorious for his Shakespeare class—and also for his acting in several Shakespearean productions. The Hustons are the kind of people others like to be around. They are interesting, congenial, and—to use Dennis' word—"frenetic." The children, Kate, age nine and son Penn, age eight, are delightful and inquisitive; and the family pets, two huge dogs and two cats certainly add to the family atmosphere.

So why, as busy as the Hustons are, would they accept the responsibility of being college masters? "The most important reason," said Dennis, "is because we expect to have fun doing it a substantial part of the time." Both Dennis and Jane are strong supporters of the college system. They believe it provides "significant opportunities to extend education beyond the boundaries of the classroom in play, in discussion, and other interactions."

One of the most exciting things," Jane said, "is the chance to learn from the students. There is the advantage of seeing things from another direction." Jane is especially looking forward to interaction with students to whom she is not usually exposed because of her job. Even though they had been thinking about being masters of a college for many years, Dennis will tell you—"It was easier to decide to get married."

Dennis and Jane realize that many personal sacrifices are required of college masters. They must leave their home for five years and move to Hanszen where most of their leisure time will have to be devoted to college activities. As a result, hobbies are going to suffer.

Jane expects that a lot of the extra hours she spends at the computer center are going to have to be cut back; but she thinks she will "still have time for an occasional game of tennis."

When asked about his future plans for theater, Dennis replied, "I probably will not do any acting, certainly no major roles, for at least the first few years. Of course if someone should make me an offer I can't refuse."

They do not believe that their new duties will interfere with family life. Neither child will have to change schools as they already go to a school in the Village. Kate and Penn are excited about living on a college campus and are looking forward with anticipation to the new experience. Penn is especially glad because he "will get to learn a lot of new things."

There are several reasons why Dennis and Jane waited until now to accept the challenge of being college masters. "Although being college masters has been a goal of ours for a long time," said Dennis, "I must truthfully say that I have more reservations about the job than I did five or six years ago."

Of these reservations the main one has been the Shakespeare book Dennis has been writing "for about the last eight years." Five or six years ago the Hustons would have accepted a college mastership, but that was before Dennis had gotten so intensely involved in his book. However, he has "presently decided to stop work" on it and devote himself to Hanszen.

When questioned about what he thought his biggest mistake had been, Dennis replied, "If my book is not published then I will consider it a mistake to have spent so much time on it, time that I could have spent with my family. But, I don't know that yet. So the answer to that question is, "I have yet to make my biggest mistake."

As to whether or not there will be any changes in Hanszen when the Huston family arrives, Jane said, "We won't really know that until we're there because we don't have any definite ideas of what Hanszen is like. Of course, we do have certain ideas of what a college should be like and I expect these ideas will become more evident the longer we are there. Hopefully, we are going to add a flavor that was not there before."

The Rice chronicle, July 14, 1974—page 7
Volunteer Army

Wolfgang Wagner is editor of the Hannoversche Allgemeine Zeitung, the West German daily newspaper published in Hannover, West Germany.

The controversy in the United States over the volunteer army is currently being echoed here in a somewhat similar debate about military conscription. For the moment, the advocates of tough draft laws have prevailed, but the issue is not likely to disappear easily.

The problem challenging the West German government at present, therefore, is to shape legislation that provides for an equitable system. It remains to be seen, however, whether this can be achieved amid the uproar that has been sparked by the question.

The question dates back to last August, when a new law went into effect permitting young West Germans to avoid military service by working in hospitals, homes for the aged or other social welfare jobs. The law virtually eliminated the former procedure, under which conscientious objectors had to face special tribunals.

Now a potential conscript could dodge the draft merely by registering his refusal on a postcard.

Not even the most liberal politicians favored doing away with the draft entirely. Every West German is aware that the 460,000 members of the armed forces are committed to the North Atlantic Treaty Organization, which is integral to the nation's defense, and that 40 percent of these troops are conscripts.

But the ruling Social Democrats calculated, for several reasons, that a more flexible system involving free choice would not be abused by West Germans of draft age.

This estimation was based, in the first place, on the fact that the hearings to determine conscientious objection had always been a pushover for intelligent young men. As a consequence, high school graduates and university students had no trouble evading conscription, leaving the duty to the less educated.

Moreover, it was thought, numbers of youths would prefer to spend fifteen months in the army than eighteen months cleaning hospital beds and performing other social welfare jobs, which are often unattractive.

And among other things, it was figured that the serious unemployment situation here would prompt many young men to regard a term in the army as a viable alternative to idleness.

As it turned out, however, these ideas proved to be wrong. Last year, more than 78,000 West Germans claimed conscientious objector status—double the number for 1976—(continued on page 8)

Sunglass Safety

Consumers purchasing sunglasses may be blinded by fashion and price appeals. But overlooking safety concepts could damage their eyes, the Texas Medical Association says.

Buyers may get eye strain, altered depth perception, a distorted view of surroundings, and a chance for physical injury if they purchase the wrong kind of sunglasses. The American Society for the Prevention of Blindness recommends holding the sunglasses at half an arm's length and looking at an object with strong horizontal and vertical lines. If the lines waver when you move the glasses sideways, up and down, then the lenses are distorted.

Also check to see that the lenses are of equal color density or they can cause eye strain due to altered depth perception. Any altered view of surroundings could contribute to accidents.

Colors can be altered if the lenses are an odd shade. Grey or smoke color, followed by green or brown tints, are recommended. TMA says other colors do little or nothing to cut glare. One color, intended to sharpen contrast detail, lets in more than seventy-five percent of available light. This special shade of yellow sometimes is used by skiers and hunters to help them see under dull or hazy conditions, according to literature from the Bausch and Lomb lens company.

Star Pizza


The Rice Thresher, July 14, 1978—page 8
Debated in Germany

and this threatened to put a dent in the armed forces.

The notion that the unemployment situation would drive youths into the army was largely unrealistic, since a significant percentage of the jobless are women and older workers. In any case, youths do not generally see military duty as preferable to being out of work.

In addition, the lack of social jobs instead of army service was a substantial concern. Consequently, youths discovered that they would dodge the draft without having to do anything else in exchange.

These shortcomings inspired the government's Christian Democratic opponents to make political hay out of the issue. They carried their case to the Supreme Court with the argument that the new conscription law was unconstitutional on two counts.

For one thing, they contended, the Constitution of Germany recognized the refusal to bear arms, but only on genuine conscientious motives. The argument that the new law allowed conscientious motives was strongly contested. The Supreme Court, in a preliminary decision, declared the new law to be unconstitutional on two counts.

Late last year, in a final ruling in April, the Supreme Court ordered that application of the new conscription law be delayed. In a final ruling in April, the Court declared the law to be void, affirming that military service is a general obligation that must be performed except where avoidance for conscientious motives is truly authenticated.

The ruling signified that compulsory military service takes precedence over alternative social work. In deciding against the system of free choice, the Court also confirmed the failure of the approach that had not functioned in practice.

Since then, the government has been striving to find ways to reintroduce a more rigorous system for conscientious objection without abandoning its original concept of liberal choice.

Appropriations have been approved to build dormitories for a Conscientious Objector Corps, so that those who have avoided the army cannot live in the comfort of their homes. Plans are also underway to create social service jobs to employ them. These moves have triggered protests by many conscientious objectors, and their demonstrations have turned into public opinion against them.

The government, though, has still not scrapped the idea of having an alternative service while maintaining an army.

In Memory

Memorial services for Gilbert L. Hermance, a member of the Rice physical education faculty for more than forty years, were held July 6 in the Memorial Chapel on the Rice campus. Hermance died June 28 at his home, 2140 Alban Road. He was 75 years old.

Hermance retired from the physical education department at Rice in 1972. He had joined the department in 1930. The memorial services were conducted by Dr. Paul E. Pfeiffer of the Rice faculty. Harry Foureir, director of athletics at the University of Houston, spoke on Hermance's contributions to the field of physical education.

Memorial gifts may be made to the G. L. Hermance Award Fund at Rice.

Fourrier dies

During your four years at Rice, there are certain people you meet one goes out with who become so special that you will always remember them. You know them. "Back in California..." in New York and so on. Lindy Fourrier was one of those people. One of Hanszen College's outstanding members, Lindy graduated with a B.A. in Psychology. He was a student at Bates College of Law at the University of Houston.

Wednesday, June 28, Lindy died in Hermann Hospital in Houston after lingering in a coma for five weeks. He died as a result of injuries sustained May 22 when the tire from an 17-wheeler.

Student Awarded

Sandra Fiedorek, a junior from Jones College, won an exhibition award in the 29th Annual National Lutheran Student Art Award Program. Twenty-eight students in the national competition were given exhibition awards by the sponsor, Lutheran Brotherhood, a Minneapolis-based fraternal benefit society. Winning entries were on display through May 31 in Minneapolis during Lutheran Brotherhood's 29th Annual Fine Arts Festival.

Sandra is the daughter of Mr. and Mrs. E.C. Fiedorek of Richardson, Texas. She received a $25 savings bond for her mixed media entry entitled "Animal (Tiger)."

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You take a calculated risk if you buy before you come to Rice. Find out the calculator for your needs, then come to the Rice Campus Store. It's waiting there for you.
by Greg LeRoy

Articles in The New York Times claim that Houston is one of the nation's leading economic growth centers. Esquire (and even Time magazine) report that this city is analogous to a mecca for job hunters. And in the last five years, even Houston's artistic community has advanced from an oil city boom-town off the cultural beaten path to a nationally recognized center for serious artists and artistic groups.

Steve Buck, manager for the Greenway Three Theatre, Houston's only commercial theatre showing first-run foreign and "specialty" American films, feels that Houston's rapid artistic growth both is a result of the wave of money available and the influx of new people into this area. "Many people moving into Houston," he says, "are used to a high level of culture in an environment, and so they are demanding it here."

"One of the reasons I moved here," stated Paul Menzel, who recently re-located The Comedy Workshop from Chicago to Houston, "was because I had read that Houston was going through a type of Renaissance."

Menzel feels that in relation to other more established cities, there are certain artistic aspects which make the Houston environment healthier. "There is a strong feeling of anything is possible here...a sense of experimentation," he said. "My only criticism of art in Houston," he continued, "is that there is very little communication between groups. There has been a tendency to loyalty to one's own theatre, which isn't healthy for the artistic community as a whole."

Bruce Bowen, Artistic Director for the Equinox Theatre, agreed that Houston's "art group" tends to suffer from a sense of parochialism, although he emphasized that this problem is...a blessing. It was a few years back. In fact, Bowen views some recent trends in Houston theatre enthusiastically. This city, he says, has the potential, he said, with the development of..."my smaller "alternative" theatres and the promising growth in minority art, the Alley Theatre...and the growing number of "cultural" theatres..."

The Alley, of course, is the largest theatrical group in Houston. And although they are inclined to conservatism, their recent willingness to take a chance has brought them national attention. In February they produced Mikhail Roschin's Echenol, the first Russian play directed by a Russian director with American actors. It's production was considered an important leap for Houston's artistic community.

Perhaps the innovator in Houston's theater scene is Edward Albee, who recently re-located to Houston from Chicago to Houston, "was because I had read that Houston was going through a type of Renaissance." Menzel feels that in relation to other more established cities, there are certain artistic aspects which make the Houston environment healthier. "There is a strong feeling of anything is possible here...a sense of experimentation," he said. "My only criticism of art in Houston," he continued, "is that there is very little communication between groups. There has been a tendency to loyalty to one's own theatre, which isn't healthy for the artistic community as a whole."

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Perhaps the innovator in Houston's theater scene is Edward Albee, who recently re-located to Houston from Chicago...
Madame Rosa: A New Type of Movie

If there is such a thing as film genre, and if recent film genres may be paraphrased as mainly the presentation of ideas, then the latest trend in cinema are those of bare portraits of directing an often brutal but honest portrait of a few people. As in the case of Taxi Driver or Deliverance, the people need not be unique. In fact, often the portrait genre seems to lean upon the film relies entirely on its star for everyman for its sustenance.

At the Greenway Three Theatre, one of the latest in foreign experiments on this form has arrived. Madame Rosa is Mohe Miz-shi's Academy Award winning film with well-known actress Simone Signoret in the title role. It is a role which reeks of street savvy, pathos, and love. Signoret is singularly magnificent—in a way which must be understood as well as felt.

Someone once said of George Orwell that his uniqueness was in his very avoidance of the unique. And in Madame Rosa, the uniqueness avoided superficially. The structure is simple and timeless—a panorama of human spirits surviving torture with love.

Madame Rosa, an ex-prostitute who long ago gave up the business for "need and reasons," raises the illegitimate children of other prostitutes for a living. One of these children is Momo, a young Arab moving from adolescence into the hard and brutal world around him. It is a terrifying picture of ignorance as Madame Rosa and Momo these two ill-bred souls—search for something within themselves, and attempt to shake the bitter realities which reveal themselves in the film.

This is not to make Madame Rosa sound fast-paced. As I said earlier, the film relies on a quiet, gentle humor have to be bypassed. This makes for a less rambunctious film, but one with a different spirit.

Madame Rosa, the frightened Jew, and Momo, the bewildered adolescent, move their lives quietly inside you, sleeping in an often dormant but important area of your conscience. When their lives are said to be "love with a different spirit," the light of experience and reflection, you will feel their power and compassion.

Greg Leary

I don't know about you, but I'm tired of the greasy kid stuff Hollywood's been serving up ever since American Graffiti struck a nostalgic chord several years ago. Why don't they let the 'fifties die a dignified death as it should have nineteen years ago? Graffiti was tolerable—even enjoyable—because it paralleled the era, and the audience appreciated it. Grease tries to transport us back to that time. That's alright, heavy load to bear. How else could you explain (or swallow), for example, the scene where Olivia Newton-John sings her heart out as she stares at her reflection in the pond, with (of course) a full moon in the background? How romantic! Debbie Reynolds couldn't have done it better as Tammy. Come to think of it, Debbie Reynolds did do it as Tammy.

And then there's Mr. Travolta. I don't care, from Sweathog to Hounddog, he's a shnook in my book. Man alive, that 'fifties jive! First he did seventies disco. Now he's doing 'fifties rock'n'roll. Maybe next he'll do forties be-bop. Then 'twenties Charleston. Let's hope so, as we see him dance his way farther and farther into the past until he recedes into oblivion. Don't move over yet, Fred.

Oh, the movie has its good points, to be sure. Stockard Channing is a superb actress in her role as one of the "Pink Ladies." Her eyes seem to spit fire sometimes; a less intense actress could not have pulled off the diametrically-opposed emotions which her character conveyed in the movie. Eve Arden plays a wonderfully funny, dingy high-school principal. Alongside of good supporting acting to bolster the acting weakness of Olivia and Travolta are some light, catchy songs, such as "Grease." "Beauty School Dropout," and "You're the One That I Want.

It is interesting that such nostalgia films as this one have had so much success in the 'seventies. Contemporary chroniclers are already referring to the generation of the 'seventies as the "Me" generation because of its intense striving to find some sort of identity of its own. Perhaps this reaching-back in time to another era which, in retrospect, appears to be easily identifiable, is simply a manifestation of this striving for a modern identity.
All-star Game Highlights Baseball World

For the 7th year in a row the National League prevailed over the American League to win the 7th All-Star Classic by a score of 9 to 3. The National League has dominated this mid-season contest 14 out of the last 15 times and, despite an early lead by the American League, Tuesday's game in San Diego was no different.

The National League came into the game confident of winning and National League manager Tommy Lasorda said the game was "the walk bag." Lasorda could count on standouts Ron Guidry, Steve Garvey, Joe Morgan, Pete Rose, and Tom Seaver. The American League team had standouts Ron Guidry, Jim Rice and Rod Carew. But the American League squad was also lacking Reggie Jackson, Thurman Munson, and Rick Burleson, all of whom withdrew prior to the game because of minor ailments. American League manager Billy Martin was confident and said before the game that he had never seen an American League team that wanted to win so much.

Starting pitcher for the American League was ace Jim Palmer with a record of 10-7 and an ERA of 2.29. His National League counterpart was Vida Blue who had pitched for the American League in 1861 and 1977.

In the first inning Rod Carew tripled off Blue and was followed by George Brett's hit. Brett grounded out but Palmer lost control and walked Morgan, Foster, and Luzinski. Manager Billy Martin called on Vida Blue to send Palmer to the showers and Steve Garvey hit a single to tie the game 3 to 3. Martin finally replaced Palmer with Matt Keough who got Rick Monday out on a fly ball. The next four innings were played with brilliance by both teams. Larry Sorenson pitched three scoreless innings for the American League and American League right fielder Darrel Evans made two shoestring catches as neither team could gain an edge.

In the eighth inning manager Billy Martin made another questionable move, calling on Yankee pitcher Rich Gossage with a record of 3-8, to start the inning. Steve Garvey hit a triple and scored after Gossage's wild pitch to Dave Concepcion. Things only got worse for the American League as Bob Boone and Davey Lopes hit singles to bring the score to 7 to 3. Gossage later said that he tried to overpitch and the ball just tailed away from him a few times. Bruce Sutter and Phil Niekro later came on to shut down the American League in the ninth and the contest was over.

The game was probably one of the best-played All Star games, despite the eighth inning. A crowd of 44,749 saw Bob Boone hit an All Star record for a single player with 3 hits and Steve Garvey's triple in the eighth inning set a record for most triples in one All Star game. After the game, Carlton Fisk of Boston said that it was the best All Star game he had ever played in and Steve Garvey, the M.V.P., said that the teams were a lot more evenly matched this year than ever before.

Misclassifieds

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Saturday July 15
River Oaks—Where's Poppa? and Steelyard Blues
Media Center—Pierrot Le Fou
Alley-Samson and Delilah
Texas Opry House—Claye Blaker and Ace in the Hole
Theatre Suburbia—Mellowdrama
Town and Country—Six—Tais Yesterday
Comedy Workshop

Sunday July 16
Media Center—Rashomon
Alley-Samson and Delilah
River Oaks—The Lost Honor of Katharina Blum
Comedy Workshop

Monday July 17
River Oaks—The Lost Honor of Katharina Blum
Windmill Dinner Theatre—Tom Jones

Tuesday July 18
River Oaks—Nicholas and Alexandra and Robin and Marian
Wednesday July 19
Media Center—The Burnese Harp
River Oaks—Julius Caesar and Spartacus

Thursday July 20
River Oaks—Julius Caesar and Spartacus
Friday July 21
River Oaks—Rerado and Clara
Media Center—Night of the Living Dead
Alley—Midnight Slease: Shampoo
Town and Country—Gunga Din
Saturday July 7
Media Center—The Man Who Fell to Earth
Astrodome—Soccer
River Oaks—Rerado and Clara
Sunday July 23
Media Center—Street of Shame
River Oaks—Greetings and Hi, Mom!
Monday July 24
River Oaks—Greetings and Hi, Mom!
Tuesday July 25
Alley—Buck Rogers
River Oaks—The Honest Month
Wednesday July 26
Media Center—Hara Kari
Alley—Buck Rogers
River Oaks—Short Eyes and Fortune and Men's Eyes
Thursday July 27
River Oaks—Short Eyes and Fortune and Men's Eyes
Alley—The Three Musketeers
Cullen Auditorium—Amazing Rhythm Aces and Aaleep at the Wheel
Friday July 28
River Oaks—James Bond 006: Diamonds and Thunderball
Media Center—The Texas Chainsaw Massacre
Alley—The Three Musketeers
Alley—Midnight Slease: Schlock
Town and Country—Six—Tais Catch a Thief
Sunday July 9
Media Center—O Lucky Man!
Alley—Jabberwocky
Town and Country—Six—Tais Catch a Thief
River Oaks—James Bond 996: Diamonds, Thunderball
Sunday July 30
Media Center—Woman in the Dunes
Music Hall—The Kinks
Alley—Jabberwocky
Monday July 31
River Oaks—Equus, Marat
Tuesday August 1
Alley—Lili
River Oaks—It's a Mad, Mad, Mad, Mad World
Wednesday August 2
Media Center—The Ceremony
Alley—Lili
River Oaks—Deliverance and Jeremiah Johnson
Thursday August 3
River Oaks—Deliverance and Jeremiah Johnson
Alley—Clockwork Orange
Friday August 4
Astrodome—Soccer
Media Center—Two Lane Blacktop
Alley—Clockwork Orange
River Oaks—Sleeper, Annie Hall
Alley—Midnight Slease: Homebodies
Saturday August 5
Media Center—The Passenger
Alley—The Magic Flute
Sunday August 6
Summit-Brothers Johnson
Media Center—Dodes "Ke Sen"
Alley—The Magic Flute
Monday August 7
River Oaks: Cathy Tippel and Insert
Tuesday August 8
Alley—Jabberwalk
River Oaks—Weekend
Wednesday August 9
Media Center—The Assassination
Alley—Jabberwalk
River Oaks—Sebastian and A Very Natural Thing
Thursday August 10
River Oaks—Sebastian and A Very Natural Thing
Alley—The Thief of Bagdad
Friday August 11
Town and Country—Six—Swingtime
Media Center—La Bete Humaine
Alley—The Thief of Bagdad
Alley—Midnight Slease: Schlock
Sunday August 12
Media Center—The Missouri Breaks
Alley—The Gang's All Here
Town and Country—Six—Swingtime
Sunday August 13
Media Center—Voyage Surprise
Alley—The Gang's All Here

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IRS Deadline Approaches

Employers must report on Form 941 Social Security and withheld Federal income taxes for the second quarter of 1987 by Monday, July 31. If the quarterly liability (reduced by any deposit during the quarter) is $299 or more, the unpaid balance must be deposited.

Persons who have deposited their quarterly tax liability in a Federal Reserve Bank or an approved commercial bank must file Form 811, "Employer's Quarterly Federal Tax Return", with the Internal Revenue Service before August 19 to file Form 841, "Employer's Quarterly Federal Tax Return", with the IRS office.

IRS Publication 1, "Circular E—Employer's Tax Guide", provides more information and is available free from local IRS offices.