Anti-cholesterol compound found

by Cheryl Smith
Professor of Biochemistry
Georgia Health Sciences University

A chemical compound that has been effective in lowering blood cholesterol levels has been identified, which many physicians contend contributes to the development of heart disease.

Cholesterol, which many have been recognised as one cause of coronary heart disease. Coronary heart disease in the United States accounts for more than one million deaths each year, costing Americans more than $60 billion.

This compound has proven effective. He said. “We have shown that this compound, a 15-sterol, is very active in inhibiting cholesterol biosynthesis in cultured cells and in lowering blood cholesterol levels in animals.”

The fruit of Schroepfer’s research is a synthetic compound with the proper name of 5 alpha-cholesta-5,22-dien-3 beta-ol-16-one, known for short as 15-cholesterol.

This compound has proven effective, he said. “We have shown that this compound, a 15-sterol, is very active in inhibiting cholesterol biosynthesis in cultured cells and in lowering blood cholesterol levels in animals.”

The positive results with the compound are particularly encouraging because these compounds can carry cholesterol in the bloodstream in a very similar way to humans.

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Metro riders: service improving

by David Schnur

Metro is one of the most efficient mass transit systems in the country, according to users. The system operates on time, and the riders are generally satisfied with the service.

The people who ride the bus usually have a good impression of the service. The buses are clean, and the drivers are courteous. The riders are usually satisfied with the service. The buses are clean, and the drivers are courteous. The riders are usually satisfied with the service.

The positive results with the compound are particularly encouraging because these compounds can carry cholesterol in the bloodstream in a very similar way to humans.

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Metro bus driver Rich Hockett attributes the improved service to better maintenance crews. “We have better maintenance crews. The buses are in better shape, and the drivers are more relaxed. They don’t have to worry about the buses breaking down as much.”

Hockett said that since he started driving, he has witnessed a marked improvement in the Metro system. “Before I was a driver, I used to ride the bus to work. The service was really terrible back then. I remember Houston buses used to be a perfect excuse for being late for work in the mornings. That’s not so anymore. Riding the bus is no longer an excuse for being late.”
Strong beliefs, not wrong ones

Are you smarter than your professors? Wiser, too? I remember a certain Zorro who used to write in to the backpage, insisting that most Rice students were their educator's intellectual superiors. Zorro, and a few like-minded souls who have been writing in recently, are full of it.

Professors Daniel Graham and Gale Stokes wrote separate letters to the editor a couple of issues ago. They criticized the showing of Insatiable, but they did not insist that the film should have been banned. They merely asked that moral issues be considered when decisions about pornography are made.

Graham's letter I particularly liked, although I was one whose views he criticized. He pointed out, and rightly I think, that the only real basis for making a decision on the pornography issue is a moral one. Considerations of expediency, offensiveness, or freedom are subordinate.

Freedom subordinate to morality? "Freedom" does not mean that one must do whatever one can, but that one can do whatever one will. What one will do, however, should be determined by some sort of morality. Those showing Insatiable would have denied no one's freedom, not even their own, had they decided to show it. Sexually explicit films were sexist and therefore insulting, and when a woman if she considered the film insulting before writing his views he criticized. He pointed out, and rightly I think, that the have been banned. They merely asked that moral issues be showning of

The other student and I were taking a class in which there were some take-home tests. Soon after taking one of these, we were individually informed of pending action by the Honor Council concerning our exams. We attempted by various means to explain the striking similarity of our work. The professor who was the basis for the course testified at trial that he could not believe such similarity could possibly be due to chance alone. By a whim of fate, I chose to take my test in Lovett Commons, where two persons saw me taking the test. In the end, I was found not guilty, the other student, guilty.

In the course of trying to exonerate ourselves - absolute proof is not required for a guilty verdict - we gradually came to realize the impossibility of proving one's innocence in such a situation. You might ask why one should worry if one is innocent. Unfortunately, the realization dawned that being innocent is a double handicap. If one is guilty, there is little to be gained by giving even partially honest testimony. Also, one has, at least in theory, some plans for explaining the damaging evidence. An innocent party feels compelled to be as honest and forthright as possible. In addition, one has no idea what type of cheating scheme or plan must be refuted. In the final analysis, then, a student's only recourse is to present evidence or testimony which is so indisputable as to discredit the testimony of a figure with the subtle, but significant, advantages of seniority and impartiality.

We were unable to present such

Insatiable
**Calligraphy's message unclear but universal beauty stands out**

Monumental Islamic Calligraphy From India Sold at Galleries Through March 2

"If someone, whether he can read or not, sees good writing, he likes to enjoy the sight of it." — Qaid Ahmad, sixteenth-century poet.

This is the philosophy the viewer must consider when going to see Monumental Islamic Calligraphy from India at Sewall Gallery. The exhibit is of, well, monumental Islamic calligraphy — formal inscriptions taken from the walls of Indian mosques, palaces, tombs, forts, gateways and wells. Rather than dismantling monuments for the exhibition, the Archaeological Survey of India took seventy-one photographs and stumps for the inscriptions, although the look and feel of these stumps have been photocopied, these stumps are actually sophisticated replicas of the original monuments.

In a procedure akin to monotype printmaking, dampened heavyweight handmade paper is pressed to the surface of the monument. Ink is dabbed on. The paper dries, and there is a perfect copy of the master calligrapher's original ink design. The idea is also not unlike making designs on paper with crayon rubbings of pennies.

Sewall has arranged the sixty-four stumps and seven life-size photographs in an innovative manner. The exhibit is "read" or viewed from right to left in the Islamic manner. Renderings of ceremonial arches actually act as entrelaces, surrounding the doorways of smaller presentation areas in the gallery most effectively. Pictures of the monuments bearing the inscriptions reveal how the vertical and horizontal fringes articulate the building. Maps show locations of all the sites in India for the frustrated viewer who wants to see the real thing.

The inscriptions, some dating from the first Delhi sultanate in 1200 A.D., exist as valuable records of the religious, political, social and cultural history of India. Dedications indicate administrations and social hierarchies of the time, and poetry verses contribute to Persian language and literature. From an artistic perspective, the inscriptions constitute the only permissible decoration in Islamic architecture.

Like the theorists of some schools of Modern Art, calligraphers believed that the intrinsic meanings of their writings were secondary to the artistic composition of totally abstract letter forms.

The inscriptions often incorporate holy verses from the Koran, which describes the pen as a divine instrument, the embodiment of Primordial Intelligence and the Agent of Creation. These writings become the sacred symbols of Islam and assume an iconographic function on public monuments. Four forms of calligraphic cursive are presented in the exhibition, the rather utilitarian Kufi script dates from Mesopotamian times and gains script, hooks and foliate embellishments as it evolves. Naskhi is composed of irregularly shaped letters with thick triangular verticals that move with a certain emotionalism. Refined, dignified Thulth has well proportioned, uniform letters requiring greater skill in execution. The most graceful script, the spindly Nastaliq, enhances the intricate Persian poetry it often commemorates.

In a presentation such as Monumental Islamic Calligraphy, it is necessary to refrain from intellectualizing the exhibit and to prevent its unfamiliarity from distancing the viewer from the art itself.

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**Alley produces difficult Extremities effectively and realistically**

**Directed by Beth Sanford**

Rape is a crime of violence, not of passion. William Mastrosimone's Extremities clearly shows this. As a result, it is not an easy play to watch. There is also no clear division between right and wrong in the play, without a shining heroine and a malicious villain. Instead, Extremities is an in-depth look at the consequences of rape and people's attitudes toward it. Even though rape doesn't occur during the show, the violence that the would-be rapist shows toward his victim is amazing.

As the play begins, Marjorie is sitting at home and not doing much of anything. The door is unlocked and a young man comes in, "looking for Joe." Marjorie lives with two other women and has never heard of Joe, so she tries to get him to leave. Raul is not easily persuaded, however. He rips the phone out of the wall, takes the cord, stretches it and menacingly declares, "your move." He forces her onto the floor, smothers her in, "looking for Joe." Marjorie doesn't react at all. He then proceeds to rape her.

In the next scene, Marjorie has unlocked her home and a young man comes in, "looking for Joe." Marjorie lives with two other women and has never heard of Joe, so she tries to get him to leave. Raul is not easily persuaded, however. He rips the phone out of the wall, takes the cord, stretches it and menacingly declares, "your move." He forces her onto the floor, smothers her in, "looking for Joe." Marjorie doesn't react at all. He then proceeds to rape her.

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Mrs. Soffel, A true story
Directed by Gillian Armstrong

My mind always warns me to steer clear of anything that claims to be a "true story," especially when the setting is a prison and the film is touted as a love story. Invariably, that type of film turns out to be the standard "Love behind bars" sort of tripe that ends with either the exoneration or liberation of the love interest and is generally filled with lots of lawyers and tearful farewells. However, an all-star cast featuring Diane Keaton and Mel Gibson, along with newcomer Matthew Modine, makes Mrs. Soffel an interesting and sometimes suspenseful treat that refuses to fit the standard pattern.

The story of Mrs. Soffel is neither ordinary nor boring. Circa 1900, two prisoners, Ed Biddle and his brother, Jack, believed by many to be unfairly convicted, are brought to Murderer's Row in the Allegheny County Prison to await the execution of their sentences, death by hanging. Mrs. Kate Soffel, wife of the warden, during her twice weekly rounds, encounters the pair while they are being subdued by prison guards. Despite the nasty attitude of Ed, she offers him what comfort she can, a handkerchief for his bleeding head. She tries to teach the gospel to the brothers, who, instead of taking it to heart, use it as a lever to escape.

Director Armstrong makes it clear that she is willing to let it all out on her first major production, as she gives us standard introductory shots of the Pittsburgh steel mills, belching smoke, looming giants that lead us through the steeltown streets to the huge, Richardsonian fortress that is the Allegheny County Prison. Similarly, the cinematography takes few chances and seldom provides anything more than the most rudimentary angles on any given shot. It is a tight, well made film that, although the story really would lose a great deal by attempting to do so, instead, Armstrong has produced a sharp, well made film that, since the story really would lose a great deal by attempting to do so, instead, Armstrong has produced a tight, well made film that, since the story really would lose a great deal by attempting to do so, instead, Armstrong has produced a sharp, well made film that.

Mrs. Soffel makes the role offers little other than to try. This is great to its credit, since the story really would lose a great deal by attempting to do so, instead, Armstrong has produced a tight, well made film that, since the story really would lose a great deal by attempting to do so, instead, Armstrong has produced a tight, well made film that.

Leone's America follows standard western formula...

Once Upon a Time in America
Directed by Sergio Leone

After a ten year hiatus, the Italian director Sergio Leone has returned to the screen with his epic production, Once Upon a Time in America. Known for his westerns of the late 60's and early 70's (The Good, The Bad and The Ugly, Once Upon a Time in the West), Mr. Leone has always been captivated by American mythic archetypes: the Gunfighter in his early films and the Gangster in his latest.

Once Upon a Time in America spans nearly five decades in the lives of David "Noodles" Aaronson (Robert de Niro) and his boyhood buddy Max (James Woods), focusing on their days as kids in the streets of New York, the height of their power as underworld leaders, and finally on their eventual fate in the late 1960's.

Mr. Leone's early films were intended to be seen as modern fables. "Once Upon a Time" stories based on the folklore of the American West, which has always been a popular theme in Europe. Once Upon a Time in America is essentially a standard western that has been lifted out of some small

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The Rice Thresher, February 19, 1985, page 5
As a film, Fast Forward bombs, but as modern dance, succeeds

Fast Forward
Directed by Sidney Poitier

After the recent debacles of both Breakin’ and Breakin’ II, Electric Boogaloo, it was with extreme reluctance that I even bothered to go to Fast Forward. I now have to admit that I liked the film, but not for the usual reasons.

First, the plot. Eight teenagers from Sandusky, Ohio, have a little dance team that performs its own original dances to its own original music and lyrics. They have the dream of going all the way to New York, where they will win a big contest that will propel them to stardom.

I didn’t like the plot. John Scott Clough plays Matt, the business manager of the troupe and the lyricist. He constantly overacts in almost every scene except one, where he stands still and looks vacant. He may have a future, but it is probably not in acting.

Don Franklin plays Michael, a not-too-thinly-disguised Michael Jackson-esque type person (though not as androgynous) who is the troupe’s choreographer. Unlike Mr. Clough, Mr. Franklin’s problem is that he tries to be too cool and comes off like he’s waiting for his cue to start acting. He never receives the cue. Tamara Mark plays Jane Wolsky, the object of Matt’s affections until he runs into a rich New York girl. Miss Mark has the largest amount of talent of any of the troupe and I was almost impressed. A few more years and she will be quite good.

Rounding out the troupe were five anonymous actresses who played equally anonymous parts. I didn’t like the acting. The cinematography was slow to achieve any decent effects and some of the editing was very rough indeed. The opening scenes, for example, although providing the necessary expository information, were rather dull because of lack of imagination.

Don Franklin leads “The Adventurous Eight” on an impromptu concert at a convention for rich people at a plush hotel. Michael goes to work to rechoreograph everything. A revenge dance war is arranged, with the same sides competing. The eight from Ohio win easily, with the same sides competing. They work in groups of from one to eight and are at all times together. Don Franklin

...But excess scenes bury the good bits

continued from page 5

avenges the murder of a friend by a rival gangleader. The scene works so well because of the sheer intensity of Noodles’ rage and the shock of just how lethal a sixteen year old’s vengeance can be. The problem is that though this kind of narrative might work for children, or in the wide-open spaces, it loses credibility when applied to mob leaders who control huge chunks of New York, with its vast network of bookmaking and its complex political machine. Instead of adding intelligence, Sr. Leone merely adds reels, compounding the problem by reaffirming it for nearly four hours.

Unfortunately, though he is good with action, Sr. Leone seems to have learned how to direct actors from experience with Clint Eastwood, and De Niro is sadly wasted, spending most of the film talking very slowly and very quietly, sporting a blank expression that is supposed to be pensive.

He isn’t helped out at all by the script and the culmination of this dead-end approach comes in a confrontation where De Niro stirs coffee for five minutes while Woods and the gang sit and stare at him in silence. It’s ludicrous.

Both major female roles are utterly superficial and the film grinds to a total stop whenever either one of them makes an appearance. Elizabeth McGovern also seems to be rather nervous in the tight shots, and constantly moves the camera, sometimes panning or tracking only two or three feet at a time, giving the film an unsettling jumpiness.

Once Upon A Time in America has some good moments, but they tend to be connecte by quite a bit of less-than-captivating footage, and at 225 minutes, that is a distinct drawback. Sr. Leone made some good spaghetti westerns; perhaps he should return to that genre and leave the gangsters to somebody else.

—Ian Neath

with a glared look in her eyes and Tuesday Weld does nothing besides get laid. Sr. Leone should have cut a few reels by ditching them completely, along with his entire 1960’s story, which wastes many feet of film solely to provide an ironic ending that is at best contrived and at worst ridiculous.

Another peculiarity is cinematographer Tonio Della Coll’s use of “period” color (a la Colli’s use of “period” color in La Cucaracha). For some unknown reason he uses it in the teenage scenes but not in the prohibition scenes, causing the 1920’s to look much yellower than the 1930’s. He also seems to be rather nervous in the tight shots, and constantly moves the camera, sometimes panning or tracking only two or three feet at a time, giving the film an unsettling jumpiness.

Research

Send $1 for a catalog of over 10,000 topics to assist your research efforts. For info, call toll-free 1-800-621-5745 (in Illinois, 1-800-621-0300). Author’s Research, Plano 850, Des Plaines, Ill. 60018.

Research

The Rice Thresher, February 19, 1985, page 6

The Rice Thresher, February 19, 1985, page 6
Cougars shrug off Barnett and Hines, bop Rice again

by Mark Matteson

Well, fudge.

When you've got only eight players suited up for the game, and the ones that are suited up have such minor disorders as broken hands, you figure that you should be doing pretty darn good if you score 91 points on 55 percent shooting. Well, if you also happen to be the Rice Owls and are playing against resured Cougar High, you might also be not exactly as right as you want to be...

Such was the case, as a matter of fact, when Rice took on Houston at Hofheinz Pavilion on Sunday. The Owls, with what resources they had, played remarkably well in what was the highest scoring game (187 total points) for the Owls this year. Rice shot a quite respectable 55 percent from both the floor and the line, and nabbed a slight rebounding advantage (37-36) against the taller Cougars.

They still couldn't manage to win, though, as Houston shot an even more respectable 59 percent from the floor and 67 percent from the charity stripe. The more agile and plentiful Cougars were able to wear down the Owls and win 96-91.

Rice started well, jumping to an early 8-4 lead after three minutes. However, the Owls were having trouble containing Houston center Greg Anderson, who scored the first six Cougar points and kept Rice at Houston's pace early in the game.

Rice, though, did not fall behind until the 11:11 mark, when Anderson scored his fourth noteworthy points. To begin with, a special surprise guest appearance was made by Tracy "no pain, no gain" Steele, who entered the game with eleven minutes left in the half. Steele broke his left hand in a freakish accident last Friday during practice and was presumably out for the rest of the season, which would have added to the Owls' high-enough-up-in-injury list. Well, to add, behold, there he was playing against the Cougars, cast and all. Steele, as it turned out, stayed out on the court for the rest of the game and even made the only shot he took. Is that dedication or what? (It's not what, either.)

Second, several players were having incredible performances. For instance, Greg Hines and Tony Barnett combined to score a mere three-quarters of the Owl point total. Hines, who was playing so far above his head that he nearly got a three-peat and had 22 points by himself on an astounding ten-of-fourteen shooting. The Cougs themselves weren't doing so bad themselves, shooting almost 66 percent from the field.

In the second half, the teams began a neck-and-neck stretch in which ten points were scored by both teams. Rice's accumulation was punctuated by an incredible driving lay-up by Barnett, in which he originally came in from the left side, was fouled as he went under the basket, and put in a remarkable reverse lay-up on the right side.

After the twenty-point scoring binge, the score was tied at 58. Rice was never again able to regain the lead, however. The Owls, led by John Witten, stayed with the Cougars for a while by finding a hidden talent in taking charges. Within a span of one minute, three Houston charging fous had been called, and two baskets had been disallowed.

However, after that point, Houston blew the game open. In three and a half minutes, the Cougars outscored the Owls 13-4 and, for all intents and purposes, sealed Rice's fate. Rice did stage somewhat of a last-minute comeback, but fell short by five points and several extra minutes.

As at halftime, there were a few incredible stats to show around. Barnett ended up as the leading scorer and rebounder of the game with an amazing 36 and 15, respectively. Hines cooled off a bit but still finished with 34 points on 15-of-26 shooting. Cashaw grabbed ten 'bounds, and Steele, despite his injury-handicap, contributed eight aves.

The Boogers also produced several fine performances. Three players had twenty or more points (Alwin Franklin, 20; Eric Dickens, 20; and Greg Anderson, 29). In addition, Reid Shoot, Shootin' Gettys broke his own team record for assists, as he dished out seventeen.

The Owls play next at home against Tarleton State on the 20th, a day that should provide much excitement and rejoicing for Rice fans.

Graduating Engineers
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Wednesday
Eggs to order, grits, breakfast tacos, toasted English muffin.
Burritos with chili, cheese and onions, succotash, fruit.
Broasted Au Jus, steamed rice, sautéed spinach, rolls & butter, ice cream sundaes.

Thursday
Eggs to Order, hash browns, bagels and cream cheese.
Chopped sirloin, corn on the cob, zucchini orientale, sesame seed rolls, french silk pie.

Friday
Waffles, eggs to order, ham patties.
Spuds and trimmings, buttered mixed vegetables, fruit.
Chix fried steaks, mashed potatoes, broccoli, Parmesan, biscuits, butter, honey, walnut layered cake.

Saturday
Continental Breakfast 8-9 a.m.
Eggs to Order, hash browns, bagels and cream cheese.
Chopped sirloin filets, corn on the cob, zucchini orientale, sesame seed rolls, french silk pie.

Sunday
Continental Breakfast 8-9 a.m.
Sunday Brunch 11 a.m.-1 p.m.
Honorable Council At-Large nominating petitions are due in the SA office by 3 p.m. March 1, 1985.
The election will be held March 12, 1985.

**Missing:** all silver Castoro watch, brown twofold wallet were taken from gym Sat., Feb. 9th. If found, please call Joe at 529-1293.

Attention Foreign Students! The 1985 IE Symposium on Technology in a Changing World will be held in San Francisco in June. The Symposium is intended for foreign graduate students in the sciences and technology who are completing graduate degrees at a U.S. university, and will be returning to their home countries no later than May 1986. Twenty participants will be selected. For more information, please come by the Student Advising Office.

Grants for study and research in West Germany are available to undergraduate and graduate students from the Germany Academic Exchange Service. Programs are available in engineering, natural sciences, agriculture, German language and culture, during both the academic year and the summer. Come by the Student Advising Office for more information.

Student Internships are available at the Institute of International Education Regional office in Mexico City. Candidates are nominated by their U.S. institutions on the basis of their interests and training; they should have an interest in international affairs and Mexican culture, an appreciation for education, the willingness to perform a variety of tasks and a working knowledge of Spanish. For more information, come by the Student Advising Office.

Fellowships in the amount of $12,000 per year are available from the Department of energy in Nuclear Engineering, Health Physics and Radiative Waste Management. Come by the Student Advising Office for more information.

The Oxford Centre for Medieval and Renaissance Studies offers a variety of programs in art, art history, drama, history, law, languages and literature, music, philosophy, politics and religious studies. Come by the Student Advising Office for more information.

The Washington Center has scholarships available for study in Washington, D.C. that draws on the resources of the American capital. For more information, please come by the Student Advising Office.

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The Chicago Studies Research Center, in conjunction with the Institute of American Cultures, has available a limited number of graduate and postdoctoral fellowships to be awarded to individuals on a competitive basis in support of their work in African American studies. Stipends of $5,000-$23,000 are available. For more information, please contact Student Advising Office.

Please contact the Student Advising Office.

The UCLA Center for Afro-American Studies announces the availability of graduate, postdoctoral and visiting scholar fellowships in support of research and writing in the field of Afro-American Studies while in residence at UCLA. Stipends in the amount of $5,000-$23,000 are available. More information is available in the Student Advising Office.

San Jose State University Department of theater Arts announces the Harold C. Crain Award in Playwriting for the best, original, unproduced, full-length script. An award winner will receive $1,000 and production. For more information come by the Student Advising Office.

Utah Players announces its Fifth Annual National Playwright Competition. First prize is $1,000, with production in the 1986 season, come by the Student Advising Office for more information.

THE Institute of American Cultures is offering graduate and postdoctoral fellowships in conjunction with the Asian American Studies Center, in support of their work in ethnic studies. Stipends in the amounts of $5,000-$23,000 are available. Please contact the Student Advising Office for more information.

The German and Russian Department offers Mitchell Fellowships for summer study in Germany and the Soviet Union. Applications are due on 15 February, 1985, and can be obtained at the German and Russian Department Office (2nd floor Raynor) and at the Office of Student Affairs. Students making application must be or have been enrolled in a 300-level course.

The University of California at Berkeley is offering courses in a wide variety of subjects this summer, including many special summer sessions.

**AD**

Heart of England: Wing of Elizabethan House. Beautiful Shakespeare countryside, 2 bedrooms, 2 baths. Lovely private garden. Weekly maid service and gardener available. 3 month lease or longer, $100/month inclusive. Call 370-9136.