

They were  
only Number 2

# THE RICE THRESHER

AN ALL-STUDENT NEWSPAPER FOR 51 YEARS

Uncensored  
This week

Volume 54—Number 5

RICE UNIVERSITY, HOUSTON, TEXAS 77001

THURSDAY, OCTOBER 13, 1966

## A&M brass cans staff; desire objective paper

Tommy DeFrank, the student editor of the Texas A&M Battalion, and two for his editorial assistants were fired last week in the newest flare-up of a censorship issue which has enveloped the campus.

Dani Presswood, the managing editor, and Gerald Garcia, the sports editor, were fired along with DeFrank.

DeFrank was working on the paper under the title of "student editor" after the A&M Publications Board seized control of the paper and appointed Jim Lindsey, the director of publications and information for the school, as the editor pro tem. Winston Green, Jr., has been named the new student editor of the paper.

The seizure of the paper grew out of an incident involving an anonymous letter to the editor that the administration found offensive, and a news story on the formation of political forums on campus that the Board refused to allow for publication, on the grounds that it had failed to present the administration's viewpoint fairly. The Student Publications Board has an all-faculty membership and includes no representatives of the student body.

The A&M administration issued a statement at the time of the seizure which stated that "student publications are matters to be handled within the structure of the University administration."

Lindsey later stated:

"The Board of Directors and the administration desire a newspaper which will afford professional training for our students. Such a newspaper requires objective reporting and editing, and this has been missing on the Battalion."

The new staff of the Battalion published a policy statement editorial Tuesday which stated:

"All letters to the editor should be of a constructive nature. Constructive criticism is good—destructive criticism is of poor taste.

"Aggies must stand up for Aggies! A house divided against itself will fall."

DeFrank and Presswood had indicated at an earlier time that they would not resign unless they were compelled to do so by the administration. Presswood reflected the frustration of the entire staff, commenting, "The Battalion is no longer a student newspaper, or for that matter a newspaper. It is now in effect a publicity sheet for Texas A&M and nothing more."

### Overt Censorship

The United States Student Press Association sent its representative, Philip Garon, Thresher managing editor, to investigate the situation and make recommendations. Garon is the chairman of the USSPA standing committee on censorship.

Garon wrote a letter to President Earl Rudder of Texas A&M, criticizing "actions of overt censorship" on the part of the school's administration, and urging Rudder to re-open the case of DeFrank and his

two editorial assistants before an impartial board of students and faculty.

The letter indicated that suppression of a college paper could not be used as a means for curbing "irresponsible journalism," for no concept of responsibility could exist on a paper whose news content was dictated by an outside source. Garon also questioned the feasibility of a Student Publications Board that allowed no student representation.

### Copy to Governor

He stated that a report on the A&M censorship case would be presented before a meeting of newspaper editors from Southern universities in November, and that a report might be presented for the consideration of the national collegiate press at a later time.

Wednesday night the Rice Student Senate passed unanimously a resolution that Garon had drawn up expressing their "extreme displeasure" at the seizure of the newspaper. The resolution advocated that the case be re-opened and that A&M take cognizance of their infringement of the basic freedom of the press.

Copies of the resolution were sent to Texas Governor John Connally, President Rudder of A&M, and various members of A&M's staff and student body directly involved in the censorship case.

Meanwhile, the matter has brought grumbles of censorship from some of the members of A&M's student body, although no demonstrations against the staff changes have been reported.

### In the Thresher

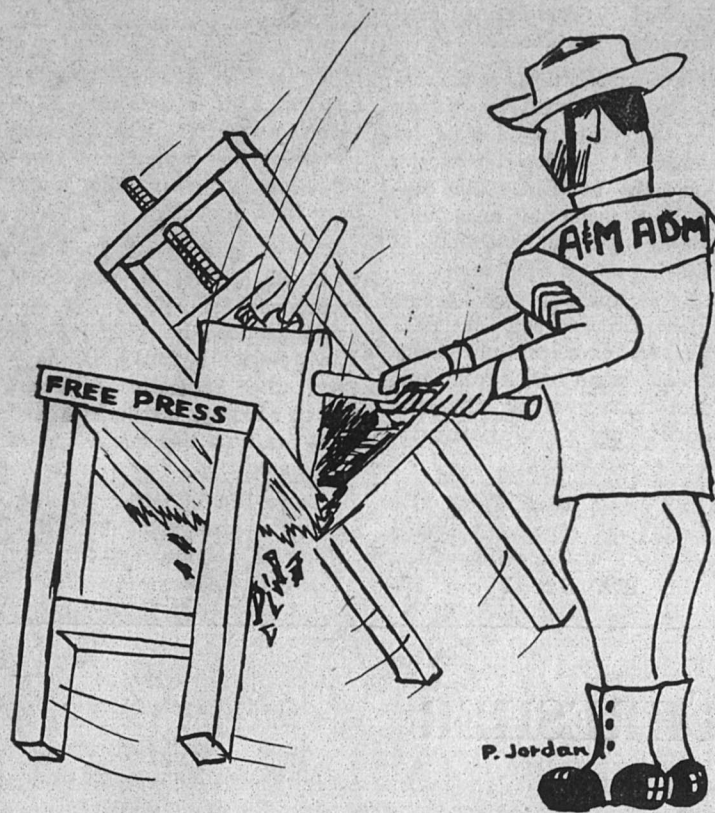
Houston is celebrating the opening of the Jesse H. Jones Hall for the Performing Arts with a number of fine productions all over the city. This week's Thresher reviews several of them, including Thursday's performance of the Joffrey Ballet (page 5), the Houston Music Theater's production of "Medea," starring Judith Anderson (page 4), the Houston Symphony's first subscription concert (page 3) and the Rice Players' production of Harold Pinter's "Birthday Party" (page 3).

## Council's discount card will be late; lack of co-operation forces delay

The city-wide student discount service sponsored by the Houston Council of Colleges probably will not go into effect until after Christmas vacation, at the very earliest, the Council learned last night.

Charles Jastre, Rice senior and chairman of the discount service committee, gave lack of co-operation by the other colleges as the primary reason for the delay. He stated that the total number of people working with him this summer never exceeded five.

The Council was formed last spring at the initiative of Rice



## Senate censures censors at A & M; authorizes computerized elections

By JIM ROLLINS

Thresher Reporter

The Student Senate passed a resolution Tuesday condemning administration censorship of a student press.

The resolution came about as a result of the actions of Texas A&M University in taking over the student newspaper The Battalion for what was termed "irresponsibility" on the part of its editor.

The Senate felt that the matter should be examined more extensively. In a unanimously-approved resolution (copies of which are being sent to the governor of Texas and to the administrative officials of A&M), the Senate expressed its displeasure at the actions of the school and recommended that the case be re-opened for thorough examination.

The Senate appropriated \$134 to cover costs of establishing a computer-counted election system. The election committee also secured approval for a preferential poll on the U.S. Senate race between John Tower and Waggoner Carr. The poll will be hand-counted and conducted on Tuesday, October 18.

The Senate commended Jeff Corbin for his show of spirit in placing a large number of "SMEAR SMU" placards in prominent places about the campus. A motion was passed to

relieve Corbin of a part of the expense he incurred by having the cards printed.

Corbin also noted that D. H. White printed the posters for him at a generously low cost, \$30 for the 1500 copies.

The Senate received a reply to an inquiry about details of "Who's Who in American Colleges." Persons wishing to make nominations for the book should have them to the Senate by Friday, October 28.

The letter also stated that Rice will have 32 places in the book. President Hafter, expressing mild surprise at the increase from an estimated 20 places, supposed that the number was determined by "the cool of the school."

## Talmage suggests shorter program, academic courses for Frosh week

By BESSIE REPANA

Thresher Reporter

Proposals were made Tuesday to reduce Freshman week to five days and to introduce two academic courses as part of the week's program.

Dr. Roy V. Talmage, master of Wiess College and chairman of the committee of college masters, made the proposals at a meeting of college presidents, masters and orientation advisors. He later told the Thresher that he did not necessarily approve of these ideas, but had merely brought them out to create discussion.

### No Change

The people at the meeting agreed, however, that the orientation period should remain seven days and its traditional non-academic format. Dr. Trenton Wann, master of Jones College, characterized the result of the meeting as "no change — just to try and make it better."

The purpose of the meeting was to review what had taken place during orientation week. Three aspects were discussed in particular: length, content, and involvement of faculty associates.

The original purpose of

## Pitzer foresees '68 opening date for new college

A grant of \$1,500,000 from the Brown Foundation has made it possible for Rice University to begin plans for construction of a fifth men's college, President K. S. Pitzer announced Sunday.

Although preliminary plans for the new college have been drawn up for some time, consultations with architects are still in progress.

Pitzer has stated that the college will be completed in time for the opening of the 1968 school year, although University sources estimate that actual construction work will not begin before summer, 1967.

The college will be a high-rise structure located between Will Rice College and Main Street. It will contain approximately the same facilities as the present 6 colleges and accommodate about 225 students.

James R. Sims, business manager, told the Thresher that the current plans had been drawn up after conferences with college masters, and that he expected other such conferences would be held before the plans were finalized.

The college has not yet been named. The name will be selected at a future date, following consultations between the Rice Board of Governors and the Brown Foundation.

A similar grant of \$1,500,000 from the Brown Foundation established Margaret Root Brown College in 1965.

The Foundation was established in 1951 by Mr. and Mrs. George R. Brown and the late Mr. and Mrs. Herman Brown. George R. Brown is chairman of the Rice Board of Trustees and General Chairman of the current \$33 million campaign.

freshman week was described as to give students a small taste of what to expect at Rice. The academic taste was, however, discussed at length.

### No Solutions

Objections were raised on the orientation provided by the "dialogues." They were evaluated as a good idea, but the form they took this year was considered not very helpful, because of a lack of planning and co-ordination. They were not organized until late in the summer. The masters plan to learn from their experiences this year.

The University has apparently made no demands on the faculty associates to be present during freshman week. In fact, no one at the meeting seemed to know what the associates were for. Dr. Talmage told the Thresher, however, that he felt the essence of the meeting's accomplishment was "to strive for more faculty participation during the orientation program."

Chuck Young, Baker orientation director, commented that "no solutions were found for these problems, but this is the goal to strive for."



The letter by Mimi Woodall Rice published last week in the Threshing-it-out column has elicited the following comments from Rice SA President Jerry Hafter:

To the Editor:

I feel that a few comments are appropriate in regard to the "Tiger's Head Incident" which was the subject of a letter by Mrs. Mimi Woodall Rice published in last week's Thresher.

The first point of record is that I was indeed misquoted in the LSU Reveille. Their version contained a grain of truth: after the incident I was approached by the highly concerned Reveille editor and was asked my opinion of stealing or killing school mascots. I replied I felt such acts to be perversions of good sportsmanship. In this case I felt that the actions of the two Rice students fell into that category, and I immediately apologized for the incident.

I strongly resent the implication of the rest of the Reveille editorial that, because of this incident, Rice "cannot be proud of its Student Body." Not only does this convey an attitude I do not agree with, but it also suggests that the value of the LSU student community may be seriously misplaced.

The reputation of a university is determined by things other than the conduct of its students at athletic contests. Apparently at LSU the concept that pride in ones university should be based on its reputation as an academic community is not a prevalent one.

(This is not to say that LSU is not an excellent university but that some of its student leaders have rather different standards for gauging reputation than we hold.)

I regret that Mrs. Rice evaluated my statement in the same way that the editor of the Reveille did. But I can ap-

preciate her concern about the tone imparted by the article.

Bart Rice, a former Rice athlete and now a graduate student at LSU, has effectively answered the editor at his own level. If Rice University's honor needed a defense at LSU, he has done this distasteful task.

My personal suggestion in a letter to the Student Government at LSU is that they have taken a trivial incident and blown it to proportions consummate with their unhappiness over their defeat.

The "Tiger Head Incident" was, of course, a regrettable occurrence for which the students involved have apologized. The aftermath indicates, however, the radically different criteria by which Rice and LSU evaluate the reputation of a university.

Bart Rice's letter to the Reveille was printed in its editorial column on Oct. 6. The text follows:

Sandy Coyner, Editor

Phil Garon, Managing Editor

Chris Curran, News Editor

Dennis Bahler, Make-up Editor

## THE RICE THRESHER



### Responsibility and the free press

The administrative dismissal of the editor and two assistants of the Texas A & M Battalion this week is a saddening display of censorship and managed news.

The A & M Student Publications Board, an all-faculty group which allows no student representatives to participate, enforces a distasteful policy of forcing all Battalion copy to be submitted for their approval. Now they have allowed a dispute with the editor to serve as justification for seizing absolute control of the paper.

The United States Student Press Association, in its policy statement on "Freedom and Responsibility of the Student Press," has established a proper framework for journalistic "responsibility."

"Although the university is, in most cases, the publisher of its college newspaper, the students are the editors; the newspapers must always remain above the interests of any single group. The mere fact that this press is a student press does not release it from historical and social responsibilities inherent in the publication of any newspaper.

"These entail the reporting of all information relevant to an informed community and the maintenance of an open forum for the expression of opinion. The suppression of news or opinion for the expedencies of any group is detrimental to the community as a whole. These premises must be especially underscored in an academic community, where the ultimate and over-riding goal is the pursuit of truth.

"Any student newspaper which is subject to outside control is unable to fulfill its responsibilities to its community. The student staff must have the authority to set the paper's policies; it must be the judge of the relevance of the information; it must have control over the editorial page.

"Whenever this is not the case there is no longer a newspaper; there is only a 'house organ' serving the purposes of specific interest groups."

Even if the Battalion exists primarily as a device for teaching journalism, a censored and managed press cannot be desirable, for the most important part of journalism is its responsibility and its ethic.

Any free newspaper runs the risk of being irresponsible; however, arbitrarily imposed censorship from external sources must not be excused because of that risk.

The idea of "responsibility" ceases to have any meaning when the news content of a paper is managed by the administration. This unhealthy situation exists at Texas A & M, and, besides being an infringement on the constitutional rights of the Battalion staff, the readers of the paper must also suffer.—PAG

### A sense of humor

Mascots and the like are symbols for a student body and representations of its school spirit. A bit of horseplay and rivalry centering around them is a normal and enjoyable part of college life.

When two Rice students acted like students and stole part of LSU's tiger suit, they were participating in an ancient, if not exactly honorable, tradition. They were apprehended and have apologized.

The LSU Daily Reveille has since then twice pristinely attacked Rice SA President Jerry Hafter for treating the incident with a bit of humor. The Thresher supports Mr. Hafter and all who like him approach such matters with the spirit which they serve. And we secretly hope that the exuberance of youth will continue to be taken out on mascots.

—SJC

The Daily Reveille

To the Editor:

Your editorial labeled "Sportsmanship" on page 2 of the Sept. 29th issue of the Reveille aroused my interest and my amazement. As a Rice graduate and as a graduate student of LSU now, I feel compelled to make a few comments concerning your last statement which read: "It is a genuine shame when a university cannot be proud of its student body; for, after all, a university is its student body."

Now this is a remarkably perceptive analysis. However, you clearly imply that Rice cannot be proud of its student body, and from the holier than thou tune you sang, I detect an implication that LSU can indeed be proud of its student body. I would like to set you straight as far as my own experience is concerned.

Certainly the theft of the tiger head was regrettable and embarrassing, and I do not attempt to defend it. But Rice University can be "proud of its student body." The school ranks high academically. The school has an honor system which works; cheating and theft of library books, for example, are almost nonexistent. And the Rice student realizes that football is a game and not a way of life.

What about the LSU student? I lived in an apartment unit where the tenants were primarily LSU students. I have personally heard these students repeatedly shout obscenities, with no regard for those within hearing range. I have observed their crude behavior and lack of consideration for others and have viewed the wrecked apartments they left.

My automobile has been vandalized, I suspect because a Rice sticker was on the rear window.

Concerning the library, I have heard reports of the many stolen and mutilated books and the obscenities written in the open carrels. And I have seen LSU freshmen who are barely prepared academically for a good high school, much less a university.

Now please do not misunderstand me: I do not maintain that Rice University is perfect, or even close to it, and that LSU is inferior. I would not be here if I felt that way. All of the departments here with which I'm familiar offer as good an education as there is to be found in the South, or even the

whole country, and LSU has a great many very fine students and scholars.

But it is my belief that before you call attention to the speck in your brother's eye, your own eye should be examined. Even though you've just been beaten in football.

Sincerely yours,  
BART RICE

Immediately following this letter, the Reveille printed in its editorial column a letter from Jerry Hafter to the LSU student body president, Joe Ward, which read in its last paragraph.

Perhaps you are correct that in some departments LSU has channeled its students' energy more effectively than has Rice. But in the larceny category you all seem to be in the \$250 class.

The Reveille explained to its readers that Hafter referred to the theft of a \$250 drawing from a display in the LSU student center, and that:

Two things were not taken into account by the learned student body president: (1) that theft was never identified, and therefore could not be said to be a student, janitor or any other such designation and (2) the painting was returned — without the Rice-like police capture.

The Thresher has also received the following letter:  
To the Editor:

Enclosed is the editorial page from today's Daily Reveille of LSU; as you can see, Mr. Hafter has done it again. His somewhat mis-directed, sarcastic comment at the end of his letter was unnecessary and childish.

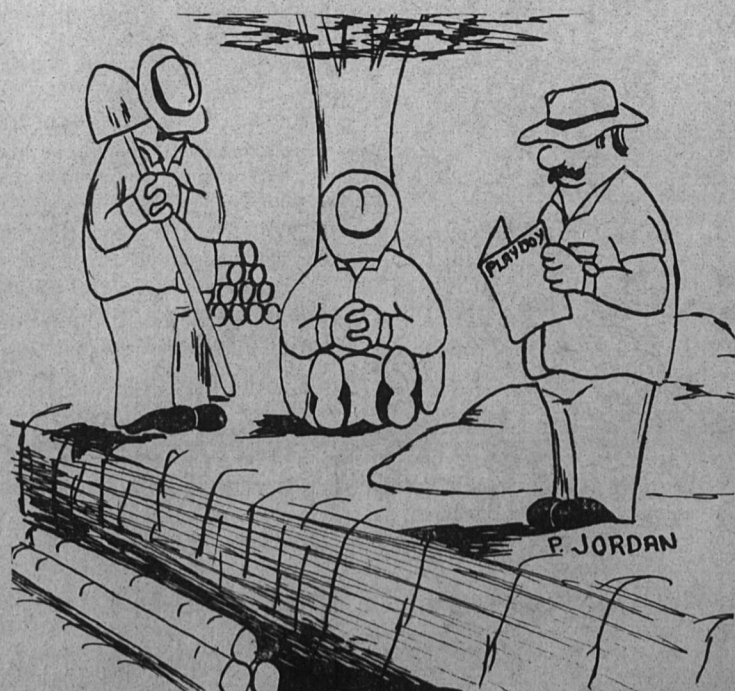
MIMI WOODALL RICE  
(Mrs. Bart Rice)  
Jones, '64

Wiggins blasts beanie swipe  
To the Editor:

During the recent UCLA game, I was dismayed to see several freshmen attempt to raise their "prestige" by stealing the beanies of another college from the head of Sammy, while that college's freshmen were paying their respects to our beloved mascot.

While I think that beanie swiping is fun and fair, when it is from someone who can defend his beanie, I do not think that these members of the "gentleman's college" raised their prestige, or their college's, by their actions.

JINKS WIGGINS  
Baker, '70



AIR-CONDITIONING: WOULD YOU BELIEVE DEC.?



# 'Birthday Party': cathartic presentation of reality

By CLINT GOODSON  
Thresher Fine Arts Editor  
In 1958, in a staid suburban English theater, Harold Pinter's iconoclastic drama, "The Birthday Party," was presented for the first time—engaging five hostile audiences before it closed amidst a storm of public and critical abuse.

Revived in 1964 by the progressive Royal Shakespeare Company, it became an instant success. In the course of six years, bourgeois sensibilities had either changed or found better defense mechanisms than outright hostility.

For "The Birthday Party" is no mean work; Pinter occupies an artistic position somewhere between Eugene Ionesco and Edward Albee. He incorporates absurdist non-sequiturs from the former and he presages the overt game structures of the latter. But Pinter is more horrifyingly real than either of these dramatic kin—and more explicit.

## Players' Production

The Rice Players, in their current production of "The Birthday Party," evoke Pinter adequately, if not excitingly. A combination of creditable acting and knowledgeable interpretation emotes a frightening image of reality, one that is alternately comic and horrifying. Rarely has a Houston dramatic production been so potentially cathartic.

"The Birthday Party" concerns a celebration held in honor of one Stanley Weber—a loner, an eccentric musician with delusions of grandeur, a helpless paranoid who is so defensive that the act of awakening him in the morning is of major concern. Today is his birthday, though he does not realize it or even care.

In the course of this birthday, he is dragged from his womb-like room in a boarding-house, given life, and then, in a nightmarish scene, methodically deprived of it. Taken on this level, the play becomes a statement of man's position in a hostile cosmos.

## Social Context

But the second act of the play, which includes the crucifying scene in which Stanley is grilled about the sins of his past by two agents of the "Organization" who have thrown the party, suggests a social con-

text at least as important as the cosmic.

At the top of the social structure of the play are Goldberg and McCann, the two agents. They are ordered to annihilate Stanley—not his body, but his sensitivity and intellect. They destroy his vision and reduce him to a polished, well-dressed heap of flesh that can, at best, gurgle and squeak.

These agents of the Organization are automatons: Goldberg is coldly efficient, trained like an animal to respond to any situation by calling on his store of socially-induced instincts. McCann responds to orders with an economy of consideration that suggests complete mechanical submission.

Just barely acceptable is Petey, a deck chair attendant who runs the boarding house and his life with a minimum of static and a similar paucity of words. When he tries to dissuade Goldberg and McCann from taking Stanley away at the end, he himself is nearly abducted. He sells out at the price of Stanley's life.

His wife Meg is even less acceptable; she loves and cares for Stanley, provides his only link with social reality, treats him like a puppy, even pets him.

Stanley is, of course, totally unacceptable. He has no concept of location and even less of time—much of what he says in the play deals with these abstractions. His metamorphosis is from sight to blindness and back into broken sight: from birth to life to repression, which Pinter likens to death.

## Glade in Lead

Roger Glade, cast as Stanley, inevitably dominates the Player's production. He must maintain that crucial paranoid tension which makes the play so relentlessly electric. Eyeing everybody and every action sus-

piciously, withdrawing, skulking, despairing, screaming and reverting to an animal state—Glade does it well in parts, but he lacks the real sense of alienation so necessary to make Stanley believable.

Bob Sculley as the brutal Ned Goldberg is the most effective foil to Stanley. His wrenching jibes at the musician during the purgative scene and his mastery of McCann designate him as head robot in the great social order. Sculley is best in the straight absurdist sequence with McCann.

Mike Maguire, cast as Mc-

Cann, emphasizes his rigid social commitment by means of his highly mechanical movement and by the method of his response to Goldberg's commands. He is unusually effective in this role.

Meg, as played by Mary Strozier, is a child—asking irrelevant questions and taking the abuse of others as routine. She has been whipped into submission by the Organization, yet she shows the sensitivity and warmth of Stanley. As easy as her role is to overlook, Miss Strozier is the most con-

sistent character of any in the production.

Tom Davis, as Petey, and Roberta Reed, as Lulu, are both rather good although, again, they suffer from dramatic underplay—their roles are just not dynamic.

Above all, the Players are not blind to the needs of their audience. They seem to represent the only stronghold of really recent drama in Houston. On good nights, they present more exciting repertory than any other Houston dramatic group, amateur or professional.

## For you and your Yum-Yum

# Choice of harmonicas or gorillas

The best entertainment this week in Houston is in the graphic arts—in museums and strange exhibitions all over town. These aren't appropriate for evening dates, but try them some afternoon. Otherwise—

MALT: Musically speaking, this could be a very bad weekend. About the best you can hope for is a good performance out of Johnny Puleo and his Harmonica Gang (performing at the National Art of Living Exposition at the Astrodome Exhibition Center) on Friday night at seven.

Or you might try the Sweet Adelines, Inc.—a female barbershop quartet society that will hold semi-final and final competitions on Friday and Saturday nights, respectively. Tickets are, not surprisingly, available at the door.

HAMBURGER: But don't despair; drama is good for a change, especially with Rice Players, who opened last night with an interesting production of Englishman Harold Pinter's "The Birthday Party."

Don't miss this unusual show. Performances run through Saturday and begin at 8 pm. Tickets are on sale in the RMC, but they are usually available at the door if you can't buy them in advance.

In a pinch, go see "Dylan" at Houston Theatre Center—it might be good, but then again it might not. It opens Saturday night at 8:30.

ONION RINGS: Flicks tend to be out of the ordinary this week. "Morgan," in its second week,

still looks to be far and away the best. It's at the Delman and is being held over, so don't wait too long before seeing it.

At the Alray, a three part Japanese film called "Kwaiden," based on native folklore, is showing in tandem with an early Alec Guinness film, "The Lavender Hill Mob." Sounds intriguing, and the Alray needs your business lest it become Houston's fifth skin-flick joint. So patronize it, already.

The University of Houston Film series is presenting a Russian film entitled "Lady with a Little Dog" on Friday night. A 1922 Rudolph Valentino silent short will be shown before the main feature.

PEACH SUNDAE: Go out to the Great Southern Life Insurance Co. building at 3121 Buffalo Speedway after that show and watch the huge fountain metamorphose. It's by far the most mesmeric fountain in town. And while you're there, look in the plate glass windows next to the fountain—in the lobby are a number of motion sculptures by Jacques Tinguely, an eminent modern French artist.

And another trimming: Carol Reed is singing Saturday night at The Last Drop, continuing that establishment's policy of presenting consistently good entertainment.

NAUSEA: Try the UH films or the Alray on Friday eve, the Rice Players Saturday (followed by the fountain), and "Morgan" Sunday night. Total cost: \$8.

# Symphony opens with Williams

By MIKE KARCHMER

Thresher Staff Writer

The Houston Symphony Orchestra began its 51st season Monday evening. Now settled in its new home, the orchestra under the leadership of Sir John Barboroli presented a generally satisfying opening concert.

Programmed were Sibelius' beautiful tone poem "The Return of Lemminkainen," the Symphony No. 2 of Ralph Vaughn Williams, and the popular "Emperor" Piano Concerto of Beethoven.

Easily the highlight of the evening was the Vaugh Williams symphony. It is a massive work of deep harmony and singing melodies. From the first movement's playful folk-like themes to the rich viola solo which closes the last movement, the symphony is a real gem.

## Sloppy Entrance

Sir John knew exactly what he wanted out of the score and he and the orchestra gave the work a magnificent reading. Only the occasional sloppy entrances in the soft sections

marred an otherwise brilliant performance.

The last half of the program was taken up by the Beethoven Piano Concerto No. 5 and the soloist was the noted Chilean pianist Claudio Arrau.

## Lively Sound

Although there was nothing really wrong with the performance, it wasn't exciting or distinctive. Mr. Arrau is a fine technician and is as powerful as any pianist to play in Houston in quite a while, but his conception of the Emperor didn't seem to be too noteworthy.

In fact, his playing in the second movement was a little harsh and in the third totally humorless. The first movement was unfortunately characterized by a bland accompaniment by

the orchestra.

The improvement that the acoustics of the new Jones Hall make on the sound of the orchestra is nothing short of remarkable. The flatness of the old Music Hall is now replaced by the bright, lively sound of the new building.

Thank goodness!

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# Dame Judith offers a rare, wondrous 'Medea'

By GORDON BRADEN

Though I shall try, there is little point in my attempting to say anything worthwhile about Judith Anderson in "Medea." Her Medea is that rare thing: a performance so nearly complete, so nearly definitive that there is simply no one else to play it. Medea is her role; it has been her role for eighteen years by right of sheer theatrical virtuosity; and I will not dispute her claim.

Unless drastically revised by the director or translator, "Medea" is not a naturalistic play; its situations, its characters, its movement, and (if the translation is right) its language are all on a level more highly charged, more intense, more articulate than what we consider Real Life.

It is the stuff of dramatic poetry, as Aeschylus and Shakespeare conceived it — poetry more akin to music than to prose, with the human voice as its instrument.

## Absolute Flatness

And too often I have seen productions of dramatic poetry, both of Shakespeare and the Greeks, commit the complementary sins of absolute flatness—in the apparent belief that poetry is what gets in the way in production — and a grotesque "sturm und drang" pomposity—engendered by the equally unfortunate theory that poetry is best recited in insistent monotones, preferably at the top of the lungs.

The art of reciting dramatic poetry, as dramatic poetry—not as ritual chants, cocktail party small talk, or public service announcements—is sadly vanishing.

I say this to give some idea what I mean when I say that Judith Anderson is one of the few remaining actors skilled in true dramatic poetry. Of all living practitioners, only Sir Laur-

ence Olivier knows the resources of voice and gesture better than she.

## Variety

Hers is an incredibly expressive performance on many different keys. Medea remains several different women moving in several different directions; but what T. S. Eliot said with regard to playwrights is equally apropos for actors: it is not necessary to understand the characters, but rather to be vividly aware of them.

Miss Anderson's performance is no sort of explanation of Medea; it is a violent and stunning rendering of her—and that is, after all, what the theatre is all about.

The beauty of her performance lies in its variety, and the near perfect execution of each of its diverse parts. She clings to the steps and hisses like a cobra, or flops to the ground and picks at her clothes like a sullen little girl.

## Near Genius

She handles the play's few really beautiful lines ("Not a single violet . . .") with almost unbelievable delicacy, and within seconds is spewing forth upon Jason with stark, acid sarcasm. She fulminates to heaven against the wretched condition of women, then fondles her children (remarkably beautiful and delicate creatures) with soft affection.

Her best scene is a stroke of near-genius, where she coaxes from her terrified nurse the ghastly story of the death of Creon and his daughter (a splendid bit of "Grand Guignol" horror in itself, unfortunately garbled by the nurse) with all the wide-eyed, giggly delight of a child pulling the legs off a captured fly. She lies down, puts her head in the nurse's lap, wiggles her toes, and coos, "Now go on — tell me everything!"

## No Chariot

Robinson Jeffers' famous "adaptation" of the play—the

version used here—is actually, by modern standards (compared with, for example, Michael Cacoyanis' radical surgery on "Electra"), a fairly straightforward translation.

The choruses have been cut down considerably, there has been some juggling of the messenger's role. Aigeus is perhaps more of a fool and Jason more of a pompous ass than Euripides intended (I have in mind particularly Jeffers' line: "I introduced you to the great minds of our age"—a marvelous bit of vitriol on the part of the playwright, but you will not find it in the Greek), and, of course, there is no dragon-chariot at the end (I have yet to see a production where there is); but by and large things remain pretty much as Euripides blocked them out.

## Best Translation

As a translation, it is in many ways the best I know of: it at least has character to it, a bleak, gut-honest bitterness of the sort Jeffers is good at; but it surely lacks the rhetorical strength to sustain two hours of flying venom, most of it spoken. The occasion cries out for a Shakespeare.

As for the supporting actors, they suffer much the same fate as those in Olivier's "Othello": they are too overshadowed by the central character for us to be sure whether they're any good or not.

## Complaints

The Houston Music Theater, though certainly the only theater in town rich enough to afford to attract Miss Anderson, is simply too big; people in the back rows would do well to bring binoculars.

Size also necessitates an elaborate sound system with a dozen or so microphones dangling obtrusively just over the actors' heads.

The insertion of an intermission into a play built to run from start to finish without a

break is unforgivable. The hissing snakes (used instead of the dragon-chariot) look not so much frightening as silly.

Yet these are only minor nit-pickings. There are no definitive performances of any play of merit; this production is probably as close to a definitive version of "Medea" as you could ever hope to see. And for the opportunity to see Judith Anderson in her most famous role we should be duly grateful.

And the chorus, reduced to virtual nullity already (three members and almost no lines),

only has a tendency to get in the way—it should have been either expanded or eliminated altogether.

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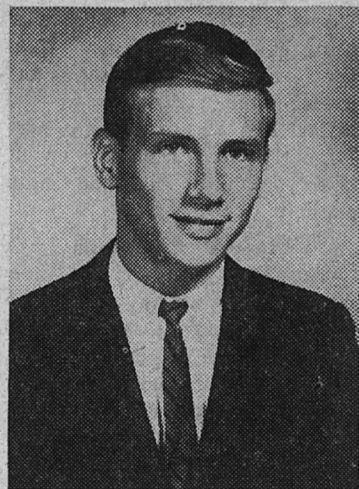


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# Skillful company of Joffrey Ballet illuminates Jones Hall

By Donata Francescata Mebane

Thresher Staff Writer

One of America's great ballet companies, the City Center Joffrey Ballet, performed before a near capacity crowd at the newly opened Jones Hall, on Thursday, Oct. 6.

The opening ballet "Olympics" was a brilliant portrayal of the main olympic sports. The grace and rythm of the archer, wrestler, swimmer, diver, hammer thrower, sprinter and high jumper were captured by a group of eleven male dancers.

The ballet ended with the olympic torch bearer, Luis Fuente, leading all the contestants in their last efforts to reach the torch, symbol of their highest aspirations.

Vivaldi

The second ballet, "Viva Vivaldi," was an interesting fusion of traditional and modern ballet. The music of Antonio Vivaldi dominated and even controlled the movement of this ballet.

After a short intermission the spectators, ranging in age from 3 to 80, returned to their red velvet seats to watch the most delightful number of the evening, "Sea Shadow," superbly performed by Lisa Bradley and Richard Gain.

Beauty and Strength

Against a dark blue backdrop and a simple seaside landscape, the ballet dramatically opened without a movement on stage: a young man slowly aroused by the morning sun performed a striking dance and motion study of awakening. Soon he fell back to sleep only to be awakened by the beautiful and sensuous sea nymph.

From this time on the ballet became an expression of the beauty of man and woman. The

dancers flow through the movements of awakening, courtship, seduction and departure with such skill and grace that they overwhelmingly justified the trend of the modern ballet to emphasize the beauty and strength of the entire human body.

Liquid Motions

This ballet called for slow and graceful motions during the awakenings, as well as for strength in the constant flow of motion of the courtship dance around the shore. Especially

demanding for the male dancer was the departure dance into the sea, performed in a double arch on the floor with the couple's arms and legs in the air as if propelling themselves through liquid space.

The concluding ballet was "Cakewalk," a humorous portrayal of a riverboat society, strictly Southern Style. Gaily costumed, 25 dancers poked fun at other dance forms: to the tune of the wallflower waltz Miss Clear enchanted three magicians in colorful capes

who protected her from the villianous riverboat gambler. (Maximiliano Zanosca).

The audience was fully entertained by the fantastic and joyous rhythm of this ballet and laughter for the first time tickled the sensitive walls of Jones Hall.

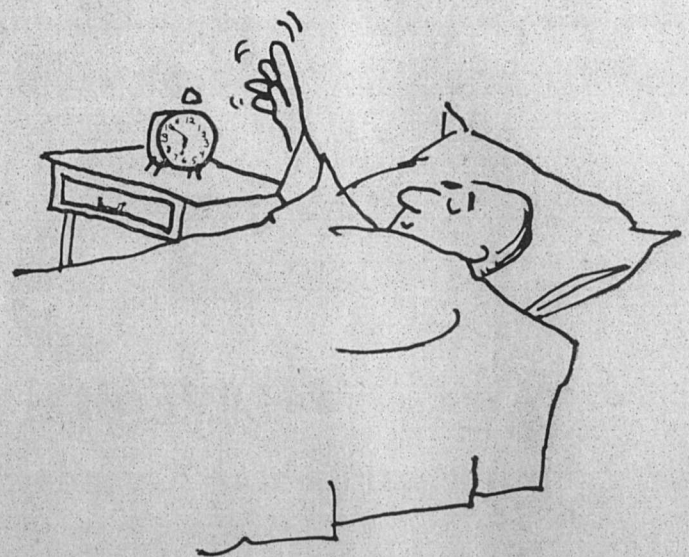
The next ballet in Jones Hall will be the Ballet Folkorico, October 19-22 and if its dancers are as skilled as those of the Joffrey Ballet, they will offer another thrilling evening to Houston ballet fans.

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# Baker offers eliminations in tennis; Hanszen cyclists overcome Baker

The Baker College Tennis Tournament had a successful start this week as fifty-one students, representing all four men's colleges, joined. Hanszen and Will Rice led all colleges with 16 entries while host Baker had 11, and Wiess 6.

Baker had the most seeded players, with three in the first eight, and two in the top three. John Glover of Baker was seeded first, followed by John Tomich of Wiess and Jerry Outlaw of Baker.

There has been some controversy about the method by which the seeding took place,

but according to Jerry Outlaw of the Tournament Committee, the seeding of the first eight players was accomplished by members of the Baker and Hanszen teams. Seeding was based upon past performances, and the remainder of the pairing was accomplished by a drawing.

Outlaw also noted that the tournament was established because of a desire of the students to play in an elimination tournament in addition to the round robin tournament offered by the Intramural Program.

The first bike race of the year was held a week ago at 10:15 pm around the zoo circle drive in Hermann Park. This unofficial race was between Hanszen and Baker, although riders from Will Rice joined in, somewhat complicating matters.

The race was held because of requests for a repetition of a similar race last year, in which Baker emerged victorious. This year, however, Hanszen won out, coming in nearly a minute sooner than disabled Baker.

The best time was made by Roy Meals, anchorman for Hanszen at 2:21. Gerry Morehead, a newcomer to the field,

clocked the best time for Baker at 2:23. The average time of all riders except Rodeheaver was about 2:30.

Rodeheaver of Baker flagged in at 3:23 as a result of a slight mishap: his front wheel came loose when he hit a bump. Other riders were Ross, Rob-

erts and Pickel for Baker and Wooley, Trammell, Wilson, and Sachs for Hanszen.

The main purpose of the match was to arouse interest in cycling in the two colleges. Hopefully, instruction in proper cycling techniques will be given to interested persons.

## Karate enthusiasts receive training in Tae Kwon Do to prepare for belt

The Rice Karate Club under the outstanding, yes, even inspired leadership of Hanszen junior Jeff Wooley, Cho don (First Degree Black Belt), is

now meeting from 6:45 to 8:15 on Mondays and Wednesdays in the Rice Gymnasium fencing room.

Wooley, who placed second in last year's Texas Karate Championship, is assisted by Hanszen sophomore Jerry Perry (First Degree Brown Belt) and by Buddy Douglas, Pat Talley, and Don Cambell (Second, Third, and Fourth Degree Black Belts, respectively).

All instruction is in the Korean style of karate or Tae Kwon Do, and at the end of the first semester the club plans to bring Mr. Jon Rhee, the highest ranking Black Belt of the Korean style in the United States, from Washington, D. C. to give the belt examinations to the club's members.

Three workouts have been held thus far this semester, and anyone wishing to become a member and take the belt examinations in January should join the club before October 24, or contact Jeff Wooley, 331 Hanszen College, JA 4-6487.

For those unable to join now, another beginner's class will be started during the second semester.

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Divine intervention rescues Bruins

By LEE HALL

"I swear to God, we're going to church tomorrow." The above statement, made by UCLA's Harold Busby immediately after the game Saturday, pretty well sums up the outcome of that game.

Until the gods decided to intervene, the Rice Owls appeared to have a momentous upset in their grasp. But we lost.

Anyone can praise a winner. The Owls have lost two of our first three games this year. Yet few teams have ever deserved so much praise. Saturday the Owls out-fought and out-hustled a superior opponent.

We moved the ball at will because of hard running and determined blocking. We could not stop UCLA's offense, but we contained them in the center of the field, and prevented their famous long bomb until that play in the fourth quarter.

UCLA fully expected to win by merely running

out onto the field. But they were never able to take the game from us, and could attain the victory in the last 7 second only after we gave it away.

This Saturday, in Dallas, the Owls open up their defense of Southwest Conference cellar. Our opponent will be the SMU Mustangs, who can be described only as erratic.

This year, however, they have more talent with which to be erratic. Their offense is remarkably similar to UCLA's in intent, if not in execution. Mac Phite plays Gary Behan and Jerry Levis plays Harold Busby. No one plays Mel Farr.

The Musang defense has been superb on occasion. They are a little bigger and stronger and, in general, better than in past year. For this season, they do not stunt quite as much as they did in those years.

For the fourth time this year, Rice will go into the game as the underdog. It's getting to be an enjoyable position.

Rice bowlers travel to Fort Worth, take seventh place at state tourney

The Rice Bowling team traveled to Fort Worth Saturday for its first matches in the Texas Intercollegiate Bowling Conference.

The team, composed of John Bond, Jerry Hafter, Don Calaway, Bill Sheets, Jimmy Drouihlet and Tom Van Parys, lost its first four games to Texas, the second by only one pin.

They came back against Trinity, taking three of four, and finished the tourney by losing four to the Aggies.

Overall, the Owls amassed a 3-9 record for seventh place in the eight-team league, ahead only of Trinity. Arlington State and TCU appear to be the strongest teams, with Larry Hofstader of TCU, who averaged 234 over his last seven games, the probable individual star.

The Rice entry was led by Tom Parys who averaged 185 for the day, followed by John Bond with 177.

The team, sponsored by Dr.



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Baker sponsors cross country meet

The traditional Baker Invitational Cross Country Meet has been tentatively scheduled for Sunday afternoon, November 20, the day after Rice's last home football game.

All students interested in competing are encouraged to begin training now, in order to survive the rigors of the 2.9 mile course (a complete circuit of the Rice campus via the path outside the dilapidated hedge surrounding the campus).

Each college will be competing as a team. In last year's first Annual Invitational, Baker was a convincing winner, taking four of the first seven places. Will Rice placed second, Hanszen third, and Wiess, a disappointing fourth.

This year the competition should be closer, and probably tougher. Last spring Wiess won the College Intramural Track Meet by a comfortable margin, demonstrating that they have the talent to challenge Baker for the title.

Will Rice and Hanszen will have most of their runners returning this year, and both could also be threats.

Last year's winning time of 16:41 is not likely to be good enough for first place this year. However, the winning team will be decided on the basis of the

places of its first five finishers, so any team with five or more men in the 18 minute or better category will have a good chance to win.



**SPORTS NOTES**

The Houston Open Table Tennis Tournament will be held this Saturday and Sunday at 12 pm in the Astrodome Exhibition Hall.

This tournament, sponsored by the Houston Table Tennis Club, is the first event of its scale in Texas. Further information may be obtained from Tai-Tzer Wang at Ext. 632 or Mrs. Marianne Szalay at Ext. 311.

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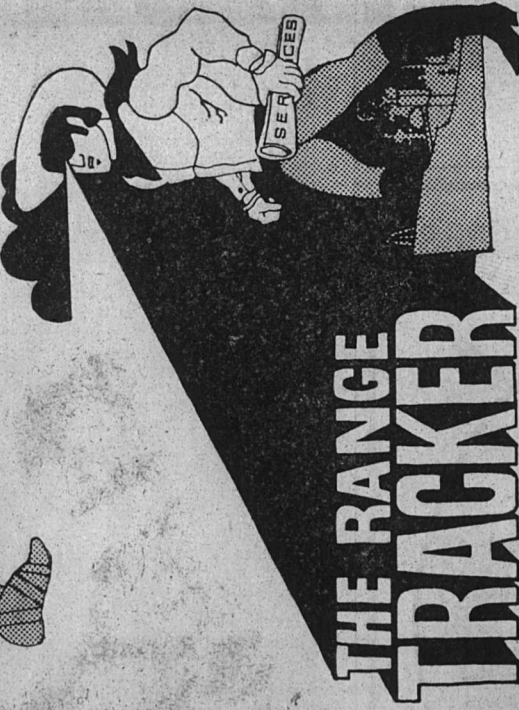
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### CAMPUS INTERVIEWS

OCTOBER 18



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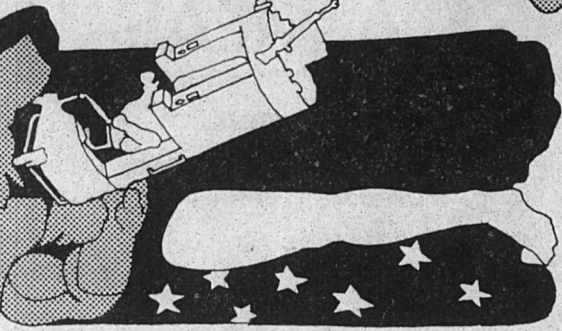
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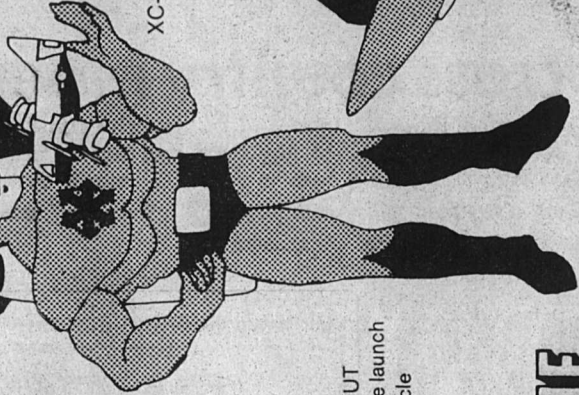
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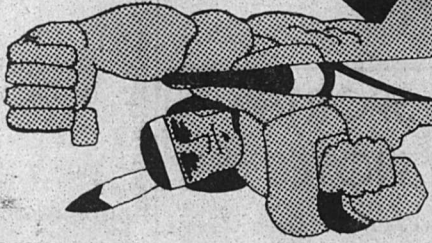
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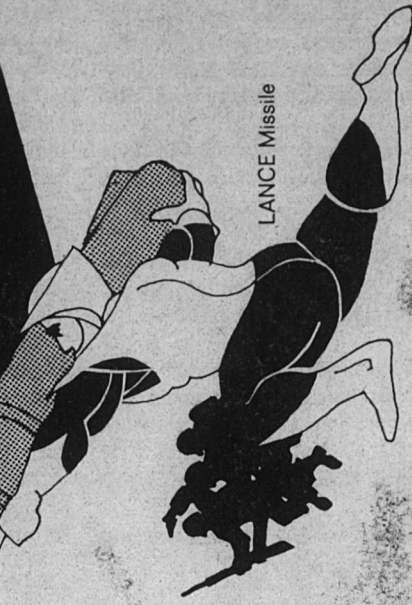
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# Inter-College Court termed 'a disappointing success'

By MICKEY GUIBERTEAU  
Chairman, Intercollege Court

Since its inception in the fall of 1962, the Inter-College Court has proved to be at most a disappointing success, or perhaps to its initiators, a successful disappointment.

This none-too-startling fact can be easily discerned if you happen to have a copy of the Thresher which announces the overwhelming student approval of the SA amendment creating the Court. That issue of the paper is filled with optimistic and laudatory comments from all quarters of the University.

Unfortunately, these people did not seem to foresee the difficulties that accompany any such body instituted at Rice—difficulties which have frozen the Court's power to function.

## ICC Impotency

After almost three years of impotency, however, the ICC has begun to realize that its continued survival as a useful, functioning body depends solely upon its ability to surmount those obstacles: Its yearly overhaul of membership, lack of definite power, student ignorance, indifference of the justices, the near absence of inter-college cooperation.

Last year the Court tackled rather successfully the problem of its ambiguous authority through an amendment to its constitution granting jurisdiction over individual students under very specifically defined conditions (an important amendment which 82 per cent of the voters approved, and which only a handful remember).

## Orientation

Likewise, the Court made a strike against student ignorance by requiring future courts to conduct a brief orientation for freshmen. This duty was fulfilled this year in every college, except Will Rice, with overwhelming success.

Some of the freshmen, before the arrival of upperclassmen—

notorious carriers of Rice apathy — even requested complete copies of the ICC Constitution, a good sign of some sort.

This year it remains for the present Court to cope with the problems of the lack of interest among the justices and the colleges. It has been suggested that much of the apathy among the justices stems from the fact that, while they were interested in their position as chief justice of their respective college judiciaries, they had no accompanying interest in the Inter-college Court, of which they are automatically members.

And since the office of college chief justice can require a lot of time and toil, the Justices felt that they had no time to give to extra-collegiate matters.

## Remedy

The remedy to this situation is simple: change the composition of the Court, remove the chief justices, substitute either an associate justice or just a college member who is interested in the Inter-College Court and has the endorsement of his college membership or cabinet. This long debated issue will probably face the student body in the form of an amendment later in the year. If it is passed, I think it will quite improve the effectiveness of the Court.

This brings us to another problem — that of the colleges. But the colleges, after all, are still the colleges — a bit more mature than five years ago, but still infantile enough to bicker among themselves in their usual self-centered fashion. This tendency is clearly reflected among the membership of past courts; but only time and gradual maturation can solve this particular difficulty.

## Traffic Tickets

A final area in which change is anticipated, at least temporarily, is that of the parking situation. For this semester, a trial Parking Violation Review Board consisting of four students under the auspices of Dean Pfeiffer and the ICC will hear students'

appeals on traffic tickets.

The students will have the power to void or validate such tickets. If the plan is successful, the Board will continue to function — a definite step to-

ward increased student responsibility.

Thus this is the Inter-College Court as it stands today, a Court still fluid, with problems, but with a future. Like

a fabled phoenix it is emerging from the fire with a renewed vigor. But whether it makes it out of the ash heap will depend largely on the success of the changes described above.

## Section Two

# THE RICE THRESHER

THURSDAY, OCTOBER 13, 1966

PAGE 9

## College speaker programs try balanced approach; some stress central theme, others stress diversity

By CHAS. SZALKOWSKI  
Thresher Reporter

Achieving a balance between education and entertainment, so as to capture the interest of a majority of the college members, seems to be the goal of the chairmen of the college speaker program committees.

Two basic organizational plans are used in presenting the programs. Baker College, continuing its well-received Baker Speaker Series, is joined by Jones and Brown this year in relating the majority of their programs to a central theme.

The other colleges are striving for diversification in an attempt to cover a wide number of areas of interest.

Baker's program, under Culture Committee Chairman Charles Shanor, is based on the theme "Communication." Shanor has tentatively scheduled six or seven speakers per semester. Two of the first programs to appear will be Dr. Val Woodward, Rice professor of biology, and by Dr. J. C. McMahon, Bell Telephone Laboratories, an inventor of the FASE computer language.

## Man's Identity

Jones College's executive vice-president, Barbara Manroe, described her college's speaker program as being based around the theme "In Search of Man." The speakers will deliver an opening address on their established view of the nature of man and then close their program with an informal discussion of how their particular work reflects their thoughts on man's identity.

Speakers tentatively scheduled include a religious sculptor, a state senator, a social worker, an artist, and a human geneticist. The first program is to be presented within two weeks.

## Brown Speakers

"Explosion '66: Ethics of Suppression" is the title of the Brown speaker series, according

to Kim Nelson, chairman of college programs.

Among the first speakers will be a chemist speaking on the synthesis and control of the consciousness-expansion drugs, such as LSD; a Houston VISTA worker describing the local Negro community; a scholar in Russian literature talking about the Russian works of the 1950's; a contemporary novelist speaking on creativity; and a geneticist explaining the problems and decisions of the questions involved in extension of human life through medical science.

## Symposium

Hansen's symposium program provides the basis for its speaker schedule. Slated for the first semester symposium is Leslie Fiedler, noted critic and novelist, currently associated with the New York State University at Buffalo.

He will visit the Rice campus in early December to present several addresses, visit various classes, and spend as much time as possible around the college in discussions with various interested students, according to Bill Geffin, Hansen program chairman. The other symposium speaker will probably be Dr. William Arrowsmith, professor of classics at the University of Texas.

## College System

George Edwards, Will Rice speaker committee chairman, emphasized that his committee was aiming for the balance between entertainment and edu-

cation that appealed to the most Will Rice members. Two of the planned year-long series of programs have been confirmed.

Dr. C. William Hall, from the Baylor University School of Medicine, will appear November 8 with a talk, slides, and movies concerning the artificial heart, which he, as a member of the DeBakey group, helped develop.

About midterm, Dr. Charles Garside, Rice history instructor, formerly of Yale University, will compare the college system at Rice with the Yale college system.

## Film Series

Six programs have already appeared "From the Wiess Rostum," according to Tom Bertrand, Wiess Speaker chairman. The programs ranged from a speech by James Foreman, former executive director of SNCC, to a demonstration by the Rice Karate Club.

To help attain his goal of diversifying the Wiess program, Bertrand has also planned a photographic contest and exhibit, "Youth: A Photographic Study," as well as the annual majors series and visiting scholar program.

Wiess also plans a film series under film chairman John Alexander. Two sets of programs are scheduled: the popular series, presenting a movie every other Friday, and Igmarr Bergman's last trilogy.

## Kennedy Years

Miss Manroe announced that See COLLEGE on page 11

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## Automation reaches Rice elections; computer will count student ballots

By **CHARLIE MYERS**  
Thresher Reporter  
Automation has reached even the Student Senate.  
This year for the first time the Senate Election Committee will use a computer to count the ballots for campus elections.

At election time, instead of marking a mimeographed ballot as in the past, students will punch out holes on a specially printed pre-punched IBM card.

The reason for this innovation is that it took up to fifty man-hours per election to tabulate the results of various elections held last year. Charles Schade, chairman of the committee and chief engineer of the project, said he hopes that by initiating this system the results of every election will be out within one hour after the polls close.

The operation of the system is fairly simple and should not cause any extra confusion. In fact, Schade suggests that it will lessen the chances of incorrectly marking a ballot. Instructions on using the system will be available in the colleges shortly.

The system will permit write-in votes.

Schade has been working on

developing the computerized process since last spring, when he took over the committee. The Rice system is not the pre-packaged standard IBM election system, which was too expensive, but is an original adaptation.

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## Notes and Notices

**Fair**—The Texas State Fair this weekend on the fair grounds in Dallas features the Ice Capades, "Fiddler on the

Roof," the Young American Singers, and the Midway. There are several free exhibits, among them an authentic Viet Nam Village, the Wax Museum, and trade shows.

**Foreign Service**—John Horner, of the State Department, will be on campus Oct. 17 to discuss the work of the Foreign service with interested students. He will present a film "In Search of Peace" at 7:30 pm in the Fondren Lecture Lounge. The Foreign Service exam will be given Dec. 3; applications must be filed before Oct. 22.

**Ballet**—The Ballet Folklorico of Mexico will dance in Jones Hall Oct. 19 through Oct. 22. Performance at 8:30 each evening, Saturday matinee 2:30.

**Art**—Feature attractions at the Dallas Museum of Fine Arts this weekend are two paintings by the 18th century French master Jean Honore Fragonard, on loan from the Louvre.

**Folk-rock**—Popular singers, the Lovin' Spoonful, will perform in Houston November 21 at 8:15 in the Music Hall.

**Singer**—Tenor Donald Hoiness of St. Olaf's College, Minnesota, will present the next concert in the Shepherd School of Music Series Thursday, Oct. 20, in Hamman Hall at 8:15. Accompanied by Albert Hirsh on the piano, Hoiness will sing selections by Benjamin Britten and Schubert.

**Harp**—The American Harp Society will sponsor a program Oct. 16 in Hamman Hall at 3 pm.

**Art!**—The University of St. Thomas will present a series of lectures about aspects of modern art, beginning tonight. Four lectures will be given by Professor William Camfield and two by Robert Rosenblum of NYU and Henry Geldzahler of the Metropolitan Museum of Art, New York. Fee for the series, to be given in the University's Jones Hall Auditorium, will be \$10, or \$2 per lecture.

**Arabian handicrafts**—An exhibit of Middle Eastern handicrafts will be on display on the first and second floors of the library during the month of October. The Middle Eastern Exhibits and Training, Inc. is attempting to introduce the work of Middle Eastern artisans to a large number of people in the West. A large proportion of the items in the exhibit are from private collections in Washington, D.C.

**Reform movement**—Dr. Harry J. McSorley will present "The Thought of Martin Luther and Current Catholic-Protestant Problems" Oct. 20 in the Chapel. The Cantata Singers of the Covenant Baptist Church will sing parts of Mozart's Grand Mass in C Minor on the same program.

**Misfits**—This Sunday the SCB presents "Advance to the Rear," starring Glenn Ford, Melvyn Douglas, Stella Stevens, Joan Blondel and Jim Backus. This movie, a Civil War comedy, presents a group of Union misfits sent out West to get them out of the army's hair. The musical score is played and sung by the New Christy Minstrels.

## College speakers programs varied

(Continued from Page 9)  
Jones, too, will present several films, including the Xerox specials, "The Making of a President: 1960" and "The Making of a President: 1964" as back-ups for their spring symposium on the Kennedy years.

The main purpose of the symposium will be to explore the intellectual aspect of Kennedy's years in office, the "hero-worship" which has developed around the late President, and the events which have resulted from the actions and policies of Kennedy.

Baker, too, has plans for a movie program, described by Shanor as "an archetypal film series." Besides the films and the speaker series, Baker makes a pointed effort to be alert to possible short-notice topical speakers, contacting them when they happen to be in Houston and inviting them to the college.

### Speakers Shared

Hansen also attempts a similar program, as well as presenting a film series. A small admission fee is charged to the films to help defray costs, one of the biggest problems in securing adequate speakers, according to Geffin. The usually-

neglected Houston areas are explored fully for possible programs to cut down costs, and often speakers are shared with the other colleges, the Rice Forum Committee, or local clubs.

Brown and Will Rice are currently co-sponsoring the silent film series, and Brown has tentative plans for another series during the spring semester.

### Houston Speakers

Jones, too, has managed to secure speakers from the Houston area to shave costs and to allow them to offer an exercise and dance class and an arts and crafts class which meet weekly.

Besides the money problem, the other major source of headaches for the committee chairmen seemed to be getting ideas for interesting and suitable speakers. Edwards spoke for all the chairmen when he said that he welcomed suggestions from committee members, college members, and other program chairmen.

Geffin noted that only about one out of seven ideas could be developed into a possible program, because the speakers themselves were often unavailable, or available only at a very high price.

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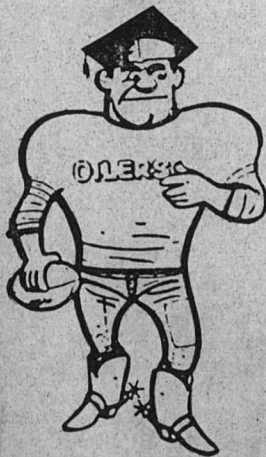
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## FOREIGN SERVICE careers

Mr. John E. Horner, Foreign Service Officer will be on campus October 17 to discuss career opportunities.

A film, "In Search of Peace," will be shown in Fondren Lecture Lounge at 7:30 pm.

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# CAMPUS CALENDAR

## Thursday, October 13

9 am Opening of Vincent Price Art Show Sears Store 4200 Main  
6:45 pm Pep rally RMC  
7 pm and 10 pm "Guns of Navarone" Oberholtzer Hall University of Houston admission 60 cents  
7:01 pm Pep rally actually starts  
7:14 pm All twelve participants in pep rally go home  
7:30 pm "Odd Obsession" Chem Lec Hall  
8 pm "Birthday Party" Rice Players HH  
8 pm Roland Pomerat "Beautiful Music for a Wedding Ceremony" Chapel

## Friday, October 14

900th anniversary death in battle of Harold, King of English, Hastings  
10:30 am Nicolai Merry Wives of Windsor KLEF 94.5  
11 am Rachmaninoff Piano Concerto No 2 KLEF 94.5  
8 pm "Lady with the Dog" and "Blood

and Sand" Lib Aud University of Houston 50 cents  
10:30 pm Postgame Party Market Hall Dallas

## Saturday, October 15

Nietzsche's Birthday  
Texas State Fair Dallas  
8 am Classes do not meet  
9 am Classes do not meet  
10 am Classes do not meet  
10 am Prokofiev Piano Concerto No 1 KLEF 94.5  
11 am Classes do not meet  
3 pm Tchaikovsky Symphony No 4 KLEF 94.5  
7:30 pm Rice vs SMU Dallas  
8 pm "Birthday Party" Rice Players HH  
8 pm Texas Poetry Society Houston Chapter Chem Lec

## Sunday, October 16

Marie Antoinette loses her head 1793  
2 pm Municipal Band Concert Sam Houston Park  
2:30 pm Final performance "Medea" Judith Anderson Music Theater  
3 pm Museum of Fine Arts films Jones Lecture Hall  
3 pm Harp Concert HH  
7 pm Great Lives: Neilson 1 KLEF 94.5  
7:30 pm "Advance to the Rear" RMC 25 cents  
7:30 pm J S Bach Society Concert open to students and faculty HH  
10 pm Insight: Youth KLEF 94.5  
10:30 pm Swan Lake scheduled but skipped KRBE 104.1

## Monday, October 17

5 pm Deadline for application for

position with Department of Public Safety  
7:30 pm Brown-Will Rice film festival "Golden Moments with Chaplin" Will Rice Commons  
8:30 pm Houston Symphony Jones Hall  
8:30 pm Interviews for new SCEP and SCAP Chairmen SA office RMC

## Tuesday, October 18

1 pm Rachmaninoff Piano Concerto No 1 KLEF 94.5  
6 pm Alumni Fund Dinner RMC  
7 pm Folk Dance UH International Folk Dancers Oberholtzer Hall University of Houston  
8 pm Scheherazade KLEF 94.5  
8:30 pm Opening of "Mary, Mary" Marjorie Lord Houston Music Theatre  
8:30 pm Houston Symphony Jones Hall

## Wednesday, October 19

Sir Humphrey Davy announces dis-

covery of sodium 1807  
4 am Editor drinks coffee  
3 pm NROTC indoctrination Fondren Lecture lounge  
7 pm Am Soc for Metals Texas chap 210 PL  
7:30 pm Brown-Will Rice film festival "Hunchback of Notre Dame" Will Rice Commons  
8:30 pm "World of Sholom Aleichem" Alley Theatre  
8:30 pm Ballet Folklorico Jones Hall

## Thursday, October 20

7:30 pm Rev. Dr Harry McSorley "Thought of Martin Luther and current Catholic-Protestant Problems" Chapel  
8 pm William Camfield on Modern Art Jones Hall Auditorium St. Thomas  
8:15 pm "The Bourgeois Gentlemen" Moliere University of Houston Players 50 cents  
8:15 pm Tenor concert Donald Hoiness

HH  
8:30 pm Ballet Folklorico Jones Hall

## Placement Interviews

14—Foster Wheeler Corporation  
14—Philco-Houston Operations  
17—Cambell Soup Company  
17-18—International Business Machines Corporation  
18—Ling-Temco-Vought, Inc. (Aerospace)  
19—Hughes Tool Company  
19—Celanese Corporation of America  
19—3M Company  
19—Feat, Marwick, Mitchell and Company CPA  
20—Southern Natural Gas Company  
20—General Electric Company  
20-21—Martin Company—Orlando  
20-21—Standard Oil Co. of California & Chevron Research Co.  
21—Diamond Alkali Company  
21—Eastex, Inc.  
21—Montgomery Ward

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