Buckley knocks redistribution

by David Friesenhahn

American politics is afflicted by a "hyperbolic imperative" which distorts debate on public policy, William F. Buckley told a Rice audience Thursday night.

Buckley is the founder and editor of the conservative magazine The National Review, which is the host of PBS's "Firing Line," and writes a weekly column which is carried by over 300 newspapers nationwide.

The Rice Center for Policy Analysis sponsored his address.

He told the audience of 300 that our national discourse on policy matters has deteriorated to a point where we no longer challenge questionable statements made by politicians.

Buckley used the Reverend Jesse Jackson's address to the Democratic National Convention this past July as a case in point.

In his speech, Jackson said that Detroit has an infant mortality rate higher than that of the impoverished Latin American nation of Honduras, implying that this was a result of budget cutbacks in those medical programs for the poor.

Buckley noted that the truth of this statement was unchallenged by the national media.

SA meets RMC, RSIO, JRC, SCROD

by Valerie Rohn

The Student Association met last Monday to hear reports on the RMC expansion plans, the Judicial Review Committee and the Rice Student Interest Organization (RSIO).

Representatives of the SA met with the RMC architects last week to discuss goals and budget considerations for the Ley Student Center, which will include a new west wing and renovation of the existing building. "I wanted to encourage them to make the plans as public as possible, as soon as possible," said Jones College President Greg Roberts. "That's difficult because there are still so many changes being made."

The SA's Judicial Review Committee reported on its meeting the previous Saturday. It found that many students accused of violating the Honor Code go to the proctor rather than to the University Court, possibly because they are not aware of their options.

The committee suggested including an outline of the accused's rights in the freshmen week Honor Council orientation.

The desire of the KTRU news staff to provide broader coverage of local events was also a motive behind the conception of the Journal. "KTRU news is going through a stage," says de la Garza. "We're realizing the potential we have to become a major news source, a more professional type of news source. We needed something new and innovative and entertaining."

De la Garza envisions the Journal as a forum for the Rice community to discuss controversial topics. "In an attempt to generate debate, the Journal has already conducted an interview with Mary Nell Tillman, the founder of the Houston chapter of Mothers Against Drunk Driving (MADD), and has recently aired a special segment on pornography, which attempted to put in a broader perspective the university's recent controversy over whether to allow the showing of pornographic movies on campus."

In addition, the Journal will seek the participation of the Rice community in the show, permitting listeners to present their opinions over a phone-in, reading weekly letters from listeners, and conducting informal surveys of student opinion.

De la Garza points out that although he and the staff have some ideas of what they would like to see in the content of the show, the Journal still lacks a definite format.

"Most of this is still in the embryonic stage. Now, I think once we get going, the issues will start to develop," he says.

Regardless of what form the Journal eventually takes, de la Garza concludes that it is a step forward for the KTRU news department. He says, "We've demonstrated that we can do more than just play Mutual News broadcasts."

KTRU fills weekend news void with Rice Radio Journal

by Susan Buchanan and David Friesenhahn

On January 20, the news department of the radio station KTRU, owned and operated by the students of Rice University, unveiled a supplement to its regular coverage of local events: the Rice Radio Journal.

Airing at 7 p.m. on Sunday evenings, the Journal is a weekly newsmagazine. It provides a summary of national and international news from the previous week as well as interviews with newsworthy figures and discussions of controversial topics.

The Journal is produced by the KTRU news director, Henry de la Garza, who also, along with other staff reporters, gives special reports. Mark Nash, who gives the daily news, is the executive producer. The associate producer, John Knapp, presents the "Week's News in Review," and Cyndi Smith and Susan Buchanan present "Calendar," an overview of upcoming events.

The Journal grew partially out of a point where we no longer have the "hyperbolic imperative," which distorts debate on public policy, a "hyperbolic imperative" which attempted to put in a broader perspective the university's recent controversy over whether to allow the showing of pornographic movies on campus.

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In his speech, Jackson said that Detroit has an infant mortality rate higher than that of the impoverished Latin American nation of Honduras, implying that this was a result of budget cutbacks in those medical programs for the poor.

Buckley noted that the truth of this statement was unchallenged by the national media.

"Everybody gave up; that is to say, if there had been a public examination of that contention, since it was uttered, I have not seen it," Buckley said.

However, when contrasted with another large, Midwestern city, Minneapolis, the Detroit municipal government spends more per capita than Minneapolis. Buckley said Minneapolis spends $269 per person a year, Detroit spends $1517 per person a year; Detroit spends an average of $997 per person a

According to the American Civil Liberties Union (ACLU), the number of women seeking abortions in the United States has decreased by 27 percent over the past 20 years.

The ACLU reported that the annualized rate of abortion in the United States is now 15 per 1,000 women of reproductive age, down from 39 per 1,000 in 1980.

The decrease in the number of abortions has been attributed to a number of factors, including increased availability of contraceptives, increased awareness of the risks of abortion, and increased legal restrictions on abortion.

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To the editor:

No, we did not go to Josh's lectures. We did not go because we felt that it was our moral, social, and yes, even Christian duty to protest some certain aspects of the Josh campaign.

We consider ourselves to be practicing Christians. We have been baptized into the church body, we try to attend church services regularly, and we have involved ourselves with a Christian group here on campus (Lutheran Campus Ministry). May we also add for the benefit of those who would so readily claim that these qualities do not a Christian make that our beliefs are expressed in the words of the Apostle's Creed.

We are not going to write here about our concerns with some of the Christian groups here on campus — and we must admit that there are some activities by these groups which we cannot support. Instead we are going to attempt to explain why we avoided Josh McDowell's lectures.

"Hang in there... he's coming" doesn't come from the mouth of a mortal man spreading the good news to the unbeliever. We are afraid that this phrase calls to mind an altogether different image. Ever hear of the second coming of Christ? How can a human, sinful man who believes in the second coming allow himself to be prophesied in this manner?

And another aspect of this publicity (we will try to avoid the use of the words "propaganda" and "hype" except in places where we feel strongly warrant their use) that still irks us was the deceit which was sometimes used. We have heard from a very trusted source that the mislabel in the Jan. 18 Thresher about the topic "Maximum Sex" may in truth have been given to the backpage editor from a Christian group here on campus as a method of advertisement employing reverse psychology. And the title of that same speech is in itself almost deceitful in its attempt to draw attention. Why are we, who publicly admit our Christianity, told that it is a talk about relationships, while the rest of the student body is led to believe that the talk deals primarily with that seller word — SEX? Yes, we will admit part of that duties of a good speaker is creating titles which stimulate the imagination, but we feel that this license has been abused in this specific case.

We could go on to complain about the longevity of the hype surrounding Mr. McDowell's visit to our campus, but will refrain from doing so because we feel that the subject has already been effectively covered. We will therefore stress once again that our protest covers more than this manner of advertisement which may have found to be offensive. We found that the deceit is sometimes used in this campaign and the overglorification given to Mr. McDowell offended our Christian values.

Laura A. Heitz
N. Lynn Williams
NRC '85

Buckley... continued from page 1

Buckley said that when the Democratically-controlled House Wage and Means Committee considered repealing capital gains tax preferences for small businesses in 1978, the "Eastern Seaboard liberal media establishment" and the Carter Administration favored the motion. They saw the allowance circumventing progressive taxation.

To pretend that lowering the maximum tax rate does not spur economic growth is "to misinform public policy and to misinform it so traumatically as to be an area in which there is bipartisan concern for employment," he concluded.

BY GARRY TRUDEAU

The Rice Thresher, January 29, 1985, page 2
Rice Dance Troupe produces enjoyable and original concert

No Fluff Intended,
Rice Dance Troupe
January 25 & 26

The Rice Dance Troupe presented No Fluff Intended, two performances at Hamman Hall this past weekend. The annual concert was comprised of eight different pieces, ranging from serious modern dance to a parody of synchronized swimming.

Opening the program was "Dirt," choreographed by guest artist Lori Katterhenry. Three women and two men performed the slyly witty dance, evoking the complexities of a relationship. The dancers wore oversized suit jackets and hats slung low enough to insure anonymity. The movement was a stylization of tap and softshoe dancing, performed to the music of Leon Redbone. Gangsters and root suits came to mind as the dancers shuffled across the stage with a cool detachment. Periodically a dancer would step out from the group to execute his own theme step. This often brought stares of disdain from the others. "Dirt" was an excellent opener, as it created a definite mood almost from the moment the dancers appeared.

"Aquarama! (Son of a Quick Change)" was slightly bizarre. Susan Erie and Ronnie Segal were seated on stage in a trombone-looking position when the lights came up. In silence, they proceeded to wrap, themselves around each other to create a series of crab-like forms. They were later joined by Kurt Brandt and Marie Lawson, who rolled onto the stage from the wing. The two women also suggested something seaworthy as they dragged, rolled, and slid their way towards the central couple. The dancers had all the earnest intensity of Serious Artists until they finally clung together in the form of a fourth dancer, one who Sr. Mr. Segal burst into a lively version of a doo-wop song, backed up in high style by the three ladies. "Aquarama! (Son of a Quick Change)" was another vacuumed, and Don Lee Lawson, who rolled onto the stage and announced, "My hand is an egg." The piece concluded with his proclamation, "I have the stage to myself." The three male soloists also delivered commanding performances. Maria Lawson, Amy Zehnder, and K. Lockson came across the Sun at Midnight While Strolling Through the Mystic Pastures of My Mind." Maxine Messinger had fits over "Aquarama! (Son of a Quick Change)."

The second section of the program was less humorous, but it contained more actual dancing than the first. "Triune" was a dance choreographed by guest artist Barbara Gerard to the music of George Winston. Grace Gonzalez, Marie Lawson, and Amy Zehnder were the performers. The movement was lyrical and sweeping, much of it revolving around seamless shifts of weight between the three women. Their skirts were off the dance and used as props to catch each other in the falls. All three were appealing performers. Especially nice to watch were the running steps of Miss Gonzales. They had a power and finesse which is often difficult to achieve. Miss Fenix appeared in her own dance, "Two Designs," along with Gerard. The two were the most accomplished dancers on the program and the piece used a more complex vocabulary of movement than the others. It did not gain a focus, however, so that the brisk rhythms of the third movement were undermined.

More successful was Miss Fenix's "Prim and Proper, Rag and Shag." This lively piece concluded the program. It was well designed to show off the dancers and raucous the audience. Four men and four women were all clad in jeans and assorted casual wear. The music was an arrangement of Lute Kottke's, incorporating some J.S. Bach. Miss Zehnder and Duane Pontius led the other couples through patterns reminiscent of a square dance. The energy mounted steadily, and the dancers' pleasure in the movement was apparent. At the ending point, everyone rushed downstage in a single line and struck a pose of studied casualness, worthy of any Levi's commercial.

Both performances played to mostly full houses and audience response was enthusiastic, and deservedly so. Linda Fenix put together a finely balanced program. The majority of the pieces performed were imaginative, and successful in the sense of showing off individual performers to advantage. The only time the evening dragged was during dances which the performers themselves seemed less than comfortable with, thus hindering their projection. These times were few, however. More often the dancers seemed to be thoroughly enjoying themselves, and presented a polished, entertaining evening. —Nancy Collier

Archis-Arts Ball coming

1985 Archi-Arts Ball
Saturday, February 9

"The 1985 Archi-Arts Ball is a big deal; that's just a silly little event where silly little archis dress up in silly little costumes, right?"

Wrong. The Archi-Arts Ball is the annual fund-raising event for the Student Council of the Rice University School of Architecture (S.C.R.U.S.A.). The Ball is an annual tradition which originated in the late 1920s. Up until the 1960s, the event was a high and noted social occasion, not just for the Rice community, but for Houston society as a whole. The Houston press gave big write-ups and full-page photo-spreads, and Maxine Messinger had fits over who went.

Now, S.C.R.U.S.A. is working hard to restore the prestige and rebuild the city-wide status of the Ball. Last year, over 750 people attended and for the first time in almost twenty years, a substantial amount of money was raised for the school. The money provided an important opportunity for the students to directly contribute to the quality of the school and their own education.

This year's location is in downtown in the two-level lobby of the 1600 Smith Building in Cullen Center. The space is being donated by Cullen Center, Inc. The theme, "The Emerald City," is obviously based on The Wizard of Oz. It should not be interpreted too strictly, however, as creative and outrageous costumes have always been a trademark of the Ball.

The Ball is unique in that it is attended by a diverse cross-section of Houston's society, including students, alumni, professionals, local artisans, and just plain good ol' archis. The Ball will be on Saturday, February 9 from 8 p.m. to 2 a.m. in the lobby of 1600 Smith Building in Cullen Center. Music will be provided by the locally well-known Ronny Renfro Orchestra, a fine big-band and swing ensemble. Dress is costume or black tie, and tickets, which include four "Tee-Quits" are $230 per person in advance or $25 at the door. Advance ticket reservations are available through the Rice University School of Architecture at 527-4664. The Archi-Arts Ball is not just for archis anymore.

Fred Freddlund

Harnoncourt renders quality baroque

Monteverdi: Madrigals from "Madrigali Guerrieri et Amorosi" Nikolau Harnoncourt Teldec: 6 43054

Recently, Nikolau Harnoncourt and his famous original instrument ensemble, the Concentus Musicus, Vienna, have been busily engaged in recording major masterpieces of the Baroque that they had previously recorded. On this record, they bring together some of the more interesting works found in Monteverdi's eighth book of "Madrigali guerrieri et amorosi," first recorded in the early seventies.

First published in 1638, these works are among the first to be adjudged "seconda pratica" style of the 17th century. Unlike the late Renaissance madrigalists, the composers of the "seconda pratica" stressed a clear understanding of the text by eschewing difficult contrapuntal textures in favor of a simpler, more dramatic style which enhanced the listener's comprehension of the words.

"I Combattimento di Tancrèdi e Clorinda," the first selection, is probably the most famous example of this new style. This "scenic madrigal," as it is sometimes called, receives a warm and sensitive performance at the hands of Harnoncourt and the Concentus musicus. At times, Harnoncourt's expressive extremes cause him to take exotic liberties with tempi and dynamics which at first might disturb the unaware listener but are nonetheless moving and carried off with sweeping conviction. Tradeloes Schmidt gives a fine performance as Clorinda, though at times her darkly-colored voice is marred by an excess of vibrato. Kurt Equiluz as Tancrèdi and Werner Holweg as the narrator also deliver commanding performances.

Equally satisfying is the performance of "Ogni amante guerrier," a piece in which Monteverdi succeeds in transforming a very bland work of late Renaissance into a piece of great beauty and passion. These three solosists (Holweg joined by Philip Langridge and Ham Graveren) attack the work with plenty of bravura and an assured technique. The results, to say the least, are Baroque.
Durang's Baby shows how parents “malform” their children

Baby with the Bathwater
Stages
Through Feb 10

In spite of all of the awful things parents do to their children, they really do mean it. In some families, this just means that parents make their children clean their rooms or eat their vegetables. In Baby with the Bathwater, the case at hand is more extreme. Christopher Durang has written a play about “all the terrible things a young couple does to a baby” that “malform it,” and Stages has put on a successful production of Durang’s view of parenting.

At the beginning, this play seems almost normal. A young well-dressed couple stands beside a frilly bassinet cooing at the contents therein. When John, the father, calls baby his “little baked potato,” trouble ensues. Helen tells at John, the baby starts crying and Helen proclaims she isn’t ready to be a mother and wants a divorce. Suddenly, accompanied by a thunderclap, a white-gloved hand reaches down to grab the baby. The minute hand of a watch is pulled out of the baby’s ear and is placed on the back of Aziz’s hand. The baby suddenly becomes a normal young man. The rest of the show is a journey of the parents to their children, their room, or eat their vegetables.

A Passage to India
Directed by David Lean

I would like to get the nasty parts of this review out of the way at the beginning: Toward the end of A Passage to India, Fielding (played by James Fox) and his wife, the human symbol, stop in the Himalayas to gaze at the snow-covered peaks, and director David Lean indulges in a moment of post-card photography. It’s a pretty little scene and we all gasp obediently at the majesty of the mountains, and then we hop back into the body of the film. But this is the only superfluous moment of the movie. A Passage to India is the most well-crafted film to be released in several years. At the risk of sounding exaggerated, it was a great film.

The plot is anything but simple. Adela Quested (Judy Davis) travels to India with the charming Mrs. Moore (Peggy Ashcroft) to visit Mrs. Moore’s son by her first marriage, Mr. Heaslop (Nigel Havers), the idea being that Miss Quested will remain in India as Mrs. Heaslop’s wife. Mrs. Moore and Miss Quested, though, are very quickly to break the cardinal rule of the British in India: they become friendly with the natives.

Randy Dupre, Brian Broome, and Nancy Rogers in Baby with the Bathwater

The principal vetoes the idea, as do Miss Quested and the native Indians split over the case at hand is more extreme. Helen shows her passive-aggressive tendencies by saying on the floor when John asks her about dinner. Both are addicted to Vicks’ cold medicines. At the age of seventeen, Daisy goes into therapy and the rest of the play tells of Daisy’s struggle to become a normal young man. The play ends on a hopeful note, leaving the audience believing that the young man with the child may have a more normal life.

Stages has put on a well-acted version of this play, but the writing and directing of the many stages are as well as Proctor, who portrays Nanny and two other roles. Nanny is a very strange character and Proctor gives her just the right edge. Also very enjoyable is her portrayal of the principal, who is Phyllis Nokia’s nightmare of what women would be if the F.R.A. were passed. In a minor scene, Miss Pringle, Daisy’s elementary-school teacher, reads Daisy’s “What I Did Last Summer” essay and suggests that Daisy could use therapeutic help. The principal retorts the idea, saying that Daisy might be another Virginia Woolf or even Sylvia Plath and that the psychologist would rob her of her creativity. Throughout the scene, the cigar-smoking principal gives orders to her male secretary over the intercom, including what to buy her husband for his birthday. Both start off as respective conventional parents and get progressively more quirky. They are usually quite successful at sharing the burden of raising their kids, but when the pressure becomes too great, they may start to lose their cool. Though, by Bryan Brook’s is interesting as the confused Young Mrs. Moore. In the many stages he went through while trying to find himself. Michelle Watkins does nicely as Miss Pringle, who, with Cynthia, the unmarried pregnant girl, is far too exaggerated.

Director Larry Arnhold should be pleased with this production, and the whole Stages organization should be proud of their new home. Stages is now located in the old Star Engraving Building, which has been renovated and is definitely a step up from the old theater on Franklin Street. The new building is much bigger and looks much better. A word of warning however: If you are planning to go to this new theatre for the first time, get good directions and leave a few minutes earlier—it’s not that easy to find if all you have is the address.

—Karin Murphy

Thresher
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Please call Todd Cornett at 527-4801

The Rice Thresher, January 29, 1985, page 4
The Perils of Gwendoline demonstrates Hollywood’s finest talent

Perils of Gwendoline

In the Land of the Yik Yak
Directed by Just Jaeckin

Truly, this motion picture spectacular is one of the finest cinematic epics to emerge from Hollywood in recent decades. Forget this Amadeus and Under the Volcano garbage: Gwendoline is the unparalleled and penultimate achievement of this nation’s artistic community.

Gwendoline begins with the hustle and bustle on an anonymous Chinese harbor. Gwendoline (Tawny Kitaen) is rudely abducted from the cozy safety of her hotel bed by a band on Chinese cutthroats who convey her to the abode of the local Godfather. She is relieved from the groping clutches of this Don Corleone, a dilettante of the white slavery trade in our city, Willard (Brent Huff).

After some intensely exciting encounters, Gwendoline discovers, with some unavailing characters, the benefits of the finest in martial arts entertainment, she finally convinces Willard to assist her in her quest for her long lost father, a noted lepidopterist. She soon learns of her father’s untimely and horrible death and, like the devoted dater that he is, she decides to continue his search for the “unnamed butterfly.”

This quest eventually leads her to the land of the Yik Yak, a region enveloped in a shroud of occult mysticism.

The Yik Yak are a nation of leather-beaded vixens who haven’t voted in years, ruled by a Queen, a Goddess, and Gargoyle, whom probably hasn’t had it in decades. Upon Willard’s capture, the Queen declares a competition to select the Yik Yak most deserving of Willard’s favors. Unfortunately, unknown to Willard, but well known to the makers of the Tarzan films in the 1930s, the Yik Yak, like certain insect species, enhance their sexual gratification by slaughtering their partners afterwards.

Fortunately for Willard, dainty Gwendoline, disguised as a mighty Yik Yak warrior, slays her counterpart, has Willard, and entertains every intention of having him again. As the city begins to crumble, Gwendoline and Willard are separated, only to be reunited above the underground metropolis where Willard presents his beloved with her coveted butterfly and a bill for two thousand dollars.

BAD MOVIE OF THE WEEK by Steven Spears

Dungeon Master
Directed by seven people

Directed by seven different people, it is hard to say how bad Dungeon Master was because I couldn’t tell what was happening. No two incidents in this movie had any connection whatsoever. Perhaps the best advice I can give is not to be fooled by the ads as I was. You can probably get a much worse from them as from watching the movie.

The movie starts with the star, Jeffrey Byron, going to work. You hear a simulated computer voice wishing him a good day. You think, “Ah, this movie is about a computer job. Wrong!” When he gets to work you find that he is a computer repairman on call. He starts to fix the broken computer and you see a camera view through his glasses. On the inside of the glasses are green fluorescent numbers that tell him how to fix the computer. You think, “Is he just a macho?” If he is, he has a brain who has no idea how to fix a computer yet aliens tell him what to do? If he is a computer repairman, he is like a computer, you say, “Oh boy, this is going to be awful!”

When he gets home, a computer can’t unload groceries into his cabinet. He is the co-star, Leslie Wing. You think, “Is she his wife or his maid.” Well, guess again. Already I was completely confused as the movie went into its third minute. If I were to tell all the inconsistencies, I would be telling the entire movie so I will just stop now and hit the low spots.

Well, the guy asks the mysterious grocery-unloader to marry him. She says no because she thinks he is having a love affair with his computer. Then they (the woman, not the computer) sleep with each other. Makes sense! Wait, it gets better. He has a nightmare and wakes up startled to find her gone and the room full of garbage; and over again becomes boring quickly. The final effect of the title sequence, with all that water, is to make you want to go to the bathroom.

The River
Directed by Mark Rydell

The opening title sequence of The River exemplifies the style and pace of the movie that is about to unfold. It is a montage of shots of water; a flooding river, some forest streams, and different types of a thunderstorm. All of these convey the importance and danger of water to the farmer. But the sequence goes on for too long; after a while, the message is lost because the same metaphor over and over again becomes boring quickly. The final effect of the title sequence, with all that water, is to make you want to go to the bathroom.

The River then goes on to tell the story of a stubborn Tennessee farm, Tom Garvey (Mel Gibson), who, along with his wife, Meg (Carla Spence), and two kids, has to fight to keep the river next to their farm from destroying their crop every year. But big business huckster Scott Glen decides to build a dam to flood the valley, giving him a large farm both water and jobs for the depressed valley.

This is the central conflict in the film, and one of its major problems. Tom Garvey’s farm is tiny and not very productive (how can he fight off a large part of its crops are destroyed annually), and the dam, no matter how self-centered Scott Glenn is, made to appear, would benefit the entire valley. This isn’t like the other two farm films, Places in the Heart and Country, where the evil banker was foreclosing for the fun of it. In this aspect, The River is much more even, but this evenness in the central battle masks our somewhat less sympathetic a character, and the film less gripping to watch.

Director Mark Rydell doesn’t help matters much. His heavy-handed directing style almost insults the intelligence of the viewer. When Meg gets her arm caught in a piece of harvesting machinery, her underlying message of how helpless a person can be working alone is lost because Rydell has Spacek, who is good in a role that is very underwritten for an actress of her caliber. These two, along with the two children who portray the rest of the Garvey clan, make the otherwise overladen with symbolism River worthwhile.

But be prepared for a headache when you walk out of the theater; Mark Rydell hits the audience over the head with symbolism for the entire film. He has subverted the subletti of the raging river that threatens the Garvey farm every year.

—Francis A. Eger

Excessive symbolism ruins The River

THE RICE THRESHER
January 29, 1985, page 5
Fine Arts Editor picks the best eight motion pictures of 1984

Dancing appealing to movie buffs but ending very weak, trite
That's Dancing!
Directed by Jack Halpern, Jr.

That's Dancing! is a celebration of dance in cinema, from its earliest beginnings in silent films to the current rock-video lad. Roaming from Busby Berkeley to Fred Astaire to the cast of Fame, the film covers it all.

The opening sequence, a montage of scenes from different dance films, is a high point of the film. The original music by Henry Mancini is not only appropriate, but also gets attention. The best part, however, is the editing: each scene is cut so that the dancers are in time with the music. With over fifty scenes in a little over three minutes, this is some feat.

The rest of the film is exactly what you'd expect: a celebrity associated with a particular form of dance introduces scenes featuring that dance, such as tap, broadway, ballet, and modern. The first stop is Busby Berkeley and, regardless of whether you like his style or not, you will be impressed by the variety and dazzling creativity of his ensemble numbers.

Some of the finest tap sequences have scene, rivaling and probably surpassing that of Gregory Hines, were included. The things that these dances did were just unbelievable. The same goes for the more traditional style, which featured Astaire and several of his former partners. In the "humorous" category, there was a memorable scene which, for some reason, had not been cut from the original Wizard of Oz. It is simply superb.

The segment on ballet was interesting, for one does not

Ginger Rogers and Fred Astaire in Swing Time, a scene featured in Dancing!

quality possibly when the dance form and the cinematographic form are combined. For example, Kelly and his "partner" skate over an animated lake on waterlilies while fish and birds gaze admiringly on. I found this sequence to be immensely enjoyable. For others, however, it might be a little dull.

— Ian Neath

Seven people ruin flick
continued from page 5
they'd look good over his fireplace.
The seven tasks are stupid. For example, to perform the fifth task our hero is zapped to a place outside a cave lit in red. A scream comes from the cave that sounds like his grocery-unloader has the usual story of a man with a gun and a partner in a quixotic quest.

Directed by John Sayles.

The best film for under $1,000,000. An escaped slave from another planet arrives in Harlem, chased by two slave catchers. The only physical difference between him and an Earthling is that he has only three toes and on each is a monstrous thumb about 6/10 inches long. This film, a social satire, is hysterically funny, with some of the best performance that has ever been done.

— Ian Neath

That's Dancing!
Directed by Alan Rudolph.

Billed as "a serious comedy," That's Dancing! is a different kind of film. Eve (Lesley Ann Warren) is a former prostitute who now runs her own bar on the edge of Los Angeles. Her roommate, Ann (Genevieve Bujold) is really Dr. Nancy Love, a phone-in Ruth Westheimer and Dear Abby rolled into one. Pearl Antoine (Rae Dawn Chong) is a beautiful young poetess trying to catch her husband (Patrick Brauch) who's having an affair with Eve. Finally, Keith Carradine is Mickey, newly released from a mental hospital who may or may not be a Yale professor, a former Air Force officer, a US intelligence officer, a convicted murderer, an ace mechanic, or any combination of these. He is also a psychopathic liar, for he freely admits. This adult fable is comedic, serious, original, and more importantly, it questions in such a manner that it helps the audience begin to answer, and yet avoids all forms of triteness or inanity. The best independent film of 1984.

Amadeus
Directed by Miloš Forman.

There are no flaws in this film. Apart from having the most spectacular production of 1984 composed by Wolfgang Amadeus Mozart whose birthday it was two days ago, and performed by the Academy of St. Martin in the Fields conducted by Neville Marriner, each and every actor, most notably Tom Hulce (Mozart), F. Murray Abraham (Salieri) and Simon Callow (the arrogant, cynical, and sometimes-uniquely-quiet-with-it Holy Roman Emperor Joseph II). This motion picture should sweep the Oscars.

The Killing Fields
Directed by Roland Joffé.

Simply outstanding. A New York Times correspondent living in Cambodia (Sam Waterston) and a Cambodian journalist (Haing S. Ngor) face the Khmer Rouge when trying to escape a country that is under terror following the fall of the U.S. backed Lon Nol government in 1975. This is the first East Asian Vietnam film to be told from the natives, rather than the American, point of view. Words cannot adequately describe the emotion-laden haunting scenes which pack this politically sensitive drama. See it.

The Brother From Another Planet
Directed by John Sayles.

The best film for under $1,000,000. An escaped slave from another planet arrives in Harlem, chased by two slave catchers. The only physical difference between him and an Earthling is that he has only three toes and on each is a monstrous thumb about 6/10 inches long. This film, a social satire, is hysterically funny, with some of the best performance that has ever been done.

— Ian Neath

The Rice Thresher, January 29, 1985, page 6

Under the Volcano
Directed by John Huston.

Albert Finney plays Geoffrey Firmin, an alcoholic former British diplomat living in Mexico. Jacqueline Bisset plays his wife, Yvonne, who has left him but now returns for a reunion more than a year away. Anthony Andrews plays Hugh, Geoffrey's young half brother, and Yvonne's former lover. These three actors, with Huston magically orchestrating them, together make one of the most powerful films of the year. Flawless in its masterful direction, and authentic settings combine with original screenplay and excellent cinematography to make this the best film of 1984.

The Gods Must Be Crazy
Directed by Jamie Uys.

Combine a National Geographic special with the Keystone Cops and you get a fair idea what this comedy-fantasy, directed, edited, and produced by Jamie Uys, is like. Xi, a Kalahari bushmen played superbly by N'xau, finds a Coke bottle dropped from a passing plane. He decides to take it to the end of the world. Meanwhile, Kate Thompson (Sandra Prinsloo) decides to leave the hustle and bustle of modern life and goes to teach in Botswana. Add timid microbiologist, Andrew Steyn (Marius Weyers), a confused Marxist terrorist and his merry band of men, a jeep that has no breaks, a rhinoceros with a penchant for extinguishing fires, and a whole bunch of animals and you get the funniest film of the year.

Choose Me
Directed by Alan Rudolph.

Billied as "a serious comedy," Choose Me is a different kind of film. Eve (Lesley Ann Warren) is a former prostitute who now runs her own bar on the edge of Los Angeles. Her roommate, Ann (Genevieve Bujold) is really Dr. Nancy Love, a phone-in Ruth Westheimer and Dear Abby rolled into one. Pearl Antoine (Rae Dawn Chong) is a beautiful young poetess trying to catch her husband (Patrick Brauch) who's having an affair with Eve. Finally, Keith Carradine is Mickey, newly released from a mental hospital who may or may not be a Yale professor, a former Air Force officer, a US intelligence officer, a convicted murderer, an ace mechanic, or any combination of these. He is also a psychopathic liar, for he freely admits. This adult fable is comedic, serious, original, and more importantly, it questions in such a manner that it helps the audience begin to answer, and yet avoids all forms of triteness or inanity. The best independent film of 1984.

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Owls join Bears in SWC cellar after succumbing 65-56

by Tony Soltero

It seems that the Rice Owls basketball team and Raycom Sports don't like each other very much. Needing a victory like basketball teams and Raycom Three-Legged Racing or whatever networks.

Owls join Bears in SWC cellar after succumbing 65-56

...shooting over, around and is now oh-for-two on the tube. record (8-9 overall) and a share of Tommy Suitts. "The difference in the game was Baylor's defensive points and for good measure threw in six assists and five rebounds. Guard Dede Brantley enjoyed allowed the Razorbacks to shoot 55% and open up a 40-29 halftime lead. In the second half the Owls, forced to play catch-up basketball, were helpless. Only three seconds remained, and it was too late. Pettit forged ties at 30 and 32. But Rice started the second half playing some inspired basketball, and baskets by Cashaw and Ivan Briggs and canned a four-footer in the lane to make it 54-47. With five and a half minutes remaining, it seemed Rice was now ready to make its final charge and put Baylor away.

Unfortunately, that's as close as Rice would come to a victory. Rice overcame an 18-8 and 26-18 deficits with some solid play by the flu-weakened Carruth who was fouled twice in 28 minutes. Greg Jones tapped his way to 10 points before intermission, including two foul shots with 22 seconds left that breathed new life into the Owls. Rice managed to come up with 13 points. Hines added 12. The Owls did manage to outrebound the Bears 37-35, but came up nine short in the stats that counted.

If there's a silver lining in this dark cloud, it's that the low point of last season was also a loss to Baylor. After that debacle, Rice pulled itself together and made it to the semifinals in the postseason tournament. But this time a ninth-place finish leaves Rice out in the cold when tournament time rolls around, so the team must concentrate on escaping the cellar. And avoiding TV, if at all possible.

Owls start their charge. Ah, we all said. Here we go now. We knew it all the time.

Michael Irving drove for a layup to make it 50-41. Then Tony Barnett popped in a three-pointer from the corner before the Owls could recover. The blue pom-poms lay dormant as the Owls started their charge. Ah, we all said. Here we go now. We knew it all the time.

Michael Irving goes up for a layup

Baroque music satisfying

continued from page 3

Music us Wien's inspired light delicate voice, which she sings although at times, one or two of the four soprano soloists will emit a short-lived squeal or squawk. All in all, this record serves as great evidence of the Concentrus Musicus Wien's inspired musicianship as well as a tribute to Monteverdi's ability to provocate a whole new generation of singers three hundred years after his death.

John Thomas

Michael Irving goes up for a layup

Baroque music satisfying

say the least, are impressive. Once again, Hartmovers' interpretations may seem a bit alarming and exaggerated -- but never dull.

The remaining two works "Lamento della Ninfa" and "Mentre vaga angioletta" are more akin to the earlier Renaissance madrigal tradition yet still bear the indelible mark of Monteverdi's genius in their attention to dramatic detail. "Lamento" is a startlingly beautiful piece which showcases soprano Ann Murray's light delicate voice, which she handles with great sensitivity. The other selection is also beautifully sung although at times, one or two of the four soprano soloists will emit a short-lived squeal or squawk. All in all, this record serves as great evidence of the Concentrus Musicus Wien's inspired musicianship as well as a tribute to Monteverdi's ability to provoke a whole new generation of singers three hundred years after his death.

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**MISCLASSIFIED ANNOUNCEMENTS**

Heard in a Brown Freshman room: “My writer doesn’t know every John on campus.”

**10 reasons why men are better than cucumbers:**

- Cucumbers don’t have tongues.
- Cucumbers don’t serve you breakfast or bed.
- Cucumbers don’t know where to find your G-spot (if you do).
- Cucumbers don’t make you laugh.
- Cucumbers can’t improve your humor.
- Cucumbers can’t run out to buy you a Slurpee at 4:00 in the morning.
- Men aren’t green and bumpy.
- A man won’t turn into a pickle when you spend a day swimming at the beach.
- A man won’t give you Tobacco Mosaic Virus.
- A man is warmer than your refrigerator.
- You’re unlikely to accidentally serve your last boyfriend to dinner guests as a salad.

Any one of the trees which were removed to display the lithic refuse at Founder’s Court before X-mas break: 1) Dark green with “Proctor” on the back, and 2) white with “St. Catherine” on front. Sentimental value. Phil 796-0159.

**FREE FONDREN FRIES! Anatomy of a Volcano**, a documentary on the eruption of Mount St. Helens (57 minutes). Tuesday, Feb. 5, 12 noon, Kyle Morrow Room, 2nd floor of Fondren Library.

**Psychology Experiments:** Athletes, science-engineering majors, architecture majors. Test your memory powers! Cash rewards for good memories. Test further information call: athletes—630-9304; architecture majors—630-5823; science-engineering majors—630-9324; leave your name and phone number in Dr. Carpenter’s mailbox (Psychology Department).

**Mystery Contest! Any category is eligible:** One hundred dollars! Prizes! Submit your written entries this week. For more information, contact: Office of Student Advising, Police Procedure, Horror. Drop by the Office of Student Advising for more information.

Join the company that’s going in only one direction.

As a software professional, you can see your field growing. And, of course, you want to grow with it. But you don’t want to sacrifice your career goals for a job, or a company, that might not live up to your expectations. You need the right growth opportunity.

Cullinet is the software company that can give you that opportunity. Since 1968, we’ve been committed to producing better and better business software. As a result, we’ve grown to be an industry leader in mainframe systems, applications, and micro-computer software. And we’re growing still.

If you’re interested in a career in software, come and talk with the company that will start you off in the right direction. The Cullinet Recruiter will be on campus on February 1st. Check your placement office for the time and location. Cullinet is now recruiting for the following positions:

**ASSOCIATE TECHNICAL SUPPORT REPS**

These exciting positions will encompass the following responsibilities: extensive contact with clients from one of our regional telephone support centers, technical assistance, guidance in the use and implementation of our products and problem definition and resolution.

Candidates should have a Computer Science background, programming experience and/or database experience in the IBM Mainframe environment, and excellent communication and problem solving skills.

For sale: TI-59 calculator with math and applied statistics modules. Call Jeff at 527-4954.

**Lost:** Set of keys on a Gucci keychain. If found please call Stefano at 963-0221.

**There is a room available in a large house on Crawford St. (near Ben.) Easy bike ride or walkable to campus. You should like children and be compatible with a group living situation. Call Hitaji or Lee at 528-5179.


Rice Hill: Hill luncheons are held every Tuesday at noon in Lovett’s basement. Lyle’s Luncheons have been moved from Sid’s PDR this semester to Lovett.

**ADS**

$250 move-in special at our small, quiet, adult communities within bicycling distance of Rice. Quiet efficiencies, one and two bedroom apartments; all bills paid, cable television, on bus line, covered parking, 24-hour security. Call 528-6343.

*** Need someone to read manuals, books, mail, etc. to a blind person. May record or read in person. Pay negotiable, 3-5 hours per week. Call 796-8009 before 8 a.m. or after 5 p.m.

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