Novelist Irving discusses abortion in Rice address

On Friday, October 5, John Irving, University Professor, read from the novel he is now writing, as well as to discuss his work, opinions, and life. The following are excerpts from his address:

I thought I'd write a novel about orphans. It's a very conventional thing to want to do. And I felt that it was a way of feeding my lifelong convention I understood. In fact, in my fictional orphanage in Maine in the first half of this century — it's called St. Cloud's — I decided that the book that was read aloud in the boys' division every night should be David Copperfield and the book read aloud in the girls' division every night should be Jane Eyre. What else should orphans read, or have read to them? I was able in this book to indulge my fondness for some of my most loved passages from these highly loved books. For fact, that is the responsibility of the orphan I'm most fond of in this book. His name is Homer Wells. He is the reader. He reads a little David Copperfield every night to the boys, then a little Jane Eyre to the girls. I originally thought that this novel would focus on the relationship between an orphan who is never adopted, who goes to several foster homes, and each time comes back, until finally the home that has the greatest impact on him is the orphanage at St. Cloud's itself. And he becomes an unadoptable orphan. He simply has more of a stake in the orphanage at St. Cloud's than he could possibly have allowed himself to have in an adopted home. I wanted to develop the relationship between such an orphan and the director of the orphanage, himself a lonely man without a wife or child, and have some conflict between this man, who wasn't a father but took care of orphans and who found himself suddenly becoming a father to an unadoptable orphan, and the mixed feelings of the orphan himself.

Well, I found a subject I wasn't looking for and when you find one of those you feel you come to it honestly. Whatever I discovered when I began looking into the lives of orphans in the first half of this century was that, when orphans were connected with their own hospitals, it was possible to separate the life of the orphanage from the performance of what at that time was illegal abortion. It made sense as soon as I discovered that doctors who worked in the orphanage hospital, who delivered unwanted children, who had experience with mothers who left their children, would be more sympathetic to other physicians to perform an abortion. In this country abortion was illegal until 1973. You may not know that they were legal in some small states in Europe up until 1804, under the so-called common law. The common law allowed for an abortion until the fetus was quick. What I discovered was that at that moment when the fetus exhibited movement independent of its mother, and you may be interested to know something else that I didn't know until I began to really think about the novel. Thomas Aquinas' definition of when the fetus takes its soul when the heart begins to beat.
Tighter distribution requirements will not revive Renaissance man

Rice's flexible system of distribution requirements works well for most students. Unfettered by mandated courses outside both their expertise and interest, they take challenging courses in diverse subjects before settling down into a narrow academic or professional specialization. Yet because a minority of students in a minority of majors fail to take certain courses, the whole system stands threatened.

No human being could ever absorb all there is to learn at Rice, even were our professors perfectly efficient transmitters of knowledge, and we students likewise ideal receivers. Even worse, it is improbable that most of us can learn everything we should know. How can we live our solitary lives, without having known the beauty and elegance of the rhetoric of Cicero, the science of Newton, the logic of Descartes, the wisdom of Kant, the poetry of Yeats, the prose of Joyce, the painting of Rembrandt, the sculpture of Michelangelo, the algorithms of C.A.R. Hoare... well, this editorial is late, so I can't go on, though the list is near endless. There are hundreds of things vital to understanding even were our professors perfectly efficient transmitters of knowledge, let alone that of Rice's flexible system.

There is no true interest in the idea of a minority of majors failing to take certain courses. The whole distribution system stands threatened. This is not a solution that should be greeted with shouts of joy. It is a sad day when Congressmen who should be worried about the budget spend their time trying to prohibit U.S. banks from loaning money to South Africa, as happened last week. But maybe the passage of a line-item veto would shock Congress into passing balanced budgets and leaving foreign policy alone. The framers of the Constitution made sense when they divided the governmental powers the way they did. Foreign policy needs to be run by one individual with the ideological spectrum too great. It is also arguable that the solution is the line-item veto, by which he can delete specific items from the budget presented to him by Congress. This is not a revolutionary idea. Three-quarters of the state legislatures in the country use some form of the line-item veto, and it has been shown to work.

The solution to the problem of the Congress adjourned last week, it once again proved its inability to pass a balanced budget. In an election year in which it appears that the Reagan Administration is going to take the blame for a deficit of 172 billion dollars, it would be wise to set the moratorium and shift the blame to where it belongs. This is not to say that Mr. Reagan should be blamed for all blame for the record deficits of the last four years. It is arguable that he should have told the American people that the axe was going to have to fall on federal spending, and that, more specifically, it would have to fall on the ever-increasing entitlement programs. Instead he chose to pass the buck to Congress. Still, the Congress is empowered by the Constitution to provide a federal budget regardless of what the President sends down. What happened was that Congress could not even provide money for the federal bureaucracy, which resulted in an estimated million federal workers being sent home one day last week. This legislature is not created as seriously as major area classes, which no one gets to take P/F. But I would not begrudge a P to an academy taking Comp 421, nor to an S/E taking Hart 475.

--- Paul Havlyak
Party restrictions prompt college riots

A mob of 1,000 college students chanting "we want beer" threw beer bottles and rocks at police and ransacked the downtown area of Normal, Illinois, in a protest against new restrictions on parties. Three students were arrested in the chaos.

Officials said the Illinois State University students took to the streets last Wednesday to demonstrate against a local law cracking down on large parties. Police wearing riot gear and firing canisters of tear gas into the crowd finally broke up the demonstration at 2:30 a.m. on Thursday morning.

"It was a frightening display of mob violence," ISU President Lloyd Watkins said in a press statement. "This type of protest will only drive deeper the wedge of distrust and dislike between town and gown."

The protest came in response to party-control laws passed by the Normal city council in June, when most of the school's 20,000 students were on summer break.

The students claim that the laws that prohibit sale or transportation of beer kegs after 10 p.m. will severely cut into their social lives. The law requires that large parties be held in a life center on large parties. Police wearing riot gear and firing canisters of tear gas into the crowd finally broke up the demonstration at 2:30 a.m. on Thursday morning.

The town of 35,000 offers a limited amount of weekend parties. The protest came in response to party-control laws passed by the Normal city council in June, when most of the school's 20,000 students were on summer break.

According to The Chronicle of Higher Education, most regents said they disagreed with a recent opinion by the California Attorney General that the students must pay the $4,837 a year paid by out-of-state students, instead of the $1,293 charged to California residents.

Until a suit challenging the higher tuition is settled, however, the regents decided to abide by the opinion. Lawyers representing a group of illegal-alien students filed the suit, claiming the law is discriminatory because they have resided in the state for at least one year — the time period in which other students achieve resident status.

Review catches flak for gay revelations

The Gay Student Association at Dartmouth has filed suit against sophomore Teresa Polenz for allegedly violating wiretapping and privacy laws. She secretly made tape recordings of a Gay Student Association meeting earlier this year, excerpts of which were later published, without the names of the speakers, in the Dartmouth Review.

Polenz attended the meeting without identifying herself as a reporter in order to do an investigative assignment for the conservative Review. She was supposed to find out exactly how the GSA was spending the $500 that the college annually provides for the association. The Review had twice asked the GSA how it spent the allocation from student activity fees, but the group had never given an answer, according to The New York Times.

A spokesman for the GSA stated that participants expected privacy because of a long oath of confidentiality read by a group leader at the meeting. Polenz insisted that she did not take the oath herself. She added that those who came to the meeting late would not have even known that she was present.

Both the GSA and the Dartmouth Review have gone to the New Hampshire Civil Liberties Union for assistance. The primary issue to be resolved seems to be whether proceedings at the meeting were truly open to all and therefore public information, or whether the individuals who attended the meeting had a legitimate expectation of privacy.

Claire Ebel, executive director of the civil liberties group, told The New York Times, "While attorneys felt very strongly for the First Amendment freedom of press arguments, they felt equally strongly that what the reporter did was unethical."

The Wall Street Journal ran an editorial comparing the Dartmouth administration's behavior to a "Kremlin's trial of a dissident scientist." The hearing scheduled for May 25 was postponed due to this and the fact that reporters from The New York Times showed up to cover the hearing.

Yet another honor code bites the dust

The United States Air Force Academy has suspended its cadet-run honor system this year due to what the Austin American Statesman called "the worst cheating scandal in nearly twenty years" at the institution. A thorough review of the honor system at the academy is being made.

Last June, nineteen seniors were suspended for a year along with the cadet-run Honors Board, which investigates possible violations of the code.

Warrant General Winfield Scott, the academy's superintendent, was sure, however, that the nineteen suspended cadets represented only a "few who were caught" and that a number of other cadets were caught despite what another official called "overwhelming evidence" that they had cheated. He instituted a three-month period of amnesty during which additional cheaters could turn themselves in without facing disciplinary action.

The period of amnesty ended three weeks ago, but the academy will not say whether or not any cadets took advantage of it.

"We don't live in a world in which there exists a single definition of honor anymore, and it's a fool that hangs onto the traditional standards and hopes that the world will come around to him," said Joseph Ellis, a former instructor at West Point.

"Is the honor system still viable amid the ambiguities of today's society?" According to the Austin American Statesman, the cheating incident, involving cadets who took an examination and passed the questions on to those scheduled to take it later, contains elements of a wider debate about honor and honesty.

California continues to stick it to illegals

The Board of Regents of the University of California has voted to continue charging higher fees to illegal aliens who attend the university.

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are ranked together, but they are all teams in a league with uniform entrance requirements. Furthermore, they are working toward a common goal — the opportunity to play each other in bowl games to determine a national champion — working toward a common goal — the opportunity to play each other in bowl games to determine a national champion — working toward a common goal — the opportunity to play each other in bowl games to determine a national champion — working toward a common goal — the opportunity to play each other in bowl games to determine a national champion — working toward a common goal — the opportunity to play each other in bowl games to determine a national champion — working toward a common goal — the opportunity to play each other in bowl games to determine a national champion. It is conceivable that one may deserve to be.

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I in which teams that do not play each other...
Ivy Ling assails hypocrisy, violence against women

continued from page 1

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I promised myself that I would never write about this subject, about which I had many conflicting feelings myself, without promising that the two main characters would receive equal treatment and equal affection and that they would embrace wholly different views. That is, the doctor (Dr. Large), who was the founder of the orphanage, the obstetrician of the orphanage who is in charge of the orphanage, who decides to perform abortions, as he says, for the good of the orphans, and conflict with his favorite orphan.

When he is old enough to understand and to know the secret life of the orphanage and what I do there, it is, [he] shortly thereafter decides that the fetus has a soul, and that he could never be involved in the performance of an abortion. Homer Wells and Dr. Large part company on the issue of abortion because it becomes an issue, one of conflict in this book.

Personally, of course, it seems that there can be no more intimate or personal or moral or religious decision than the one you have or do not have an abortion. It is a decision that is, in a democracy an abuse, that abortion should become and endure as a political subject.

My feelings about this perhaps need some explaining. My grandmother was an obstetrician and a professor of obstetrics at Harvard. He wrote about delivering babies. When I first said I wanted to be a writer, my parents said, "We already have one of those," and my grandfather, who they said, "read him.

Well, even though obstetrical procedure wasn't what I had in mind at the ages of 15 and 16, growing up in a small New Hampshire town, something I read must have stuck, because when I discovered the problems this novel had, I sought the help of a number of people who were very patient with me and kind at the Yale Medical School, who actually absorbed the tedious necessary to teach me the actual procedure. I was not one of their better students. I've been out of school a long time and never had the properties of a good medical student.

In my last book, I was very dependent on [an] and I was grateful for the help of a woman who was at the Sanoma County Rape Crisis Center in California. They taught me a lot of things I didn't know, but some things I did know, too.

My mother retired recently. She was in her sixties, the director of an organization, the Rockingham County Family Service, which was a theme in the first book. It was a kind of place where women who are abused and mistrusted and the kind of place where children who are abused are taken for counselling and help.

I heard from some of the people who helped me with the last book. They said, "I suppose you're through with us now," meaning as a social cause. [They said] I was turning to another form of social violence, and according to my mother, which I have to believe indicates abortion is, in some particularly sanctimonious self-righteous way, a form of violence against women.

I tried to assure people who helped with the last book that I was not ungrateful for their help and that I didn't think the things that I had written about will just be tossed away and never written about again. Yet at the same time, I assured them that I had no interest or intention of ever writing another rape scene. So, for the people who helped with my last book, I wrote a non-rape scene.

My mother liked this one.

The oldest girl in the orphanage, her name's Melanie. She was not born in St. Cloud's, at the orphanage. She was born there. Her background, her history, has been violent. She's not only been left at the orphanage, but her only friend has left the orphanage. So she leaves, she runs away. She's a young woman in her twenties when we find her a few months after her departure from the orphanage, really for the first time before the war.

"One of the men waved to her and she started to wave back, but thought better of it. She was not past a hundred yards when the men had been working when she heard their pickup truck coming after her. "The truck pulled up next to her, to the side of the road, and the driver said, 'You look like you've just lost your sweetheart. It's a good thing you found me.' "The man on the passenger side of the truck opened the door before the truck stopped rolling. 'You'd better leave me alone, buster,' Melanie said. But the other man walked around the truck coming closer. Melanie jumped onto her feet. She spat twice on his face. And she was violent. She's not only been violent. She's been violent. She's not only been violent.

"Charlie!' she called to the faster man. "Charlie!" he called to the faster man.

"She caught her breath again. Then, simply, she sat on him. When she stood up she saw the heavy man. He was only now across the dirt road into the second orchard. 'Charlie!' he yelled. But Charlie didn't move. Melanie rolled Charlie over on his back.

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by Tibor Roberts

Since the Rice Alumni Association decided last fall to visit South Africa, the Thresher has run several editorials condemning the trip and has printed several articles about the excursion. The Thresher, in response to criticism that it has failed to present the South African government's account of the political situation in that nation, recently spoke with John B. Van Rooyen, Consul General of the South African consulate in Houston. The following is a summary of Mr. Rooyen's major concerns and opinions, which surfaced during the course of the interview.

The Consul General criticized statements made by the Thresher and other news sources about the oppression of "the black majority" in South Africa. Such a majority, he said, is a myth. In reality, the nation's black population is composed of four tribes, each with a total of nine subgroups. He claimed the groups have little in common - not culture, not religion, not even language in many cases. Therefore, he argued, South Africa has no unified black majority.

Van Rooyen also discussed South Africa's newly adopted constitution and its policy of relocating blacks to territories set aside within South Africa. South Africa recently adopted a new constitution, said Van Rooyen, thereby ending the literal existence of the so-called "apartheid" system. The new government will be composed of a three-chambered parliament. Representatives elected by the whites will retain their old legislative chamber. However, people of Indian descent shall now have their own house, as shall people of mixed black and caucasian descent, or "coloreds," as they are called in South Africa. None of the native tribes, which together account for 90 percent of the population, shall have representation in the central government.

Instead of including the tribes in national politics, the government has tried since 1959 to relocate the blacks to the geographic areas associated with their heritage and to give them autonomous rule there.

The South African government has received a great deal of criticism because it has forced blacks to live within these homelands, rather than allowing them to live in areas now designated exclusively for whites. Asked to comment on the situation, Van Rooyen objected to the term "forced moves," saying it was more, or less an invention by the press.

"In most cases they are being given an opportunity to move and they are normally moving to better areas," Van Rooyen said. He said that the government settled the tribes, formerly cattle farmers, on better grazing lands. The "homelands," he claimed, are located in these "better areas."

"It has been said - and this is a number which is burnt in my mind - that 80 percent of South Africa's population lives in 30 percent of the land area," Van Rooyen stated. He said that the government has given blacks much of South Africa's choice land. When challenged that this does not necessarily mean they can live where they choose, Van Rooyen responded, "They are allowed to live, within their homelands, anywhere they choose."

Van Rooyen further mentioned that "requests" to move have been two-sided. The government has also asked whites to leave what have been their homes for, in some cases, generations.

Van Rooyen emphasized that the idea of homelands appealed to blacks. Elections were held - if the people voted to become autonomous states, and every tribe did, he said, the South African government worked toward granting them independence.

The fifth of ten homelands, Karrandebele, will officially become independent this December. A job shortage in the area, resulting in an unemployment rate of about 98 percent, has remained as yet another cause of criticism and worry for the South African government.

The South African government went into a plan to create jobs. This is obviously of crucial importance," said Van Rooyen. He claimed that funding a jobs program adequately presented a serious problem because South Africa spends "millions of dollars to create jobs as close as possible to the homelands."

Van Rooyen said that so-called "South African task forces" are also robbing blacks and whites alike of desperately needed jobs by pressuring American businesses to either not invest in the South African economy or to divert their investments from the homelands. The United States and other countries, he said, have exerted enough influence to prevent the international money-lending organization, the International Monetary Fund, from lending South Africa money to stimulate its economy.

"What blacks in South Africa need most is an opportunity to work," Van Rooyen said, "and because of that we have often pleaded with American interests to come and invest." He said he believed pressure to disinvest to be "as folly an idea as anything. It has no sound base, whatever reasons people give for it." He noted that the American companies still doing business in South Africa now provide almost half a million jobs for the nation.

Van Rooyen also dismissed charges that the government is to blame for black unemployment conditions and job hazards South African blacks presently suffer. He said that the South African government has agencies analogous to the Occupational Safety and Health Administration (OSHA) of the United States which insure safety on the job.

Responding to recent criticism about safety in numerous South African mines, which employ vast numbers of workers, Van Rooyen said, "I think they are as safe, if not safer, than anywhere else in the world."

Van Rooyen said that, although criticism of the South African government often brand it as "a destabilizing factor" in South Africa and as a chief contributor to the poverty and unemployment of black people, blacks continue "in all over" the subcontinent to work in South Africa, not just because the jobs exist, but also because "the South African government is a stable government." He cited the recent "non-aggression agreement" with Mozambique as evidence of the peaceful nature of his country.

Van Rooyen responded to criticism about the trip during the past two to three months, that over the past two to three months, it has plagued South Africa with severe rioting in the Johannesburg area in particular. One report, issued during the third week of September, said that the death toll had risen above forty.

"The main reason for the riots," whatever you want to call them," Van Rooyen said, "is the increase in rent payments for housing in black communities and outside of Johannesburg. He said the housing in question is not government-owned, but is instead administered by local black authorities. "To say that the riots were because of the South African government is untrue," he concluded.

Commenting on the government's justification of the ban on political meetings, he said violating many Americans' notions of freedom of assembly and speech, Van Rooyen said, "The reason why these prohibitions are being imposed is to prevent the kind of meetings that are here to prevent congregations of people and people congregating to cause any discredit to our own country."

Van Rooyen also linked government-authorized detention of people without trial and censoring of the press with a need for internal peace and security.

"What you need to remember," Van Rooyen explained, "is that political meetings are fairly often being feared to utter some grievances, which can, in the end, disturb the peace. There are avenues in South Africa being created for everyone to complain and to change his or her situation through normal channels."

According to Van Rooyen, these channels exist within the governments of the tribes, even though half of the tribes do not as yet have "homelands," and the tribes can, and do, "deal very well" with the South African government so that everyone "can exert his political voice."

South African consul defends government's policies
Jones grads to explore ethics of modern business world

by Shao-Lee Lin
This semester, the Jones Graduate School of Administration offered the first course in business ethics to be taught at Rice.

The course, similar to programs already in place at universities such as Harvard and Stanford, is an experimental one in which professors from other universities will be asked to come to teach on a one-semester basis. After a three-year trial period, the success of a business ethics course at Rice will be evaluated to determine whether or not a permanent position in this area should be established.

Filling the seat as Rice University's first Lynette S. Autrey Visiting Professor of Business Ethics is Dr. Donald G. Jones, Professor of Social Ethics and chairman of the graduate school of religion and society at Drew University.

Jones, who has worked directly with major corporations for over ten years and has had numerous publications on the topic of business ethics, says that the academic study of business ethics is not just a soft or marginal enterprise as many believe, but is a discipline slowly emerging as people begin to see the need for such studies, very much akin to medical ethics. Says Jones, "The Essence of ethics is the rational task of clarifying what constitutes human welfare and the systematic study of norms that ought to guide conduct in the achievement of human welfare. One of the tasks of ethics, as an academic discipline, is to help people make reasoned discerning choices about ethical quandaries when moral intuitions and goodwill are not sufficient."

Jones' course this semester deals primarily with the analysis of case studies. By studying difficult decisions, Jones hopes to instill in his students an awareness of the ethical dimension in all business activity and ultimately to help them develop skills in resolving ethical problems.

When asked to give a more concrete explanation of business ethics, Jones replied, "How do you fire people? Do you dismiss them immediately or give them time to find another job? How do you close a plant? Do you talk to officials and other people of the town [that it serves, or do you make the decision solely on the basis of cost-profit considerations? Professional managers need to engage in ethical reflection to be equipped to factor into their decision-making such tangibles as national interest, energy conservation, public health and safety, competition, community betterment, minority justice, and air, earth, and water quality. To do this is to be involved in the application of business ethics."

Jones, who has been at Rice for half a semester now, remarks about the students and Rice as a whole, "My students are graduates who have in many cases sacrificed highly paid company positions to come back to school. They are all highly motivated, mature, and very bright — some of the best students I've ever had. The class is a lot of fun, too; for some reason, the study of ethics seems to invoke humor quite often. The faculty here at the Jones School is high quality, open-minded, and open to ethics as a discipline."

Jones, who will be returning to Drew University at the end of this semester, will be replaced by another professor of business ethics who will be coming in from California. The next move is yours.

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The Rice Thresher, October 12, 1984, page 7
The Diviners
Wiest Tabletop Theatre
Directed by Chuck Mays

Wiest Tabletop gave a marvellous performance of Jim Leonard Jr.'s *The Diviners* last Friday evening. Superb casting and a genuine communion among the actors produced a very moving, realistic effect on the audience. Definitely a job well done.

The acting alone, in fact, made this production so worthwhile; for the plot was, at times, rather convoluted. Set in a small town in Indiana during the Depression, the play opens and closes with a series of monologues by Basil Burnett (John Kittes), a surly doctor and farmer, and Dewey Maples (Tom Senning), Basil's not-too-bright mechanic for Buddy's father, humorously portrayed by Mike Hayes, the holy-rolling women in town plan for him to be their new preacher, a fact that leads to numerous conflicts.

In the meantime, due to his aversion to water, Buddy develops ringworm, which must be treated by cold baths. At this point, a scene cleverly staged using special sound effects that created the feeling of being underwater. And so ends the action of the play. An interesting premise, but its potential is largely unfulfilled because too much is left hanging. At first glance, the stage design was marred by its intellectualism. However, as the action unfolds, one realizes that Chuck Mays and Barry Max have turned a creative job with a difficult subject. Altogether, the Wiest Tabletop Theatre gave a performance quite up to standard. Her scenes with C.C., which could be quite charming, come across in an exercise in the quick recital of dialogue.

Kabuki Themes:

*a* Kabuki is the traditional theatre of Japan. Five forms of Kabuki costume design: shiroi; chausu, prints, to dark, sombre colors; combed, with motifs, patterns and colors indicating the character's standing. This aspect of her work is truly beautiful and expertly executed in metallics and lustre glasses that have undergone multiple firings in the raku process. The most widely used, accented with resists, combing, stencils, airbrush and pyrographs.

Styles of the costumes range from matte pastels with pie branch to traditional stylized prints, to dark, sombre colors accented with bold bronze and gold waves. My favorite was "Lady Sono no Mae," a crazy-quilt design of the Japanese theatre. Zider has been considered a maker of expensive vases, it is time she ventured into her own territory. Zider has accomplished this in Kabuki Themes. The exhibit can best be described as an exercise in experimental, three-dimensional costume design. Kabuki is the traditional theatre of Japan. The free-form tea-to eighteen-inch-high "birds" are Zider's interpretations of characters from the Kabuki play Sugawara's *Secrets of Calligraphy*, an obscure story based on the conflict between Imperial Sugawara and Shishi, Fugiwara in ancient Japan. The "performers" are frozen in "moe" poses, expressions of intense emotion. Unfortunately, this concept is not easily grasped by the viewer since the figures have no discernable faces and only the vaguest of bodily forms. To the best of my imagination I saw combed torosan, upper thighs, and shoulders clad in kimonos of clay.

Zider's figures are decorated with motifs, patterns and colors indicating the character's standing. This aspect of her work is truly beautiful and expertly executed in metallics and lustre glasses that have undergone multiple firings in the raku process. The most widely used, accented with resists, combing, stencils, airbrush and pyrographs.

The Rice Thresher, October 12, 1984, page 8
Texas' Ellie, predictable, simple, and surprisingly enjoyable

Ellie
Directed by Peter Whittman

Ellie, filmed at studios at Los Colonias in Dallas and on location in Maypearl, Texas, has, at first glance, the potential of being one of the biggest bombs of the year. Resting on a plot such as it has and on a newcomer to the screen as its principal character, things look bad. But, miracles do happen and Ellie turns out to be a surprisingly funny and entertaining film. And what's more, it does that without taxing the brain with symbolism or metaphysical insights.

Shelley Winters stars as Cora, a Texas Mom who likes Texas Pops and then knock 'em off after they have willed her their money. Her three sons, Tom, Billy, and Frank, help, but grudgingly. "O Mama," complains Frank, "do I have to shoot them? I shot the last one."

All of Me
Directed by Carl Reiner

Based on an intriguing mishap and starring the ever-popular Lily Tomlin, All of Me had to try hard to be a commercial failure. Sometimes it looks as if the film might make just enough momentum to be genuinely funny, however, it never does.

All of Me is not an awful film, nor even a bad one. Overall it is predictable, simple, and surprisingly enjoyable.

The pace quickens toward the end of the film, when Roger, the guitar, and Roger's blind-musician friend go to the Cutwater mansion (now Terry's) to forcibly install Edwina's soul in Terry's body. Eventually Terry gives up her body rather than go to jail, and Roger decides that he will quit his law practice to pursue his music and Edwina/Terry. He has decided that she doesn't like Edwina as much as he thought she did.

The only surprising thing about the entire plot is Roger's relationship with Edwina. One never understands why he likes her, since Lily Tomlin plays Edwina as very convincingly obnoxious for most of the movie. Her acting suffices for the character, but the character is sadly lacking in depth or believability.

Victoria Tennant, as Terry Hoskins, portrays an even more one-dimensional character. Following in the treacherous manner of countless movie villainesses, she seems artificial and uptight, whether she is playing the guru's empty-headed disciple, trying to seduce Roger, or flaunting her new wealth. Even given that comedy is not expected to resemble The Taming of the Shrew, it is not unexpected to ask for decent acting and characterization.

Steve Martin provides the only inspired moments in All of Me with his frantic portrayal of the possessed Roger. He makes the ludicrous situation both convincing and extremely funny. Especially good are his exaggerated feminine gestures and walk — trademarks of Edwina's personality. Unfortunately, ninety minutes of such antics do not make a very good movie.

Between entertaining scenes, All of Me becomes slow, a problem that one would not expect from a movie that lasts just over an hour and a half. It's a lack of plot, rather than an enormous lack of originality. It is as if the powers-that-be in Hollywood pulled out the standard formula for a "safe, moderately successful comedy" and followed it meticulously.

As a result, All of Me has no blatant gaps and not much interest. Despite several good actors and a real potential for humor, the film ends up in mediocrity. Critics will be coming frustratingly close to success.

-Fabrie Rohr
Country makes worn out farm theme work despite bad ending

Actress Jessica Lange has come a long way since her starring role in "King Kong." Country, which she conceived, wrote, produced, and starred in, certainly demonstrates that Miss Lange is more than "just another pretty face."

Country is set in contemporary, as opposed to real, Iowa. The insidious Federal Housing Administration (FHA), in keeping with the magisterial tradition of Christian charity established by the present administration, threatens to foreclose on the family farm. Jewell Ivy (Jessica Lange), struggles to preserve the farm and her family against what appear to be insurmountable odds. The hasty "G-men" have already driven off a number of her neighbors, and her husband Gil (Sam Shepard) has been driven to a state of drunken despair. If you are not reading this, you are right. "Gosh, this film has already been made at least three million times," you are right. What a rotten country.

Director-screenwriter's economy in overall quality of its approach to this beleguered theme, as well as its acute timeliness with current trends in American agriculture. As Lange stated, "Nobody was paying attention to their [the midwest farmers'] plight. We became a long way since her starring role in "King Kong." Country, which she starred in, certainly demonstrates that Miss Lange is more than "just another pretty face."

places in the heart

Directed by Robert Benton

No movie in a long time has been as rich visually and symbolically as Robert Benton's Places in the Heart. The story of a widow in Waxahachie, Texas (Benton's hometown) during the Depression, struggling to keep her and family, is stunningly simple, but Benton's careful crafting and layering of symbolism and deeper meaning enable the film to represent the greater values of family, equality, and idealism. Edna Spaulding, played marvellously by Sally Field, is the heroine of the film, a wonderful depiction of plain stubbornness and dedication to an ideal, the stability of her family. She is helped by her two small children, a vagrant black man (Danny Glover), and the evil banker's blind, anti-social brother (John Malkovich), forced upon Edna as a boarder. All together, representing the outcasts of society, they band together to save Edna's farm by planting and harvesting cotton, and to get the first bail ginned to gain the extra pure money.

It sounds simplistic, but Benton's depiction of rural Southern existence during the 1930's is a poignant portrayal of people trying to maintain their basic human dignity under the most difficult situations. The director-screenwriter's economy in dialogue is so eloquent that most conversations are short and succinct, with a great deal of the meaning appropriately carried through the looks and gestures of the actors. Nowhere is this more evident than in the subplot of Edna's sister Margaret (Lindsay Crouse) and her husband Wayne's adulterous relationship with her friend Violet, the school teacher. While playing bridge with Wayne's sister Edna (Ed Harris), Violet (Amy Madigan) and Violet's husband, Margaret discovers her husband's infidelity by yet another means, contributing to the even greater depth of characterization. This is beautifully realized on screen and gives the second most notable performance in the film. All the characters are well portrayed, but each relies on the other for definition and support, which is another theme of Benton's. Visually, the film is rich but not lush, a direct parallel of Benton's writing style. His opening and closing montages, one of grace before Sunday dinner, the other of a communion service, perfectly frame the picture within its time period. The ending, though, creates a sense of timeliness, reiterating all the ideals of the film established through the character themselves. Overall, this is one of the finest pictures of the year. Benton, in his homecoming to Waxahachie, has taken great care to depict not only how things were but how they should be. Through his portrayal of an American way of life under extreme stress, Benton shows the strength of individual idealism and determination. The character's achievements become our own.

—L. Gene Spears, Jr.
Collision
Lawndale Art Annex
Through November 4

Decadent. That's the word that comes to mind when I try to describe this show. Absolutely decadent. Part of this reaction is due to the surroundings—a reconverted warehouse with painted cement floors, poor lighting, and a makeshift stage—and even more is due to the exhibition itself, a boldly extravagant, brightly colorful, highly textured Collision of a show.

Its gaudiness is a little overwhelming for this sedate art critic, who likes to wander through quiet galleries full of quiet artworks, intellectually quieting to herself. Extreme intellectualism is out of place here, not because the works are not thought-provoking, but because they demand an immediate reaction. A reaction that precedes thoughts, an "oh, wow" that is followed by an appreciation (or at least recognition) of the related artist's work: his patience, his careful eye for detail, and the diligent execution of a fantastic idea.

Before I get in over my head, let's start at the beginning. You walk in, bear left, and there! Larry Fuente's "Holy Collision in the Chapel of the Leopard Colony," two vintage Cadillas facing each other. One is completely studded with jewels and beads and bordered with plastic animals, and its seats are lined with teddy bears, slightly squashed. The other one is painted like a leopard skin, with a gold-leaf figure (awesome!) rising out of the back seat. More animalistic. The cars would be enough, but then they are set in a chapel, with religious icons on the wall, and surrounded by incredibly dressed mannequins. It took Fuente four years to complete this piece, and it is incredibly incredibly well done, incredibly gaudy, incredibly decadent.

After gaping at this, you pass through "The Gates of Hell," a creation of Ana Pellicer and James Metcalf with the help of the Ocumuch Indians. It's a huge portico, the doors of which are decorated with ceramic figurines, and the upsurges of which are paneled with bronze-painted plaster casts of female torsos, separated by velvet. The doorway is immense, to say the least.

The first thing you see, after walking through it, is Jesse Lott's "Potberde", a pomegranate-shaped figure of all uses, strung from the ceiling, standing on the floor. With arms and long legs stretched out, one must stand on tiptoes to see the work. It's a wonderful paradox of the small and the large, the simple and the complex, the casual and the formal, the nude and the dressed, of magazine ads, they look like cartoon characters, who have overindulged in helium. They make wonderful parodies of the "Priests, Politicians, Pimps, Pro, Practitioners, Popes, Pilots, Pedagogues and three pediments" that they portray. And, so to render them even more wonderful, they are slightly dusty, adding to the slightly decadent atmosphere that only a combination of cement floors, poor lighting, eccentric artwork and the faint smell of mothballs can create.

The metalworks come from another display, one that I call "The Seance Scene," since I could not find the card that stated the artist and the name of the exhibit. It consists of many chains, covered in purple glitter, arranged in a rectangle around some tables, each table being different. One has knives stuck in at various depths, another has clocks set in, yet another has four red fans around it, blowing two Coke cans around. The Coke cans do not fall off because, attached to the perimeter of the table, there are more Coke cans whose sides have been shredded and bent into the form of a golfer. The atmosphere of the seamless and the immersive is enhanced by the lighting, one red bulb, aimed at a spinning mirrored globe that throws reflections all over.

Most of the show is like that: energetic, slightly bizarre, multimedia collages justified as art by each artist's ability to express a view of society and to communicate both a serious statement and a real sense of fun through his medium of creation, be it fiberglass, as Liz Jimenez does in his bigger-than-life-size sculpture of a man and oxen, The Sod Buster, or the Imagine-piece people, or the photograph whose artist I never did find out.

But the last bit of the show—most of which is works by Alfonso Ossorio —is a disappointment. Most of Ossorio's pieces are multimedia collages, made of bones and wood, plastics, paints, and assorted eyelashes. The effect of one piece is to arouse one's curiosity; the effect of several pieces is a sort of numbing. What could be seen as a little overenthusiasm on Ossorio's part in one of his works is seen as an overkill in another, simply an inability to create when confronted by too many of them. His pieces begin to look like partial and anything intriguing in their composition is negated by an overabundance of potential wonderful textures so that the viewer is not only partial, but coupled with a uniform application of varnish so that the entire piece takes on a plastic look, and the contrast between neutral and manmade textures is lost. In one piece, this would not be obvious, but by the third collage, it certainly is. Ossorio's pieces lack any social relevance whatsoever. Ossorio loses credibility as an artist, he is, instead, a master craftsman, which is not the same thing.

As for the videos, I found them slow. James Marshall's "Ossorio's Garden" (shots of sculpture) disintegrated from Frank Gillette's "In the Creeks" because it was much louder. I would have liked to watch the movie, but I couldn't concentrate, and I blame the Lawndale Art Annex for leaving the two video machines next to each other.

It's not a large show, but I recommend that you go. It's not often that you can see such an ambitious display of nearly 150 works in one of Houston's smaller galleries. No, the show is not pretentious, or see many media at once. It's a show to re-define the term "work of art," a term that I had considered meaning "the physical and symbolic recreation of an experience or feeling or idea used to interpret and communicate that experience or feeling or idea." It is exhilarating to find a work of art that is an experience in itself. It is also a show to see with a friend, because it is so much fun, so energetically, decadently fun.

Sarah Jordan

### Ambitious, energetic, decadent exhibit redefine term "Art"

The Unforgettable Fire
U2

There is a saying, "If it ain't broke, don't fix it." On The Unforgettable Fire, U2 seem to have applied this axiom to their music, and they have stuck with the same formula that they used on Boy, October, and War. It ain't broke, but it is wearing a little thin. Despite the fact that this album was produced by Brian Eno instead of Steve Lillywhite, it is generally prototypical U2. There are very few observable differences between this work and any of the earlier three, one of which, though, is that, if anything, The Unforgettable Fire is less interesting and less enjoyable than the others.

At times, of course, the formula works. The first song, "A Sort of Homecoming," is probably the most creative one on the album. Bono has smoothed out his style a little here, and his vocals thus sound a bit more refined, even though the drumwork is as old, and one can catch previously used effects here and there. "Pride (In the Name of Love)," not unknown to anyone with an ear for twelve-inch singles, also boasts imaginative effects, especially in the alternating chime and clawhammer guitar. However, the vocals in "Pride" are more like Bono's usual work. In the following songs, most of the other musical elements, too, are typical of U2. "Wire" and "The Unforgettable Fire" are both marred by their being a bit too pounding, besides having a regrettably mainstream feel. There are still some interesting guitar textures in "Wire," most notably the rapid, melodic "pizzicato," but the Edge's guitarwork soon follows the other instruments into mere acceptability, emerging noticeably only once more in the song "Elvis Presley and America," which blends breezy acoustic guitar with the chiming electric.

The rest of the album is essentially formulaic. Many of the songs are of the steady, airy songs of previous years. or not much different from ones in songs of previous years. To fans of U2, The Unforgettable Fire will be welcome, for it is what they are used to. It is technically good, and it is not unnoteworthy, but neither is it unforgettable.

—John Knapp
THIS FORTNIGHT by L. Gene Spears, Jr.

Art

Festival Indonesia: Primitive Textiles and Contemporary Paintings will be concluding its run at the Sewall Art Gallery on October 20. For more information, call 527-8101.

Asian Art from Houston Collections will be exhibited from October 26 to November 21 in the University of St. Thomas Art Department Gallery. The exhibit features works of painting, sculpture, and ceramics from Burma, Thailand, India, Indonesia, Korea, Japan, and China. For more information, call the UST art department at 522-7911, extension 318.

The Alley Theatre will begin its run of Romulus Linney’s the Sorrows of Frederick on Thursday, October 18. The play is a witty and humanizing (humanizing?) treatment of the noted 18th century Prussian monarch who is both master and slave to his own intellect. For more information, call 228-2333.

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Dance

The Jose Limon Dance Company will be appearing at the University of Houston’s Cullen Auditorium on October 19 at 8 p.m. The program will feature works by Limon as well as new dances created by people who trained with Limon. Student admission is $6. For ticket information, call Linda Phexa at 527-4058.

The Tokyo String Quartet will be appearing in our own Hamman Hall in performances on Tuesday, October 16, and Thursday, October 18. The Tuesday performance will consist of Mozart’s Quartet in D Major, “The Hoffmeister”, Bartok’s Quartet No. 3, and Smetana’s Quartet in e minor. On Thursday’s performance, the Quartet will be joined by clarinetist Gervase De Payer in performances of Haydn’s Quartet in D Major and Mozart’s Quartet for Clarinet and Strings in A Major. Admission is $5 for students, and performances are at 8 p.m.

Music

The Preservation Hall Jazz Band, fresh from performances at that model of sound financial planning, the Louisiana World Exhibition, will appear in Jones Hall on Sunday, October 21. The exhilarating sounds of New Orleans can be experienced from between $5 and $18. For more information, call 227-1111.

Breaking the Stalemate, a teleconference, will be held in Kleberg Auditorium at Baylor College of Medicine from 7 to 9:30 p.m. on Monday, October 15. The program will be a series of discussions between prominent government officials and members of freeze groups concerning ways to reduce the risk of nuclear war, with options for participants to phone in questions. For more information, call 526-1709.

The State Fair of Texas will be continuing through October 28. The Fair features Championship Wrestling, the National Finals Tractor Pull, an ice revue, a circus, acrobatics, parades, fireworks, and, of course, the U.S. Marines. Admission is $3, in addition to whatever it costs you to get to Dallas.

Et Cetera

An Evening With Doc Severinsen will kick off the 1984/5 season of the Houston Symphony Pops on Saturday, October 13, at 8:30 p.m. The program will include such favorites as Pink, Flunk, Flunk, and the Roman Carnival. Tickets for the performance, which will be held in the lavishly glamorous Music Hall, can be had for $7 to $22 by contacting the Houston Ticket Center.

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The Rice Thresher, October 12, 1984, page 12
Tony Burnett lunges out of the end zone in an attempt to catch Kerry Overton's pass.

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by Arthur Rabeau

Early in the fourth quarter Saturday, Rice trailed Texas 31-13 but had driven to Texas territory on the fourth-and-ten. Kerry Overton dropped back to pass and threw to Melvin Robinson, who slipped, caught the ball—and fell a yard short of the first down.

It was that sort of a night for Rice. Stacked up against the top-ranked and heavily-favored Longhorns, the Owls played some of their best football yet under Watson Brown, but not enough of it. They slowed but couldn't quite stop the orange stampede.

Lack of effort wasn't the reason. Rice played as well Saturday as they had played poorly in their previous 38-3 embarrassment at Miami. But they slipped up a little in the second quarter, and against the talented Longhorns a little crack in a team's composure is like a little crack in Hoover Dam. Texas took advantage of Rice mistakes to score three touchdowns in just over seven minutes and break open a tight game.

So tight, in fact, that the confident Texas squad found itself locked in a 7-7 tie with Rice at the end of the first quarter. The Longhorns took the opening kickoff and rumbled 75 yards in 11 plays for a touchdown, and it was 10-0 Longhorns. But the Owls' defense stuffed the Longhorns in the third quarter. Rice stopped Texas cold three straight times without a first down, and for a while it wasn't clear just who was the number one team in the nation.

Coach Brown noted that Rice was "so excited we missed tackles, but we tackled better in the second half. I was proud to see our defense come alive.

Unfortunately, the offense wasn't quite clicking. They kept coming up just a little short of a touchdown. Several passes were just a little overthrown, or were on target but just not quite caught." Rice dropped three or four critical passes, and we busted a couple of routes," summarized Brown. Rice had to settle for a pair of long field goals by Hamrick, and it just wasn't enough. Texas put the game away in the fourth quarter with a field goal and a late touchdown set up by an acrobatic 40-yard catch by William Harris for the final score of 36-13.

Despite the loss, the Owls are looking up to themselves and not just each other. "We have a lot more respect for the guys, and they have more respect for themselves," said Brown. Rice reflected the new attitude among the players. "We gave them 21 points, we would have lost a lot closer if we'd cut down on our mistakes. We can beat a lot of teams on this conference. I know we can. " "Could the Owls be getting tired of their underdog role?" asked Kerry Overton. "At this point I'm sick at the stomach of 'expecting' anything," Coach Watson Brown said. "We just have to go out and play our best game."

The Rice women's cross country team will travel to Austin next Friday for the University of Texas Invitational. The girls are looking forward to this meet, and Klassen says, "We really have to put a team together. Farther down the road is the SWC tournament that will determine the southwest's representative to the national meet. The University of Houston, virtually an all-senior team with less of experience, is slated as the team to beat, but the Rice women are working hard to replace them.

...
FOOTBALL

Wacker transforms Toads into princes in 'Purple Reign'

by Mark Matteson

After being humbled the last two weekends by Texas and Miami, the Horned Frogs are on the way to having their best season in over a decade.

The Rice-TCU game, according to James Wacker, coach, has his players once again feeling that "(football) is a fun game," and more important, they are constantly reminded of what impresses me most is their attitude toward the game this weekend: "We have to do to beat Rice, so we'll be ready." Wacker, who has a 107-42-3 record in his ten seasons as a college head coach, has his players once again feeling that "(football) is a fun game," according to James Wacker, a senior offensive tackle.

The Horned Toads' performance through the first four games has been extremely impressive. TCU is second in the nation in total offense (485.3 yards per game), and fourth in the nation in rushing offense (509.3 yards per game). After two games, the Frogs have already bettered the entire season rushing totals of the 1974, 1978, 1980, and 1981 TCU teams. The twenty-one touchdowns scored thus far equals the number that TCU scored during all of last year. In individual games, the Frogs have beaten Utah State (62-28), Kansas State (42-10), and Arkansas—whom they hadn't beaten in Fayetteville since 1955 (32-31).

An oddsmakers to lose by twenty. The oddsmakers to lose by twenty. The

Wacker transforms Toads into princes in ‘Purple Reign’

by Mark Matteson

After having completed a four-game road trip, the Rice club soccer team returned to its home turf this weekend and defeated cross-town rival, the University of Houston, 2-1. The game was the first between the two schools in over four years, and turned out to be a relatively easy win for the Owls.

Rice's coach Mike Henshaw, had structured an important but fundamental game plan for the Owls: commitment to full effort and a strong attack. Proper fitness had been emphasized throughout the week's practices, as more time was allotted for conditioning than for ball skills and teamwork. The difference was quite apparent as the game progressed, the Owls clearly dominated the competition.

The Owls opened the scoring early in the first half. Mark Wozniak, taking a pass from Gregg Shoelene, sprinted with the ball down the left side of the field and beat the goalie with a hard, left-footed shot to the right post. The "lads," as Henshaw calls them, upped the lead 2-0 when Jamie Duruwata got control of a loose ball in the goal box, spun and knocked the ball into the back of the net. Later, in the second half, the Eagles halved the Owls lead, but Rice held on to win. For performances were turned in by several Rice players. The defense again played a solid game, as starters like Wozniak, Tom Pallette, Gene Garza, and Edward Aizenman allowed few scoring opportunities. The offense, consisting of Wozniak, Shoelene, and Russell Kirsh, also played well.

This weekend, the team travels to Edinburgh, Texas to participate in the Pan Am tournament. Other schools participating will be Trinity, Texas Lutheran, University of Texas, and St. Mary's College. The Owls expect to do well and hope to come home with a trophy.

GOLF

Golfers play Acapulco

by Stephen McVea

Acapulco, Mexico is the site of the golf team's next venture as it competes in the Intercollegiate Tournament on the Pierre Marques Golf Course, sponsored by Odessa College and Sam Houston State University. The tournament lasts until Tuesday. "It's quite an exciting thing to go to," said senior King Faulkner. "It's a great opportunity for us to go down there and play well. We hope that we'll represent Rice well."

Last Thursday and Friday, the Owl team competed in the 14th Annual Angelo's Collegiate Invitational at Bear Creek Golf World here in Houston. The team finished seventh out of 18 teams. The overall tournament was won by the University of Houston, by a large margin.

The leading Rice scorer was Faulkner, who finished with scores of 75 and 77 during the two day period, sponsored were Brad Lardon, 76 and 77, and Jeff Crawford, 78 and 76.

"The sand was heavily wooded," said Faulkner. "The main difficulty was to stay out of the sand. It's an extremely long course."

As a team, Rice turned in a score of 307 on the first day and a score of 303 the second day, for a team total of 610. "Our performance was not up to par," said Faulkner, but it was the best we've played all year. As a team, we didn't play too badly.
Men sweep HBU; women third in Westwood Invitational

by Don Tomaseo, Jr. and Jay English

The Men's tennis team opened its fall season with a decisive 9-0 shellacking of the Houston Baptist University Huskies. With what was used to be a much-anticipated match between the Owls and the Huskies, the Owls pulled away in all three sets to claim the number one seed from Trinity. It was a very significant, however, that of the sixteen girls in the tournament, four were from Rice and one advanced to the semifinals. Overall, Coach Blankenship remarked that Rice did "very well with a very tough draw of matches."

In doubles play, the Owls also impressed their coach. Two Rice teams reached quarterfinal play, and both lost to the ultimate finalists. Wendy Wood/Allison Culver lost to number one seeded Rush/Susano from Trinity 6-3, 6-3. The women's team will face two competitive weeks including a dual match versus Southwest Louisiana State University which will be held at Austin College Saturday and the USTA Houston Fall Festival this weekend. Wendy Wood is grouped with her twin sister and Wood Carreri are the number three seed women's team. This is not a collegiate competition tourney, and is open to all competitors, but should be good practice for the Owls before they travel to Texarkana for the season's debut playing 15-20 teams if not beat them, and we're looking for possible upsets against Duke University.

The Lady Owls are now 19-6, 1-2 for the season. Tech is 16-5, 1-0. This weekend the team is in Baton Rouge at LSU for a tournament with Duke, Pittsburgh, Mississippi State and LSU. Coach Sokol said, "We can challenge all of those big teams if we stay healthy, but we're looking for possible upsets against Duke University.

This Wednesday the Owls will play their last October home game against Texas A&M at 7:00 in Acker Court. A&M is currently ranked 17th in the nation and will probably move up in the rankings this week.

The Lady Owls defeated the HBU Cougars 9-0 in a match that had little bearing on the Owls' fate. With a 2-0 lead in the first set, the Owls continued to dominate the game and won the match. The Owls' top five players all won in straight sets. The Owls' victory over HBU was their third straight win and their seventh in the last eight matches. The Owls are now 19-6, 1-2 for the season. They are currently ranked 17th in the nation and will probably move up in the rankings this week.

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Cubs will always treasure those good old World Series days

As Mr. "Elements of Style" himself, E. B. White once pointed out, "Fall is sure as heck upon us." I was probably talking about some New England autumn, but as I figure it, if the quote fits, stick it in. Sure as heck Fall has come to Rice University; not only are we many a day past that September 21 deadline, but one can smell the magic of autumn in the air. Some would call it pollen, but to me that is the sharpening of the senses, the magic of autumn in the air. Some many a day past that September 21 deadline.

The fun starts at 9:00!

Tuesday the 16th

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WOMEN'S INTRAMURAL SOCCER

by Ted Anders

Jones edges Hanszen

Jones player Scheleen Johnson found an errant Hanszen throw-in and nailed the open shot into the lower right corner of the Hanszen net to score the only goal of the season in regulation play on the Hanszen women Wednesday afternoon. The goal provided the winning margin for Jones in the championship match of women's intramural soccer, as goalie Robyn Garrard lunged in an heroic but futile effort in a virtual repeat of Hanszen's last year's frustrating finish.

Certainly the teams were well matched. In six halves of regulation play and two overtime periods throughout the season, each team totaled but one goal. The single criterion that separated the champions from runners-up proved to be the shootout on Monday evening, which was itself tied after the minimum number of kicks. "Penalty kicks are a pointless way to decide a game," Coach Kenny Kurzman emphatically stated in a postgame interview at Witty's Pub. "To Jones' credit, the "fast women" tended to control the flow of the game, with Genie Roosevelt and Caroline Shepherd feeding the forwards with well-placed passes. Although Hanszen's Christie Moore consistently defended Jones' drives, the acute pressure on Hanszen's goal made a score by Jones a virtual inevitability. Once again, Nina Akai performed flawlessly — almost mechanically — in the Jones goal.

Sweeper Marcella Dawson and right fullback Michelle Schultz gave key support to the Jones attack. Other notable players included field-smart Kathy Anderson and fierce, intense Kris Rogers for Hanszen.

There was definitely no love lost between the squads, but the match "brought out all the animosity" in the women, according to Malinin.
IN THE COLLEGES

BAKER
John Deuel

Convocation is definitely one week from tonight. Baker powderpuff's first game is on Saturday, October 20 (one week from tomorrow). The second game is on the following Sunday. Captains of the various Baker teams should write the dates and times of their games on the new calender in Kitty's office so the Macintoshes can remember when they are (memory is the first thing to go, you know). Also, the proposal for cafeteria-style dinners was rejected.

For anyone who is upset that something they wanted in this article isn't here: I need submissions by Monday at 3 p.m. Please try to get me things on time. Each week I have to search for things to put in here. Also, submit literary works to Pizz chairman Scott Brooks. That's it for this week.

SA SENATE
Terry Hildebrandt

President Hackerman is appointing an ad hoc committee to approve courses that can be taken for distribution credit. One student position is available. This is a very important committee which has the power to eliminate so-called "rolls." If you want to serve on this committee, apply in the SA office and sign up for an interview by 3 p.m. on Wednesday, October 17. The library will be installing an on-line computer catalog, and several students are needed to help decide which system Rice should buy. If you want to help, come by the SA office and sign up.

The next SA Senate meeting is on Monday, October 22. We will be discussing the library and how to make it a better place. The time and place of the meeting will be announced.

Wake up, juniors! No one turned in a petition to fill the vacant junior Honor Council position, so the deadline has been extended to 3 p.m. on Thursday, October 25. Thresher statements are due by 5 p.m. Monday, October 22 (sorry, but we need them that early to get the paper out on time — phl). The elections will be held on Thursday, November 1.

LOVETT
Frances Egler

Congratulations to our new O.C. rep, Nancy Petri, and that cute little Beth Farley, our new Freshman rep. Both are here to serve you.

Musicale is coming up. Even though there will be no serious Orwelled Rock, it's going to help keep up the fine Lovett tradition of quantity, not quality, or something like that. More info on this and other activities later. Have a good break.

HANZSEN
Ronnie Segal

Get ready for the A&M road-trip on October 27 following college night. Sign-ups for tables at college night will begin Wednesday, October 17, following midterm break. Get your tables together now.

The first powderpuff game is against Brown on Sunday, October 21. Hanszenette practice will be at noon that day. Have a good break — we're halfway through!

RICHARDSON
Uday Sheth

Help get the off-campus women more involved in Brown — sign up to be an O.C. Buddy now. It doesn't take much time, and your minimal effort will be greatly appreciated. Questions? See Vandana in 209.

JONES
Lynn Weekes

The deadline to sign up for intramural soccer is Friday. Thanks to everyone who helped with the TG at Jones last week. Powderpuff is under way — see Baxter or Doug if you are interested. Bud Thomas will soon be shopping for replacement billiard balls for the Jones pool tables, so chalk your cues.

2 misclass

and a poem

Lately, everyone has been saying that the communists are evil and God is on our side. This has me a little confused about politics, so I'd like to ask a question: If you're not a leftist, are you a rightist?

Economics tests are easy if you remember the basic Principle of Money: Everyone is greedy. They want each other's bread; they knead each other's dough.

To Elizabeth

The sun shines gold 'cross red-brown rood, thru live oak whose green in brave display persists. As summer fades into night;

And what were you, Elizabeth? Chasing knowledge, truth all day?

You must have given up full display, Winter's first faint breath.

Soon the withered leaves will fall Across the land, slow-motion rain Like tears which fall in silent pain They call and spring to come again.

Where are you, Elizabeth? What Is your calling? Will knowledge Calm your aching heart or Turn to stone in gentle art —

Look! The leaves are falling.

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Friends can't always be fun to have; if they were, they wouldn't be friends. They'd be puppies.

It was a great night. Coming home to play one last party of a concert at the end of a short but successful tour. The club was packed and everyone probably had our album memorized. I was soberly wandering around some gorgeous blonde bangle grabs me and says, "Hi, remember me?" I did and I didn't like the smile. But she suggests we go out someplace to have a drink. I was worried she would see that I got my nose blown off, it says, "none" — that I could see overtones creeping in that were wildly unpleasant, but, hell, I'll start anybody's party, so I said sure.

Sure enough, no sooner do we run a few lines than she lots on me to go back to her place after the show. I just looked at her, and her body which she thought could get her anywhere. Well, not my pants, that's for sure. Dumb bitch. I thought, now you say that. Now that I have an album, and a car, and some money. But not two years ago when all I had was cool and a guitar. I told her I'd mail her a plastic mold of my dick and left that celebrity fucker in some money. But now a couple of years ago I got my nose blown off with you.

Blow off a class and the whole world would see that I got my nose blown off with you. Blow off a class and the whole world would see that I got my nose blown off with you. The S-E's were having problems. Soon, however, the S-E's were happily setting the movement toward a proper math curriculum. Now, if you look closely, you will find sine waves, exponential series, differential equations, hyperbolic curves, and complex polynomial functions. Soon the S-E's joined the movement toward a proper math curriculum. Now, if you look closely, the curves. The academs tore their hair out in disgust. The S-E's were having problems. Soon, however, the S-E's were happily setting the movement toward a proper math curriculum. Now, if you look closely, the curves. The academs tore their hair out in disgust. The S-E's were having problems. Soon, however, the S-E's were happily setting the movement toward a proper math curriculum. Now, if you look closely, the curves. The academs tore their hair out in disgust. The S-E's were having problems. Soon, however, the S-E's were happily setting the movement toward a proper math curriculum. Now, if you look closely, the curves. The academs tore their hair out in disgust.

There is no bar but Jimmy's and $2 in his profit. We want our MVTV (too much theory is never enough). — Honors Calculus 121

"How can he drink if I'm sitting on his lap?"

"It's a relief to find that you still exist somewhere on the Rice campus. It amazes that a few well-meaning people can stir up any at all. Pardon me if my remarks seemed sexist, but I think that you will find Rice to be a very sexist campus. Although generalizations are by nature full of exceptions, I think that many of us 2-weeks-ago were 'generally true. Rice is full of men and women interested in one thing only. There is far too much emphasis placed on sex being some sort of ultimate that two individuals can achieve—this is a fact, but one perpetuated year after year. True sharing begins with the mind, the emotions, the heart. If the upperclassmen could only learn this as freshmen, perhaps the continuity of the myth could be broken. Thus my open letter to all freshmen women.

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A Lick Above the Rest

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