Inflation, competition for funds behind tuition increase

by Cheryl Smith

Rice University's tuition will increase next year from $3,900 to $4,100, a five percent increase.

According to Vice President for Undergraduate Affairs Ronald Stebbings, the increase compares favorably with tuition increases nationwide, reflecting "an overall increase in the cost of education."

Stebbings claimed that the present state of the American economy, cuts in federal aid to education, and increased competition for private funds on the part of state-supported universities justified the increase.

"It is unfortunate," said Stebbings, "that we have not been able to fully cover the cost of educating students."

"We have a sample ballot posted on the web," said Stebbings. "It will be available for students to review prior to voting."

Stebbings also noted that the increase in tuition will be used to fund scholarships for qualified students.

"We believe that this increase is necessary to maintain our high standards of education," said Stebbings. "We encourage all students to contribute to our scholarship funds."

Stebbings also acknowledged the importance of student feedback in the decision-making process.

"We value student input," said Stebbings. "We will continue to listen to your suggestions and concerns."
Gazette fills a free speech gap

Friday's editorial was about free speech. This one is about the lack thereof. I'm referring to the obstacles presented to any gnome wanting to exercise free speech concerning his job.

What avenues are available for Physical Plant employees to express their opinions and requests? Administrators say that there are plenty of channels: an open-door policy, foremen's meetings, and a suggestion box.

None of these avenues will work, however, because Rice employees are so used to having their opinions ignored, and being threatened for making suggestions. At best, the open-door policy merely gets a gnome in to talk to an administrator. But that doesn't help if the administrator himself is the problem. Foremen's meeting are in reality a forum for directions from above, not for suggestions from below. And without officials sympathetic to the employees, a suggestion box is just a trashcan, albeit one emptied by people in suits instead of workclothes.

Rice employees are so scared of speaking up that it can be hard to have a simple conversation with one of them about his work. Once I was just talking to a repairman, and he kept looking over his shoulder like he was expecting the Spanish Inquisition. Why was he scared? One incident he related to me, which I have since confirmed, explained why:

It seems that a number of Food and Housing employees wrote a letter to their superior suggesting improvements in their workplace. Were they made employees of the month? Were they praised for bringing these suggestions to the attention of administrators? Dream on. They were told to shut up, and threatened with losing their jobs if they didn't.

The undergraduates have the Student Association, the graduates have the GSA, and the faculty have the Faculty Council. Who do the gnome have to represent their interests to the administration? The administration.

Rice's staff needs a forum which isn't controlled by administrators. The Gnome Gazette is doing us all a favor by trying to meet this need. The Thresher supports them wholeheartedly in their effort to speak out on staff concerns.

—Paul Havlak
Lost in America
Directed by Albert Brooks

Decidedly upscale, materialistic and funny as all get out, *Lost in America* is the premier film of the Yuppie catastrophe. No longer are the foibles and fixations of young corporate America credibly acted, well written and based upon a clever premise, the film strikes a chord in the upper middle class heart, as the fun house at the Galleria cinema will attest. Director Albert Brooks has created a finely tuned work, precise in its response to the people it portrays, polished in its comedic reflection of the fast-track crowd. Brooks plays David Howard, an up-and-coming ad executive who's expecting a promotion to senior vice-president at the firm's outset. In anticipation of the kick upstairs, David and Linda are moving into a larger home and David is looking to drop his yuppie Saab (900 turbo, for all you yuppies-to-be) for a truly upscale Mercedes.

Unfortunately (for them), the kick never comes. Instead, David is to move to the New York office to take on the Ford account. Rather than take this in stride, he loses his cool, gets fired, and in a hilarious scene, urges his wife to quit her job as well. Brought by their financial well being, Linda and David elect to have their cake and eat it too. Liquidating their assets, they buy a motor home, and resolve to drop out of society. "Just like in Easy Rider."

They leave L.A., Weinbergalong along to the strains of Born to be Wild and begin their life on the road, first destination: Las Vegas. That proves to be the major stumbling block in their plans as Linda tries out her new found freedom in the Casino. The ensuing mayhem is tragically funny, as Linda and David are suddenly facing the ultimate yuppie catastrophe: no financial security.

They resolve to find work in Arizona, not in the bustling metropolis, but in the great metropolis of Stamford. Suddenly, we see just how far out of their element Linda and David are as they are relegated to jobs at a fast food restaurant and a school crossing respectively.

Needless to say, they see where they're headed and decide David should "Eat shit" and start on the Ford account at the earliest opportunity.

As David, Albert Brooks is a frantic, upbeet person, eager to experience the life he feels his upwardly mobile existence has been cheated him out of. His enthusiasm permeates both the role and the film, providing a nearly first-hand account to the audience by sweeping us along with his rampaging moods. Brooks' humor and energy are almost brutal sort of comedy, hell bent on destroying whatever stands in its way, be it Linda or the unruly children at his school crossing.

Julie Hagerty is a wonderful wide-eyed innocent, haltingly following David's lead, anunciating that they can actually get away from it all without leaving it all. Hagerty's acting is always on the mark from her almost psychotically deranged to the pseudo-joy of her finding a job in Stafford in spite of its nature. She plays the loving, supportive wife of the eighties to the hilt.

The one fault I can find in *Lost in America* is that it is perhaps a bit too upscale. Brooks' comedic appeal is deliberately defined for that reason, people either find it uproariously funny or can't see the humor in the jokes, as Brooks' humor works for those few people, most of the time. *Lost in America* comes across well in spite of any social issues it restricts itself too. In short, you don't have to make 30 k annually or drive a Saab to appreciate it, of course it doesn't hurt.

- Don Blackwood II

The Slugger's Wife rehashes Simon's "mismatched couple" theme

The Slugger's Wife
Directed by Hal Ashby
Written by Neil Simon

Imagine a film about a baseball player in a slump who falls in love with a singer, in a club and falls in love with her. The characters are developed as a perfectly matched couple. "Pretty good, but not quite well enough."

Darryl (Michael O'Keefe) is the struggling slugger who is a mixture of stereotypical jock, rationalist philosopher and cool social swinger. Derricks), the cool social swinger. The realism of the baseball scenes runs so they switched to Atlanta.)

But, the character of Darryl possesses the most problems. One is left wondering whether it is intentional that he comes off as a spoiled self-centered brat. It is then a need to be made more clear. It isn't, then Darryl loses all traces of what little personality he had.

The Slugger's Wife is still only a Neil Simon film, and a mediocre one at that. If you like Neil Simon and on baseball, then you'll enjoy an afternoon matinee show. Alternately, you could watch *The Odd Couple* on Channel 26 and baseball on cable. There's not much difference.

Jan Neath
Alley presents excellent production of Shepard's intense Fool

Fool for Love
Alley
Directed by Lee Shallat

Fool for Love is the most enjoyable play I've seen at the Alley this year. Sam Shepard's intense story deals with May and Eddie, two people who are obviously in love and see each other only occasionally. Eddie is always on the move. May cannot deal with this and refuses to live with him. The play takes place in a motel room at the edge of the Mojave desert where May has tried to start her life again without Eddie. When Eddie comes to visit May, she is about to go out on a date. The date, Marvin, finally arrives and Eddie takes it upon himself to entertain him.

The play also includes an old man who rarely enters the action, and speaks during interludes. He relates anecdotes from the past and several of them include May and Eddie. The history of the couple's relationship is revealed during the play, but I won't give it away (you can read the Post or Chronicle review if you want to know).

One unseen character is the Countess, a rich woman whom Eddie has been seeing. Eddie has travelled over one thousand miles to see May. The Countess follows him, comes to the motel and shoots up Eddie's truck.

In her directorial debut at the Alley, Lee Shallat has done a fine job with this production, following the majority of Shepard's stage directions. FOOL FOR LOVE, Shepard has stated that the play is to be performed "relentlessly, without a break," and this production could have been somewhat more intense. The play is very powerful, but the tension could have been heightened without harming the play.

The performances are all equally convincing. At first Arliss Howard appears too clean-cut to portray the stuntman rodeo worker Eddie, but that impression is quickly erased. Mr. Howard possesses one of the most diabolical smiles I've ever seen, and his tale of past meeting with May is mesmerizing.

Former Alley company member Robin Mostley portrays May as rather tough, but reveals her underlying vulnerability as well. The two work quite well together, and the attraction and tension between the characters is quite evident.

As the old man, Robert Cornthwaite does surprisingly well, and seems quite rural. He presented a scene that lost some of the matter-of-fact way which made them more effective. Blue Decker is gentle and kind, as Marvin, the suitor who is dragged into the middle of May and Eddie's reunion.

Set designer Dale Jordan worked with Shallat in order to change the Arena into a thrust stage for this production. The resulting set works very well and looks properly sendy. Mr. Jordan's lighting is also very fitting, as is John Michener's score design.

This play may seem rather melodramatic, but there is also a great deal of humor, and this production truly brings it out. Though Shepard's play itself is terrific, it would be easy to produce a dreary version. The Alley should be thoroughly enjoyed. (As a kind of preface, I haven't read the book.)

— Karin Murphy
Desperately Seeking Susan: a complicated, indifferent trifile...

Desperately Seeking Susan
Directed by Susan Seidelman

This film is desperately seeking something, but it'll damn well be called Susan. A blatant vehicle for rock tart Madonna, it has an overly complex premise, not notably endearing characters and so many coincidences it would be better named Desperately Seeking Plot Devices.

Okay, maybe Susan (a.k.a. Madonna) can travel around the country communicating with her boyfriend via personal ads. Maybe Roberta (Rosanna Arquette) finds this long-distance relationship so fascinating that she leaves her mundane suburban lifestyle to check out some real romance. However, I draw the line at the Egyptian earrings, the murderous mobster (since when does the mob deal in archeological artifacts?) and Roberta’s total amnesia.

The film’s namesake, Susan, is a self-centered madam with a knack for the moment and always out to make a buck — or steal it. Her slinky style yet totally aloof attitude are ideally suited to the world around her. Madonna, in her first acting role, matches the called-for traits to a tee, yet fails to convince you she’s anything or anybody other than Madonna, rock starlet.

The problem with Madonna’s acting is that she isn’t. Since the film is her vehicle, and the character is her character, she is never forced to become anything more than the one-dimensional character in the script outline. Consequently, she drifts throughout the entire film as if she couldn’t care less about the plot, and every exchange with the same bland “let’s get this over with” attitude.

Rosanna Arquette is much more believable as Roberta, a somewhat deprived housewife who viciously seeks romance in the personal ads. She handles the role in a variety of ways: with an intense fascination as she cavedrops on Susan’s lifestyle, a downtrodden acceptance at home, and, ultimately, a firm resolve to work it all out when her time as Susan runs out.

It is unfortunate that her temporary bout with amnesia leaves Arquette with so little to work with in terms of characterization. She must ﬂirt away a good half of the film in a dare, reciting “I don’t know” to every question tossed her way. I am left with the feeling that if the viewer is forced to accept the bizarre machinations of the plot, then why not invest Arquette’s talent in a more complete assumption of Susan’s personality?

The few saving graces of the film can be found in the unique settings: director Susan Seidelman has found to shoot in. The world in his luxurious New Jersey home in a matter of minutes, are some of the comic highlights of the ﬁlm. Director Seidelman and writer Barish have created here a unique atmosphere of humor, romance and even mystery. The juxtaposition of seedy Greenwhich Village and trendy suburban New Jersey are so well crafted that it’s hard to decide which lifestyle has a more degrading effect on Roberta and Susan.

But the film never takes itself too seriously, nor does it underestimate the audience’s intelligence: it is a light film but not an exploitative one. Desperately Seeking Susan is the ﬁrst comedy in a while that entertains instead of insults. If this is what a woman’s touch can do for ﬁlm, hopefully Hollywood will sit up and take notice.

—Tricy Figer

Or an intelligent, witty comedy which entertain?

Desperately Seeking Susan
Directed by Susan Seidelman

Roberta is bored. She is an interesting woman caught up in an ordinary yuppie lifestyle. Her husband sells hot tubs, she lives in New Jersey. Nothing seems right in her life. Seeking an escape, she religiously reads the personals in a New York paper where she has been following the saga of Susan and Jim, a couple that plans sporadic meetings through these ads.

One day, Jim’s plea reads “Desperately Seeking Susan” and begs Susan to meet him at their usual place. “Desperate,” Roberta enviously sighs, “I love that word. It’s so romantic!” So Roberta decides to show up upon the lover’s rendezvous.

So begins Desperately Seeking Susan, a bright and entertaining new film characteristically produced, written and directed by women, automatically making it an unusual happening in the ﬁlm industry. But the efforts of director Susan Seidelman, writer Leora Barish and starring Rosanna Arquette, Madonna and Aidan Quinn make the ﬁlm an even rarer occurrence: an intelligent, witty and mature comedy.

Needless to say, Roberta’s innocent curiosity turns into a whole series of wondrously comic coincidences, mistaken indentities and even a case of amnesia. She ends up getting involved with a whole variety of eccentric characters, from a slightly neurotic museum thief to a very bad, second-rate night-club musician.

As Jim’s friend, Dex, who befriends Roberta, Aidan Quinn is nicely confused and bemused, giving the audience someone to identify with throughout all of this hysterical chaos.

The most surprising performance here is Madonna’s as Susan. Sure, she is playing herself: a self-centered madam with a knack for the moment and always out to make a buck — or steal it. Her slinky style yet totally aloof attitude are ideally suited to the world around her. Madonna, in her first acting role, matches the called-for traits to a tee, yet fails to convince you she’s anything or anybody other than Madonna, rock starlet.

Moody, indignant and a touch snobbish, Madonna doesn’t; her Susan is obnoxious and tasteless, actually ideally suited to the world around her. Madonna, in her first acting role, matches the called-for traits to a tee, yet fails to convince you she’s anything or anybody other than Madonna, rock starlet.

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—Bev D. Blackwood II

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All Sciences Math, Engineering
Roger Waters gives meaning to otherwise artificial rock 'n' roll

Richard Goode to perform Beethoven

Richard Goode
April 18

The Shepherd School of Music's Guest Artist Series will present Richard Goode, pianist, in an evening of solo piano recitals on Thursday, April 18 at 8 p.m. in Hamman Hall.

Mr. Goode is a student of Rudolf Serkin and Nadia Reisenberg, an alumna and current faculty member of the Manhattan School of Music and a founding member of the Lincoln Center Chamber Music Society. He won first prize in the Clara Haskil Competition (1973) and the Avery Fisher Prize (1980) and won a 1982 Grammy Award, with Richard Stoltzman, for Best Chamber Music Performance.

Mr. Goode has received acclaim for both his recital and orchestral appearances as well as his chamber music performances. He has appeared with the Philadelphia Orchestra, the San Francisco Symphony, the Pittsburgh Symphony Orchestra and the New York Philharmonic in addition to the Edinburgh and Spoleto Festivals.

As a chamber musician, Mr. Goode has performed with such artists as Halston. Tokyo, Galimir, Muir, LaSalle, and Cleveland Quartets. His vision of "concept" albums, rather than random collections of songs, has consistently given the world rock music with meaning, music that will continue as long as do these modern problems. Roger Waters' impact with Pink Floyd and now solo is almost immeasurable: he has reached the world and has delved into the depths of the human soul.

--- Karen A. Nickel

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Rice University Gym
Open to Everyone
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Men's and Women's Divisions
Entry Fee: $6.00 per team (donated to charity)
Enteries: c/o Dr. K. Davis; P.E. Dept
Closes April 18, 5 pm
Format: 15 minute running clock
Roving referee
1 time out per team
Double elimination

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The Rice Thresher, April 16, 1985, page 6
Lovett surges to men's title; WRC women, alums cruise

Diana Hardesty of Will Rice begins to pull away from the pack in the early stages of the women's race. Will Rice overcame three penalties to win handily over second-place Jones.

Hanzen finished just four seconds behind Wiess. The order of finish for the rest of the team was SRC, Will Rice, Jones, the USA, and Baker.

However, with the exception of the fact that Lovett is the official winner and that Wiess is second, the order of finish is still a matter of dispute, since the SRC team has filed a protest against the Hanzen team, claiming that Hanzen's eighth rider, Shawn Wong, forced SRC's Brian Tucker off the track. Hanzen could be disqualified as a result of the protest.

Bill McMarus, the Sid Rice team captain, claimed that Wong "either pushed or bumped into our rider. I don't know if he meant to make him crash or not. I thought that was really bad judgment on his part. I don't like that kind of thing going on in the race. Wong is an aggressive rider, and he knows what he's doing. In a race like this, something like that shouldn't happen. If the track had been wider, he'd have had more room to pull out."

Tucker says that he was trying to pass a Jones rider when Wong made contact with him while passing Tucker on the outside. "I tried to compensate for that. It's hard to say what happened after that. I lost control. People who saw it say that his back tire clipped my front tire."

"I can't imagine his having malicious intent. He competes all over the world as a biker so he is probably used to contact. I'm not the kind of biker he is, so couldn't recover." Tucker suffered abrasions on his right knee and right side as well as a mild concussion but had no serious injuries.

Wong says that he was aware that he had made contact with someone and that someone had gone down, but that he didn't know who it was. "I never drafted off him. As I passed him, I never looked back. I heard a popping metal sound and felt a big jolt. I got showered and knew I couldn't turn, so I went off the track."

"I know the way I ride: I'm not aggressive in that way. To my understanding and to my confidence, I made a good wide line and didn't cut anybody off."

Despite the controversy, Hanzen team captain Joel Huerta was extremely pleased with his team's performance and sees no reason why his team should be disqualified from the race. "Shawn said he was just passing the guy, so I see no reason for any team to be disqualified."

The SRC has made no decision concerning Hanzen's possible disqualification.

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Breaking with nocturnal tradition, Club 13 ran through a sunlit Hackerman Field II (or is it Rupp Field?) for halftime entertainment. Was the MOB ever this inspired? —S. Buchanan

 concludes from page 1 the pits last, hoping to come in with a small lead."

Baker, which eventually was disqualified because one of its riders, Bobb Head, did not wear a helmet while riding his laps, was first out of the pits. Some of the best times of the day were recorded in the men's race by each team's first riders. Lovett's Jeff Wheelock and Hanzen's Mike Reed had the fastest official times of the day at 2:02, and the first riders for Will Rice, Jones and Wiess (Kevin Watts, Christoph Neuenfoudan, and Don Mango, respectively) had times of 2:02, 2:02 and 2:02.

Will Rice took itself out of contention when the team's third rider, Randall Terrell, flipped on the second turn of his second lap. "That took us out of the race," said Will Rice men's beer captain Mike Scott. "We rode a perfect race after the second turn of his second lap. Our first four riders were going to draft in order to keep us in the race, and our last six riders would be able to hold their own," said Kriedler. Lovett's fifth and sixth riders, Harold Byrne and Bill Gardner, lengthened their team's lead to nine seconds over the Wiess, Neil and Hanzen teams, who were fighting it out for second, but Wiess's seventh rider closed the Lovett lead to only two seconds, and Lovett's and Wiess's eighth riders were in a dogfight all around. SRC's eighth rider, Brian Tucker, crashed on the third turn of his first lap to take the SRC team out of contention.

"Wiess had an amazing number of riders who kept even with our number eight rider. Jim Kiley," said Kriedler. Kriedler credited Lovett's lead at the end to Rich Hooper, Lovett's number nine chugger, who did a sub-three, and Scott Delaney, Lovett's number four rider, who gave his team a nine-second lead going into the pits. Kriedler rode a 2:06 mile to clinch a 14-second victory over Wiess.

Baker chugger Dave "The Waive" Fisher prepares to cutl some nice warm flat beer in the true spirit of taking it for the college. Also, his efforts went for naught as Baker was disqualified. —P. Tuzina

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The interview was used as a vehicle for displaying Marilyn Chamber's penetrating observations. As the wax was melting, she said on voice-over, "Don't be afraid of your fantasies." Clearly this was a movie interested in encouraging the development of an enlightened social order. The second lesbian scene (and our second change of seats) brought the movie (and marvellously endowed Jamie Gillis) to an artistically satisfying... wait for it... climax. We find all of the subtle sexual strands coming together in the end with a repetition of the "I want more" theme from the original and we find this enigmatic character trait explained in what has to be the triumph of the film the in-depth analysis of Marilyn's sexuality: "I find it hard to devote myself to one man. So I devote myself to all men—and some women.

On a technical level, we found that the cinematography, the score, and the dialogue were equal to almost any good "B" movie. The film displays the depths of Miss Chamber's, um, talents, and as such is an essential reference work for any student of modern sexuality. We feel assured that you will join Marilyn Chamber and us in asking for just a little bit more.

The Rice News

Bill Tucker, satirist

The only thing men are good for is writing cheques."  "Well, yes, I'm good at writing cheques."

"You're very good at providing sex!"

"No, no, I said cheques, cheques!"

"You have sex with Czechs, eh?"

"How about Poles?"

"Oh, yes, poles..."

The Rice News Society is trying to organize. Start worrying about the first meeting today.

Very interesting. Ve had found not so surprising statistics on your dental hygiene apparatus, Brown. (total 155)

Black 1 (5.8%)  Brown 1 (0.7%)

White 9 (5.8%)  Green 22 (13.9%)

Red 15  (9.6%)  Blue 31 (20.5%)

Orange 12  (7.6%)  Dark Blue 1 (0.6%)

Yellow 32  (20.6%)  Pink 5 (3.2%)

Furthermore, ve found dat de apparatus ven was housed in de plastic cases. Whassa matter, Brown? Afraid of germs? Coolies?

Conclusions: 1. Since the general population of Brown toothbrushes are boring, therefore the owners are also as boring. 2. We wonder at the demented minds that use the brown and the black toothbrushes. How can they tell if they are seamen? I

I want to be an English Muffin.

Wanted: House sitters, May 25-Jun 6, 3-bedroom house in downtown Houston area has fan cat to keep you moving. Stereo, too. Tom or Susan at 776-2902. Non-destructive types only.

Thursday 18th

Eggs to order, hash browns, malted milk shakes, eggs benedict, baked potatoes, green bean casserole, rolls, butter, walnut layer cake.

Friday 19th

French toast, syrup, hard or soft boiled eggs, bacon, cream of wheat, chicken a la king, rice, green peas, fruit, pork chops, candied yams, broccoli, muffins.

Saturday 20th, Sunday 21st

Continental Breakfast, 8-9 a.m.

* Low-cost photography available for ceremony, reception, portraits; great savings over standard professional fees; for an estimate call 667-9516, ask for Dru.

* Any student who wishes to apply early decision at Baylor College of Medicine, August deadline must see the Pre-Med Advisor, Dr. Nicholas Lameris, before May 1.

Lost book: Poll 211 text, World Politics: The Menu for Choice on Thursday, 4-11 in Sewall 301. If found, please call 630-8718.

Wanted: Rice student, preferably female, outgoing, personable, to do PR and be a Houston area sales rep for an out-of-town chemical company. 8-10 hours a week, very flexible, excellent pay. Looking for summer employee, and an employee for the next school year. Call Terri at 630-8258.

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