Speech team makes good showing at national contest

by Cheryl Smith

The George R. Brown Forensic Society's three members compete in their first year of attendance at the American Forensics Association's National Individual Events Tournament at Towson State University in Maryland.

David McClain competed in impromptu and extemporaneous speaking, Evan Kramer in impromptu speaking and Anne Laffoon in informative, impromptu and extemporaneous speaking.

They competed against 120 universities, including Berkeley, George Mason and UCLA. Nationally, the top 10 percent of university speech competitors in the United States.

In order to qualify, the competitors must either place in their district competitions or through the at-large process. Each district is comprised of several states.

Rice's opponents at the district level included students from Arkansas, Louisiana, Oklahoma, Kansas and other Texas universities.

To qualify through the at-large process, a speaker must place first or second in his event at three separate tournaments.

These tournaments must also have at least 12 schools competing, and more than 15 speakers per event.

At nationals, 100 competitors are allowed in each event. The to semi-finals and seven to the final round of competition.

Anne Laffoon was the only team member which make it to semi-finals in competition. This ranked her tenth in the nation in impromptu speaking. This even requires each student to prepare and present a speech in seven minutes from a given quote.

Laffoon received an engraved power plate for her accomplishment. David McClain and Evan Kramer also participated in the event, with McClain achieving a final ranking of 25th in the nation.

Laffoon noted that all of the speech events developed skills needed after college. "I'd like to encourage everyone or without experience to try. You learn so much and gain so much confidence," she said.

Next year, nationals will be held at Southern Methodist University and the club has set a goal of taking 15 people. McClain said that, "And three of us are anxious to do better next year."

Laffoon added, "This was the pinnacle of this whole year. We got to meet the best in the nation and I came away convinced Rice students could capture many of those trophies."

Although the young society is still informal and under a tight budget, they encourage all future participants. Laffoon says prospective freshmen have already made inquiries about membership.

Administrators ignore worker problems says gnome

by Sarah Jordan, David Friedenbahn, and the Rice Radio Journal

The Gnome Gazette is necessary because the Rice University Physical Plant administration provides no other forum from which workers can air their grievances effectively. This was the assertion of an unidentified Physical Plant employee who spoke with the Rice Radio Journal Sunday.

The Gnome Gazette is an underground newspaper published by Physical Plant employees and is intended to provide a place where workers can communicate their problems to administrators.

Its first two issues were highly critical of administration policies, claiming that the administration mistreated workers and was derelict in its duties.

The employee said that the administration does not respect university employees and does not listen to their concerns.

"The first Gazette, that was the main thrust of it -- give us a little more respect, and we'll respect the administration a little more. Our input, our feelings about work we have to do, good conditions, aren't even taken into account usually," he said.

The Physical Plant administration has ignored employee complaints about poor and potentially dangerous working conditions, he said.

He noted that many employees are reluctant to do preventive maintenance work on the conditioning units in the attic of the Chemistry Building because they fear exposure to harmful fumes, for instance.

"We have to work in the attic of the Chemistry Building. And it's death to go up there. There are dead pigeons everywhere, and that's proof that it's death to go up there. We've got so many chemicals being mixed together up there that to be up there for any length of time, you're in danger of getting anything from asbestosis to cyanide poisoning.

The Physical Plant administration has also refused to act on employee complaints about working conditions in the summer, he said.

Reportedly, Physical Plant employees are required to wear long-sleeved polyester uniforms during the summer. Employees, who oftentimes do maintenance work in areas where temperatures climb well over one hundred degrees, have pressured the administration to change this dress code, but to no avail.

Added the employee to the Journal, "Some of us have coveralls, which are dark brown ones. And with the summer sun beating down on you they're the hottest thing in the world. It's just like wearing black outside in the summer."

He claimed that workers have tried to go through official channels, such as the suggestion box, to communicate their complaints to administrators, but that such efforts are generally ineffective.

Said the employee, "I personally put a suggestion in the suggestion box a week ago Friday, and it has not been touched yet. Does the suggestion box work? No."

The publishing of the Gazette was the only way that workers could gain a voice, he maintained. "There seems to be no other way that works, that's done anything to make the front office see what's going on, to see that people aren't happy."

Although he conceded that no policies have been altered as a result of the Gazette's charges against the university, he believed that administrators are at least beginning to take note of worker frustration.

"It [the Gazette] has awakened the front office to the feelings of the men in the back and how they feel. The administration is well aware that there's discontent, and the Gazette has really brought it out in the open," he said.

Director of Physical Facilities, Edwin Samfield, in a telephone conversation with the Journal, responded that the charges leveled against his administration by the Gazette are wholly unsubstantiated.

Said Samfield, "I'm very disappointed in the Gazette. Everything in it is not true. There are some distortions and exaggerations, and, in most cases, just flat misrepresentations of the facts."

Moreover, Samfield charged that the Thresher violated standards of journalistic integrity in its coverage of the Gazette.

"I think that the Thresher has really misrepresented the situation there entirely. The stories they have been printing, particularly the editorials by Paul Havlak are very distorted, are very untrue."

Samfield went on to say that his administration has provided employees with ample opportunities to express their opinions. He said he has initiated several policies to open lines of communication between workers and administrators such as the suggestion box and supervisors meetings.

In addition, he believed that the Gazette was merely the work of one disgruntled employee and did not speak for the vast majority of Physical Plant workers.

However, the employee interviewed by the Journal disagreed. He said, "I feel that everyone supports it, everyone but a few dirdich company men that have been here for 20 years."

Council

The Rice Alumni Association will feature a panel discussion April 23, at 7:30 p.m., in the Herring Hall Auditorium entitled "Rice Works at City Hall."

Moderated by Dave Ward of Channel 13 television news in Houston, the panel will be a panel discussion about Houston's current activities and directions.

Attending the panel will be the three Houston city council members, all alumni of Rice University.

The panel includes Dale Gonczy, '74, Jim Greenwood '78, and George Greaney '70.

Dr. Richard Stoll of the Department of Political Science will act as a consultant to the program.
Neither Thresher nor Physical Plant can afford not to listen...

Ed Samfield, director of Physical Plant, has criticized the Thresher for supposedly inaccurate reporting on the subject of staff complaints and the Gnome Gazette. Moreover, in his telephone interview with KTRU’s Radio Folio, he left no doubt that he doesn’t think there is much point in expecting telephone interview with KTRU's coverage of it. But the problem, in both cases, is a very strong coverage. Samfield needs to recognize that the role of a free press to certain kinds of criticism.

You sit by silently while we goof things up, then you merely criticise, but because of it. Perception that Physical Plant administrators are not receptive their supervisors, both to help them feel like a valuable and permanent role as journalism or as an employee newsletter. But and our readers.

We need to be more thorough and evenhanded in our coverage. With the Rice non-faculty staff need a forum of their own. uncelescured by Bentsen or two, probably, before the next one appears, and there’s no guarantee anything about the race will be printed in it. Many of us care what happens on this campus, and incomplete reporting of events is not the way to discharge a newspaper’s duty to inform. Even some of the undergraduates noticed the omission, and agree that at least some mention of the alumni race should have been included.

Besides, I’d hate to think my sore tush was for nothing.

William Lane Keller
Hanszen ’82
Mark Matteson, sports editor and all-around swell guy, was extremely hurt. Here is his reply:

It was about a quarter past noon when the party began. I was gathering at the Baker grills. The sun was shining, and enthusiasm was building for the weekend. What was about to happen at the grill would make history. Or come close to doing so.

In what was in accordance with the day’s theme, Paul “Bobo” Marshall was the one. Baker alumni, took on Tom “Turtle” Loose, a Baker senior this year, in a chugging showdown. Both were legends from their respective eras, according to reliable Baker sources. The race, the rumors needed to, was not a disappointment. Turtle turned in a time of 2.7 seconds and Bobo pulled down a 2.5. “Unbelievable,” people called it.

Well, so much for the preliminaries. The actual start of the festivities was, which was kicked off at 2:00. There were several alumni on hand before the race who commented on the experience.

“It’ll be Hanszen, definitely,” said an early ‘90’s alum identified only as “Luke.” “We expect a dirty race. That’s the only way to do it.”

Mary Smith, another Hanszen alum, was also hanging around before the race. “It’s the beginning of my ninth year of participation in Beer-Bike,” she said. “I worked on it during all my undergrad and grad years and the four years since then,” she added.

To the editor:

THRESHING IT OUT

Keller wants the alumni results

By Garry Trudeau

The Rice Thresher, April 23, 1985, page 2
A bystander's view of Owl Day

I never visited Rice as a prospective. During the five-year period before I arrived freshman week, I never got more than a glimpse of the campus. But had I visited during an Owl Day anything like this year's, UT might have looked a hell of a lot more attractive.

Time out: I don't want to downgrade students and staff who organized this year's event for high school students offered admission to Rice. But some things seem to have worked against the goal of convincing prospects that Rice is worth attending.

Consider the almost complete lack of arrangements between Admissions and the College Food Service. They provided the prospectives with two free meals – pork chops and a chicken picnic. For the other meals, future freshmen had to carry around cash and shell out $3 for breakfast, $4 for lunch. A less rude awakening to commons dining might have been in order if we actually wanted these people to come back.

Having Owl Day visitors pay all at once for a meal ticket would dull the blow a bit.

Or Rice could pick up the tab for Owl Day meals. After all, we are inviting the prospectives, not visa versa. Around $10 per prospective more for meals is a small price to pay for not seeming incredibly cheap.

The switch from steak to pork chops on Thursday added insult to injury. Apparently CFS wasn't prepared to serve enough steaks, but the last-minute change of menu probably wasn't lost on the prospectives.

One college's welcome for its visitors was a bit more enthusiastic, but no more likely to bring in a bumper crop of freshmen. Added to the trauma of a first Rice dinner was a display of what prospective freshmen face should they, by some cruel of fate, end up in that college: an evening meal replete with ritual ubiquitying (a cross between a football pileup and a clothed simulation of a gang rape), mooning, and other obnoxiousness. But I guess they needed to be warned.

While some hosts and hostesses left their guests to fend for themselves for two days, other current students welcomed the visitors with open arms. Apparently making passes at freshmen is passé; the new game in the pathetic campus meat market is hitting on pre-freshmen.

Some of the problems with Owl Day were probably the result of a much larger turnaround than ever before. As Rice strives to be more aggressive in its quest for superior students, it should also work to improve the organization of Owl Day, planning a variety of events so that prospective freshmen need not wander around aimlessly for hours at a time.

For their part, Rice students could be more universally helpful instead of explosive toward Owl Day visitors. Hours spent in convincing someone that Rice is a worthwhile university can be undone in one 30-minute display by a handful of jerks.

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Paul Havlak

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WHERE: London, England

CONTACT: London Study Program
English Department
UH-UP Houston, TX 77004
(713) 749-3483/749-4726

REQUIREMENTS: UH-UP students in good standing, transfer students from accredited colleges and universities, sophomores, juniors and seniors.

PREREQUISITES: Students must have completed their high school English requirements and be working toward a degree. All majors with at least a 2.00 GPA are invited to apply.

COSTS:

- ONE SUMMER SESSION
  - Tuition for six hours credit: $104.00
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  - Application Fee: $50.00
  - Administration Fee: $100.00
  - Total: $1,350.00

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The Rice Thresher, April 23, 1985, page 3
Rice Dance Troupe’s second concert even better than its first

Rice Dance Troupe
Hanszen Commons
April 18 & 20

The Rice Dance Troupe presented Fluff Intended at Hanszen Commons for four performances last weekend. Called "a comedy show in choreographic form," the program included the comic pieces from the January performance at Hamman Hall as well as some new ones. There were few cast changes, and overall the dancers projected a greater assurance on this second tour around. Especially impressive was the ease with which they adapted to the closer confines of Hanszen Commons.

"Aquarama!" was again a success, even with prior knowledge of the punch line. Susan Eric and Ronnie Segal struck their tortured poses with utter seriousness, well framed by the lumbering moves of Marie Lawson and Ken Brandt. Slurping noises broke the silence as all four dancers slithered together for the final pose, just as the piece seemed to conclude. Segal once more treated the audience to a doo-wop song about little fishes.

"Mr. Cowboy Man Guy" was next, choreographed and performed by James Martin to the music of Frank Sinatra. Carmen McRae, Five Behavior." to the music of Puccini’s La Boheme. The Marriage of Figaro

Steve Beene and Amy Zehnder danced the "Luv Duet" with great style; his suaveness and chiseled features were nicely offset by the energy of the petite Zehnder.

"Lisa Margaret" opened the second half of the program. It was choreographed by Linda Phenis and danced by Lisa Nicks, a member of Farrell Dyke’s dance company. Nicks was seated off stage in a rocking chair at the beginning of the piece, dreamily looking through a movie magazine. A voice offstage called out to reprimand her for the pot of still-to-be-unsnapped green beans at her feet, prompting the frustrated Lisa to break out into a dance of defiance at the confines of her world. Her character seemed just past the age where tantrums are considered a legitimate form of protest. Instead, she threw herself around the stage as if she could break out of that rocking chair world by the sheer force of her energy. Nicks ended in a triumphant pose on the overturned rocking chair.

"Stepping on Toes" (called "Choreography Collage" on the January program) closed the performance. Almost more like an episode of Saturday Night Live

Shepherd School Opera

An Operatic Evening —
Scene Al Fresco
Shepherd School of Music
April 17

Last week, the Shepherd School Opera Theatre presented an evening of four different operatic scenes: the final act of Mozart’s The Marriage of Figaro, the second act conclusion of Donizetti’s The Elixir of Love, the forest scene from Humperdinck’s Hansel and Gretel, and finally, the second act of Puccini’s La Boheme.

To the uninitiated opera enthusiast, an evening of opera excerpts is probably not the easiest thing to sit through. With each new scene, one has to acquaint oneself with new characters, new plots, and different styles of music. Still, an engaging performance can provide the average audience member with an interesting taste of the operatic experience.

Vocally, most of the performances ranged from fair to very good with a few outstanding exceptions. Kitty Karn’s portrayal of Susanna in The Marriage of Figaro was especially memorable. She conveyed her character’s excitement and anticipation not only with her voice but with movement and gestures as well.

Robin Reso, also in the Figaro excerpt, gave a musically accurate, if not emotionally cool, rendition of her character, Marcellina. Michael Jones and Jack Sanchez, once again in the Mozart, gave commanding performances even though their acting at times seemed a bit stiff and leaded. Perhaps one of the more satisfying performances was given by Mary Cassaday Jones as Musetta in La Boheme. She captured all the flirtatiousness and capriciousness of her character while still being enjoyable to listen to. Overall, the lead singers were quite adequate.

The stage direction, on the other hand, was a different matter entirely. Although frequently inspired with clever comic touches, it remained for the most part
Campanile Orchestra demonstrates quality in spring concert

Campanile Orchestra
Hamman Hall
April 19

Convinced that the Thresher all too many times gives sweet and favorable reviews to on-campus productions (been all our reviewers are music majors or campus theatre participants and are close friends of the performers), I, a mere pre-med business manager, accepted with glee the assignment to critically evaluate the Campanile Orchestra. However, the performance was of such caliber that it deserves a complimentary review.

The Campanile Orchestra is a community orchestra in that most members come from outside the Shepherd School. In fact, it has been referred to as the "inner-city orchestra." Less than ten Shepherd School students perform in the orchestra, which acts as a "lab" for conducting students.

The Campanile Orchestra, under the baton of Jooyong Ahn, performed before a packed Hamman Hall on Saturday evening, April 20. The performance was the qualifying recital for a Masters of Music in conducting for Mr. Ahn and the world premiere of George Zgourides' Two Symphonic Movements.

The first piece on the program, the "Titus" Overture, K. 621 by Mozart, had a crisp beginning. The members of the orchestra performed well together, in a full-bodied, not disjointed, manner. This is rare in community orchestras. Steve Moore on timpani was especially good. The second piece, Two Symphonic Movements by Mr. Zgourides, consisted of Adagio-Largo and Allegro moderato sections. The first was reminiscent of music from a dream sequence; it evoked a meditative atmosphere. Angus MacKenzie, principal cellist, gave a haunting ending to the first movement. The dream sequence was contrasted with a fiery and savage second movement, characterized by difficult pacing, as from a chase scene. Mr. Ahn successfully assimilated a potential mad wave of mismatched music into an invigorating and riveting conclusion. The piece was composed of two themes present throughout both movements, a slow vertical chromatic theme continuously contrasted by fast, tonal clusters.

Serenade for String Orchestra. Op. 20, by Edward Elgar, was the third piece on the program. With the absence of brass, woodwinds, and percussion, the weakness of the second violin was made apparent. The strings did not have as crisp a beginning, although the piece did evolve into a melodic lull (so melodic, in fact, that the guy two rows behind me slipped into unconsciousness). The last piece, by Felix Mendelssohn, was his Symphony No. 5 in D minor, Op. 107 ("Reformation"). Despite the presence of the full orchestra, the second violins were responsible for a weak beginning. Once over that, however, the woodwinds and horns made for a smooth and forceful first movement. The clear tone of the flutes and oboes of the second movement complemented the depth of the horns, and the strings became strong and coordinated under the smooth direction of Mr. Ahn. Indeed, during the last movement, based on the chorale "Ein feste Burg," Mr. Ahn looked at home on the podium as he led the orchestra to a churchlike and exciting conclusion.

This was the last Campanile Orchestra performance of the academic year, and was an excellent example of the quality of the non-music major orchestra.

— Todd A. Connelly

Technically flawless, immensely entertaining, Goode recital

Richard Goode
April 18
Hamman Hall

Richard Goode's performance of this all-Beethoven program was both technically flawless and immensely entertaining. Mr. Goode, who has appeared with the Philadelphia Orchestra, the National Symphony, the Los Angeles Philharmonic, and the New York Philharmonic, is currently involved in a recording project of the complete Beethoven piano sonatas for the Book-of-the-Month Club. In Thursday's performance, he demonstrated that these sonatas can be as enjoyable to listen to as they are to perform.

Mr. Goode began each of the four sonatas which he selected with a surprisingly rapid attack, quickly establishing the diverse moods which these works reflect. His interpretation emphasized the coherence and smooth development in these pieces, especially in his transitions between movements. There was a great attention to detail, but little unnecessary extention of those original details which Beethoven saw fit to include in these sonatas.

The concert began with the Sonata No. 17 in D minor, "The Tempest." a work which is as mystical as its subtitle implies. Mr. Goode was particularly successful in his juxtaposition of the ethereal ascending introductory motif with the stringent principal theme of the first movement, as well as in his treatment of the stodgy and melodious elements of the third movement.

The concert's first half concluded with the Sonata No. 18 in F-flat Major, a truly delightful work which is not performed nearly as often as it should be. This sonata finds the mature Beethoven in one of his rare humorous moods, and Mr. Goode's performance succeeded in capturing the sheer sparkling wit which pervades this piece. I found myself having to suppress a chuckle on more than one occasion.

The concert's second half consisted of the Sonatas No. 28 in A Major and No. 31 in A-flat Major, works in the grand style of Beethoven's symphonies. Mr. Goode's interpretation of the theme of the flutes and oboes in the "Mystical Pastures" of someone's mind. An addition from earlier performances was Ronnie Segal's delivery of instructions for the jazzinized section; the manic cheer in his voice challenged the best of Ricard Simonne's Fluff intended played to a full audience, and the laughter remained constant for the entire evening. As funny as the performance itself were the bios listed in the program for the "Fluffettes." How else could the audience find out about Will Hines extensive experience with the Ballet Russe de Monte Carlo or Ronnie Segal's decision to major in dance and theater at Rice (especially commendable because, as the program points out, there is no such major). The troupe deserves much credit for creating a show appealing for both its dancing and its sheer entertainment value.

— Nancy Collier

Danny Troupe entertains

Celebrate the last day of classes with...

Second dinner 1/2 price w/Rice ID
(dinner of equal or lesser value)

Special drink prices
MARGARITA PARTY!!

Buy a BMW that offers the option of a European vacation at NO EXTRA COST!!

BARTONS LANDING FRIDAY APRIL 26 9PM-1AM
12 TRAVIS (across from Old Spaghetti Warehouse) 228-7206 Free Parking in Back. Dinner served 5pm till

The Rice Thresher, April 23, 1985, page 5
George Rupp brings vision.

He may be a dreamer of dreams, but he is not a dreamer in the conventional sense of the word. He is a man of substance, a man of action, and a man with a vision of the future of Rice University.

Story by Todd A. Cornett
Photography by Susan Buchanan and Pam Truzinski

On March 22, 1984, Norman Hackerman advised the Board of Governors that he was resigning as Rice University’s fourth president. Immediately, the Board of Governors formed a search committee which was charged with finding a new president. The committee represented every facet of the university — staff, alumni, governors, students, and faculty. The search for Rice’s new president was on.

The search committee’s duties began with a retreat in Kentucky. There, the committee fine-tuned a “wish list” that was put together by the chairman of the committee and board member, Ralph O’Connor. The following is a list of qualifications they sought in a new president:

1. academic excellence and broad learning more important than academic field
2. preference for a person who has his best years still ahead
3. proven managerial ability, administrative skills, and fiscal responsibility
4. commitment to excellence
5. a shown sense of vision: demonstrating the ability to plan and act after envisioning a project
6. successful career in higher education, with an understanding of curriculum and the sociology of a university
7. ability to develop financial resources
8. 100 percent commitment to the further strengthening of the university
9. The only qualification missing is that the new president be able to walk on water, or as one member put it, the new president would be a “messiah with a gift for speech.”

With these qualifications in mind the committee began an exhaustive and time-consuming search. Under a vow of silence, their work culminated in the “short-list” of candidates submitted for consideration to the Board of Governors.

On March 13, 1986, the Board formally presented Dr. George Erik Rupp as Rice University’s fifth president.

Not doubting the Board’s choice or its high expectations, but wanting to find out more, the Thresher went to Harvard to interview Dr. Rupp and his associates.

Upon first entering the hallowed halls of Harvard’s ancient Divinity school one might wonder why Dr. Rupp would want to leave such a prestigious institution at which he is respected by both students and faculty.

I first met Dr. Rupp on Good Friday. His office was delightful: wood panelled, carpeted, and wooden — wood panelled, carpeted, and wooden — somehow appropriate for the office of a dean of a divinity school. He was relaxed, yet the youthful energy so often spoken of by those who have met him was apparent. He leaned back in his chair at a large wooden table, his feet propped up on the table and his arms supporting his head. We discussed Harvard, Rice, and student life. Although admittedly reluctant to discuss future policy, he did discuss his philosophies. I left convinced Rice is indeed lucky to have this man as its future president.

From the curriculum vitae obtained from his assistant, Dr. Rupp appears to embody the qualifications of the search committee. Born in Summit, New Jersey in 1942 he attended Princeton and the University of Munich. He received his A.B. in 1964 with majors in English and German literature. He pursued graduate work in theology at Yale receiving Bachelor of Divinity magna cum laude in 1967. He then went to Harvard for a Ph.D. and studied Buddhism in Sri Lanka. He received his Ph.D. in 1973, and was ordained as a Presbyterian minister in the same year. As a graduate student he received numerous fellowships and prizes.

Following receipt of his doctorate he went to the University of Redlands, California. In 1973 he was appointed Vice Chancellor of Johnson College of the University of Redlands and assumed responsibility as the school’s chief academic officer.


In 1977 he was appointed dean for academic affairs at the University of Wisconsin, Green Bay. When the current dean of the Harvard Divinity School left earlier than expected, Dr. Rupp came back to Harvard in 1979 to become dean of Faculty of the Divinity School.

He is the author of three books: Christologies and Cultures: Toward a Typology of Religious Worldviews, Culture-Preexistence: German Liberal Theology at the Turn of the Twentieth Century, and Beyond Existentialism and Zen: Religion in a Pluralistic World, and is well into his fourth. He is also the author of numerous articles in professional journals.

At Harvard the most noticeable of Dr. Rupp’s accomplishments is the new curriculum he instigated for the Divinity School as dean. According to Dr. John Carman, Director of the Center for Study of World Religions at Harvard, “Rupp introduced a new consolidating and integrating curriculum with distribution requirements. The new curriculum stems the tide of modern academia — to know more and more about less and less. He was able to persuade individualistic members of the faculty that this is indeed a good idea. The new curriculum, coupled with the existing women’s studies has drawn more students.”

Another professor of the Divinity School, Dr. Sharon Parks, commented, “I was a student under the old curriculum and now I’m a professor under the new one. My impression is that the new one is a tug toward the future instead of one that works against a move. We now need an integration of the disciplines. Now the faculty, rather than the students, move around, making this a multiversity rather than a university. Competing and complementing truths are most important.”

Of course, Rice is quite something, but it was more than a dream to the Board of Governors. Indeed, the Board is confident that the new campus will see retirement of the existing buildings, not on both campuses, but on one that will be the new campus. The new campus will be the new campus. The new campus will be the new campus. The new campus will be the new campus.

President-designate George Erik Rupp.

On March 13, 1985, the Board formally presented Dr. George Erik Rupp as Rice University’s fifth president.

Dr. George Erik Rupp as Rice University’s fifth president.

Rupp, a scholar who has written books that cross religious boundaries, is known in a personal interview as a logical thinker, a secular humanist, and a liberal. He is interested in the whole personality of the student. Dr. Rupp, in an interview with the Rice Thresher, said, “I am concerned with the intellectual compatibility of the student and faculty. I am not necessarily concerned with whether a student or faculty member has a religious faith. It is not proper for my behavior to be defined by his or her religious beliefs.”

Also, Dr. Rupp was asked about the eight questions from Norma Hackerman, and Dr. Carman, in a letter, to Dr. Rupp. Dr. Rupp has not yet responded to these questions. He also released a letter to the office of the student newspaper administrator.
The Rice Thresher, April 23, 1985, page 7

Rupp's views on education are reflected in his scholarship. Dr. Parks said, "You can look at his books to see that his mind works across disciplines. Religion in the modern world is viewed as one strand in a person's life. I guess this is due to the process of secularization. But religion in itself embraces the whole of life. It is appropriate that one who is interested in learning about the human experience choose religion as the area of study."

Dr. William Martin, member of the search committee and also a graduate of the Harvard Divinity School, commented: "Dr. Rupp's books were "erudite, thoughtful, and well argued. He is concerned with cultural relativism, which is the key intellectual issue of the last half-century. His output is not prodigious but significant. He is well-recognized by his peers. What he has done has been good."

Also according to Martin, "the committee used eight qualifications as a foundation, something to go from. No single one was absolutely required, except fiscal management and fund-raising." —Dr. William Martin

Rupp’s educational philosophy, "the committee used eight qualifications as a foundation, something to go from. No single one was absolutely required, except fiscal management and fund-raising." —Dr. William Martin

President Hackerman and George and Nancy Rupp is the set of responsibilities of a president of a university.

In addition to fiscal management and fund-raising, Dr. Rupp has shown university administrative skill, having held four academic administrative posts at three different universities. Constance Buchanan, Director of Women's Studies at Religion Program and Special Assistant to the Dean for Program Development commented on Dr. Rupp's administrative style, "He works out a compromise to bridge the gap, without unduly circumscribing the freedom of student's own program. I have a high value on flexibility and freedom of design for an individual program, but it's not responsible to have unlimited freedom. Both are retainable. It took one and one half exhaustive years to change the curriculum at the divinity school to reflect this."

"the committee used eight qualifications as a foundation, something to go from. No single one was absolutely required, except fiscal management and fund-raising." —Dr. William Martin

some together in a dialogue. This is more stimulation to the faculty."

Indeed this new curriculum epitomizes Rupp's educational philosophy. "The committee used eight qualifications as a foundation, something to go from. No single one was absolutely required, except fiscal management and fund-raising." —Dr. William Martin

Rupp's novel contribution of the Harvard, and his push toward the interdisciplinary idea of existing silos. Dr. Underhill said the lack of a tag against disciplines "is the set of responsibilities of a president of a university."
Moving Violations’ promo material funnier, better than movie

Moving Violations
Directed by Neal Israel

Moving Violations had a potentially interesting (if unoriginal) premise: a group of motorists finds themselves in a police driving school class which they must pass if they hope to get their driving licenses back. But the police instructor wants them to fail so he can get the money from the sale of their impounded vehicles. Unfortunately, Neal Israel fails to make any of the potential be humorous.

According the promo book, “If you’re not up to driving after a party, stay with your friends and leave the next morning.”

Well, the predictable continues to happen, and even though all the students are blacklisted and failed deliberately, they still manage to show the ledger containing all the information of the crooked car dealings to the police chief who then, low and behold, drew a machine. makes everything turn out okay. Whoops, I hope I didn’t just spoil the ending for you.

There are a couple of original and funny scenes. For example, two little-old-ladies begin driving home from the airport. They make a wrong turn, since the driver is as blind as a bat, and end up on a runway between two 727’s. The driver is impatient, honks her horn.

Shostakovich’s generally lively and animated conducting style was particularly so during the “Age of Gold” suite. This work, composed in conjunction with a particularly satirical ballet of which the Soviet authorities did not overwhelmingly approve, is characterized by ridiculous themes and gross contrasts. The work’s second movement was songlike, yet vaguely tinged with melancholy, but the rest of the suite was performed without missing a single satirical barb.

The concert’s first half concluded with the First Piano Concerto, which featured pianist Dmitri Shostakovich and HSO principal trumpet player John DeWitt. The trumpet solo part of the work is extremely challenging, and Mr. DeWitt was very impressive — more impressive, in my opinion, than the piano soloist. Shostakovich and the HSO were able to accomplish much with the delicate, subdued effects of which this movement consists. The climax derived from the second theme seemed almost strangely out of place, contributing to, rather than halting, the melancholy which predominates the movement.

The final two movements of the symphony assume a more lively mood, reminiscent of the satirical style of the “Age of Gold” suite, with the satire particularly biting when set against the symphony’s first movement.

The overall performance by the HSO was most enjoyable and for those of you who might be interested, the time to subscribe to the 85-86 season is now.

1. Gene Spross, Jr.
Alley's Much Ado About Nothing puts Shakespeare in 1840s

Much Ado About Nothing
Directed by Mervyn Willis
Alley

Shakespeare's comedies usually deal with various types of love. This month, the Alley is presenting Much Ado about Nothing, one of Shakespeare’s "comedies of forgiveness" which contains two very different love stories. Mr. Willis is also to be commended for the incredibly histrical blacking up when Beatrice and Benedick are cavodropping while trying to hide from the friends who are talking about them.

Fredi Olster and Rick Hamilton (who are, incidently, husband and wife) are sparkling and lively as the bantering Beatrice and Benedick. Although they might be considered too mature for these roles, this made the couple seem to be more set in their ways and averse to marriage.

As Hero and Claudio, Cynthia Lammel and Brandon Smith also do very well. Ms. Lammel avoids being merely a meek ingene, a common mistake in such a play, while although Mr. Smith was slightly weak at first, his performance improved as he progressed.

K. Type D'elli is convincing as the concerned Governor Leonato. Jim Bernard does well as his brother Antonio and Rich Goe is properly noble and hearty as Don Pedro. Lawr Means portrays Hero’s serving woman Margaret, rather strongly, making her stand out among the minor parts.

Timothy Arrington is sinister enough as the evil Don John, but seems a bit two-dimensional. One device introduced to bring the play up to date seems rather bizarre. Before Don John reveals his terrible plan, Borachio gives him an intruivous fox. This only occurs once in the play and seems rather out of place. Furthermore, Don John exhibits no other symptoms of drug abuse at all.

Why, then, the fox? In the "low-brow" comic relief, Paul C. Thomas could have been a bit more pompous as Dogberry, but is likeable enough. His ancient companion, Verges, is nicely done by Harold Suggs. The members of the watch are a bit too loud, but

Lack of acting weakens valiant attempt

rather unoriginal and stodgy. At times, it failed to get the most out of a comic scene or exaggerated certain movements heavily.

Quite often, when singers were not actively participating in the action, they would stand motionless with their hands to their sides as if waiting for affagate for an entrance cue. At other moments, the singers would monotonously back and forth on the stage while waiting for the orchestra to finish the introduction to their arias. Their crowd in the La Boheme scene could have been effective but due to a lack of good direction, they looked like an amorphous blob of people lost of the stage.

The singers' acting, or lack thereof, did little to help the performance. Many times, the leading players made use of generic expressions and sometimes, when they begin to sing, dropped expressions altogether, hoping to let their music act for them. It is truly unfortunate that many singers are of the opinion that since they can sing that they need not act.

Admittedly, opera direction is a somewhat more difficult task than conational theatre direction due to the consideration one has to give to the music. The score dictates more or less the pace of a scene as well as determines the length of certain stage actions. Despite this, a highly imaginative director can get as much flexibility out of an opera score as out of a play script.

These problems, however, are not exclusive to the Shepherd School Opera. Most traditional operatic productions suffer from the same theatrical limitations. What is wrong here is what has been wrong with opera direction for the past three hundred years. One should never forget that opera ideally encompasses both music and theatre. Too little attention to an opera’s drama can ruin a satisfying operatic experience.

The Shepherd School Symphony Orchestra, under the baton of Anthony Addison, fared about as well as the singers and succeeded in giving a fair, although sloppy, reading of the score. Unfortunately, the orchestra was concealed behind large flats which formed the back end of the set. Not only did this prevent the singers from being able to see the conductor, it also added to the already deplorable acoustics in Hamman Hall. The orchestra’s sound was occasionally thick and muddied and often succeeded in covering up the singer’s voices. Sadly, there is no alternative location in Hamman Hall to place the orchestra.

I do, however, commend Mr. Addison on his efforts with the scenery and costumes. I understand from various sources that he had to work with a shoestring budget and often alone. It is not unusual for an opera school orchestra to be faced with such limitations, but it is a shame that they did not have more rehearsal time. As things are, this opera is definitely worth seeing.

TRAVIS CENTRE
The Rice Thresher, April 23, 1985, page 9
The acting is at least credible, with Ed Harris turning in the most believable performance as Shang, whose loss of his fishing boat because of the increased competition turns him to violence. He seems to smolder with a quiet rage from the moment we first see him and becomes more and more hostile as the film progresses. However, the role is not a very demanding one, as he rarely must express anything other than his stone-faced anger.

Amy Madigan is a bit more flexible in her portrayal as she is at first a tough business woman, then a steamy sex object, a devoted daughter, and finally an understanding friend to Dinh. While she is not very believable as a business person, she is somewhat more credible when she attends to her father’s illness and supports Dinh as a friend. Her chemistry with Harris is excellent (which figures, since they’re married in real life), and makes her figure a very strong sexual counterpart to Shang’s whining hometown wife.

It is unfortunate that Madigan is never given the chance to make her character’s feelings clear, as her shooting Shang in the film’s climax is never fully explained, leaving the audience with no clear notion just where they go from there.

Dinh, played by novice actor Ho Nguyen, really only comes across as a rather stereotyped, one-dimensional person. We never feel his fear, his lack of a place in society, his frustration at the obstacles confronting him.

Throughout *Alamo Bay*, you get the feeling that there’s more to be said, or that something is being forgotten. You certainly learn the basics of bay fishing, so it can’t be that. It would seem that what *Alamo Bay* lacks is a definite sense of purpose. Without that driving force, it meanders through the murky waters of racial prejudice, making no headway, and little sense. When the film finally has a chance to reach a conclusion, it runs aground short of the dock, and sinks to the haunting strains of Ry Cooder’s guitar. *Nearer my God to Thee* would have been more apropos.

—Bev D. Blackwood II
Hoelscher twirls two-hitter as Owls try out Cameron lights

by Tony Soltero

Cameron Field used to be the Southwest Conference’s answer to Wrigley Field in Chicago. (Now if we could only play like the Cubs.) Not anymore. Last Friday the Owls played their first home night game ever and Rick Hoelscher did his best Rick Sutcliffe imitation in shutting down the Texas A&M Aggies with a 2-1 score.

So maybe that’s the reason we’re having such a bad year. We should have installed those lights ages ago. As it to prove that the new lamps really meant something, the Owls promptly dropped both ends of a Sunday daytime doubleheader, 3-0 and 1-5, to fall to 26-18 and a dismal 4-13 in conference play. Mind you, this came after a scheduled Saturday twinbill was rained out. Don’t worry, we’ll get to use them more next year.

Let’s get back to the good game, the fun game, the Friday game, the night game. Man, those lights are something powerful. You could actually see the road driving down University Boulevard. But the hitters apparently couldn’t see much of the ball (though Hoelscher didn’t seem to mind his view of opponents’ strike zones). The game was a tight pitchers’ duel, and for a change, Rice came out on top.

After trading blanks in the first, the Owls drew first blood with a hit for good when Foxx struck out on top. The Owls’ best hitter for the inning, but the day — er, night — clearly belonged to Derek. He fanned his conference record at 1-1 and his overall ledger to 4-2. Taylor absorbed only his second loss of the season against eight victories, and his first setback in the SWC. Just think, we gave it to him. We — the Rice Owls!— A. Rebecchi

When the Aggies tied the score on an infield single with one out in the bottom of the second, Hoelscher didn’t seem to mind his loss of the season against eight victories. He fanned seven and walked three. Taylor countered with Kelly Keahey. The Owls could tap out only three hits off the Aggie, only one for extra bases (Bryan Fox’s double).

Arrington was awarded by four double plays and raised his record to 6-1, 3-0 in the SWC. Tom Malek, Shawn Mikuska and Russell Wright finished up for Rice and did okay, allowing only one hit among them. But the damage had been done.

That’s when the Friday giddiness turned into Sunday reality. Cameron became Wrigley again, complete with the wind. Except the first-game score was anything but Wrigley-like, Aggie starter Tom Arrington made Rice consume seven doughnuts as the Farmers evened the series with a 3-0 victory.

Oh, that’s right. Ed Holub pitched for Rice. It figures — every time Holub pitches, the Owls’ offense takes batting lessons from Doug Flynn. So Holub, despite a decent pitching performance, fell to 0-5 in conference play in spite of an ERA under 3.00. What does a guy gotta do?

Holub’s only bad inning was the third, when A&M designated hitter Jeff Schow poled a two-run homer. The bad news was that three juicy runs in the bottom of the inning. With Keahey tentering on the brink of extinction, Rice had a chance to move in for the kill. But Keahey extinguished the rally without further damage.

The Owls hold their first night practice at Cameron Field.

Arrington had one less bad inning than Holub, and a two-run homer might as well have been a 10-run blast. The Owls could tap out only four hits off the Aggie, only one for extra bases (Bryan Fox’s double).

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The Aggies, unwilling to let so important a game slip into the dark waters of the L column, peaked away at the lead with one in the fourth. That knocked out Ogden and forced coach David Hall to bring in Steve Blackshear. But Blackshear, who wasn’t getting any help from the rotund home plate umpire’s rather conservative strike zone, couldn’t plug the leak in the Rice dike. The Aggies pulled ahead with two in the fifth on Steve Johnigan’s single, and it was bye-bye Steve with Rice on the short end of a 4-3 game.

Keahey, for his part, seemed to be settling down. Rice was getting fewer and fewer base runners as the game progressed. Hall brought in Curtis Fox to try to hold A&M at bay. For awhile it sort of worked, as the Aggies got only one in the sixth and none in the seventh. But Rice couldn’t muster any offense. Curtis Fox’ pitching finally gave out as the daylight dimmed and the lamps came on, and the maroon men broke it open with four in the eighth to lead 9-3.

Oddly enough, the biggest inning was the ninth. It didn’t take the hitters very long to get used to the eerie lighting. The Aggies scored six superfluous runs in their half (off Russell Wright) and the Owls managed to plate three in the closing stanza before the supply of outs was exhausted. A&M, 15-6. Game, set and match.

The Owls’ best hitter for the series was Bryan Fox, whose 2-for-5, 3-RBI performance in the Sunday nightcap capped a 5-for-10 weekend.

Rice’s lone remaining conference opponent is first-place (gulp) Houston, whom they visit next weekend (April 26 and 27 to be exact). I after an April 23 interlude with Sam Houston State. Well, we can hurt their high ranking.

So we don’t get to use the lights till next year. Pay attention, Cubbies. You might be doing this yourselves. If Peter and Dallas get their way.

Mama’s 15% off for Rice students

We’ve always known our Mama to be a little off. This time she’s giving 15% off on all food and drink with your student ID. Mama makes it happen every evening Mon.-Sat. from 9:00 p.m. to 10:00 p.m. during the remainder of spring semester. That’s Mama for you! Her heart’s where it should be...in her stomach.

Mama’s
3700 Richmond at the Summit
Telephone: 941-5700

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To find out more about a Student Loan from FIRST CITY, please call 658-6594.
I'm madder than a Texas driver facing an open-container law at the latest sleazy penny-pinching stump.

Committee on Examinations and
Standings is considering the possibility of devising a way to inform students more fully on the meaning of plagiarism. Accordingly it solicits from faculty members and handouts, information sheets, or other explanatory aids they have developed for their own classes that deal with this question. Examples should be sent to Gail Stokos, Department of History.

Eghi 241 Lab sits wanted: Being a labby can be a good review and looks good on your resume. Think of it, you can get this and paid too. We don't discriminate; Mech & Cpsi welcome also if you have taken the course. Even if you don't know your schedule yet, if interested call Chris at 941-0138.

Found set of keys in Rayzor. Call 630-8607 to identify and claim.

Need babysitter (male or female). Rent and utilities in exchange for babysitting. Private, fully furnished apartment with private entrance and swimming pool. One mile from Rice. Start mid-May or later. Call 663-6633.

Apt. for rent. June, July, mid-August. 1 bed, 1 bath, near Rice within loop. Very nice. Pool, on bike-jogging trail. Please call Ingrid x5218 or bring your own Prescription refills. Behind the white summer sun shone down brightly on the hundreds of people as they threw flowers and shouted. Suddenly I saw the steak knife in his hand and thought the audience would have spiked me if I hadn't been careful. I turned and raised my fists in triumph and power. The crowd rose to its feet, roared. I had filled the stadium with thousands of screaming people. I felt a deep sense of power... I used to speak, but could not be the Savior himself!

And then I passed. I stood there in a stupid waiter's uniform, holding a plate of somebody else's lunch scraps in hands. And she walked away... Darryl Burke and Jeff Plummer for Sammy the Owl—what a joke!!!

He, not nearly as hilarious as those fun BAADS guys and their uproariously funny campaign statement, or our beloved SA president, is it? taking his job seriously once again. At least Meso's Burke and Plummer bring some sincerity to the position.

Her lines pour out over the phone, carefully rehearsed. I know well who was her coach—once loved him, but all has binned and withered into nothing. Only, there remain his thoughts. These, I would recognize in unguarded. have been heard in other voices—but in hers! She, who would fight, kill, and die to save her independence—this one too will have been finally brainwashed?

It works better if you use the sharp edge.

To annoyed sensor:
You're nice, cool, either look further, or find a nice cucumber. Don't white to us.

Another p.s. get your shit together, honey.

ATTENTION ONCE AND FUTURE 'HERESHERES!' As your sometimes beloved campus rug prepares for summer vacation, we need to know the whereabouts of our far-flung staff members, and hopefully hear from some new people as well. In particular, we need to know when you are going to be in Houston, and how to get in touch with you to work on the graduation, summer, and freshman week issues. If possible, a phone number where you can be reached would be most welcome.

We've listed the addresses of many important people for next year, please feel free to volunteer now, before the tall rush begins.

See you in August.

The Rice Thresher, April 23, 1985, page 12