Ballantyne becomes Director of Admissions

by Anita Gonzalez

Ken Dye, a former student of Artesia High School in Los Angeles, will assume the post of residence director at Artesia. He was the director of the Trojan Band and currently serves as band assistant director of the University of Texas at Austin. Dye is responsible for both Roth and Los Angeles, will assume the post of residence director at Artesia High School in Los Angeles.

Contracts which often require the immediate attention of the director of Admissions, financial aid, registrar, and career placement office staff. Dye believes that while some aspects of the band program may change over time, the MOB's focus on satirical halftime shows will remain.

"I think the subject matter will stay the same," Dye said. "I think the subject matter will stay the same."

Chem building safety improves

by David Butler

California band director Ken Dye will succeed the retiring Bert Roth as director of Rice University's March Of The Bands (MOB). Dye, a former arrange and assistant director of the USC Trojans band and current band director at Artesia High School in Los Angeles, will assume the post of residence director at Artesia High School in Los Angeles.

The chemical safety committee is responsible for the safety of the students, faculty, and staff. Dye believes that while some aspects of the band program may change over time, the MOB's focus on satirical halftime shows will remain.

"I think the subject matter will stay the same," Dye said. "I think the subject matter will stay the same."

Workers clear out Anderson Hall interior — Laura Rohwoi

Anderson construction begins

by Kevin Golden

Rice University’s new Anderson Hall, a $1 million project, is scheduled to open in October. The structure will provide a new home for the Rice University Business School, which currently operates from the basement of the original Anderson Hall.

Construction workers are presently clearing out the last use of safety equipment. He added that while any past delay of action from the chemistry committee was unavoidable, he would try to remedy the problem. A clear cut problem occurred when students were stored the forms and it was not until later that it was noticed.

Margrave had said that each professor should pay for his own safety equipment from his grant money. While several professors insisted it was the University's responsibility to provide it. One set back occurred in the second week of June when a first aid kit placed in the safety cabinets was stolen along with a $800 aid kit placed in the safety cabinets.

One of those alternatives is to build fire doors to meet safety standards. A little-known stipulation in city fire ordinances has saved the university some $26,000 by allowing the university to build a series of fire doors in Hanszen College instead of stairwell to the fifth floor.

The stairwell was to have been built to provide a second exit for Hanszen residents of rooms 511 and 512. But the project was not included in the university's budget. Sosinsky, who made a formal complaint to President Norman Hackerman and the unorganized University Safety Committee, and that he was pleased with the progress that has occurred. He noted that the safety cabinets which were to have been stored with fire blankets, rubber gloves, and oxygen masks almost four months ago, were finally filled. Sosinsky said that work is also being done on the leaky fume hoods.

Sonsinsky also saw the appointment of chemist John Margrave as assistant director of the university's Safety Committee as a positive step. Margrave is the Vice President for Administration, Studies and Research. Margrave felt he was appointed because he deals with grants and contracts which often require the use of safety equipment. He added that while any past delay of action from the chemistry committee was unavoidable, he would try to remedy the problem. A clear cut problem occurred when students were stored the forms and it was not until later that it was noticed.

Margrave had said that each professor should pay for his own safety equipment from his grant money. While several professors insisted it was the University's responsibility to provide it. One set back occurred in the second week of June when a first aid kit placed in the safety cabinets was stolen along with a $800 typewriter from a second-floor office in the building.

Sonsinsky now agrees with Hackerman, who had warned of such a possibility, that some precautions should be taken with the cabinets.

"Something should be done to make sure they're used only when they need to be used," stated Sonsinsky. He suggested the use of an emergency alarm that would have to be pressed before the cabinets could be opened.
Registration is dangerous move

It seems almost incomprehensible, but our generation seems to completely accept the registration and the almost inevitable draft. President Carter will sign a bill next week ordering registration, yet no one so much as a protest has been heard from this nation's youth. Perhaps this is as it is set in. Within the next month, half of Rice's male population — those born in 1960 and 1961 — will march to their local post office to inform the government of their existence and of their whereabouts or face ten years in jail and a $10,000 fine.

Granted, registration is not the draft. But it's only logical consequence is the draft. Therefore, registration is not really the question. If there is to be no draft, registration is instantly stupid. The question is whether the U.S. should reinstitute the draft.

The answer seems clear. The draft is wrong. The arguments used to be made more often. The registration will be made in both during the sixties and during the past few months, that they almost seem trite. But perhaps they need to be restated anyway.

The draft is a form of slavery. It is forced labor. To be in the military is to give up many of your basic Constitutional rights. To deny freedom to defend freedom is self-contradictory and hypocritical. To force people to give up these rights destroys the spirit in which the United States was won. Yet even since Franklin emerged from the room of cloistered statesmen and announced that war was upon a Republic — "if you can keep it" — the choice of the two-party system has been presented given.

The alternatives cannot present themselves for consideration; the two-party system crushes them. While we scorn elections with but one candidate as dictatorial and unjust, our system will admit only two. If two be more free than one, is there even more so? Was England with three strong parties more free than England (or America) when Franklin, Jefferson, and Adams proposed the ratification of the Constitution? Surely, our "allies." If a war seems so morally compelling that the basic rights of this nation's youth need to be taken away, then such a war can be allowed to be fought. However, the reasons are compelling enough for him.

An individual must be responsible to his own conscience or he fails to be human. If the Nuremberg trials and My Lai taught us anything, surely they taught us that.

SPANNING THE HEDGES/by David Dow

When America's quadrennial election campaign begins in the next few weeks national attention will focus on the candidates.

When Hamilton wanted to change Jefferson was a Republican, Americans truly decided between two parties for the first time. Yet even since Franklin emerged from the room of cloistered statesmen and announced that war was upon a Republic — "if you can keep it" — the choice of the two-party system has been presented given.

Succeeding generations have not been able to change the system. Indeed, the alternatives cannot present themselves for consideration; the two-party system crushes them. While we scorn elections with but one candidate as dictatorial and unjust, our system will admit only two. If two be more free than one, is there even more so? Was England with three strong parties more free than England (or America) when Franklin, Jefferson, and Adams proposed the ratification of the Constitution? Surely, our "allies." If a war seems so morally compelling that the basic rights of this nation's youth need to be taken away, then such a war can be allowed to be fought. However, the reasons are compelling enough for him.

An individual must be responsible to his own conscience or he fails to be human. If the Nuremberg trials and My Lai taught us anything, surely they taught us that.

Consider Anderson

When I heard independent presidential candidate John Anderson a few weeks ago during his campaign swing through Houston, I was most immediately struck (not with most candidates) with his looks, his charm, his image, or even his oratorical skill, but by his willingness to deal with issues. He has been called a "campaign of ideas," indeed, Anderson at his best when explaining and defending his policies. He, unlike most candidates, seems to prefer discussing specific ideas and programs to preaching vague general themes as both Reagan and Carter are apt to do.

Anderson tries to combine traditional Republican fiscal conservatism with a newly-found social liberalism — a combination that is perhaps ideal, but one which may be difficult, if not impossible to implement. It is not, however, probably any more unethical than some of the plans of Reagan and Carter. Indeed, Anderson's proposals deserve at least as much consideration as his opponents.

Moreover, Anderson appeals primarily to precisely those who seek an alternative to Reagan's short-sighted nostalgia politics and Carter's even more short-sighted crisis reaction politics. That appeal, so far, has come almost exclusively from the young. His Houston rally was attended solely by college students and young professionals. "Young people realize that 1980 is a very important year for them," Anderson explained in response to the question of News Editor Anita Gonzalez. "They realize that the decisions made in the next four years will largely determine what kind of world they will find when they emerge from the classroom into the world of work.

It is for precisely those reasons, with energy questions coming to a crisis, with draft proposals hanging in the air, with new forms of Soviet and American militarism becoming evident, that it is important for our generation to become involved in the electoral process this year. It is also for those reasons that many of our peers have turned away from Carter and Reagan and to Anderson. Indeed, a recent survey at Princeton showed 60 percent of the student body supporting Anderson.

Nationally, recent Harris and Time/Yankovich polls show Anderson with twenty to thirty percent of the vote, perhaps the broadest support for an independent candidate since Teddy Roosevelt. Although this early support traditionally dwindles as the election approaches, Anderson has already established himself as a viable candidate and should be considered as such. Unlike Libertarian Ed Clark and the Citizen's Party's Barry Commoner, Anderson has not simply attempting to get his ideas on the ballot, he is a serious contender who is not merely a election-year symbol being used by President Carter in his bid for re-election.

He, unlike most candidates, seems to prefer discussing specific ideas and programs to preaching vague general themes as both Reagan and Carter. Indeed, Anderson's proposals deserve at least as much consideration as his opponents.

Consider Anderson.
Jones Commons renovation nears completion

Construction for Jones College's $270,000 commons extension is in its final stages and according to master Dr. Ronald Stebbings, should be completed by orientation week, August 15.

Ex-prof Freund dies

The new extension, which is approximately seventy feet long and thirty feet deep, was designed by Rice architecture professor Harry Ransom in consultation with space physics professor Arthur Few. Their design also includes plans for the construction of a concrete patio area on the west end of the annex which, said Ransom, "will be a real catalyst to the social activity."

The most distinguishing part about the structure will be the skylight, boasted Ransom.

The four foot by sixty foot skylight will act as a joint between the old and new commons to allow relative movement as well as to act as a source of light.

Internally, Few's ceiling design is expected to improve the bad acoustics of the structure. According to Ransom, the ceiling structure will be exposed and painted fog or flat black. There will then be a series of six panels which will "float" below the ceiling, absorbing the sound. These panels will also hold the lighting and air machinery.

"It's devilish to get the things at the right level, but it should, no, it will help the sound."

Other internal features will include red oak furniture that Ransom said coincidentally matches the existing furniture's red oak trim.

Andrews, Colbert win

Mike Andrews defeated Bob Gammage for the U.S. District 22 Representative Democratic nomination in both precinct 361 and district-wide. Only 24 people voted at Rice in the June 7 primary runoff.

Andrews beat Gammage at Rice 14-6 and will face incumbent Ron Paul this fall.

In the only other major race on the ballot, Paul Colbert beat Ray Lemmon 16-1 on his way to the State District 80 Representative nomination. He will face Dan Downey in November.

Four Republicans voted in two minor judicial races. Precinct 361 consists solely of the Rice campus and, therefore, turnout was low since the election was held after classes had ended and most students were not in the Houston area.

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Goat ropers need meaningful relationships, too

Urban Cowboy
Written by Aaron Latham and James Bridges
Directed by James Bridges

American movies have often tried to capture the atmosphere of a certain region or sub-culture in an effort to add flavor to an otherwise bland story. Texas has apparently been deemed fertile soil for such exploitation, and Urban Cowboy represents the latest and most concerted attempt so far to cash in on the state's sudden popularity. Judging from Hollywood's proven ability to romanticize, among other things, generally distort its subject matter, one could justifiably expect some Giant-sized mistakes in this portrayal of Texans and lifestyles. Yet in all fairness, Urban Cowboy manages to balance off its inaccuracies with just enough realism to salvage its credibility as a film about Texas (and more specifically Houston).

It is the isolated instances of realism which, in spite of an almost pathetically limp plot, lend the film a degree of merit. Scenes such as John Travolta's first dinner upon arrival in Houston, and his flight with archetypal bad-boy Scott Glenn in an all-night diner seem surprisingly genuine. Unfortunately, however, the filmmakers saw to it that reality did not gain the upper hand, preferring instead to stay with the tried and commercially true canons of sentimentality, simplification and stereotype. In case you haven't heard yet, Urban Cowboy is basically a magazine article which describes some of the ways working-class Houstonians amuse themselves after they finish their eight-hour shifts. The broader implication of the story is that the drabness of their daily lives makes these people desperate for escapist, often aggression-oriented activities. (So some of the ways working-class filmmakers saw to it that reality didn't gain the upper hand, preferring instead to stay with the tried and commercially true canons of sentimentality, simplification and stereotype.)

As a consequence, Urban Cowboy fits into the boy-meets girl, boy-loses-girl, boy-gets-girl-back mold - the Hollywood equivalent of the separation/ reunification motif. Bud leaves his rural Texas home (actually filmed near Roosevelt, bound for the big city. The shots of him driving into Houston are truly impressive - enough to make any native proud. After a brief settling-in phase lasting all of one afternoon, Bud starts to hang out at Mickey Gilley's nightclub in Pasadena. This is where the film begins to falter. Interestingly, Gilley's serves to detract from the Texas-ness of Urban Cowboy, not enhance it. Sure, there's lots of kicking and country music; but the extras seem more closely attuned to Rodeo Drive and Steeplechase-Airline Drive, and Mickey Gilley sings the old rhythm and soul tune Stand By Me instead of authentic C&W.

Travolta looking Texan be gracious, for he may be a victim of the socio-economic system like the characters in Urban Cowboy. Furthermore, he may try to kill you if you contest him.) But Urban Cowboy does not exactly invite sociological interpretations. Rather, it seeks merely to tell the tale of Bud (Travolta) and Sissy (Debra Winger), and how they deal with the ups and downs of their relationship.

As a consequence, Urban Cowboy fits into the boy-meets girl, boy-loses-girl, boy-gets-girl-back mold - the Hollywood equivalent of the separation/ reunification motif. Bud leaves his rural Texas home (actually filmed near Roosevelt, bound for the big city. The shots of him driving into Houston are truly impressive - enough to make any native proud. After a brief settling-in phase lasting all of one afternoon, Bud starts to hang out at Mickey Gilley's nightclub in Pasadena. This is where the film begins to falter. Interestingly, Gilley's serves to detract from the Texas-ness of Urban Cowboy, not enhance it. Sure, there's lots of kicking and country music; but the extras seem more closely attuned to Rodeo Drive and Steeplechase-Airline Drive, and Mickey Gilley sings the old rhythm and soul tune Stand By Me instead of authentic C&W.

Within roughly one week, Bud has met and married Sissy, the cowgirl of his dreams. Then suddenly Bud, Sissy, love, and Houston is all eclipsed by the introduction of the film's most persistent and relentless device, a mechanical bull, which simulates that particular rodeo event. The bull threatens to develop into the story's principal character, (which may say something about the depth of the story) as it becomes the wedge that sever the pair's happy marriage. Bud rides it, Sissy wants to do the same, and Bud's refusal to condone cowgirl leadership leads to the split. Aside from one amusing scene in which Sissy mounts the bull with undisguised sexual fervor, though, the machine would probably best have been abandoned. So many aspects of Urban Cowboy cry out for elaboration that it seems inexusable to dwell on the hackneyed-after-the-first-time you've-seen-it bull. What about Bud's background, his work, his other interests, for example? The movie could also have brought in several more characters, as well as given us much more detail about the most dynamic city in the U.S.

Eyeswaps might legitimately be raised at the notion of John Travolta playing the hard-drinking, hard-fighting, hard-loving protagonist of Urban Cowboy. He seems to be much of a 'pretty boy' to be effective in this role. Travolta as a Pasadena redneck may be a little like casting Paul Lynde as a Newark longshoreman. Of course the reason he got the part is nothing to do with his cracker credentials, but is simply the result of his recent box office success (and the coincidental TV) appeal. Nevertheless, Travolta makes an effort, and at times (usually when his lines are few) he performs adequately. Debra Winger is somewhat more convincing, looking like a real welder's wife. And speaking of welders, Scott Glenn is refreshingly unappealing as the ex-con who takes up with Sissy and teaches her everything he knows about know about bucking bulls. Houston's own Howard Norman has a bit part — maybe even during the editing process — as Bud's younger brother.

Cinema

Kubrick directs first hatchet job

The Shining
Written by Stanley Kubrick and Diane Johnson
Directed by Stanley Kubrick

It is hot in Houston, really hot, judging from Hollywood's proven introduction of the film's most dynamic city in the U.S. Natural, settings such as refineries (with all their verticals and horizontal) almost defy a camerman not to take artistry photographs. Yet some shots, like the bull's head, are quite eloquent. Anyone residing in Houston will enjoy these passing glimpses which add more to the film than the writers did.

If the bull (in its various forms) is ignored, the viewer is left with a contemporary love story and a few local trappings. Urban Cowboy either succeeds or fails according to one's reaction to these residual elements. The film does not attempt much more, which is unfortunate. On the other hand, its extremely limited scope has at least steered Urban Cowboy away from those disaster/horror/sci-fi fiascos which represent the state of the art for American films in the 1980's, which is certainly a point in its favor.

- F. Britten

Duvall as psychopathic wife

Some critics have hailed Jack Nicholson as the finest of his career. This is nonsense, People magazine. Nicholson demonstrates a fine pair of triangularly arched madman's eyebrows, and he is convincing as a loving but psychopathic father who will want to kill his child a few days later, but his work in The Shining remains a very good performance of a pretty good screenplay.

The film's other lead, Shelly Duvall, does what she can with a role underwritten for her talents. 'Nuff said. It is wise to keep in mind that, since we judge things against ourselves, Kubrick films have a far higher standard to meet than most. This is a fine movie, and after all, the theater is air conditioned.
In Vance's wake, Alley seeks 'fresh approach'

Until Nina Vance's death this February, her name was virtually synonymous with the Alley Theatre: she founded it; she expanded it; she lived and breathed "The Alley." Since Brooks Atkinson of The New York Times gave the Alley its first national attention, Nina has grown to virtual legend status for her contributions to regional theatre in the United States. The Nina Vance Alley Theatre now stands as a monument to her vision. In her own words, "I clawed this theatre out of the ground."

But now Nina's death, the Alley is "weaned," and the inevitable change of replacing the founding director of Houston's only resident theatre are underway. In the wake of Nina's death, the committee is looking for the Alley's new artistic director. That's a big difference. The normal route is for a group of well-experienced directors to put a director back in full production — on both stages. There had been a "famous Alley chairperson" that earned the theatre its national stature is already producing some exciting new directions.

How does a theatre replace someone like Nina Vance? Siff, who has worked with the Alley since 1948, makes it quite clear: "You don't replace her. You don't try. You don't replace a founding director, whether it's Nina or anyone else."

Instead, the Alley is reorganizing. Where Vance previously held final say on all aspects of the Alley's work, there will be a new division of labor. "The by-laws have already been changed. The original put Nina over the president of the board of directors. Now, in the by-laws, the artistic director and the managing director have a shared responsibility in a way most arts organizations are set up. The Alley was the exception. In this case, she started the theatre and went out saying, 'Who will you be on the board of directors?' I need seven of them before I can get a charter.' That's a big difference. The normal route is for a group of well-meaning citizens to say, (for instance) 'Houston needs an orchestra, and they go out and hire a conductor and a manager, not the other way around."

Presently, the search committee is accepting applications for the new position of artistic director; they expect to announce their decision early in 1981. In addition, members of the committee are visiting theatres around the nation to find out what the work of the managing and artistic directors is coordinated. Tina Sharp, wife of multi-millionaire philanthropist Dudley Sharp, heads the committee. Thus far, she says, "We've received 15 applications. But, really, right now we're just finding out how public theatres work, and finding out what we're looking for.

One thing that Sharp says the committee knows they're looking for is a change. "We want a fresh approach. We definitely want to bring someone in here who feels the terrific impact of Houston, the excitement, the quality of Nina lost sight of in her last few years, and bring to us the things that are hard-hitting as well as literary." She added, "More charming, maybe."

Siff is also aware of the need for a change. In the past few years, she says, "We have committed the only error I believe you can commit: we have bored our audiences to death. I think they can be shocked, and they can not like a play, and they can enjoy a play — but you oughtn't to bore them."

True to that conviction, Siff and her production team (Beth Sanford, Linda Criss, Robert Symonds and Pat Brown) have put together a repertoire for next season that definitely will not be boring (see inset). "We felt our responsibility was to put the Alley back into production — on both stages. There had been a"boring." She sees great things ahead for the Alley, but we're not setting any long-range goals right now. The goal is to produce 1980-81. Period. In that time we'll be carrying out the search for a new artistic director. That person has the freedom to be the artistic director."

One long-range goal that Siff has had for some years, though, is the foundation of a director's training program. Progress is expected toward that goal: "There had been established a Nina Vance Memorial Fund. We hope that, when we come up for air, we'll be able to start a director's training program. I think that it would be logical to affiliate with Rice. The clear need in the country is for directors. Not many young people are coming forward."

In the meantime, the new Alley fare for the 1980-81 season promises to be quite dynamic. The three productions on the Arena Stage are all contemporary, award-winning Broadway or off-Broadway shows. The Large Stage Series opens with a pre-Broadway world premier, and features five other shows, making this the first time in over ten years that the Large Stage has been in "full" production. Says Siff, "We're doing some 'humongous monsters' on the Large Stage — spectacles — and they cost a lot of money. Nina was prudent. One of her goals was to see that this institution was financially healthy after she died. And she did that; we're lucky. We're enjoying a certain freedom."

—John R. Heuser

Large Stage Series

1. Oct. 16-Nov. 16: To Grandmother's House We Go by Joanna Glass, featuring Eva La Gallienne, directed by Alan Schneider.
5. April 16-May 17: Romeo and Juliet by William Shakespeare, directed by Beth Sanford.

Special Attractions

Feb. 24-25: Pat Carroll in her one-women show, Gerrude Stein, Gerrude Stein, Gerrude Stein.

DANCE SEVEN NIGHTS A WEEK

FOOD & DRINKS

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Art

Sonia Delaunay retrospective opens at MFA for summer

Sonia Delaunay (1885-1979) will receive posthumous honors at a retrospective at the Museum of Fine Arts this summer. The exhibition opens to the public June 28th.

Born to a poor Russian family in the Ukraine, Sonia was raised by a wealthy uncle who provided her first contact with the world of art. At the age of 14 she began painting, and in a few years studied anatomy and drawing at a university in Karlsruhe, Germany. There she received her first recognition for her talent in portraiture.

By the time Sonia gave her first solo art show in Paris in 1905, her work was largely abstract. One of the paintings from that exhibit, "Landscape at the Water's Edge," exemplifies Delaunay's departure from realism. The "landscape" and "water's edge" appear unmistakably as the work of an abstract colorist: only the presence of two people, the prow of a boat, and a tree allow the viewer to recognize the land and water.

Sonia was forced to concentrate on the decorative arts when the Russian Revolution of 1917 cut off her income from capital investments. Her work in textile design undeniably influenced her artistic direction, for in this new medium she studied the relationship between color and texture more intensely than ever before. Delaunay's other commissions included the design of everything from tapa cloths to books to the decoration of a Citroen B12 touring car in the style of a Paris work quilt on wheels.

During her marriage to the French painter and art theorist, Robert Delaunay, Sonia "realized" that any single instant simultaneously contains all the feelings and complex emotions that are ever felt. This idea, refining the popular concept that life is a sequential ordering of feelings and emotions, provided the impetus she needed to paint again. Now, more than ever before, Sonia was not a Realist or Representative artist — those styles did not afford her the flexibility and broad range of expression that abstract art provided. For, Sonia, now expressed the utter fullness of life, the realm of feelings, through the vividness of color and its interaction with varying arrangements of geometric shapes.

Delaunay, an accomplished and well-respected artist in her own right has received little recognition in the annals of "Art History." However, her death will undoubtedly cause many to examine her life works with a more openly grateful and admiring eye.

In retrospect, her paintings seem to fit neatly between the works of Kandinsky and Patrick Henry Bruce, both of whom were modern abstract expressionists who explored color. Kandinsky, a Russian who lived in Germany, painted to express a pure spiritual joy, whereas Delaunay's expression of the fullness of life. Sonia also used bright colors and shapes such as Kandinsky, but her inclusion of geometric shapes (principally the circle and the square), is alien to his art: Kandinsky once said that any recognizable representative component — even the most basic geometries — were there quite involuntarily. Patrick Henry Bruce, an American who was honored with a retrospective at the Museum of Fine Arts last summer, is like Delaunay in that he used many different geometric shapes and structures in his paintings, however, are more open than Delaunay's, since he painted much larger canvases and put them into a more clearly defined three-dimensional space.

Sonia Delaunay also fits into the tradition of not-so-well-known women folk artists of Russia who, like Delaunay, concerned themselves with color and texture as it exists in hand-woven quilts, furs, and fabrics. But Sonia, due to her exposure to Western styles of art, assimilated and transposed these traditional elements in a unique and historically innovative style. She is only beginning to attract the attention and acclaim she has long deserved.

—Chris Castaneda

Theater

Main Street Theatre strikes sentimental gusher

The Survival of Kitty McDowell

Written by Diana Paschal and Jack Weeks

Directed by Neil Havens

Main Street Theatre presented a world premiere for its most recent play, "The Survival of Kitty McDowell." Written by Houston journalists Diana Paschal and Jack Weeks, McDowell is a curious. Producer Rebecca Havens from across the street, and one of the more interesting series of vignettes, each successive act — broken into eight of these mini-acts — is like Delaunay in that he used many different geometric shapes and structures in his paintings, however, are more open than Delaunay's, since he painted much larger canvases and put them into a more clearly defined three-dimensional space.

Sonia Delaunay also fits into the tradition of not-so-well-known women folk artists of Russia who, like Delaunay, concerned themselves with color and texture as it exists in hand-woven quilts, furs, and fabrics. But Sonia, due to her exposure to Western styles of art, assimilated and transposed these traditional elements in a unique and historically innovative style. She is only beginning to attract the attention and acclaim she has long deserved.

—Chris Castaneda

Main Street put together a truly praiseworthy production of this problematic world premiere. Neil Havens' directing gave a lot of punch and energy to the show, and added a substantial measure of definition to its rather poorly developed relationships. Nancy Ellen Walker hit the mark as Kitty, performing with magnificent poise; Bill Burford proved a naturalistic and competent match in Sam Dawson. And Kitty's mother and brother, played by Barbara Jones and Gary Nelson, helped make the second act the finest part of this commendable — but sometimes clichéd and ungainly — Texas drama.

—John R. Heuner

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We wanted to find out what Rice would be like in the eighties. So armed with tape recorders and a couple of intentionally broad questions (Where will Rice go in the eighties? What will Rice be like in 1990?), Thresher Editor Richard Dees and reporters Allison Foll and Dave Bunch invaded the campus, poking microphones in people's faces. What we got back was not only an assessment of Rice's future, but also an evaluation of its present and a statement of hopes for the future.

'Very tight ship' 

Robert R. Herring, Chairman of the Board of Governors; President, Houston Natural Gas Co.

I have been the wonderousful guidance of Norman Hackerman, has continued to run a very tight ship and to live within the funds that are available tightly as we can and still try to meet some of the impacts of the inflation. In particular our teacher's incomes are running up. The minute you start spending money to keep up when you've got a real problem. Change is slow, but that's the nature of the Board have always been concerned that we must not increase tuition any more than we just have to meet the requirements of teaching youth. We recognize that in a time of inflation that we've been going through in the last few years, we have a serious problem. The professors are feeling the impact. But at the same time, if we raise tuition too much we've lost the student to a large degree, we don't think it's fair to the students. So it's a balancing act. We have to try to keep our resources of money as well as we possibly can. As you know, the Board is matching Mr. [George]'s contribution as much as they're supposed to [in the Brown Foundation Challenge].

'Bang for the buck'

Dr. William Akers, Vice President for Administration; Professor of Chemical Engineering

The first and one of the biggest problems is the change in population of 18-year-olds. From now until 1986 it's going to go down, about 2 percent a year. If you look at our pool, which is composed of students with SAT scores for about 1200, that's higher and family income of $35,000 or higher, that will drop from about 100,000 to about 70,000 in the next decade, because the middle class had the lowest birth rate of all groups. The Admissions Office is beginning to see competition from the East, the West, and the state schools. This is the first time in a decade that Rice has gone appreciably into the waiting list for admissions for this coming fall.

Rice has to do a better job of presenting what Rice is to students through the media, through all our contacts with the outside. We're going to do a harder job of admissions. We're seeing the University of California at Berkeley — the mecca of higher education — has 80,000 students this fall. In other words, the major corporations, which used to confine themselves largely to the private sector, are putting more and more dollars to the public schools. And there are reasons for it. One of them is that the children of their employees. Public schools graduate most of the people. Another phase of
that is tuition itself. The private school is not going to be able to as free with tuition.

I guess one or the other of the problems would be basically the priorities and your allocations. The endowment won't keep up; gift income, at best, is what's left. There's a limit on tuition. Those are the three sources we've got.

Where you pick up the slack is the tight spot universities are in. That means we're going to have to look more carefully into the academic student body and what we can do to get them to enter. I think the most serious problem is tuition. The private school is tuition itself. The private school is an expensive operation, but it's a part of the school system. Whether you mow the lawn or whatnot, it's a part of the school system. Whether you mow the lawn or whatnot, it's a part of the school system.

I don't think public teachers have a place at Rice. Let me explain that. I think teaching is a form of emotional labor. The process of teaching is sort of like xeroxing; I pass a copy over to you. That's my idea of teaching. I think it's inefficient. You're just passing a lecture, sitting in front of a bunch of students. That's how I think teaching is. I think teaching is a form of just transferring information, a part of the school system, and it's not fit to the surroundings you have to deal with. I think teaching is a form of just transferring information, a part of the school system, and it's not fit to the surroundings you have to deal with.

There are even conflicts out on the campus too. Whether you mow the lawn or have an English teacher, there's a decision and it's a hard one to make because the academic student body and the demand for those intangibles to the surroundings you conduct education in. I think the college of liberal arts is developing in you the desire and the talents to learn, not the factual information that I put down as a teacher.

I think there are far too little minorities here and I think that we need an influx, but I think if we don't make a concerted effort to recruit them, they won't come, because Rice has a pretty negative reputation in the black community in Houston. To underscore my freshman year, a roommate of mine got the job. He was white, at Lovett and we were very good friends. He got married in the summer so he got married here in Houston and at Rice in fact. We were close at the time, but when he got married, there were no invitations. I actually said, he said he couldn't find my address, so as if talking to Mrs. Paine [in the secretary's office]. I thought that's not very nice, because I thought that perhaps their parents might not appreciate a black guy in the congregation.

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Recruiting harder
Richard Stabell, Assistant to the President for Records

I am confident that the high percentage of students in the 80's will be as good as those in the 70's and depends on the job we do here — recruiting, financial aid, viable programs. Actually, there may come a time at Rice when we will have to take a hard look at programs where we are under-enrolled. A lot of schools are doing that — consolidating.

Costs will rise, tuition will go up — no one knows to what extent. In Rice and other schools there will be more renewable scholarships. Students don't want one-year scholarship funds from external sources. Some schools see scholarships as the way to bring students in, and draw from school funds, but there comes a point of diminishing returns.

Recruitment will be harder for universities as the number of students increases. For Rice, the other universities will be competing with us, and that will make our recruitment harder.

Shortcomings
Dr. Franz Brotzen, Master, Brown Institute, Professor of Materials Science

Our question was, of course, what are we doing to do this. Which way should the university go, what should be our priorities, etc. etc. We were the Educational Enhancement Committee Brown Institute (last year) said basically that we should continue to emphasize good undergraduate instruction, but we should not do so at the expense of the scholarly activities of the faculty members.

I want to look at this way: here are the options you have — forget for a moment about financial restraints — we can always put them in later.

On one hand, we could become the Cal Tech of the South. In other words, you could specialize in certain areas. For instance, let's say this is an option, and emphasize above all, graduate studies and say "Oh, we can have the people, then of course you make it difficult curriculum, and don't pay an awful lot of attention to MIT, on a larger scale, does exactly that. Research is everything because research brings money to MIT. Here it does not. The professor who attends meetings today in Tokyo, tomorrow in Moscow, is never around for the students. That's alright as long as he gets his name in print and wins the Nobel Prize or something like that.

We could become the other extreme. We could become the Amherst of Southwest. No graduate school at all, just undergraduate teaching — we could go on emphasis on that. Somehow, we felt that with the history at Rice and the funds available, we probably should strive towards a model which is almost uniquely our own. There is no parallel as far as I know, no direct parallel. In other words, we are going to maintain the majority of our students without any doubt, on the undergraduate level. Now, if you look at the universities that attract very, very good young assistant professors, and possibly pay hardly more, and sometimes slightly less that we pay, they are Harvard. You name them. Why? The answer is because they come to those places and consider it a great honor, they are at those places. We, on the other hand, in lots of areas we can compare, with the education we're living right among the best schools. And I would hope that as the eighties progress, that will be much more and more areas through research, programs, balance of enrollment, etc.

We will expand some, but music enrollment has a very peculiar quality. We have to have a balanced enrollment. You have to have the right number of oboists, the right number of violinists, the right number of bassoonists, etc.

The idea of a building for the Shepherd School has been tossed around a long time. In a way, I think its been tossed around prematurely. I think we need a building— there's no doubt about that—at least a building that has windows in it. I hate the underground.

At any rate, we need a building. That can't be denied by anyone in Rice, anyone who knows our situation.

The Shepherd School is part of Rice and it's a building it needs the support of Rice. Not necessarily the financial support of Rice, but the moral support of Rice in raising the funds. We can't have the rest of Rice saying, "Ah-Hah! They got some money that might have gone to a geology lab." In my opinion, Rice needs to become more aware of and more proud of the Shepherd School, but it has to be honest about that. We have a building for the Shepherd School and the Julliard School and we intend to. That can't be denied by anyone in Rice, anyone who knows our situation.

A few select
Dr. Allan Ross, Dean, Shepherd School of Music, Professor of Music

Rice is not as expensive as a lot of schools. Let's compare our tuition to Eastman, Julliard, you'll find our tuition to be minute by comparison in musical quality, the Shepherd School can compare with these institutions, in musical size, no, nor do I think we should intend to. Now, you may think I'm preposterous who think the Shepherd School compares to the Eastman School or to the Julliard School and we're not going to be about as good, on the other hand, in lots of areas we can compare, with the education we're living right among the best schools. And I would hope that as the eighties progress, that will be much more and more areas through research, programs, balance of enrollment, etc.

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your work on real radio.

The typical Rice student, if there is
such a thing one would revel in the
opportunities at Rice. There are so
many opportunities. Any student who
would like to try something, the
opportunity is there, at the radio
station, and we'll attempt to fit it in.
I hope the administration in general,
not to single out anyone in particular,
will take the view that student
activities deserve more support than
we're getting from the administration
or from the university.

We keep hearing about the mystical
"Rice experience" and a major part of
that is the extracurricular activities.

'Basic character'

Dr. J.D. Hellums, Dean, Brown
School of Engineering; Professor of
Chemical Engineering.

Rice doesn't change very much, and
that's part of its charm. I think that
part of Rice's great attraction is that
throughout the years the trustees have
maintained the character of this
university. They have resisted the
urge to grow without bound. We have grown
some, but in a
very controlled
way. The char-
acter of the
university has
been maintained
as a place where a small number of
students live on campus, and all those
that wish can walk to class.

I hope that in the future nothing will
be very much different, because I
think that this place has a certain
destiny that it's fulfilling very well
right now. Now, I'm not saying that we
can't improve things, but the basic
character of this place should not
change.

I foresee the tremendous interest in
engineering continuing for many
years. The enrollment in engineering is
up, and there are more and more people
who want to major in engineering.

The third of the students are majoring
in engineering now, and I really
think that's the right proportion. I
don't think we want to have a big
expansion in engineering, or any other
program.

We do have a plan now on the
drawing boards for a major expansion
in the engineering facilities. We're
going to add about 17,000 square feet of
space to the Abercrombie building, and
go through a major renovation of the
facilities, both in this building and in
the Mechanical Laboratory building.

Most of this growth is for the
graduate program, but there will be
something in it for the undergraduates.
There will be minor additions to
classrooms and undergraduate
laboratories. Mostly it's for the
graduate research laboratories, with
the exception of the computer sciences.
A large part of that is for the
undergraduates.

We will have minor expansions in
the faculty. We've already had some
expansion in the last few years, but no
major expansions. We are simply not
trying to be big. The increase is on the
order of 10 to 20 per cent. We have a
situation where we would like to keep
the teaching loads fairly light, so that
the faculty can do a better job. We'd like
to keep sections down to a reasonable
size. Also, I think we'll be seeing quite a
bit more research.

'A defined mission'

Dr. Francis Tuggle, Acting Dean,
Jones Graduate School of Administra-
tion; Professor of Administrative
Science.

I don't see Rice being terribly
different in the 1980's. I think Rice's
self-defined mission is going to remain
pretty much constant, that is, to take
high-caliber students from a
diverse set of backgrounds and
to provide them with high
quality education. I don't see the
university changing its
mission.

Evolutionar-
ily, there will be
some incremental changes. There may
be a new college. There may be an
increased stress on athletic success.
Institutions are all going to be changes at
the margin; I don't think the core of
this place is going to change very
much.

There was a proposition I heard
about that surfaced several years ago.
The university was given several
centuries of land up north, near
the Woodlands. The proposal was to
sell off this campus, and to rebuild the
university up north of Houston, away
from the congestion of the South Main
Area. This would provide more
convenient housing for faculty,
Osburn leaves for St. John's

by Donald Buckholt

Rice baseball coach Doug Osburn has resigned his post after 18 years as head of the Owls. He will return to St. John's Prep School where he had coached for 19 years before taking the Rice job full time in 1975. From 1963 to 1975, Osburn coached at both St. John's and Rice. Osburn will be head basketball coach at St. John's, and also will be an assistant coach in football.

Osburn's teams at Rice compiled a record of 286-588, including a record of 14-27 last season. Osburn said, "I was reluctant to leave Rice, but they [St. John's] asked me to return to where I have many friends and where my wife teaches." Osburn felt that his new duties at St. John's did not allow time for coaching at Rice.

Rice Athletic Director Augie Erfurth regretted Osburn's decision, but accepted his resignation and began the search for a new coach. Although Erfurth was anxious to find a new man as quickly as possible, he was required by EEOC rules to keep applications open until June 24. Erfurth hopes to have a recommendation on a new coach for Rice by the end of the week.

He stated that he had received a "good number" of applicants for the job. The applicants include high school coaches from Texas and assistants from junior colleges and large colleges.

Erfurth hoped Rice's recruiting for next year will not be hurt by the change of coaches. Rice has already signed one prospect, and although Osburn has been helping with the recruiting, Erfurth does not expect any more signings until the new coach is named. "Kids like to know who the coach is going to be where they go," he said.

The new coach will inherit a squad depleted only by the loss of two seniors, as well as a new facility in Cameron Field, but Rice will still have to struggle to be seriously competitive in the Southwest Conference.

Two women's assistants hired for Tucker, Lopez

by Donald Buckholt

The Rice women's athletic program will be upgraded next year with the addition of part-time assistants for four sports. Athletic Director Linda Tucker and track coach Victor Lopez. Neither position has been officially filled. Although an announcement on the assistant to Tucker should be made this week.

Tucker asked Women's Athletic Coordinator Martha Hawthorne last fall about hiring an assistant to help her with both the volleyball and basketball programs. Tucker hinted that a tentative decision had been made, but would not be finalized for a few days. She declined to reveal who the new coach would be.

The new assistant will come to volleyball and basketball teams that have made great strides in the past couple of years. The women's basketball team reached the AIAW Division II state finals in 1980, and will return all its players next year. The volleyball team finished with a 19-8 record despite late-season injuries.

Lopez' assistant will become a part of a growing program. Lopez came on short notice last year after Cindy Stead's resignation as women's track coach. Nonetheless, he led the Owls to an excellent showing during the season, including a win in the Rice Invitational, placed tenth, just one shy of making All-America honors.

Bratloff never cleared the opening height in the pole vault. Said Straub, "It was a good performance, but he came along way this year. Going to Nationals will certainly help him next year."

MEN'S TRACK

by Tami Ragosin

A weakened men's track team could only manage to accumulate fifteen points at the Southwest Conference Meet to end an injury-stricken season. Two Owls went on to compete at Nationals the next month.

Team standout Michael Novelli, suffering from a stress fracture of the femur, Bruce Gingrich, redshirted weeks earlier with a broken foot; Tim Vala, out with a stomach virus; and Keith Schnellte, out with a broken toe, were unable to make the trip to the SWC Meet in Waco May 16-17.

Darrell Mouton, one of the thirteen who did, went down on the track during the 200 meter run with a strained leg muscle. "He probably did a real good job just getting into the 200," Coach Steve Straub noted.

Only three men scored points for the Owls. Marty Froelick finished second in the 10,000 meter run with a 32:00.29. Mike Bonem placed fourth in the 1500 meter race, and Paul Bratloff tied Texas A&M's Mike Mullins for fourth place in the pole vault.

A&M won the meet, ahead of Houston. As to Rice's performance, Straub sighed, "You know, I just want to forget this year and concentrate on next one."

At the National Meet in Austin June 5-7, Froelick, who had qualified with a 2:49.14 in the 10,000 meter run, placed tenth. Tim Hawley won the 1500 meter run for Rice's women's team. The team overcame injuries to finish third at the AIAW Div. II state meet.

The addition of the new assistants, while not a direct result of Title IX guidelines, will help Rice meet these equivalent spending guidelines.

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Desktop Investor. $495.

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The keystroke programmable is invaluable for those who frequently deal with complex or repetitive scientific computations. A keystroke programmable can solve these problems automatically when it is programmed to do so. Then, all you have to do is key in your data and let the calculator run the entire computation. For those who use a few programs frequently, the Continuous Memory feature can be especially useful. This feature makes it possible to retain programs and data even when the calculator is turned off. If keystroke programming sounds logical for you, look at the information on these three calculators:

HP-33E
Programmable Scientific. $90.
HP-33C
Programmable Scientific with Continuous Memory. $110.
HP-34C
Advanced Programmable Scientific with Continuous Memory. $150.

Preprogrammed Scientific.

A preprogrammed calculator is the first advanced instrument many engineers and scientists use, and it is ideal for those whose work does not often require complex or repetitive computations. It is often an ideal choice for engineering students who want to shorten the time required for problem solving. If you are interested in a preprogrammed scientific, you should look at the data on these two calculators:

HP-31E
Scientific. $50.
HP-32E
Scientific with Statistics. $70.

The fully programmable is a powerful, flexible and comprehensive advanced calculator. Complex programs can be stored permanently on small magnetic cards and used in the calculator over and over again. Prerecorded program cards are available for a number of areas such as business, math, statistics, medicine, surveying, electrical engineering and many others. If you are looking for a calculator that will provide you with maximum capability, check the data on these two instruments:

HP-67
Handheld Fully Programmable. $375.
HP-97
Desktop Fully Programmable Printing. $750.

Keystroke Programmable Financial.

The financial keystroke programmable is ideal for financial analysts, real estate agents, bankers, and other business professionals because it offers two basic methods of problem solving. Most everyday time and money problems can be solved using the wide variety of built-in functions. For more complex and repetitive financial computations keystroke programming is particularly helpful. And you don't even have to be able to write your own programs. Applications Books provide the solutions. With keystroke programming you can save hours of time wasted in long, tedious calculation. And once a program is keyed into the calculator there is no possibility of human error. And if you use a few programs frequently, the Continuous Memory feature which allows you to retain programs and data even with the calculator switched off, may be especially useful. If keystroke programming sounds logical for you, look at the information on these two calculators:

HP-38E
Advanced Financial Programmable. $120.
HP-38C
Advanced Financial Programmable with Continuous Memory. $150.

Alphanumeric Fully Programmable.

The alphanumeric fully programmable is the most powerful, yet the easiest to use of all advanced calculators. The optional plug-in peripherals provide an unprecedented combination of program memory lines and data storage registers. Yet the alphanumeric capabilities and customization features offer a friendly and easy-to-use fully programmable system specifically designed to accommodate unique calculating needs today, with easy adaptation as these needs change. If you are interested in the advantages of a powerful calculating system, you should look at the information on the HP-41C:

HP-41C
Alphanumeric Fully Programmable. $295.

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BEYOND THE HEDGES/by Karen Strecker

Washington State gets ashed in by volcano

"I don't have my chemistry homework today."

"Can you give me a good reason why not?"

"Would you believe it's buried in ash?"

The above conversation may not be as far-fetched as it sounds. All sorts of new possibilities have arisen at Washington State's Eastern and Central Campuses as the result of volcanic eruptions on Mt. St. Helens earlier this summer. The two campuses were temporarily closed for a few days in late May, pending a further decision. The spring semester had not finished yet, and University officials contemplated shutting down classes for the rest of the academic year. Debate centered on the dangers of living in an area with heavy ash fallout and involved several different attempts to test the amount of volcanic pollution in the air.

Students who were behind in their semester's work only had a short reprieve, however. President Glenn Terrell decided to reopen classes until the semester could be completed, in spite of the fact that many neighborhood primary and secondary schools had been closed for the summer a few days earlier.

President Terrell has left it open to individual professors to determine when, where, and if, their students will take finals, and how their grades for the semester will be computed. A wide spectrum of alternatives has arisen. Some professors have suspended class altogether and some have attempted to arrange alternate times and places for finals. In the end, students have taken advantage of the situation by choosing to take an emergency health leave after they have figured out what their current grades are.

The Daily Evergreen reports that "In one case a student was asked by his professor what grade the student expected to get on the final. The student was his only final he had to study for and he would probably have a lot of time to study, so would probably get an A. The professor accepted this and averaged it with the student's grade to date. The student then went through the emergency leave process."

Architectural hall renovated...

Harvard and Columbia Universities.

Mitchell told the Thresher that the renovated hall will provide a positive charge for the Rice campus. He also felt that it will set the pace for future campus construction, although none is slated for the immediate future.

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(Corner of Main and Tuam)
654-8161

4727 Calhoun Road
(University of Houston)
747-8088

OUR Rice location also offers self-service
IBM typewriting for .50 each 30
minutes. Self-service copying
available at .04 each copy.
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