Alcohol committee examines present drinking rules

by Kimberlee Barrett

Due to anticipated legislation which would raise the drinking age in Texas to 21, Vice President for Academic Affairs Ronald Sass is organizing an ad hoc committee which will reconsider Rice University’s policy on undergraduate drinking and will make policy recommendations to the administration.

Proposed Texas legislation would raise the drinking age to 21 effective September 1, 1985, and then raise it to 21 the following September.

"As it became more obvious that the drinking laws were likely to change to 21 we, Dr. Stebbings and myself, felt that the alcohol policy on campus would have to be reviewed," said Director of Student Activities Dr. Patricia Martin.

Martin also said that she and Stebbings felt the best way to prepare for the proposed change was to form an advisory committee composed of both students and professors to study the effects a higher drinking age would have on student life.

Professor of Biology Ronald Sass will act as chairman of the new committee. Other members include: Martin; associate anthropology professor Rodney McNicol; Lovett co-master Gerry Jump; Dr. Eva Lee, resident associate of Jones college; and a professor of health and physical education; and sociology professor Stephen Klinkenberg, who has twice served as an interim master.

Student members of the committee are SA President Barry Nicholson, RPC President Susan Martin; a senior; a sophomore; a middle class junior; and an at-large student under 21. Specifics of the committee will be considered such functions as

PBK elects members

The Beta of Texas Chapter of Phi Beta Kappa has elected several Rice University students to their spring contingent of members.

Phi Beta Kappa is a society which seeks to honor outstanding academic achievement in the liberal arts and sciences.

To be eligible for election, students must have completed a minimum of 90 semester hours in courses that are demonstrably liberal in content and emphasis, and that reflect a breadth of intellectual interest.

The following Rice students have been elected to Phi Beta Kappa:

Name: Lamar Armin
Theresa D. Beck
John O. Brooks
Kathleen M. Bruseard
Melissa B. Barrett
Allison D. Butler
Charles F. Caldwell
Suzanne M. Cook
Tracey K. Edmondson
Robert G. Fisher
Belinda R. Goertz
Martin U. Goertz
Hua-Yi Sylvia Hsu
Bobbi P. K. Jahn
Kenneth E. Kurnman
Kristen L. Lesner
Hung Thuy Le
Van-Phan Le
Thomas Randall Lee
David A. McClenonn
Diana R. Miller
James M. Nelson
Andrew P. Ng
Sharon E. Nowotny
Claudia R. Ortega
David E. Park
Paige C. Patton
Daisuke W. Pryor
Daniel P. Roberts
Christopher B. Rockwood
Madeleine L. Struz
John R. Swartz
Amy R. Taeo
Robert M. Wible

College: Richardson
Will Rice
Richmond
Baker
Brown
Hanszen
Wuik
Hanszen
Wuik
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Major: Sociology
Political Science
Managerial Studies
Psychology
Psychology
English
Political Science
History
Political Science
Managerial Studies
Economics
English
Economics
Electrical Engineering
Psychology
Psychology
Psychology
Economics
Managerial Studies
Mathematics
Economics
Managerial Studies
Mathematics
Economics
Mathematics
Psychology
Electrical Engineering
Chemical Engineering
Psychology
Biology
Electrical Engineering
Psychology

If you need any further assistance, please let me know. I'm here to help.
Doonesbury

WHERE'S YOUR YOUNG MAN, JENNIFER? I THOUGHT HE WAS JOINING US.

I'M AFRAID HE'S ON HIS WAY. LACY.

THE PAPER HAS ASKED HIM TO WRITE A DAILY DIARY ABOUT HIS RELATIONSHIP WITH JEFFREY.

APPARENTLY THERE'S A LOT OF INTEREST IN THE NEW BREED OF INVOLVED HANDS-ON FATHERS.

I DIAPER HIS HEAD?

MARCH 26 -- JENNIFER COMES TO ME AND SAYS, "MOTHER. I'M ON MY OWN WITH JEFFREY FOR THE FIRST TIME."

"AT 3:00 A.M. JEFFREY CRISES OUT IN HIS SLEEP FROM WHAT JENNIFER HAS TOLD ME, I DON'T THINK THIS PROBABLY MEANS HE'S WET."

"SO AS NOT TO WAKE HIM UP WITH THE SONG, I TRY TO CHANGE HIS DIAPERS IN TOTAL DARKNESS, A TASK REDUCED TO LEVITATION, AS I TRIED TO CLEAR AN M-16 IN A SHOWER."

MARCH 27 -- I NOTICE TONIGHT THAT I SEEM TO HAVE DEVELOPED A SPECIAL RITUAL WITH JEFFREY.

"EVERY AFTERNOON, JENNIFER PICKS UP JEFFREY FROM DAY CARE, THEY GO TO THE PARK PLAYGROUND AND THEN COME HOME."

"JOANIE READS TO HIM, SHAVES HIM A BATH, AND THEN AFTER DINNER, SHE BRINGS HIM TO MY ROOM I'M WATCHING THE NEWS, AND I KISS HIM GOODNIGHT. I DO THIS EVERY NIGHT WITHOUT FAIL."

"IT SEEMS TO WORK. JEFFREY'S TURNING OUT GREAT."

BY GARRY TRUDEAU

The Rice Thresher, March 26, 1985, page 2
When friends meet after a long period of time, it’s interesting to see how they and their friendships have changed. This is one of the focuses of Uncommon Women and Others by Wendy Wasserstein. The play begins as five young women who attended Mount Holyoke together meet for lunch six years after their graduations. Muffett, Rita, Samantha, Holly, and Kate talk about their lives at present and compare them to their college experiences and expectations in the early seventies.

The body of the play takes place in 1972. All the women are seniors and most of them worry about what do with their lives. Samantha plans to marry a young actor. Kate is going to Harvard Law School. Leila, who doesn’t appear in the restaurant scene, plans to study in Iraq. Meanwhile, Muffett keeps hoping that “something will happen.” Holly’s not sure what she wants to do, and Rita just plans “to write.” In addition to the central group of women, there is Susie Friend, an inexhaustible singer who is a psychology major, dates Harvard men, and participates in almost every type of committee and activity. The group has also adopted Carter, a freshman who may be a genius or merely a catatonic. The play progresses as the women’s senior year progresses and the women watch their future take shape or worry about their lack of plans. They also discuss men, penis envy, marriage, what Utopia would be like and other topics.

After a scene in which Mrs. Plumm, the housekeeper, makes several comments at the end of senior year, the play returns to the present scene in the restaurant. Although no definite conclusions are reached, the women have at least seen each other and are assured of each other’s friendship. However, it’s ironic to see that of all the uncommon women, the one congratulated most is not the successful lawyer but the pregnant woman.

Directors Allison Leach and Shannon Halwes have done a fine job directing this ensemble production. The actresses worked well together and almost all the characters are strongly defined and very well acted.

As Rita Altabel, Debbie Catsakis was the standout in the show. Rita is the most unconventional, most “liberated,” and arguably the strangest of the group, and Catsakis plays this role with a great deal of energy, even when she’s chattering on about skyscrapers and shopping malls as phallic symbols. She also manages a fine portrayal of Rita six years later when Rita’s not so sure of herself.

Andrea Martin’s Kate Quinn was also very well done. She showed a great deal of poise as the pre-law Phi Beta Kappa who strives for excellence in everything and her reading from selected passages of a trashy novel was hilarious. Clementine Ferrer was properly restrained as Leah Williams, a tailored and very intelligent young woman who can’t be as spectacular as Kate.

As Holly Kaplan, the rich Jewish girl whose father invented velcro, Beth Rittsgold was particularly good in a phone monologue which showed her character’s vulnerabilities. In the restaurant scene, she managed to show somewhat more sophistication. Amy Fredrickson did nicely as Samantha Stewart during the college years, yet she appeared rather wooden in the restaurant scene. Ann Marley’s portrayal of Muffet Di Nicola was refined and witty, yet also very sweet and sometimes lonely.

Laura Dresser was a strange but very interesting Carter Samson, and Gwen Richard was a nauseatingly bouncy and wholesome as the wondergirl Nancy Friend. Adele Morris’s portrayal of the housemother Mrs. Plumm was perky, gushing, sentimental, and delightfully giddy. Her “Lament” in the fourth scene of the first act had the audience in the aisles, as did her musical numbers at “The Hot Box.” The role simply could not have been performed any better.

Kitty Karn’s Sarah Brown was very much as effective. Miss Karn sang her part beautifully, including the songs “I’ll Know” and “I’ve Never Been in Love Before.” Her acting was equally impressive, especially her ability to portray Sarah Brown’s initial aura of uncertainty. The male leads were also good. Mr. Segal’s Nathan Detroit was suitably weasely when around his gambling companions and amusingly henpecked when around Miss Adelaide.

Mr. Thompson sang the part of Sky Masterson quite well, especially in his duets with Miss Karn, and his character exuded a suitably commanding presence. The cast, in general, worked quite well together. This, by campus theatre standards, is a rather large production (I believe that the cast was larger than the opening-night audience) yet the performance was always smooth and well coordinated. The group scenes were well done and very entertaining, especially the (r) Carter, Suzie Friend, Muffett, Holly and Rita.
Benjamin Zander to conduct Shepherd Symphony Orchestra

Shepherd Symphony Orchestra
Conducted by Benjamin Zander
Wednesday, March 27

The Shepherd School of Music will present its special concert featuring the Shepherd School Symphony Orchestra, guest conducted by Benjamin Zander, on Wednesday, March 27, at the First United Methodist Church downtown. Included in the program will be Schubert’s Unfinished Symphony and the Kyrie and Gloria of B.MS minor Mass.

Mr. Zander has been a member of the New England Conservatory for the past seventeen years. He is a renowned artistic director, cellist, conductor and teacher. He has been the conductor of the Youth Chamber Orchestra of the Preparatory School for more than a decade and has led the orchestra on successful tours to Russia, Rumana, Poland and Austria.

The founder and conductor of the Boston Philharmonic Orchestra, Mr. Zander regularly conducts the New England Conservatory Symphony as well as other groups throughout New England.

At age 15 he became a student, and later assistant, of the great

Barret, Divine, and Tab combine to create funny western spoof

I lost in the Dust
Directed by Paul Barret

What do you get when you cross Paul “Eating Raoul” Barret, Tab “Clint’s Not The Only Guy Who Can Play Macho Cowboys” Hunter and Divine? You get Barret in the Dust, a spoof on Westerns that’s so bad, it’s thoroughly enjoyable.

Divine, the three-hundred-pound singer of John Waters’ Pink Flamingos and Female Trouble, plays a lady, Rosa, out to make her fortune as a singer in Chile Verde. Rosa carves her way through the bountiful Rosa, the world’s oldest lady of the evening, with a run-down, out-of-the-way, near ghost town west of the Pecos.

She meets up with a Clint-Eastwood-type cowboy who never speaks, squats continuously, and whose lips are pressed together in a mean sort of snarl. On the way to Chile Verde, Rosa recounts her life at the hands of the evil Hardcase Williams gang.

Hardcase Williams is the son of a Boston preacher whose gang is the most racially balanced group of outlaws that ever terrorized the West. After capturing the bountiful Rosa, the gang has its way with her until eventually, she tries them out.

After arriving in Chile Verde, the two are met by Margarita (Gina Gallego), the local bar owner-matriarch-queen, who takes a strong fancy to the macho stranger (the cowboy, not Divine), much to the dismay of Rosa.

It turns out that there is gold buried somewhere in Chile Verde, but the map is hidden. Everyone there, from Margarita to the priest (Cesar Romero) to Rosa to the world’s oldest lady of the evening is after the gold.

After some really weird events during the evening, both parts of the map turn up, or rather are found, on the derrieres of Miss Rosa and Miss Margarita. The film then goes everywhere rushing off to where the gold is buried and a really well planned and totally unpredictable ending takes place.

Needless to say, there is every type of acting in this film except good. Divine favors a fantastically dramatic and overly emotional approach. Tab likes to deadpan and pretend he’s Clint, and Gina prefers to play a steamy, sexy, insatiable fillery-anything-at-least-once gangster with appropriate gestures and actions on the nearest available visual aid, Tab.

The barroom brawl is equally hysterical, especially the way the bystanders react to having the three-hundred-pound Rosa tossed over their shoulders by Margarita. And the way that Rosa breaks the neck of the piano player Red Dick is both horrific and downright disgusting.

If you don’t like Divine and her interpretations, then avoid this film at all costs. The viewer is treated to a veritable plethora of业态女 camera angles on Divine and are privileged with a myriad of scenes where she is shown how (and why) she got to where she is today.

The ending, though, is absolutely fantastic, probably rating as one of the best endings that I have ever seen. It’s so good that it comes as two parts, the first of which I won’t reveal. The second shows Divine sitting on the hard ground, under the blazing sun, riddled with bullets, with vultures circling overhead, with no food or water and no shade in sight. She’s sweating heavily (more than usual, that is) and uttering one of the deepest, profoundly moving lines ever delivered in cinematic history.

If you have a really strange sense of humor, love “bad” films, or just think that Divine is the simply the biggest star ever at the silver screen, then this movie is for you.

— Trevor Schelharg

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HGO's produces a stunning masterpiece with Eugene Onegin

Eugene Onegin
Directed by Gian Carlo Menotti
Houston Grand Opera
Through March 29

Pyotr Ilyich Tchaikovsky's lyrical Eugene Onegin provides yet another chance to show the Houston Grand Opera's diversity in producing a world-class performance. After the modern Akhnaten, the grand Flying Dutchman, the daring new Madame Butterfly, and the enchanting Magic Flute, Tchaikovsky's lyrical masterpiece challenges the HGO in yet another dimension.

Proving the only opera apart from Henry Purcell's Dido and Aeneas to be premiered with a cast of students, Eugene Onegin poses many problems for the company attempting to stage it. There were no battles or storms or any of the usual "grand" opera trappings. Indeed, this opera is more Mozartian, or opera relies on the talents of the few principals.

The plot, focused on Alexander Pushkin's novel of the same name, is relatively simple. At the country estate of their mother, Mme. Larina, Tatiana and Olga sing a love song recalling former days. Aeneas, the suitor and, as the two wander off, Tatiana, now that she has a rich estate of their mother, Mme. Larina, captured the noble, aristocratic mother wonderfully, displaying the love and concern of the mother for her daughters very.

As Tatiana, soprano Mirella Freni was simply incredible. In the famous letter scene of Act I, she evoked such passion and emotion with both her voice and her acting that the audience interrupted the scene with enthusiastic applause. She captures the spirit of the youthful Tatiana, why and wrapped in the fantasy of her love, exquisitely.

As Lenski, in his HGO debut, tenor Peter Dvorsky was similarly phenomenal. His characterization of the poet captured the raw emotion smoldering within and displayed, through his voice especially, the suffering he is undergoing. His aria before the duel was a lesson in the beauty of the tenor's voice, delicate, passionate, and strong. The notes were clear, yet they flowed with incredible smoothness through both high and low, all laden with pure emotion. Contralto Geraldine Decker, also in her HGO debut, was wonderful in the role of Filipsyna.

As Tatiana's nurse, characterization was superb, becoming everything one would imagine an old peasant nurse to be. Her acting was authentic, displaying the problems that the years have bestowed on her. Her voice, too, evoked this feeling, especially when talking about her youth.

Also making his HGO debut, baritone Wolfgang Brendel, though perhaps not quite as capable in his acting as the other principals, ably portrayed the worldly Onegin. When Onegin is lecturing Tatiana at the close of Act I, Mr. Brendel captured Onegin's control over his emotion. And, in contrast, at the close of Act III, he shows the full emotional scope of his luxuriously rich voice.

Rounding out the cast, bass Kevin Langan, recently in the HGO's production of The Magic Flute, delivered the arioso of Prince Gremin smoothly and performed the low notes with exceptional control and ability. Contralto Ortrun Wenkel, in her HGO debut, captured the happiness and youthfulness of Olga, a part that Ortrun Wenkel, and Mirella Freni

Paul Fink, as both the Captain and Zaretski, Lenski's second for the duel, were both excellent, bringing much to the opera as a whole through their lively and spirited performances, especially Mr. Fink as the aged French tutor. Contralto Eileen Koyl as Mme. Larina, captured the noble, aristocratic mother wonderfully, displaying the love and concern of the mother for her daughters very.

The dance scenes were, however, a little uneven. The opening scene, with the peasants performing for Mme. Larina, was a little rough and uneven. This improved, however, with each succeeding scene so that by the final ball, the dancing, choreographed by Robmme Cominichen, was much improved and came closer to equalizing the excellence of the rest of the production. A consistently excellent aspect of the production was the direction by Gian Carlo Menotti. All the performances, without exception, were not only singing but were acting. This attention to the acting aspect brought more life to the work and contributed immensely to the success.

For three things in particular stand out as being truly exceptional in this production: the voices, the orchestra, and Miss Freni.

As the curtain went up for the first time, revealing the country estate of the first act, the audience was noticeably impressed, interpreting the moment with applause. Indeed, the sets created the feeling of looking at a perfect oil painting by one of the Old Masters. Pier Luigi Samarenna, who did both sets and costumes, has created literally seven masterpieces.

The orchestra, under the direction of Maestro Sergio Comission, making his HGO debut, has placed better. The members of the Houston Symphony Orchestra captured perfectly the lyrical quality and the emotion of the music, thus enhancing immeasurably the performance of the principals.

But it was Miss Freni who stood out the most. Words cannot describe the exceptional performance she gave.

Once again, the HGO has proved that it can successfully create a world-class production, be it modern, grand magical, or lyric. If the quality of the HGO's next production (La Traviata) is as good as this one, then you should make sure you have already purchased your tickets.

Eugene Onegin was a delightful opera for the entire family, and one that certainly should not be missed.

Skip the Books Tonight!

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The Rice Thresher, March 29, 1985, page 5


The Purple Rose of Cairo  
Woods Allen  

Everyone at one time or another sits in a theater and, while watching the film unfold on the screen, begins to fantasize about that gorgeous character being projected right in front of him or her, whether it is Harrison Ford as John Book or Jessica Lange as anyone. One sits there engulfed in the world of John Book or Jessica Lange as anyone. One sits there engulfed in any movie. But still no match for the Crucified Christ. And that is exactly what the members of Petra see themselves as, soldiers in God's army. According to Bob Harmon, the lead guitarist of the group, “The bottom line is this: how many kids we can reach and how many lives we can change with what we do. We are missionaries, and missionaries must learn the language of the people they are trying to reach.”

The performances easily reach the calibre of Allen's artistic vision, responding to his message of the importance of dreams in everyone's humdrum lives with a sincere homage to 1930's B-movies. The script is witty and sublime with all the characters coming across as typically Woody Allen, offbeat but still human.

The supporting cast, especially the group's music, is as solid as its name (Petra means "rock" in Greek), and the group’s music seems to be ahead of the times. The Christian world was not yet ready for the Gospel to put power chords. The result is utter chaos for all. The supporting cast, especially the group's music, is as solid as its name (Petra means "rock" in Greek), and the group’s music seems to be ahead of the times. The Christian world was not yet ready for the Gospel to put power chords.
New presidential regime at Rice names groundskeeper

“Rice University has quite an excellent reputation in both the humanities and the sciences, as well as intramural field conditions and the care and feeding of gerbils.”

So says this school’s newest employee, groundskeeper-elect Lloyd J. Rupp.

Scarcely days after it was announced Rupp’s brother George would become Rice’s fifth president, the Director of Intramural Fields Search Committee (DIMFSC) ended months of speculation by naming Lloyd Rupp to what many consider Rice’s 378th or 402nd highest position. Lloyd will be the first director of his kind at Rice.

The 45-year-old Rupp graduated with honors in botany from Degree-By-Mail University in 1971, after which the garden unnecessary spent a year in Japan studying bonsai trees before Rupp collected welfare payments.

Most recently Rupp has been Director of Intramural fields at Harvard Divinity School. He has published two books.

“...very happy with the selection. It was quite amazing to find someone as good as Lloyd Rupp, a doctor of intramural field care,” says DIMFSC chairman Harold Daggett, who was instrumental in the selection process. “I think the University made an excellent decision.”

Daggett is also quick to point out that Rupp was chosen strictly on his own merits, and his relation to Rice’s new president is strictly coincidental.

“O.K., Mr. George had a little influence, but Lloyd Rupp is a genuine groundskeeper,” adds Daggett. “He’s got those little fruit trees planted all over the divinity school. The man’s sheer gardening genius is astounding.”

Rupp is looking forward to the challenge of his new job.

Rice University

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TRINITY DEMOLISHES NETTERS 9-0

by John de Figueredo

In a dual meet in San Antonio, the Rice women’s tennis team suffered an embarrassing 9-0 loss to fifth-ranked Trinity. The Owls take 4th in home tournament

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MEN’S TENNIS

Owls take 4th in home tournament

by Jim Hunns

Some of the recent days we’ve had this spring made an appearance for last weekend’s Rice Invitational men’s tennis tournament. The Owls edged out Columbia for fourth place and finished behind the defending national champs, Long Beach State, and Houston. Trailling Columbia were Michigan, Mississippi State, and Arkansas.

In singles, the Owls’ top-flight player and number two seed, Scott Melville, reached the semifinals before falling to Long Beach State’s Pete Smith. David Petty, playing in the second flight, and Chuck Bratka, participating in the fourth, also advanced to the semifinal round before losing. In the third flight singles, the Owls’ nationally ranked even or above Rice’s top player, Wendy Wood.

In the other singles matches, Eileen Curreri lost to Kaja Jepkla, 6-4, 6-3; Lori Crooks was defeated by Daebney Langhorne, 6-2, 6-2; and freshman Allison Culverf to Mary Grable, 6-2, 6-1.

The doubles teams suffered the same plight as the singles teams. However, the men’s duo of Hamilton and Crock did show some promise halfway through their match when it evened the set count at 1-1, but it too eventually succumbed, losing the rubber set by 6-3, 6-2. Both of Rice’s losses have been to nationally-ranked teams and many of the individual defeating players have been to highly ranked players.

The team arrived home late last night after a series of matches against nineteen-thousand ranked Columbia in the twelfth-ranked Oklahoma State, and Oklahoma Today they will play third-ranked Texas.

Blankenship uses these matches as excellent opportunities for Rice to assert their structure and picture. He says, “The weekend matches will be the key. Three of the four teams will be in the top twenty. For that reason, this period is absolutely key to our national standing.” Blankenship’s only concern is that four of the ten players were ill two days before the matches. Coach, I’m pleased with the team. They have done better this year than I had expected.”

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