Star Wars panned by profs
by Erin Blair and Spencer Greene

Thirteen members of Rice's Department of Space Physics and Astronomy signed a statement last month condemning President Reagan's "Star Wars" research program. The statement, initiated by Professor of Space Physics Donald Clayton and Associate Research Scientist Hannes Voigt, calls Reagan's program "technically dubious and politically unwise" and "a major step backwards" and urges scientists to refuse Star Wars funding.

Clayton explained that he and Voigt wrote the statement in order to "counteract the impression that scientists at Rice are overwhelmingly in favor of this stuff because we know it isn't true."

"More than half of all of the research scientists at the Ph.D. level working in the department chose to sign the statement because of the problems they perceive with [Star Wars]," he said.

Star Wars is formally known as the Strategic Defense Initiative (SDI). It was established to fund basic research into the possibility of establishing a space-based Intercontinental Ballistic Missile (ICBM) defense system using lasers or other directed energy weapons and has been soliciting see SDI, page 7.

Statement on SDI
President Reagan has initiated the Strategic Defense Initiative (SDI Program) which is scheduled to expand rapidly for the remainder of this decade. It seems likely that large amounts of money will soon be made available for scientific research under the Program. University-based scientists have already been invited to apply for funding under this program.

We believe that the SDI Program is technically dubious and politically unwise. Anti-ballistic missile defense of sufficient reliability to defend the entire population of the United States against a Soviet first strike is not technically feasible in the foreseeable future. We believe that a system of more limited capability will only serve to escalate the arms race by encouraging the development of both additional offensive overkill and an all-out competition in anti-ballistic missile weapons. We fear that the SDI Program may be a step toward precisely the type of weapons and strategy most likely to trigger a nuclear war.

We believe that it is appropriate for Congress to support scientific research that strengthens our defense potential; but traditional funding methods have long existed to achieve this aim. What we see as inappropriate is to set scientific funding forward as a politically conceived plan for generating public support for a misguided strategy.

For these reasons, we believe that the SDI Program represents not an advance towards genuine security, but rather a major step backwards. Accordingly, as working scientists, we urge Congress not to support this deeply misguided, dangerous, and enormously expensive program.

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NEW YEAR'S FIREWORKS AND THE TRANS CO TOWER

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Let's talk about Central America

Last semester's controversy concerning the SA's decision to help find speakers for the newly-created Central American Peace Forum overshadowed more serious issues which should be discussed by the Rice community. In our new opinion feature, "Dialogue," the Thresher will accept serious, well-written opinion statements on various issues, the first of which will be the economic, political, and social situation in Central America.

The Reagan Administration believes that it is important to stop the spread of Communism in Central America and has taken steps to thwart the Marxist Sandanista government under Daniel Ortega by supporting guerilla operations by the contras.

The Guatemalan government is democratic, but in this country two percent of the population controls 72 percent of the land, and many villagers are unable to read, so symbols for political parties are used on the ballot in elections that are easy to manipulate.

Throughout Central America, the ideological battle which has been perpetuated by aggressors on both sides has wrought havoc by crippling Central American economies and inciting unnecessary violence. Innocent tribes or farmers are the ones to suffer. "Our journalists have an obligation, a duty to print the news and raise hell," and we will need additional help to find speakers for the newly-created Central American Peace Forum.

Dialogue submissions to "Dialogue" on this subject will be accepted through January 24 and will be published in the January 31 issue of the Thresher. The most articulate and well-reasoned discussions and viewpoints on Central America will be printed.

-- Scott Snyder

Come help us work

If you have illusions, pretensions or visions of becoming a successful journalist or if you're looking for something worthwhile to do, the Thresher is looking for you.

We have all sorts of "opportunities" for you to get involved, and this is an excellent time for people to start writing, helping with layout, proofreading or doing just about anything else you want to do in order to help us get this paper out every week.

In 1841, the Chicago Tribune printed, "It is a newspaper's duty to print the news and raise hell," and we will need additional help raising our features, news, entertainment, and sports sections in order to successfully cover everything that happens in the Rice community.

Being part of the Thresher doesn't have to take a lot of time, but we'll take as much time as you're willing to give. If you want to work with us, call 527-4801 or come by the Thresher office to get more info.

-- Scott Snyder

Editorial Policy

The Thresher provides an open forum for expression of ideas on all issues for its readers—students, faculty, administration, alumni, and others—and invites our students to participate in this discussion by writing letters to the editor.

Requirements for letters to the editor are:

- The letter must be typed and double spaced.
- The letter must be signed and dated. It must include the writer's phone number, address, and class. The Thresher reserves the right to identify an author if it presents the in the editor's view the valid reasons for withholding his name.
- The letter must not contain obscene language or libelous statements.
- The Thresher reserves the right to edit letters for length and clarity.
- Longer letters which are particularly urgent or insightful may be printed as full-page, center-column items.

Address letters to the editor to: The Rice Thresher, Bort 1K92. Houston. TX 77251, or bring them to the Thresher office, located on the second floor of the Rice Memorial Center.

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Honor Council offers changes

The Honor Council will sponsor a forum to discuss two proposed changes to the Constitution of the Honor System. One suggested change would affect the Council's hearing procedure, while the other would amend a "right of limitations" to the Constitution. Both amendments have been passed by the Council and are subject to student body and the Proctor's vote. The forum will be held at 6:45 p.m. on Thursday, Jan. 22, in the Baker Outer Commons. Its purpose is to inform students about the amendments before a ratification election is held.

Currently, the Constitution provides that in the event that an accused violator enters a plea of not guilty, but makes no provision for witnesses in cases where a plea of guilty is entered. A need for witnesses' testimony in some hearings, even after a plea of guilty, has become apparent according to several Council members. Their proposed change would allow witnesses to be heard at all hearings and trials.

The second proposed change deals with cases which are left unresolved for two or more semesters because the accused has left the community.

On Honor

by Paul James

To the editor:

The statement concerning possible sponsorship of research by the United States Government under the Strategic Defense Initiative (SDI) is signed by persons who do not wish to apply for or accept SDI funding. To the best of my knowledge, many scientists and engineers in the appropriate fields regard the current SDI program goals as seeking answers to exactly the questions phrased in the letter—technical feasibility and defensive reliability. The only way to get the answers is through research, much of which won't be basic enough for university programs. I would like to point out that every Rice faculty member is free to seek (or not to seek) research funding in appropriate areas of scholarship, as long as the research funds have educational significance and is publishable in reputable scholarly journals. Off-campus funds may not approve research which is illegal.

We have not accepted classified research projects on the Rice campus for many years.

-- Ben Sargent

Margrave states research policy

To the editor:

The political, moral (or ethical) significance of President Reagan's defense program should be debated among individuals, as well as the U.S. Senate and the U.S. Congress, and decided by the voters at the ballot box.

-- John L. Margrave

Football may hurt Rice students.

To the editor:

Although I do not know much about the details of Watson Brown's contract with Rice, I suspect that his departure represents a substantial financial loss to those who participated in buying out his previous coaching obligations in Cincinnati. But there is more.

At the center of Rice's athletic controversy is the issue of academic subsidies and the faculty's determination to maintain high standards for all students. The administration has chosen to overrun faculty and student objections, but has not yet substantiated its position or secured its credibility. Despite widespread corruption in the Southwest Conference, athletic legacies from the days of Jess Neely are supposedly valid bases for maintaining this circumstance.

It might surprise some members of the administration to know that the basic element in Jess Neely's success at Rice was his personal

-- Thrashing it out. page 4
The media eulogies for the Democratic Party that began in 1984 may prove to be a bit premature in 1988.

They began almost immediately after Walter Mondale's humiliating defeat by Ronald Reagan in the race for the presidency. Both major news magazines could contain themselves only a week before they pronounced the death of the Democratic coalition, and commentators, liberal and conservative alike, were already predicting that the landslide would signal GOP control of the executive branch for the next fifty years.

However, after the likely 1988 presidential candidates began to emerge last month, it appears more and more as if the Republican Party will fail victim to the same population trends that first propelled it into the White House.

It is hard to blame those who sounded the early death knells for the Democrats. The Reagan victory in 1984 was merely an extension of an era, an era in which Republicans have occupied the White House 26 of the last 40 years.

The GOP has managed this feat because it has latched onto the major population trend that has shaped the electorate during these years, the mass migration to the Sunbelt.

Millions of Americans, mainly seeking economic prosperity, have made the Sunbelt their home. And as the population of the region has grown, so has its political influence. In the ten presidential elections since the Roosevelt Administration, candidates hailing from west of the Mississippi or south of the Mason-Dixon Line have won nine of them.

Commentary by David Friesenhahn

The Republicans, to their credit, have won six of these contests, in large part because almost all of their candidates have represented the entrepreneurial inclinations of the economically booming South and West. Their only two Northern candidates during these years, John Dewey and Gerald Ford, went down to defeat.

The Democrats, on the other hand, have allowed themselves to become the party of the left-behind and the dispossessed, their only solid base of support lying in the decaying industrial Northeast and Midwest. They have nominated six candidates from these regions during this century. Only one, John Kennedy, won an election. Their most recent, Walter Mondale, couldn't even muster 40 percent of the vote against Californian Ronald Reagan.

However, this alignment looks as if it will change in 1988. Edward Kennedy's decision in December not to seek the Democratic nomination for president has opened the door for a new generation of Democratic leaders whose base of political support rests in the Sunbelt.

Potential presidential candidate such as front-runner Gary Hart of Colorado, Senator Dale Bumpers of Arkansas, and Governor Mark White of Texas, unlike their New Deal predecessors, are all advocates of less government regulation of business, the development of high technology companies, and military reform, positions that should gain them much support in the prosperous and hawkish Sunbelt.

Their emergence at the forefront of possible presidential contenders is a part of a shift in Democratic Party power from the North to the Sunbelt that was evident during the 1984 election. Although Minnesota native Walter Mondale won the nomination, Jesse Jackson, who ran well in the South, and Gary Hart, who won most of the western delegations, captured 60 percent of the popular vote in the Democratic primaries.

Indeed, the Sunbelt states, whose cities have begun to experience some of the same problems with inadequate services and lack of resources that plague their northern counterparts, have warmed to the Democratic in recent years, electing moderate to liberal governors such as White and Californian Jerry Brown and progressive mayors such as San Francisco's Diane Feinstein, Atlanta's Andrew Young and San Antonio's Henry Cisneros.

The Republicans, on the other hand, now ironically find themselves without potential presidential candidates who have strong Sunbelt support.

The Republican most often mentioned as a presidential nominee, Vice President George Bush, for instance, ran well in New England during the 1980 primaries but then got clobbered by Reagan in the South and West.

The others usually named, New York Congressman Jack Kemp and former Secretary of State Alexander Haig, are unknown properties. Neither has ever run an electoral campaign in the Sunbelt. The only apparent exception to this dilemma, former Senator Howard Baker of Tennessee, ran for president in 1980, but commanded a campaign so disorganized that it never even made it as far as the southern primaries.

If the present trends hold, then the Reagan landslide of 1984 might signal not only the domination of a political era, but also the end of one.

BY GARRY TRUDEAU

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Inaccuracies plague Accuracy in Academia

Accuracy in Academia, a conservative group organized to monitor professors in American universities for liberal and Marxist biases, has come under fire recently from both liberals and conservatives.

Time Magazine reports that as of late December, A.I.A. claimed to have more than 200 student volunteers monitoring lectures and reporting leftish bias in the classroom to the Washington-based organization. Twenty-two-year-old Executive Director Laslo Csorba states that such monitoring will lead to "balance and ensure a livelier classroom discussion.

Although A.I.A. operatives have turned up only six active cases since they began monitoring last fall, the organization has not yet retracted its public statement that some 10,000 Marxist professors are currently urging American students to begin violent overthrow of their government.

During the University of Texas — Austin conference "Forty Years of the Nuclear Age" in December, the audience heard AIA General Secretary Lawrence Cranberg when he stated that the World War II nuclear bombing of Japan set the stage for the "Japanese economic miracle," but was allowed to continue in silence.

Cranberg later complained in a letter to the editor of the UT Daily Texan that during the conference, the UT campus "increased to an array of vicious slanders on American leaders, American institutions and values, and on American policies such as one might expect to find in the editorial pages of Pravda." He also charged that the Texas' coverage of the conference had been unfair to liberal.

Doonesbury

David Nather, a member of the Texas Daily Texan, responded by pointing out that Cranberg had misspelled the name of UT Chancellor Hans Mark, referring to him in his letter as "Chancellor Mark." Rather concluded the column, titled "Come on, everyone knows it's Hans Mark," by stating, "Well, so much for The Accuracy Police. Sorry, Mr. Cranberg, but your reporting is shameful and grossly misleading and is an unfair reflection on Accuracy in Academia's journalistic standards.

At a meeting in November of those who Time Magazine calls the "normally staid" American Association of University Professors, Joseph Murphy, chancellor of the City University of New York, ruled against the group during a day-long symposium on academic freedom. According to Time, Murphy said the group has been recruiting students "as a corps of thought police.

Although criticism of A.I.A. might be expected from professors and college newspapers, criticism from the political right is less expected and possibly more damaging.

After the A.A.U.P. meeting, Reagan-appointed Secretary of Education William Bennett stated that A.I.A. is "a bad idea."

Time magazine called December mid-March stacy, executive director of conservative group Campaign for the Free World, organization as "wrongheaded and harmful.

"There is no accurate way to teach the Be very good papers," Deter wrote in his committee's bulletin. "Bias is something that anyone with opinions can be accused of. How can a person be qualified to teach without opinions?"

Black enrollments may decline across nation

A report by the Southern Regional Education Board predicts that the rate of college enrollment by blacks will decline by 1990 unless state educators begin programs to better prepare black high school students for postsecondary education.

The S.R.E.B. reports that the number of black college students increased 246 percent between 1967 and 1976, but from 1976 to 1982 rose only 6.1 percent, and has since reached a "virtual standstill.

The declining rate of increase in black enrollment, the report notes, is not because the enrollment rate of blacks has reached that of white students.

According to the Massachusetts Institute of Technology Tech, the falling number of black students at MIT has prompted at least one student group to call for reforms.

The newly-formed Robert R. Taylor Network, aimed at increasing the pool of black students, has been recruiting students "as a corps of thought police.

Despite criticism of A.I.A. might be expected from professors and college newspapers, criticism from the political right is less expected and possibly more damaging.

According to the Southern Regional Education Board, the rate of college enrollment by blacks will decline by 1990 unless state educators begin programs to better prepare black high school students for postsecondary education.

According to the Chronicle of Higher Education, the S.R.E.B. has recommended increased support for federal financial aid programs for minority students.

Vanderbilt excited about Watson Brown

New Vanderbilt University head football coach Watson Brown, whose hiring was held up by his former team's actions, was assigned a mentor from the Houston community who served as a counselor and friend away from the university. Personal needs of the athletes were not neglected, and players were less likely to drift into drug abuse, corruption, and academic neglect, resulting in stronger team morale and ultimately, greater success on the playing field.

Unless I am mistaken, few of the examples of the past are followed today. Rather, the athletic program adheres from leader to leader, while anxious alumni continue to pour money down the drain. And, of course, the academic well-being of the university remains in question as long as the faculty and administration remain in contention over the significance of athletics vis-à-vis academics at a school where most students have worked very hard to gain admission.

Before hiring another football coach and reiterating the emotional considerations of the last two years the administration should consider the importance of building character and integrity into the university community. Arbitrary policies and decisions can only harm the school's interests and further a decline in academic stability.

Brian Watson

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RPG

There is an extremely important ski trip meeting Monday, Jan. 20, at 6:30 pm in the Will Rice PDB. We will have to sign up and final payments are due at that time. The trip is half full, and if it is not filled up at the meeting, it will be canceled. More information about the trip is available in the SA office. Total cost is a mere $325 per person plus rent and liftas.
Hanszenite killed

Minden described himself on his freshman housing questionnaire as an even-tempered student who loved sports and music. According to Hanszen Co-Master Lisa Smith, Minden "enjoyed being with people who were more spontaneous than he was comfortable being. Rich and I feel that if Brett Minden was to have only one semester at Rice, how very lucky for him and for us that it was at Hanszen."

Smith delivered a eulogy for Minden at his memorial service held on campus last Friday. Approximately 150 students attended the memorial.

Scott Bauman, the first person to greet Minden and bring him to Hanszen, said that Minden "adjusted really fast to Rice life. It's a great loss for Hanszen. He was so full of life, energetic."

During last semester Minden, a mechanical engineering major, played soccer in a Hanszen College recital, was on the lacrosse team, played intramural soccer with the Bogue Acid Cups, participated in the Hanszenettes, and performed in the Hanszen musical Once Upon a Mattress.

Smith said, "Brett was the kind of person that you usually like to see come into the freshman class because you know that the leadership that keeps the college vital will continue."

"Brett was a fine example of a person who didn't wait to do anything. He began his career at Rice trying to do everything. He studied hard but also tried lots of things he'd never tried before, like lacrosse and acting."

Cancer claims Baker woman

by Jody Lee

Catherine Marie Mergele, a Rice College sophomore, died of bone cancer on December 8, 1985.

She was 19.

Mergele felt well in September 1984, shortly after the beginning of her first semester at Rice. In early March 1985 her condition was first diagnosed as bursitis, but two weeks later correct diagnosis reported that Mergele had developed Ewing's Sarcoma, a rare bone cancer which affects about 400 adolescents per year in the United States.

Despite chemotherapy, Mergele completed her freshman year as a member of the President's Honor Roll.

Mergele returned to Rice after a summer of unsuccessful chemotherapy. She was able to stay only four days of the fall 1985 semester.

Mergele's diary entry of Thursday, March 28, 1985, as quoted in the San Antonio Light, reads: "Last Tuesday afternoon I found out that I have cancer...I've tended to brush it off, or at least ignore it, and people say it's not as bad as they think. I know it's very serious...The only thing that makes me want to cry at this point is knowing what my family and dear friends are suffering."

"Cathy kept high spirits; she never showed her sufferings. She was extremely unfussful, and held on remarkably long. She was a lovely person," said Rod McIntosh, Master of Baker College.

Mergele was editor-in-chief of the MacArthur High School yearbook and was voted Most Likely To Succeed by her senior class in 1984, when she graduated National Merit Scholar. She was selected for participation in the Gifted and Talented Program at the University of Texas for two years.

Mergele also did volunteer work with the Special Olympics and Elf Louise.

"Besides her ambition and studious character, Cathy was both outgoing and innocent at the same time. She enjoyed talking with people, not looking for faults but accepting them for their quinnessence. She possessed a special naivete, yet was aware and responsive to the world around her," said John Greelly in the T'light.

Dean sought for Shepherd School

by Spencer Greene

The search for a new dean for the Shepherd School of Music is proceeding when, according to Provost William Gordon, chairman of the search committee.

Current Shepherd School head Larry Livingston has resigned effective July 1 to take a position at the University of Southern California. Gordon commended the outgoing dean on the "fine job he has done in getting a spirit into the faculty and students that is quite special."

Gordon further said that his committee, which is charged with presenting a short list of candidates to President Rupp, has narrowed a large field of applicants down to only three candidates.

Three of these, he said, come from very different backgrounds: one excels in his administrative experience, another in his renown as a performer, and the third in his "university breadth." The candidates are interviewing with the search committee and with the Shepherd School Student Council this week and next week.

According to Gordon his committee is looking for "somebody who can walk on water."

by Berke Breathed

Cathy Mergele

Brett Covington, who had known Cathy since sixth grade, simply remarked, "Cathy chose to see the good in people."

"The world is full of takers," said Cathy's mother, Patricia Mergele. "But Cathy is one who would have been a giver. She would have done something very worthwhile. There was so much beauty inside and compassion for others."

A memorial service for Cathy Mergele will be held at 3:45 p.m. today in the Baker College Outer Commons. For information about the memorial, call the Baker office, campus extension 401.

Nicholson in accident

by David Schnur

Student Association President Barry Nicholson and Lovett junior Ginger Golladay were seriously injured in a motorcycle accident December 7. Both sustained skull fractures when Nicholson's cycle went down on South Main December 7.

Golladay was in coma for five days following the accident due to brain swelling. Nicholson also received a sprained shoulder and bruised ribs and required stitches above his right eye.

Neither of the two was wearing a helmet when the collision happened.

Nicholson recovered from his injuries in time to take some of his final exams, and he will be able to take a regular course load this semester. He explained, however, that "Ginger suffered some temporary memory and concentration losses. Golladay plans to return to campus next month to take her final exams but will not resume her regular studies until the fall.

The accident took place at 3 a.m. December 7, following the final day of classes and Wees College Night.

Alcohol was not a factor in the accident, according to Nicholson. He admitted, "Yes, I drank at College Night, but that was five or six hours earlier." He said that he was not impaired at the time of the accident.

No fault was assigned in the wreck. No charges have been filed against Nicholson or, the driver of the other vehicle, who was never found.
Future funding in question for community groups

Although the Student Association Senate's decision last November to use money from the disbanded Rice Student Interest Organization to support public service organizations has led to the creation of several such groups on campus this semester, the continuation of these efforts is now in doubt because of uncertainty about future sources of funding.

Several groups, such as the Central America Peace Forum, the Rice Student Volunteer Project, Rice OUT-Reach, and the Chicquapin School Project might not be able to sponsor projects this year if they did not have the Senate funding.

However, the Senate has now used most of the money in the R.S.I.O. account, and these organizations will have to find new sources of funding next year if they are to survive.

Jody Baron, an organizer of Rice OUT-Reach, said her group has not yet decided upon any definite plan to raise money. However, she added that making fund-raising plans before the group had proven itself would be premature.

"We have not planned that far ahead yet," Baron said. "Once we can say our project is a success, then we will be able to raise more money."
Rice academic freedom threatened by SDI program

continued from page 7

research proposals for several years. No Rice researchers currently have direct SDI funding, according to John Margrave, but some grants awarded by specific federal government agencies have probably helped to fund work here.

Margrave also said that a number of Rice professors have applied to SDI for support but their proposals were not accepted, and he said such rejections are covered by overall research guidelines which apply to grants from any government agency. In particular, all research done "must have educational value, its results must be publishable, and no classified research will be accepted."

Leading sources of Rice's $22.4 million in research funding for the current year include the National Science Foundation ($7.4 million), National Institute of Health ($2.9 million), Department of Energy ($2.4 million), and National Aeronautics and Space Administration ($1.4 million).

Several faculty members expressed support for the SDI program. Their reasons included protection of academic freedom, scientific "open-mindedness," and the non-defense technology spinoffs that will result from the funded research.

Professor of Electrical and Computer Engineering Frank Tittel, an early proponent of SDI, commented: "I think it is important to realize that SDI is not a scientific program. It is a political program. It's a program developed by the president in order to raise support in Congress for appropriating large amounts of money to carry out the program."

"By accepting research money to work on that at Rice University, we more or less are approved by this program as being more or less supportive of it," Voight explained. "The problem with SDI is that it is a 'high-tech' program and is so politically impossible to detect or prevent."

In defense of the statement he co-authored, Clayton said: "I think we should accept SDI money to carry out the program."

"The people who signed basically said 'If the academic community gets involved in a highly politically motivated military research program then we may lose our academic freedom.' It might well turn out that part of the research may become classified, in which case we are not sure whether we can put graduate students from foreign countries on those projects. The well-functioning interaction of scientists all over the world should be kept free from political implication."
I must confess that I was somewhat disappointed with Out of Africa the first time I viewed it over the holidays. The film moved at a snail's pace, Streep's acting seemed strained at certain points and Redford didn't look quite convincing as the British safari hunter Denys Finch-Hatton, or so I had thought. I was about to dismiss the film as just another yawner romance in an exotic setting with two of Hollywood's big guns. But, oh, what a difference a second look can make.

The second time around revealed much of the film's beauty and charm: Karen Blixen's (Meryl Streep) struggle to grow a coffee crop in the upper altitudes of Kenya, the ensuing romance between Karen and Denys Finch-Hatton (Robert Redford), and, of course, the grandeur of Africa wonderfully captured on film by photographer Peter O'Toole.

Retold as one long flashback, Karen—a well-to-do Dane who later published her story under the pseudonym Isak Dinesen—retells her story of marrying the Baron Bror Blixen (played by the fine German actor Klaus Maria Brandauer), her lover's brother. They make no pretenses, realizing their marriage to be one of pure convenience with Karen's money at the center of the relationship. They initially plan to start a dairy in Kenya, but Karen had had experience with this at home. However, when Karen arrives in Africa, Bror unexpectedly announces his decision to raise coffee instead. Karen runs the enterprise alone, albeit with the help of a local native tribe. Bror becomes consistently bent for extended periods on "hunting" expeditions, much to Karen's discontent. As a result, the relationship sours.

A turning point in the film proves to be Karen's exclusion from the coffee plantation and her return to Denmark, where she finds simply repugnant—"turning possession into the film. Karen, again, is the kind one doesn't have. She introduces the notion of commitment. To Denys, the best love is "the kind one doesn't have in mind."

Pollack injects the theme of possession into the film. Karen believes she can possess the land, possess the tribe people by educating them (to which Denys finds simply repugnant—"turning them into little Englishmen") and even possess Denys. But, in the end, she finds none of this is possible.

Denys personifies the African spirit—one which is unharnessed and wild yet at the same time quite bound and patient. Revealing in its beauty, he realizes the Africa he loves will soon be thoroughly changed by the presence of the white man. Redford here gives a fine performance as Denys, delivering his lines with a steely tenacity tempered with a certain warmth. Likewise, Streep's acting proves again to be quite impeccable as she assumes her different roles as wife, farmer and lover with surprising grace and poise. And, of course, Brandauer does a charming Bror Blixen with his ever-present inquisitive smile and devil-may-care attitude towards sexual mores.

In all fairness to the fine acting found in Out of Africa, the true star of the film is Africa. This may be a cliché in an age where fine cinematography is almost a dime-a-dozen, but David Watkin's photography is simply superb. His sweeping shots of the African plains and ranges are awesome in the original, literal sense of the word. Accompanied by the haunting strains of Mozart and native Kenyan chants in the background, the images of Africa take on an almost dreamlike quality. Watkin ties in everything in the landscape—trees, mountains and clouds—painting an exquisite portrait of the African outback. I could go on forever extolling the photography in this film, but suffice it to say that it is quite breathtaking indeed.

The story is tired, the actors are tired and tired of each other. Danny DeVito is the only character who seems to have developed, and his lines are sometimes just a bit too vulgar to be funny.

In general, much of the script relies upon cheap thrills. Whereas in Romancing the Stone it was interesting to see how the characters would manage to outsmart their opposition with little more than their brains and wit, in Jewel of the Nile guns, bombs, and aircraft are too readily available to be interesting or believable if they really were captive in a foreign land.

Perhaps, though, it is too cruel to compare sequels with the original (although they seem to invite it upon themselves). As an individual movie, then, Jewel of the Nile is a mild adventure. As a sequel, however, it is a big disappointment.

-Cheryl Smith
An Interview with Samuel R. Delany, science fiction writer

BY PAUL LEE

Samuel R. Delany wrote his first novel, The Bell Is Ascending, in 1961. He has since written eleven other novels, innumerable short stories, and four books on science fiction criticism. To date he has won four Nebula Awards, given by the members of the Science Fiction Writers of America. Two of the awards went to the novel Bablyon III (1966) and The Einstein Intersection (1967). The others went to the short story..."Are and Gomorrah" (1967), and the novelette "Time Considered as a Helix of Semi-Precious Stones" (1965), which also won the Hugo Award in 1970. In 1985, he was recognized by the Science Fiction Research Association for his contribution to the study of science fiction and was given the Pilgrim Award.

Delany came on campus December 4th, 1985, to give a talk science. I subscribed to Scientific American back then, and still do when I remember to renew my subscription, but that really exhausts the background, without going into vast details.

What's your current work schedule like as far as writing is concerned? What's your daily life like as a science fiction writer?

Well, I get up anywhere between four thirty and quarter after five, I dawdle through two cups of coffee, and then try to get to the word processor; I'd work on that through the morning. At about seven or seven thirty, I get to stop and get my daughter out to school. I have an eleven, going on to twelve-year-old daughter who stays with me half the year. Then I go back to working, pretty much through the afternoon. Some talking to the class. Fritz Leiber, Isaac Asimov, Philip Pohl, who was a writer whom I've very much enjoyed his early work. But I don't think there's more exciting than some of the earlier things. Among the science fiction, I've always been fond of the work of Thomas Disch, a thing that I really have to go through it generation or so behind me. I'm very impressed with John Varley's work. Rudy Rucker is an interesting writer, and Joan Vinge. Somehow, I think in the course of this, I've managed to forget Ursula Le Guin, which is kind of forgetting the Alps when you are dealing with a giant mountain range just a random list and there are more than one writer who would read anyway are going to go on and get past the language barrier. I guess we could call it that, that's the thing that brings it to a halt in the other direction. If you look, people have actually tried to phony the growth of science fiction, and it's a very steady growth curve. It seems to expand at the rate of this language. People learn any language or script slowly, right through 1968 when I left I came out, right through Star Wars or what have you, there are no sudden growth spurts that occurred. It was just steadily all the way through: it seems to ignore those in a funny way, and as I said, I think it's because...because it's text. Do you think this inability or lack of understanding of science fiction comes from the basic nature of science fiction, which is to speculate on "difference" or to use what is perhaps not quite reality?

Has it gotten easier for people to talk about science fiction? Do you think it's become more accessible to people, and thus the readership has increased?

I don't know, I really don't know. The people who do start reading still tend to start with the older, "Golden Age" stuff so that one suspects that that is the easiest stuff to read, and then they have to work up to the modern things. Because there are so many conventions in the field, conventions have to be learned; it's probably easier to go back and read the basic "juveniles", the birth of which are quite extraordinary achievements. But that's still the place where people go back to cut their teeth. And then, their teeth cut, then they move onto the Petrie Sandwiches, The Wild Shore's and other comparable books.

How much of that, do you think, is affected by the way the media present science fiction, movies and television?

It is my considered opinion that the media doesn't influence written science fiction. It's far more directly, if anything, it's the other way around. What basically seems to have happened, beginning of the Sixties, is that the very steady growth that written science fiction has been very very nearly once in a while causes the people in the media, the movies, or television, to say, "Hey, this stuff is really popular, it's getting bigger, it's becoming more popular, let's get in on the action." And there's a corresponding spurt of growth simply. You would think that they had for talking about texts is the thing they had for talking about literary texts. And therefore, they try to bring the same vocabulary, the same presuppositions, the same basic gallery of methods for dealing with the text that they're used to, and they simply don't always apply because science fiction has not grown within the literary precincts. It has grown up outside the literary precincts. And so, even though they know how to read it, subjectively, and they respond to it, internally, properly, it seems that when they start to talk about it, they've only got this one set of vocabulary with which to talk about it, and it tends to distort their own reading experiences as they try to articulate them.

How have your own experiences, your relationship to the subject matter, been affected by the growth of science fiction? What's different on your own mind between your very first novel, and your latest one, The Stars in My Pocket, Like Grains of Sand?

The latest one is longer. I think they've gotten denser, for better or worse, I don't know if the readers like that. It's hard to say. You grow up, you get older, you write the kind of books that you yourself like to read. I've always tried to write books that I can't find on the library shelf. Why read anyway, if I can't find them long enough, I just sit down and try to write one. Your taste as a reader changes as you get older, and I suppose that's what's happened. Just as my reading taste has changed, so has my writing along with it.

Is there any overt change in your writing to perhaps write a different kind of audience as you get the feedback? How much has there been the feedback from the fans and other writers affected any particular work or group of works?

I don't know. I really don't. I've never seen myself as writing for an audience. I figure, you live in this country with two hundred and twenty million people, eighty percent of whom are functionally illiterate. There's be fifty thousand people out there who are interested in the same thing I am, no matter what it is, and hope that my publisher will have the good sense to package the book in such a way that they're interested in the same kind of things that I am that I will pick up the book. It does not always happen but I like to think that, nevertheless, a safe assumption that they are out there somewhere.

Would that be the kind of advice that you give to a new writer, somebody who wants to break into the field? Write what you like? For a writer in a much more popular genre, the particular literacy rate, for better or for worse, it's probably functional advice.

Has the main stream of science fiction — it's always been American, ever since the Twenties and after Verne and Wells, it's always been very American — do you think has that shifted at all, with the spread of material from England and even Russia?

I think it has. Science fiction is extraordinary popular in Russia as a genre, it's even more popular in Russia than it is in the United States. There are writers like Stanislaw Lem, a Polish science fiction writer, who is extraordinarily popular in Russia, as well as the Strugatski brothers, Arkadi and Boris. I think that, simply because of the political situations, there hasn't been that much influence from the Eastern science fiction into the West. But there's German science fiction, and there's French science fiction, and even some Spanish-speaking countries in South America have theirs as well. I've seen some Portuguese science fiction. Unfortunately, the arrow of influence tends to go, largely, from the United States to the other country; and there's not quite so much of an influence in the other direction but a little has started.

Do you see any trends in the future for science fiction? For that matter, fantasy, and the whole field? Fantasy is getting larger and larger, becoming a larger and larger genre; and it's also taking with it a bit of the excitement, or some of the excitement which seems to be centered there. But I think they tend to write books that simply, perhaps more than anyone else, know the danger of trying to predict the future, so I'll just be quiet on that.

Your very first novel was almost immediately picked up by the publisher, and there wasn't much of a backsliding in the next several novels, and you've actually never stopped writing since. How much has there been the feedback from the fans and other writers affected any particular work or group of works?

I don't know. I really don't. I've never seen myself as writing for an audience. I figure, you live in this country with two hundred and twenty million people, eighty

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M. Hulbert

How did you get started in the field and what was your background before you became a science fiction writer?

Well, I think like most science fiction writers, I started as a science fiction reader. I read a great deal during my adolescence. I was always interested in writing, and at the end of my teens, I began writing science fiction. The twofifty cent version of a complicated story is simply that when I was nineteen, I wrote a science fiction novel, The Jewels of Aptor, and was lucky enough to get it published. As far as background, nineteen-year-olds don't have much background. I certainly didn't have an especially interested reader of popular

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Samuel R. Delany
to Dr. Walter Isa's science fiction class. He talked, as he did in this interview, about science fiction and the people who read and write it. That evening, he gave a reading of the story, "The Monkey's Tale", from his book, Flight From Neveryon. This interview took place the next morning.

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I'm doing first drafts, I find that I generally end up stopping about one or two in the afternoon. When I'm rewriting or doing second, third, fourth, fifth, or sixth drafts, then I can usually go on a little bit longer, sometimes all day. And then in the evening, I stop for dinner. I eat it. Then, I usually go back to the typewriter and get letters or anything that has to be read out of the way. My daughter usually goes to bed at nine-thirty, and I usually go to bed at nine-thirty-one. Then it all starts all over again the next day. That's why, of course, makes it seem far more organized than it is, but that's the top of the bell curve. The days differ from that in both directions, but that's basically the template I try to follow.

What is your own personal favorites, today and yesterday, in science fiction? You've mentioned Heinlein.

Among the "Golden Age" people, as I said, probably my favorite science fiction writer is the late Theodore Sturgeon. I mentioned Catherine Asimov yesterday when we were
A Chorus Line — the Movie
Directed by Sir Richard Attenborough

There are good reasons why the film version of A Chorus Line was so long in the making. The show is the longest running musical in Broadway history, and still pulls in a respectable amount of box office receipts. It is a tale about the workings of the theatre, presented in a highly theatrical context. The movie is here, however, and has to be reckoned with. It does fail short of capturing some of the live production's most exhilarating moments, but has enough to offer in exchange to make it worth a viewing.

The fact that the seventeen dancers in the film made it past over three thousand others is evident. They are very good, may be the strongest group ever put together for any film or show. But the reason these dancers are so good is that they have been working mostly in a studio or on a stage for the last few years, not in front of a camera.

The camera changes the focus of Michael Bennett's original production, making faces look much larger than was possible on a stage. It's somewhat more accustomed to this type of projection required for a live audience, and so have a bit of awkwardness to their dialogue. This might have been the movie's strongest point, to capture the touching gallantry of the dancers' lives without the distance of a theatrical presentation. But the trouble is, the dancers' individual tales seemed more real across the footlights. The personal revelations of unhappy home lives lose a little of their dignity when the camera sits so uncomfortably close. It seems as though a different format might have been in order for the dancers' biographies, but a desire to remain faithful to Bennett's original concepts is obvious here and elsewhere in the film.

The relationship between Zach and Cassidy (Michael Douglas and Alyson Reed) is filled out considerably for the film. Their scenes work well, as do those between Cassidy and Zach's patient assistant, played by Terrence Mann. Rather than taking place on a bare stage, these scenes take place at other spots in the theatre, such as the wardrobe room or the stage door. Since they were made for the close scrutiny of the camera, these sections have a natural feel when seen next to the more theatrical audition scenes.

The choreography by Jeffrey Hornaday is ideal for the rapidly changing camera angles and dance numbers. His steps are fast, thrilling and sexy, and almost all the dancers die for the cage which comes from a formidable technique. Dancer Greg Burge has a particularly strong solo in "Surprise, Surprise," one of the songs created especially for the film. The song itself is not memorable, but Burge's energy level is electrifying.

The only non-dancer in the audition group, Audrey Landers (who played Alphon Cooper in Daltons makes a wonderful Val, the girl who sings the "Dance 10, Looks 3" number. The dancing is not as disappointing as Landers oozes a brash New York charm which suits her comic conception.

In the roles of Zach and Cassidy, Alyson Reed's dancing does have the extra spark to identify her as a potential star, but her manner is at times complacent for a dancer who has been unemployed for a year. Michael Douglas is suitably ill-natured and impatient as the choreographer who has only eight jobs to offer seventeen dancers.

A Chorus Line | The Movie has a vast amount of talent behind it, from director Sir Richard Attenborough to producers Cy Feuer and Ernst Martin (whose Men of the Broadway hits and the movie Cabaret). If you have seen the show, it is virtually impossible to miss the great live game of rating it with the movie. But this can be fun in itself. And the essence of the story is there — the undeniable honor which exists in anyone who puts all of himself into making a dream come true.

— Nancy Collier

The Color Purple
Directed by Steven Spielberg

There is an almost that hasn't been said about The Color Purple! Now everyone has talked about Steven Spielberg's chance to prove himself as a real director and the results thereof. It has been placed on many director's ten best lists and at the same time, it has been panned for its sugar-coating of Alice Walker's Pulitzer Prize-winning novel. Meanwhile, it is drawing sell-out crowds at the Galleria (prepare to get there at least 45 minutes early, even for a matinee performance).

Actually, Spielberg has done an admirable job with the novel. He glosses over certain aspects of the story, such as the affair between Shug and Celie, and tends not to emphasise some of Celie's other relationships. Mister is also a more sympathetic character in the movie than in the original story. However, without strictly comparing the film with the novel, the movie is very good.

The Color Purple is a complicated story of a young woman's upbringing in the south at the beginning of the century. Celie is raped by her father and bears two children that are taken from her shortly after her birth. Soon after this, Celie's father marries her off to the abusive Mister. Mister is a fairly young man, and personal robs the story of a bit of its universal spirit. The relationship between Mister and Nettie (Celie's sister) is everywhere for his house and children.

Cassie is a potential star, but her manner is at times complacent for a dancer who has been unemployed for a year. Michael Douglas is suitably ill-natured and impatient as the choreographer who has only eight jobs to offer seventeen dancers.

The strong point of the film is definitely the acting. In the central role of Celie, Whoopi Goldberg has a chance to shine. However, Desreta Jackson, who plays the teenage Celie, also deserves praise. Margaret Avery is a smooth Shug, but her singing scenes have a lot of power. Her rendition of "Miss Celie's Blues" is more erotic than the actual love scene.

One of the strongest portrayals is given by Oprah Winfrey, in the role of Sofia. Both scenes in the juke joint and later as a maid are truly affecting. Rae Dawn Chong both redeems herself for her appearance in Commando and clearly reveals why her character is dubbed Squash.

The movie version deals much more kindly with the male characters. Danny Glover is as much a fool as a brutal tyrant as Mister. Harpo (Willard Pugh) becomes a comic figure as he repeatedly falls through the roof of his ramshackle house. Pa (Adolph Caesar) gets a bit too much into the real villain; he is seen as the source of the violence in the family.

Spielberg has really quite restrained in this film. The Africa scenes reflect a bit of the feeling of Raiders of the Lost Ark and the saccharine quotient climbs up too far occasionally. Quincy Jones's score also boosts the sugary quality. The invention of Shug's father as the local preacher and the resulting story is a bit too much in reference to the effects of Jazz Meets Gospel and Sinners Meet Saints comes off as too manipulative and movakable. Several scenes which are in the book are not given much attention in the film. Auntie Mae is reduced to her train ride, and her pantomaking business is only hinted at. The famous song, "Squash's" singing career is reduced to a simple declaration of her desire to learn to sing. Celie's relationship to God is also downplayed.

With a time span of almost forty years, you can understand that several things could not be included. Dutch screenwriter Menken has directed one very powerful scene which worked very well. At dinner one evening, Shug announces that Celie is going to Memphis with her. After Mister protests, Celie finally speaks up about her new self image. A large section of the audience cheered during this scene.

On a purely picky level, I had a few questions. Where did Mister get such a nice looking plantation house? Where did a black woman in the 1940's get to sip white wine and throw chocolate coins off of a train? Why did Celie's children come to stay with them and not stay in New York? Unfortunately, their foster parents had been American missionaries! I don't know what Steven Spielberg was thinking.

— Karin Murphy
Main Street presents pleasant production of *Twelfth Night*

Twelfth Night  
Main Street Theater  
through January 18

Quick, name a Shakespeare comedy with women disguised as young boys and several complicated love triangles. This is one of Shakespeare's favorite sort of plots for his romantic comedies and it works very well. Main Street Theater has decided to produce one of these comedies (in this case, *Twelfth Night*) and has done a nice job with it.

**Twelfth Night** centers on a pair of twins, Viola and Sebastian, who are separated by a shipwreck and cast on the same shores. Believing that her brother is dead, Viola disguises herself as a young boy and travels to the court of Count Orsino. Now known as Cesario, Viola is sent to woo the beautiful Lady Olivia. Unfortunately, the Lady is quite taken by Cesario, while Viola is falling in love with the Count.

For comic relief, the audience is presented with Olivia's uncle, Sir Toby Belch, his dear friend Sir Andrew Aguecheek, and the spritely maid Maria. This trio takes it upon themselves to play a few tricks upon the steward Malvolio, who is entirely too pompous and puritanical. They are all joined in their antics by the clown, Feste.

A bit of swordplay from *Twelfth Night*, now at Main Street Theater

Main Street Theater has put together a pleasant production of the comedy, although it could be better at times. Suzanne Savory is fairly good as Viola. She does especially well during the duel scene with Andrew Aguecheek. Unfortunately, Greg Ganter is rather wooden as her brother Sebastian. The two do look alike, though, and the final revelatory scene is quite effective.

As the fair Lady Olivia, Vicki Luman convincingly portrays the many mood changes that are involved in the role and interacts well with Savory's Cesario. Jerry McCulley's Osric varied; at times his lines turned into mush.

The comical quartet was fairly amusing. James Black, who has appeared in several Houston Shakespeare Festival productions, is a very good foil. Cathlyn Piaskar's Maria was in a dramatic role, and propely snippy towards Malvolio. Steve Garfinkel provided a thoughtful foil, but his lack of singing ability was all too obvious.

In other supporting roles, Bruce Ellis was a sturdy Antonio. Tom Nichols, a veteran of Baker Shakespeare Festival, was an amusing craggy-faced Malvolio whose smiling, cross-gartered scenes were a delight to watch.

Director William Burford has split the production into two acts. A madrigal ensemble, accompanied by a lute, opens each act, setting a very pleasant mood. Set Designer Tony Falcone has draped the areas around the stage with sheets. Combined with Patrick Higgins' subdued lighting design, this lends an air of peacefulness to the court scenes. Robert Winslow Lyon Jr. has designed some beautiful Italian Renaissance costumes for this production.

Twelfth Night continues throughout this weekend. If you happen to be taking Shakespeare this semester, it's a good, painless way to start thinking about the course.

-Karin Marples

Delaney explains writer's craft

continued from page 9

fact, when I give talks to creative writing classes, I remind them that of the writers that you can call "professional writers," that is, writers who publish with any kind of regularity, only two percent of them can support themselves by their writing. In the rest of the world, when you consider all the writers there are, and then you consider all the people who would like to be writers as well, basically what this means is that you would have a greater chance of going to Hollywood and becoming a superstar than becoming a successful, self-supporting writer. That is a rather sobering thought, especially to the creative writing class. In college, you have a marginally easier time supporting yourself. Again, marginally; instead of two percent of the professional writers, maybe two and a half percent.

Before, you mentioned that, for a new author, writing what you would like is one of the things you would recommend. What else would you recommend to a newcomer to the field, somebody who would like to break into science fiction?

Write, that's the first thing you have to do, and the second thing is that you have to send your stuff out regularly. You have to spend all your time wondering whether you should send your stuff out after that or not. You have to write it, and then you have to send it out, and then you get it rejected, and then it will come back, and then you send it out again. That's all there is to it, and if you're the sort of person who, when you do get something back in the mail, rejected, you have to go to bed for three weeks, and then you have six months of therapy before you can send something out again, it's not going to work.

What about academics? What about going so far as either a) majoring in English or Literature, or b) perhaps taking up an interest in a scientific field? I think what is most important is that you have to read, and read a lot. When I have taught creative writing, something I've discovered is that most bad writing comes from bad reading. People who are frequently remarkably articulate, very seldom do it to their own speech for the model when they start to write. They go to the kinds of things they read. When you see someone who writes badly, you can hear the echoes of the kind of thing they've been reading in the things they write, and basically, it's usually because they've been reading appalling things and they're trying to imitate bad models. Frequently, not only are they imitating bad models, they are imitating bad models ineffectively, so it's adding insult to injury. Nevertheless, the basic way to start correcting this is to replace the bad models with good models, and you can have to read interesting, lively, efficient prose.

As a reader, should you confine yourself to science fiction? Is there any general type of works you would recommend?

No, I think you have to read all sorts of things. The sad truth is that most bad writing comes from bad reading. People who are frequently remarkably articulate, very seldom do it to their own speech for the model when they start to write. They go to the kinds of things they read. When you see someone who writes badly, you can hear the echoes of the kind of thing they've been reading in the things they write, and basically, it's usually because they've been reading appalling things and they're trying to imitate bad models. Frequently, not only are they imitating bad models, they are imitating bad models ineffectively, so it's adding insult to injury. Nevertheless, the basic way to start correcting this is to replace the bad models with good models, and you can have to read interesting, lively, efficient prose.

A concluding remark from you, Majicar.}

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On campus contact:  Sandy Mitchell (Bio/Physics)  Nanette Brewer (Library Circ)  Margaret Beard (Music)
Les Misérables

Palace Theatre

The West End of London is the birthplace of some of the most successful and controversial theatrical musicals of the past two decades. Jesus Christ Superstar, Evita, and Cats all originated there. All were unconventional films, subject matter and extravagant in their execution, yet in the end extremely popular. The sensation of the fall theatre season in London is Les Misérables, another in the tradition of British musicals of the past two decades. Jesus Christ Superstar, Evita, and Cats all originated there. All were unconventional films, subject matter and extravagant in their execution, yet in the end extremely popular. The sensation of the fall theatre season in London is Les Misérables, another in the tradition of British musicals, an amazing marathon (three hours) extravaganza.

A co-production of the Royal Shakespeare Company and London theatre producer Cameron Mackintosh, Les Misérables is a fairly faithful adaptation of Victor Hugo's 1861 novel concerning the life of Jean Valjean, his struggle for a respectable life, and his adopted daughter in oppressive post-Napoleonic France. Some dramatic license was drawn from the novel. Following the story line of the book, Hugo's book emphasizes the extreme inequalities in society and the defeat of idealism by repression, along with the various unrequited and guilt-ridden lovers. This is not a comedy. What Les Misérables is, however, is hard to discern at any time. With no spoken words, it comes very close to opera. Schonberg's music with lyrics by Herbert Kretzmer, however, always retains a sometimes annoying (yet generally enjoyable) "pop" feel. Director Trevor Nunn (Cats, Nicholas Nickleby) always conceives and executes his productions on a grand scale and Misérables is certainly the exception. Watching this spectacle is overwhelming and amazing. Once out of the theatre, however, the production becomes oddly forgettable. All theatre certainly not a life-altering experience, but this epic seemingly is to be and fails. Nunn's directorial magic stuns and overwhelms while leaving no great lasting impression.

Although the play itself has some problems, the performers are virtually flawless. Colm Wilkinson as the romantic hero Jean Valjean is truly remarkable; the production rests very squarely on his shoulders for most of the evening, and Wilkinson meets the challenge with amazing stamina and talent.

All Misérables an instant classic, most were mixed in their opinions of the production. The most unforgettable performance is given by Patti LuPone, whom Valjean’s pursuer is equally as wonderful; their duets together are some of the highlights of the show. They also asked why the Royal Shakespeare Company was putting on a show in which only three RSC members appear and is so decidedly commercial in its appeal and execution. However, Les Misérables is one of the hottest tickets in London, and much of that money will enable the RSC to continue its more experimental and innovative work in London and Stratford-upon-the-Avon. At its best, Les Misérables is still a bold romantic theatrical piece; that its creators have managed to be successful theatrical musical from Hugo’s mammoth book is amazing in itself. Though Les Misérables failed to win the Olivier Award for musical of the year, it is still the most spectacular piece of musical theatre to debut this year in the West End.
Delight and Despair," a program of medieval love songs, will conduct a Young People's Concert at 11:00 a.m. at Connely on piano on Sunday at 7:30 p.m. in the Shepherd Artist Series presents violinist Sergiu Luca with Brian Shepherd School. 227-ARTS.

German conductor Rolf Reuter, from the Komische Oper, sets and costumes of this new production are in the style of School Rehearsal Hall. All concerts are free.

Performance begins at 8:00 p.m. at Hamman Hall tomorrow night at 8:00 p.m. on Sunday. Teaching sessions are also offered throughout the weekend. For tickets and information, call 749-3796.

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The Rice Thresher, January 17, 1986, page 13
New year, a new coach

continued from page 1

Berndt is committed to the players development as students as well as athletes. He stated, “I believe in the student-athlete. He exists in the Ivy league, so there’s no reason he can’t exist at Rice. You can take quality people who are good students and teach them the values athletes, he stated, “I believe in the importance of team play in a competitive team can’t exist at Rice. You can take student-athlete. He exists in the development as students as well as academic workload, be they our program representative of the entire student body. They should and this goes beyond whatever his SAT score is. If he wants to, he can make it happen.”

The Owls, in their twenty-odd years of ineffectiveness, have always had trouble in landing a decent share of recruits. On recruiting, Berndt acknowledged that Rice faces a problem that Penn doesn’t: “It’s tougher for Rice to sell its football. Tradition is here.”

Nevertheless. Berndt envisions a solid harvest of recruits. Said the coach, “Many people out there are intrigued by the idea that this is a beginning. People are excited about Rice.”

As far as football strategy goes, Berndt will feature a more diversified offense than Brown’s heavily pass-oriented attack. Explained Berndt, “The key is multiplicity. We’ll use the talents and strengths of the players we have. We won’t insert players in situations they can’t handle. “I like to do it all offensively. We’ll pass 30, 40 percent of the time. We’ll run a two-back offense. But we’ll react to the talent we have, and do what our players are capable of doing.

“One thing is absolutely necessary for success. Defense. I’ll tell you, this program will begin to play defense. We’ll develop an aggressive defense, one that runs to the football. You can accomplish a lot with that. Look at the Patriots.”

The hiring of Berndt was received positively by many faculty members, including English professor Alan Grob. Grob remarked, “Berndt” is an even more impressive choice if we’re interested in recruiting good student-athletes. In the context he coached in the Ivy, he will be considerably successful. On the face of it, given what I know, he was the best choice.

Berndt also counts Rice President George Rupp among his boosters. Rupp said, “I am convinced that Jerry is the right person to continue the momentum that is underway in our football program. His ability to generate positive momentum at DePauw and now at Rice is well known. We look forward to his having the same success at Rice.”

Jacksonville workouts give results for swimmers 

by Steve Nations

Have pity for the poor Tulane sports fans. Their football team won only one game this year and their basketball team hasn’t won a single game this year. And then the Rice swimmers rolled into town. The lady Owls came away with a convincing 85 victory, soundly defeating the Green Waves of Tulane.

Some surprisingly good times were turned in for the first meet after semester break. While most of us were sleeping twelve hours a day and watching football bowl games until we were blue in the face, the swimmers were in Jacksonville, Florida, spending six hours a day in the water, swimming seven miles a day. They had every right to be tired, and yet a total of eight swimmers turned in season’s best times at Tulane. Head coach Kris Wingeroth was particularly encouraged by these times. “Being able to swim fast while tired is the real confidence builder,” he noted. “When an athlete can go fast while tired, he knows that he will swim really fast when he is recovered and rested.”

For the women, Tammy Burch won both the 200-meter Individual Medley (2:13.53) and the 200 Fly (2:10.81). Pam Berry took both of the diving events, and Carol Snell, Stacy Jones, Kathy Jenkins and Anita Heil combined to help the Lady Owls take nine of the thirteen events.
Rice women stomp Nicholls State 71-38 to end losing skin

by Thad Ware

While most of us were at home enjoying the holiday break, the Rice Lady Owls basketball team was active. Unfortunately, Christmas came early for Nicholls State’s foes, as Rice posted a disappointing 1-6 record over the break.

The ladies got off on the right foot with a 75-39 victory over Texas Southern. Poor shooting would be the downfall for TSU as they shot a dismal 23 percent from the floor and hit only 6 of 15 rebounds. Holly Jones sat this one out, making room for freshman forward Marcii Zajac to show her stuff. Marci was the leading scorer, with 16 points and 10 boards.

Helping out Marcii on the boards with 13 points was another freshman, Cindy Guettermann.

After that game the team’s fortunes went downhill. Rice played very well against a superior Tulane team but folded at the end, 82-75. The difference in the game was Tulane’s ability to draw fouls and then convert on the free throws, especially in the second half. The Owls were hot in the first half, shooting 41 for 41 for the game while Rice was only 31 for 52.

Next came a narrow loss to Nicholls State, 83-82. Rice outrebounded the NSU 51-41, consistently throughout the game but once again committed too many fouls, which hurt the Owls in the game. Rice had 23 fewer opportunities from the charity stripe than Nicholls State and...
We should have all been out mowing the lawn, anyway

by Chris Lowrance

It was a perfect day of the year, and it was televised. October 2, 1985, and my eyes and imagination were entranced by the scene before me. The sky was clear, the sun was accenting the vibrant purples, oranges and browns of the just-turning leaves. At Neyland Stadium on the campus of the University of Tennessee, over 95,000 rabid college football fans were awaiting the game of the year, a battle with the Auburn Tigers, one of Tennessee's biggest rivals. They were heavily favored over an unranked Volunteer team. All the clichés about the pageantry and spectacle of college football were magically transformed by the 19-inch color screen into near reality. As a native Tennessean and generally avid fan, I was nearly frothing at the mouth as the networks have been willing televised college sports? Television generally avid fan, I was nearly

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Basketball, Orange University or Tennessee took the field. And Tennessee won, and handily at that; 38-20, it was thrilled to be able to turn the ball associated with my youth succeed before my eyes, it was analogous to someone from Chicago watching the Cubs win the pennant.

But what price do we pay for the convenience and entertainment of televised college sports? Television generates tremendous amounts of revenue for college athletics. And as the networks have been willing to pay more and more to televise college basketball, universities and colleges have been willing to move farther and farther beyond the line that separates the ethical from the unethical.

The tremendous revenues that have entered college athletics have driven networks to sanction dangerous extremes of higher learning to inexorable extremes. A winning football or basketball team can mean an increase of hundreds of thousands of dollars in revenue, chiefly because of television money, not dollars in revenue, chiefly revenue for college athletics. And therefore violated the NCAAs restrictions on television rights, which were designed to prevent live attendance revenue and revenue, were anticompetitive and therefore violated the Sherman Act. The effect of this decision, however, was exactly the opposite of that intended by the defendants. The Universities of Georgia and Oklahoma tried to get him? In fact, Houston coach Howard Goldman downing four 12-ounce chugs. The women's strategy would be to push right from the start, and thus Chris & Bud, like a hunting strategy to allow Check to ride easy and save energy for the final leg. As a result, the effort will encourage students to go out and fight the root causes.

The festivities started with a tremendous throng gathered in the Baker quad. Posters of all types showed up; there were the semi-serious jocks, the semi-not-so-serious pseudo-jocks, the faculty associates, and even the Adair's future beer-biker wandering around in an oversized beer helmet. Following a parade unparalleled by Macay's. The revenue in the day's events. It was Beer-Bike, mock style, with teams of five bikers and five cheerleaders. Finally, to break the tape with the star-studded time was Team Ubanghi, led by a man whose brainchild of both Baker's Beer-Bike captains and Food Bank supporters Debbie Mueller and Barry Hunterberger, alumn and lifelong community associate. Plans for the bigger and better '86 race are underway.

F: say - beer-bike race is success

by Jim Cox

When the dust finally settled on the track that Saturday (November 23), Baker College had raised $1000 for Houston's Food Bank. It was the conclusion of an overwhelmingly successful mock Beer-Bike race in which the human drama of athletic competition helped provide holiday food for Houston. Already, the Food Bank, which acquires perfectly good food that would otherwise go to waste, has distributed an average of $47,000 worth this winter, thanks to the Baker effort.

Visibly moved by the event, Baker master Dr. Roderick later claimed that his benefits were tied to equalizable taxable income, helped dispel the notion that all Rice students are athletic, and showed people how Rice students can make a real difference outside the hedges," he said. He sees the revenue in the day's events. It was Beer-Bike, mock style, with teams of five bikers and five cheerleaders. Finally, to break the tape with the star-studded time was Team Ubanghi, led by a man whose name became synonymous with Rice intramurals, Bill "Bud" Burgess. The key to his team's success, quoth "the track that Saturday

Finally it was time for the selection of the day; the "he-"man" challenge was begun. Two men were to challenge eight women, the Baker men and Houston's Bill "Bud" Burgess. The key to his team's success, quoth "the track that Saturday

and disappeared into sports history. What is new about the latest round of misadventures is that the wrongdoings are not only being tolerated by society, they are actively encouraged by the networks as well. Payments to players are just a rational extension of the insidious revenue-generating power of college sports.

If Keith Lee generated hundreds of thousands (perhaps millions) of dollars by playing for Memphis State instead of Arizona State, where he intended to enroll, then shouldn't he be paid for his services? Other students get paid for valuable services, so the argument goes, why not athletes? Boosters at the University of Florida decided it was worth it; after the National Collegiate Athletic Association forced the firing of football and baseball coach Charley Pell for over 100 alleged violations (59 of which stood), the booster club together and bought the departing coach a $32,000 Lincoln Town Car as a farewell gift.

Similarly, if a school such as the University of Houston has a chance to sign a guaranteed star player, doesn't it make sense? Houston's Marion Christian, isn't

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by Jim Humes

The Brown man left us high and dry. He made us desperate, reducing our recruiting ability to frustrating impotence. He invited his staff to follow him to Vandy, offering to lodge them with his relatives. He threw the campus, the student body, into a state of confusion just before finals. He caused many a student misery under the basket, and that Andy Brownlee practically shut down a fellow Houstonian and TCU star just before finals. He

Despite the fact that Terrence Gilchrist was shooting 80 percent from the field and 100 percent from the line, as well as leading the Owls in steals, Texas gored the Owls 57-46 at Autry Court, as he and Cashaw led Rice to a seeming victory by scoring the last 12 Owl points. Hines made an amazing twisting layup off of a baseline drive to put Rice up 50-49 with a minute left to play. Then disaster struck.

After Tech's Tobin Dada missed a 15-foot jumper from the left side had called Hines for a pushing foul on the rebound. Tech got the ball back, and Tony Benford, who scored 18 points on the evening, hit a 12-foot jumper with 11 seconds left. Rice called timeout, but Cashaw missed an off-balance shot with about 5 seconds left, and Tech won the game. Thank you, Mr. Reference. Rice played pretty well, hitting 10 points on perfect three-for-three shooting, three assists and no turnovers in 29 minutes of playing time.

The Rice Thresher, January 17, 1986, page 17
SCOREBOARD/by Tony Saltero

COCED BASKETBALL
Playoffs
Lone and The Set Shots 42, Team Fuchsia 38
T. Rex 25, The Oysters Reborn 23
Snake In the Grass 33, T. Rex 20

Monday A League W L
FINAL INTRAMURAL BASKETBALL
WOMEN'S VOLLEYBALL
Monday B League W L
FRIDAY
THURSDAY
WEDNESDAY
TUESDAY
Mondat A League W L

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15-11
Raging Napalm Ballboys vs. UBATMAR
Jedi Whites vs. Jedi Knights
Koladso vs. Castrati

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Finally, a text designed with your course in mind.
The results of a recent study conducted by my ecology-minded biology-major friends (of whom I have none) indicate that smallpox has been virtually eliminated from the face of the earth, putting the smallpox virus very near to extinction. For this reason, I am asking that the following public-service announcement be printed: SAVE THE SMALLPOX VIRUS!

The virus, herds of which once abounded in their natural habitat of human bodies with nary a care, have seen almost all potential homes rendered unfit for viral use by the smallpox vaccine. This must stop, if the virus is to avoid total eradication. Naturally, halting such wasteful waste will necessitate some otherwise needless human suffering, but isn't that the case with all truly worthwhile causes? I propose that we, the United States, attempt to influence the oppressive dictators of famine-ravaged, third-world countries to ban the smallpox vaccine, the number one cause of death among poor, defenseless smallpox viruses. What's a little more suffering to those people, anyway?

If you, too, believe in this cause, write/contribute to: Save the Smallpox Virus; c/o The RICE UNIVERSITY, Sid Rich College; P.O. Box 941; Houston, TX 77001.

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The Final Morning
A cheery Sunday sun
Shining through my window;
It seems to be
The glorious
Beginning of another
Great day
But it is not to be.
The missiles fire
Throughout the world.
The end is near,
And I haven't gotten
My comics.

---

To convey that I love you.
1 could write lovely lyrics
My rhyming, hardly unique.
My Imitating, hardly emulated.
My music, hardly loved.
My everything, hardly appreciated.
My spirit, hardly raised.
My heart, hardly broken.
My soul, hardly lost.

---

Maybe we should reconsider our priorities and our desires.
Cliff Notes: If you're rich, you're not worth worrying about the remaining one percent.
Only chickens resort to the misclass for apologies. Or is it the incurable Romantics? Or is there a difference?
Freshmen don't know anything.
Sophomores think they know something but don't.
Juniors know they don't know anything.
Seniors don't know anything either, but they are clever enough to fake knowing everything.
That's the kind of thing you read on the back of record covers.

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**CALCULATION**

**Student Advising Office Wed.**

Concerning the life of a tanker: he is wounded. When that happens, everyone gets upset until the wounded man is carried to the hospital. The corps is allowed to fall to the floor of the tank or is tossed upward. The truck drivers have already been told that this is not happening. Everyone gets upset until the wounded man is carried to the hospital. The corps is allowed to fall to the floor of the tank or is tossed upward. The truck drivers have already been told that this is not happening.

**KOLLAID MAN NOTES**

The Student Advising Office has scheduled a town hall meeting on international educational exchange. The meeting will take place from 4 to 5 p.m. on Wednesday, March 15, in the Student Center. The meeting is open to all students, faculty, and staff interested in international education. The meeting will focus on opportunities for students to study abroad, including programs at various universities around the world. The meeting will also cover funding options, such as scholarships and grants. The meeting will be facilitated by the Director of International Programs, who will provide an overview of the programs and answer any questions that arise. The meeting is free and open to all interested parties. For more information, please contact the International Programs office at 713-326-9876.