

THE UHCLidian

University of Houston
at Clear Lake City

Volume IV, Number VIII

March 14, 1979

In Developmental Arts Building

Dancers move into new all-purpose studio

By Peggy Mathis

UH-CLC dance professor Jan Stockman Simonds said that people tell her they miss seeing the dancers who practiced in the area adjacent to the top of the north stairs on the second floor of the Bayou building.

The dancers, however, Simonds said, are "thrilled to pieces to get into a real studio situation that meets all of our needs." The "studio" is the all-purpose room in the Developmental Arts building. This "perfect-size" room, Simonds continued, has a special resilient floor "that dancers need for their bodies." The "beautiful hardwood surface is very good for ballet shoes or bare feet," she said.

They are particularly happy, too, with the room's mirrored wall, because dancers need to "look at themselves to help make corrections." With the addition of risers or chairs, the room can be used for performances, lecture demonstrations and master classes.

This year, for the first time, eight out-of-state students came to UH-CLC especially to study dance in the Theatre Arts program. Several other students relocated to the Houston area from other Texas cities for the same reason. The majority are graduate students, and many of them have undergraduate degrees in dance.

A "wonderful sharing experience" has developed because of the students' varied dance backgrounds. "We have fun finding out what they did at their schools," Simonds said.

The dancers are very serious about dance, however, and the core group may take as many as seven dance classes. Auditions have not been held as yet because a strong background

in dance is necessary to be able to perform in the classes.

Dancers at UH-CLC begin their day at 9 a.m. with a modern technique dance class, their essential daily workout. From there they proceed to rehearsals, composition class, or teaching methods, in which they go into the community's schools to teach dance. During the noon hour the dancers are rehearsing or working on their own dance pieces. From 1 until 2:30 p.m. ballet is studied. Many days students dance until 5 p.m. Once a week the dancers study theory and kinesiology, the study of anatomy and the body in motion.

Simonds said, "Our approach here has an emphasis on the study of dance as a performing art, and on developing the dancer as a choreographer, teacher and performer." Master's students create a major work of choreography for their graduate research projects.

The dancers perform under the name of "The Dance Collective." Last fall they performed by invitation at the Houston Contemporary Arts Museum before an audience of 800. A major production entitled "The Dance Collective in Performance," was held in the UH-CLC auditorium on December 6, 1978. They recently danced at Chancellor Alfred Neumann's reception inaugurating the Developmental Arts building.

Future plans include the annual spring tour of the area's schools and colleges, and participation, on March 17, in the Houston spring festival as part of "Main Street Plus." On March 30 they have been invited to Dallas to perform a joint concert with the High School of Performing and Visual Arts. A "big performance" is planned for the UH-

CLC auditorium on April 6.

At present the dance staff includes Sonja Zarek, a part-time instructor, whom Simonds refers to as the "Renaissance lady," because "she does so many different things." Zarek is a musician-composer and teaches dance history and kinesiology. She also designs costumes for The Dance Collective.

Teacher of ballet is graduate student Barbara Ann King,

formerly of the Pittsburgh Ballet Company.

Director of Dance, and Associate Professor, Jan Simonds teaches dance and choreography. She has performed in New York, and on tour in South and Central America and Mexico, with the Jose Limon Company, a modern dance group. She has studied dance with New York professionals Merce Cunningham and Doris Humphrey.

She earned bachelor's and master's degrees from the University of Wisconsin and the University of Illinois, respectively. Simonds organized the Department of Dance in the College of Fine Arts at the University of Illinois, where she was a faculty member for 10 years.

Since coming to Houston, she has been a consultant for the

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Dancers Dolly Eaglin, Anne Jenkins (left to right) and instructor Jan Simonds work out in the new Developmental Arts studio. Photo by Jim Hackett.

\$19,000 HEW grant to aid in protecting minority rights

By Martha Richards

A \$19,000 grant to UH-CLC makes possible the first and only judicial interpreter-translator training program in Texas.

Dr. James Benson, Assistant Professor at UH-CLC and coordinator of the Law and The Citizen program initiated the action to secure the grant. The funding comes out of HEW allotted money which is channeled through the Coordinating Board of the College and University System of Texas.

The need for qualified judicial interpreter-translators increases as more non-English

speaking people become involved in court room proceedings. This program deals specifically with the problems of Spanish speaking defendants and litigants who do not understand or inaccurately appraise judicial proceedings due to unqualified interpreter-translators. The program focuses on development of an educational program to train qualified Spanish linguists as court interpreter-translators.

According to Benson, project director, the program objectives are "to orient Spanish linguists to the nature of the various judicial proceedings, to

educate Spanish linguists to master legal vocabulary in both English and Spanish, and to train linguists in the theory and techniques of interpreting - translating in a legal environment in order to qualify them as judicial interpreter-translators."

Upon completion, the program will assemble workbook materials used into a Spanish-English Handbook for state-wide reference among judicial officials. The program through the identification of minimum certification standards will serve as the model for all

Continued on page 4

Art Association meets today

The Art Association's monthly meeting and luncheon will be held today in the Design room of the Arbor building at noon. Dean Calvin Cannon will speak regarding Friends of the Arts, and will explain how that group and the Art Association might improve communications.

Dr. Peter Fischer is scheduled to introduce three instructors, two who are new to the university. Lydia Bodnar, an instructor in painting and

drawing, will teach an evening class this fall.

Ed Hugetz, currently teaching film making, will instruct a photography class and Lyndon Crowson is currently teaching commercial art.

A nominating committee will be appointed by the President, Jan Larson, and the election of new officers is planned for the April meeting.

A proposal to grant funds for an Art Association scholarship will be presented to the members.

Letter to the Editor

A Matter of Pride:

All of us are here for different reasons. Our backgrounds are varied. Whatever our reasons for being here we should, in the final tally, achieve something in which we can take pride. Pride is also a personal entity but there are many external factors which influence its development.

What school did you come from? Are you proud of that association? - of what you accomplished? My background has given me a variety of feelings. My first experience was at Northeastern University in Boston. This school was called the 'factory.' Few people could take pride from being associated with it. A facet which may or may not be justified but in actuality perceived. I also had occasion to attend Yale. A completely opposite atmosphere prevailed. Everyone, deservedly or not, took pride in just being at Yale. These two experiences represent the extremes in emotional reaction to one's educational environment. We may assume that most schools fall somewhere in between.

Where on the continuum does UH-CLC lie? I can only speak, perhaps foolishly, from personal feelings. What aspects of UH-CLC would cause me to be proud of UH-CLC as an institution and myself as a student of that institution. We have a well-designed, scenic physical plant. Many of us have been proud to show UH-CLC off. The faculty, for the most part, appears to be enthusiastic, student-oriented and very capable. I feel this is a particularly well-deserved source of pride. Historically, the administration has been student-oriented. Overall such items as hours, course availability, registration procedures have been ideal. All of these things have made me proud of UH-CLC and proud to be a student of UH-CLC.

However, those things which were unique to UH-CLC appear to be eroding. We seem to be rapidly approaching mediocrity, especially from an ad-

ministrative bent. So far, fingers crossed, the faculty is immune, although there may be cracks in the armor. Wherein lies the rub? Changes are arbitrarily introduced with no student input. We have seen a student-oriented registration procedure fall by the wayside in the name of economy. Essentially, we are all being punished for the sake of those students who abused the system. Could they not be penalized for last-minute course changes, etc. As for the postage problem, I, for one, would gladly pay the 30 cents or whatever required differential to maintain a system which relieves me from the drudgery registration has become. There are other facets such as faculty inconvenience, computer overload, etc., which need to be examined as drawbacks to the present system.

I work full time and can only take evening classes. For several years prior to coming to UH-CLC I endured the pain of classes which were held from 7:00 p.m. to 10:00 p.m. One hour may not seem like much but when it is tacked on the end of a 15-hour day the toll is noticeable, not only on students but faculty as well. Six to 9:00 p.m. is not exactly a bed of roses, but is far more humane than the later schedule. Judging by the parking lot, the evening class represents a substantial proportion of the enrollment and should not be treated arbitrarily.

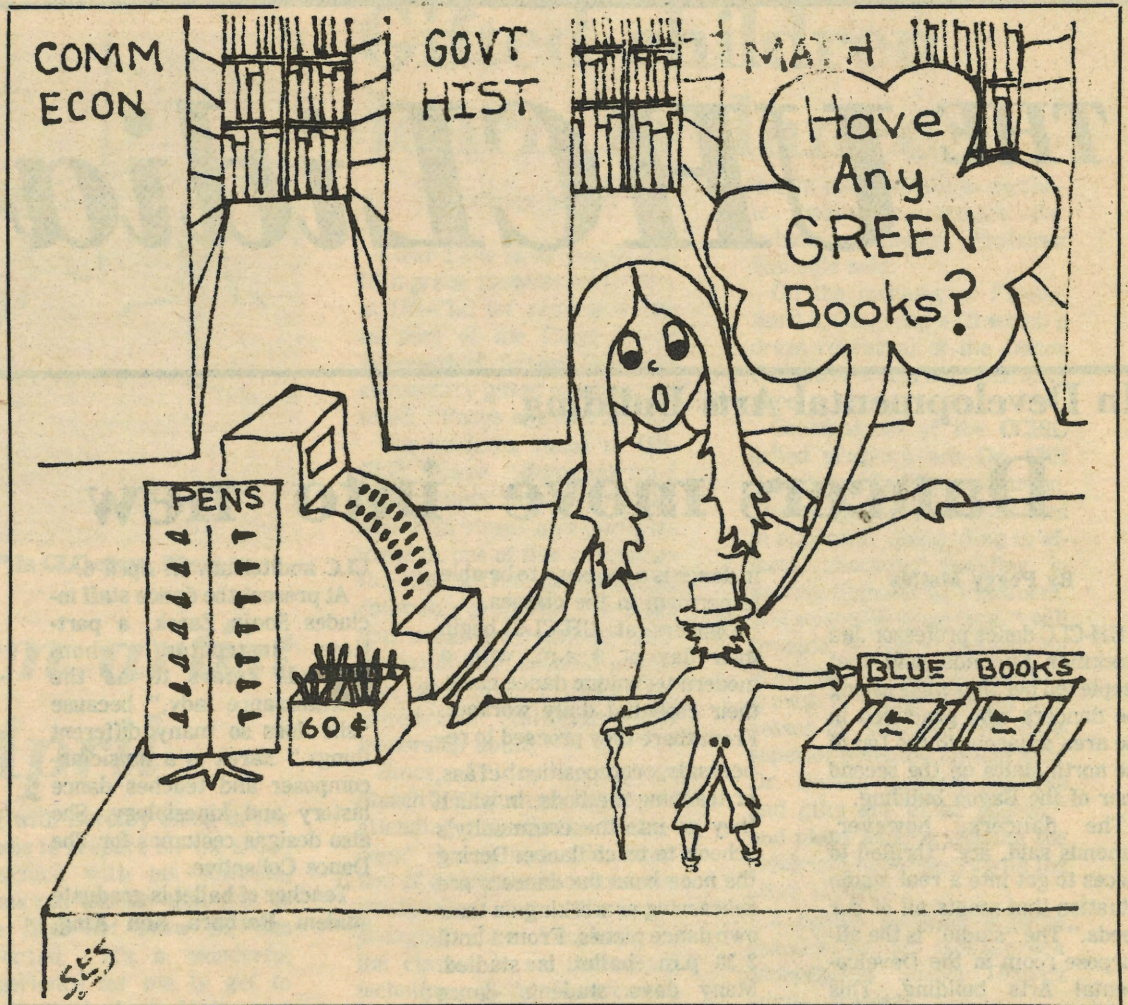
I have presented but two examples of policy changes which I consider to be undermining the foundation separating UH-CLC from mediocrity. There is one other factor which I consider significant. That is You, the students. These things will continue to happen as long as you remain apathetic. If you are concerned about these changes or other changes you are witnessing, speak up. Write letters to the UHCLidian, circulate petitions. Seek equal representation. Act now. The value of your education is at stake.

Keith Gould, Senior, Behavioral Science

Movies

On March 16 and 17 the Cultural Committee will present "The Sound of Music" starring Julie Andrews at 8 p.m. in the auditorium. Admission will be \$1.00. On March 30 and 31 the

Agatha Christie Series will close with a double feature, "And Then There Were None" and "Ten Little Indians" at 7:30 in room 2-532 with no admission charge.



First of a series

Tracking down scholarships

By Bonnie Spellman

Scholarships are available at UH-CLC. They are not always easy to track down, however.

There is no central office or department where all scholarship information is available. Vicki Hepler, financial aid officer in the Admissions Office, indicated that there should be a pamphlet available later this spring with some basic information.

Publications containing scholarships, federal grants and other money sources are in the library. Scholarships specifically aimed at UH-CLC students are administered by the deans of the various schools within the university. To apply for a UH-CLC scholarship, a student must go to the dean of his or her school.

"The admissions office is responsible only for administering scholarship funds after they have been awarded," stated Ms. Hepler.

The School of Humanities has several scholarship funds to draw upon. The Houston Endowment Fund, and funds budgeted by the State of Texas House Bill 510 are two of

these.

A fairly new organization providing funds for the School of Humanities is The Friends of the Arts. This organization budgets approximately 60 percent of the money raised each year toward endowing students in the arts. Last year over \$2700 was awarded to UH students.

Although the Coastal Regional Arts and Crafts Scholarship is not necessarily recurring, for the past two years scholarships have been awarded by this organization. After a competition to choose the best work in printmaking, painting, sculpture and crafts, the student winners each received \$150 scholarships. Their work was also displayed at the Coastal Regional Arts and Crafts Fair which UH-CLC has hosted the past two years.

The School of Humanities has a scholarship committee to choose the recipients. 75 percent of the awards are made on need, 25 percent on merit. All

scholarships are modest in size.

Dean Calvin Cannon stated, "A little money goes a long way. Students coming out from out of state are frequently our best students and also our most needy students. Full time students who do well create the nucleus around which our programs are formed. We need these students."

An out-of-state student who receives a scholarship of \$200 or more is given in-state tuition privileges, further aiding these students.

Dean Cannon is an enthusiastic supporter of scholarships. He stated, "I want to emphasize how important it is to have these scholarships, not only to students who achieve them, but to the general distinction of the university. A great university must have a great scholarship program. It makes it possible for some of the best and brightest, most promising students to come here."



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Academic Council swayed by Forum

By Carolyn Truesdell-Morgan

The Student Forum met February 27. Important topics included follow-up on the graduation honors report, results of the Faculty Assembly and Academic Council meetings, and results of the action taken on absences.

Judy Snyder, student representative on the Academic Council, reported that a meeting was to be held that day exclusively to discuss recognition of honor graduates, probably due to individual student pressure on the council and deans. (The Council did reverse their decision on this matter, deciding to recognize honor "candidates" at graduation. Since grading will not be complete at commencement ceremonies, some students announced as "candidates" may not actually receive honors, while others not announced may receive them.)

Snyder also announced that the Students Active in Academics are circulating two petitions. One requests equal student representation on the Academic Council, with equal voting rights and privileges. The other protests the rescheduling of 6-9 p.m. night classes to 7-10 p.m.

Jack Bittner reported on the Faculty Assembly meeting. One topic that had arisen was a conflict in the scheduling of day and evening classes. Day classes continue to be scheduled on Monday-Thursdays or Tuesday-Fridays, whereas evening classes are being scheduled Monday-Wednesdays and Tuesday-Fridays. Both faculty and students are concerned over this "split" scheduling.

Wanda Mercer noted that results of the letters to absentee organizations had been good. Of the nine contacted, six had representatives at the meeting and one had contacted the Student Activities office. Two

organizations, The Art Therapy Association and the International Club, were not heard from. They will probably be dropped from the Forum roster, but will remain recognized campus organizations.

During the fund requests, an interesting situation arose when the newest campus organization, Environmental Management, requested money to help allay travel expenses to a Civil Engineering Conference in Austin. The Forum had decided last semester not to allocate money for travel expenses. After some discussion, they voted to uphold that policy for this semester also.

It was announced that a Faculty Search committee is being formed to fill a faculty position in Historical Studies. Any student interested in working on this committee is asked to contact Dr. Jean Quataert.

Staff

The University of Houston
at Clear Lake City
Box 198 488-9466
2700 Bay Area Boulevard
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STAFF

Sybil Cezeaux
Howard Dahl
Lisa Ingram
Linda Kinney
Jay Lyden
Peggy Mathis
Bonnie Spellman
Carolyn Truesdell-Morgan

PHOTOGRAPHERS

Jim Hackett
Bill Langford

ADVISOR

Gloria Morris

INTERVIEWING

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Where can you find this on campus? See Page 5 for answer. Photo by Jim Hackett

Dr. Deborah Lipton to lead Italian art history study tour

By Bonnie Spellman

If traveling and getting a college education are two major goals in your life, a trip to Italy this summer with six hours of college credit may enable you to kill two birds with one stone.

Dr. Deborah Lipton, art historian, is arranging a one month tour that will cover one week in Venice, a second week in Florence and two weeks in Rome with side trips to Padua and Capri. While in each of the cities there will be several days of intensive sightseeing and lecturing. Rest days at each place allow the students to break into small groups and return to points of interest for further study. Free time is also spent investigating off-beat restaurants and shops. There are beautiful beaches in Italy where members of the tour can bask on their free days, also.

Students who are concerned about traveling in Italy without a command of the language can be reassured. Dr. Lipton states that many Italians in the tourist areas speak English. Students will be able to navigate on their own after a day or two.

The hotel accommodations will be in the tourist sections of the

various cities. These accommodations are well established facilities, but are in keeping with the country rather than being sterile "Holiday Inn" type hotels. The restaurants in Italy are very fine. Students are assured they can eat very well as the walking will keep extra pounds melted away.

Several planning meetings are being held for the group at Dr. Lipton's residence. The main topics of conversation are of a practical nature: proper clothing hair driers, supplies and shoes— particularly shoes. The sidewalks of Italy are laid on solid stone with no shock absorbing turf underneath. It is imperative that the participants be in good physical shape and able to walk several miles a day. Dr. Lipton says walking is the only way to get around Italian cities. Buses are used only to cover long distances or side trips.

Students are required to keep a daily journal of their trip. A paper written on a subject studied is also required for course credit.

The total cost of this month abroad will be approximately \$2,000. Dr. Lipton stated that there is some grant money available, but it is limited. She is available to discuss financial need with any interested student who may need some assistance.

Dr. Lipton is especially well-qualified to lead this tour. She wrote her doctoral dissertation in Rome while enrolled with

New York University. She speaks fluent Italian and has returned several times to Italy to study for her own development.

While an undergraduate at Smith College, Dr. Lipton took advantage of a "Junior Year Abroad" program. "I literally flipped a coin to decide between Paris and Florence," she said. "Had I gone to Paris, I would probably have been a French major, but going to Florence turned me to Art History."

As a teacher, Dr. Lipton enjoys helping students think critically and also to look critically. She is very interested in developing people's awareness. "It gives me satisfaction to know that a few weeks into the semester my students are using their eyes in a much more trained way and are seeing things which they never even thought to look for before."

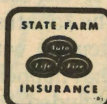
Dr. Lipton offers several Art History courses on campus. She tries to add a new class each year. Besides the Art History survey class, Venice Art and History is offered regularly. A study of the works of Michelangelo will be offered next year. The Modern Art class has been divided into two semesters. It will also be offered next year. The Art History survey class will be offered on alternating years with the Modern Art class in the future.

For further information on the upcoming Italian tour, contact Dr. Lipton at 488-9250.

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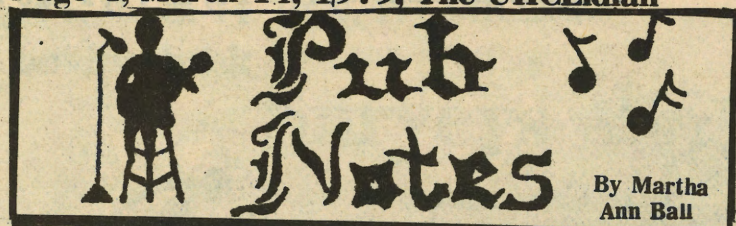


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Dave Hargraves perched his 6' 1" frame on the barstool behind the microphone. "I'm kinda low key but I'm easy to get to know," he remarked as he began to sing. His long red hair bounced as he nodded and his foot swung in time with the music. He sang sometimes soft, sometimes high, but always with feeling.

The ballads he sang, both old and new, gave the listeners in the crowded Pub a feeling of nostalgia. Hargraves plays the newer songs that his audience usually requests but he prefers music of the 1960's and even older ballads. "The magic is gone out of the new music," Dave explained.

The magical music that Hargraves played for the Pub audience included songs by Jackson Browne, Kansas, Taj Mahal and many others. He demonstrated his versatility by switching to the classical guitar to play "The Sting" and "Classical Gas."

A local musician Hargraves performs regularly at Chestnut's.

It was a "laid back" evening with Jerry James recently, and the Pub audience responded warmly.

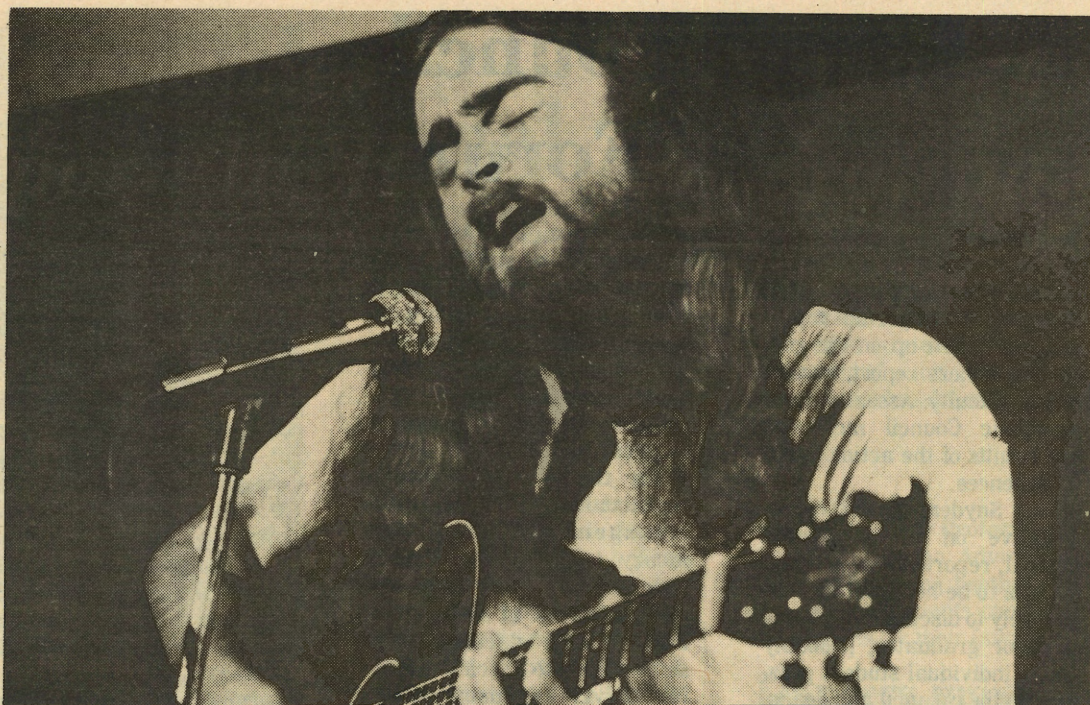
Jerry and bass player Craig Parsons met while working in the Clear Lake Presbyterian Church folk-rock band. Each liked the way they sounded together and they have been playing in various clubs for a year and a half.

Other areas of performing were considered by James. In college he majored in music and minored in dance. He also studied opera for two years, but, "my heart wasn't in it." Now he teaches guitar, sings,

and occasionally does a mime workshop.

"I wanted to play violin but my mother wouldn't let me," said Parsons with a laugh when asked about his early interest in music. Instead, he learned to play brass instruments. Later Craig taught himself to play guitar and bass, "to meet all the girls."

About their style, James commented, "We are pretty much Texas musicians. We like that laid back feeling." For more of their music, watch for them at Anderson Fair later this month.



Dave Hargraves

Photo by Jim Hackett



Jerry James

Photo by Jim Hackett

Grant to protect minority rights

Continued from page 1
future programs badly needed across Texas.

Defining the training standards for qualified judicial interpreter-translators ensures the rights of Spanish speaking people to receive fair court proceedings regardless of language barriers. With the decision of the Baltierra case (November, 1978) the pilot program that began in August of 1978 takes on a whole new emphasis. The Baltierra case decision now makes it a requirement for the Texas courts to furnish qualified interpreters to defendants who cannot speak or understand English.

Failure to furnish an interpreter constitutes a denial of the Sixth Amendment constitutional right of confrontation of witnesses and will cause a reversal in the court decision. The Texas courts now look to UH-CLC, through the J.I.T.P. grant to identify minimum standards to qualify judicial interpreter-translators.

The program currently trains 15 people. Wayne Bowling, a graduate student in Pub-

lic Management at UH-CLC acts as training officer in criminal justice process. Mrs. Etta Trabing provides Spanish training in legal vocabulary and techniques of interpreting in a legal environment. The Mexican American Bar Association gives political support for the program. The Harris County Court System thru the office of Bob Wessell, Court Manager provides the facilities enabling on-site classroom training.

Existing laws covering pay of interpreters also limits qualified personnel. Senate Bill No. 548 introduced by Senator Jones of Harris County will remove financial restrictions in order to get qualified people for the job. This action was the result of the J.I.T. Program because now that qualified interpreters will be available a provision is needed to pay them adequately for their professional services. If anyone wants additional information regarding the program or wants to voice support for Senate Bill No. 548 call Dr. Benson at 488-9424.

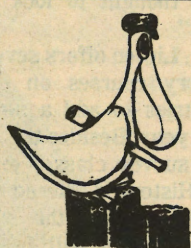
Neumann aids Board

Chancellor Alfred R. Neumann met with the National Advisory Board of the Council on Learning on February 8, 1979, at the United Nations Plaza Hotel in New York City.

The Council is divided into six subcommittees. Chancellor Neumann serves on the Curriculum Strategies committee whose purpose is to determine how to get changes into the American college curriculum.

"Specifically the Council on Learning will endeavor to ascertain global awareness," said Chancellor Neumann. "Assessment of the need will be made by testing university freshmen and seniors through the Educational Testing Service of Princeton, New Jersey. The results may be published in the future," continued the Chancellor.

"The end result of the committee's work will be to infuse the American curriculum with the knowledge of what happens on the globe," concluded the Chancellor.



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Schrader visualizes seedy world of porn in 'Hardcore'

By Wayne Beamer

Paul Schrader is a harsh writer and filmmaker who picks subjects that make audiences squirm in their seats.

His films have dealt with a central character's point of view whether he was haunted by the memory of a dead spouse ("Obsession,") pursuing a violent sense of morality ("Taxi Driver,") or framing labor unions ("Blue Collar.") Even Schrader's first draft of "Close Encounters of the Third Kind" was rejected by Steven Spielberg due to the slant of its main protagonist, a Dutch Calvinist government official debunking UFO's.

The newest film in his personal genre, "Hardcore," is a look at the seedy world of pornography and its impact on a strict Calvinist whose daughter is swept into that life. "Hardcore" is not as tightly scripted as a "Taxi Driver" nor as violent. In following his successful formula, Schrader focuses on Jake (George C. Scott,) whose ordered, static life based on his Calvinist beliefs turns upside down in his search for his daughter.

Schrader sets out to accomplish this profile in many ways. He manipulates the various settings to show us Grand Rapids, Mich., covered in white snow as opposed to the area of the disappearance in Los Angeles. And the main

characters adhere to this geographical and psychological distance.

Schrader gives the viewer a look of L.A. that no one who picks up a travel guide sees. He gives us no reason not to believe California isn't full of lusty pornographers and empty, insincere people. The nudity in the movies, and strip shows, is garish, evil, and most assuredly not pretty. The images of the various body-houses are realistic and scary. He has successfully narrowed our field of vision to the negative. Schrader immerses us in achieving this scummy tone which is fine for this is what he sought to achieve. Unfortunately, in creating the mood, the ending is unresolved.

What happens when he finally finds his daughter? How does this affect his future? Does Jake change because of this other world development? In general, do you buy Schrader's ragged, stick ending? I don't, but if you let this keep you from screening this film, you'll miss some great performances.

Scott is fantastic as the single parent, Jake. His performance is deceiving in that you wonder how narrow his existence is, or is he playing a part his faith demands of him. He makes you reflect to yourself as a parent, "What if this happened to me...what would it be like?" Peter Boyle ("Taxi Driver," "Joe," and "Young Frankenstein") plays the pri-

vate detective who finds the only evidence of the girl's existence; a silent 8mm film. His character almost convinces us of the insincerity of the city-dweller and his performance is a fine one. Season Hubley is sensational as the stripper who befriends Jake. On the outside, in the talks she has with Jake, she is shallow and distant. But as viewers, we sense a gut level-like communication between the two. Moreover, their attitudes mirror their unrealistic beliefs.

As a whole, "Hardcore" is good but flawed. The ending is a disappointment but the mood Schrader paints and the principles make the film worth seeing. If you ignore the emotional ads and this review, you will miss a highly controversial subject, portrayed in an effective way.

Hands

These enigmatic hands appear on Pablo Serrano's sculpture, "Spiritus Mundi," which was designed and created for UH-CLC, and is located in front of the Bayou Building.



Phyllis Frelich and Patrick Graybill are captured in a scene from the satirical comedy "Volpone." Based on the original script by Ben Jonson, which was first presented in 1606, "Volpone" will be performed by the National Theatre of the Deaf this Saturday in Galveston. Also being performed are "Quite Early One Morning" and other works of Dylan Thomas. This group

of actors, including several who are deaf, will perform using both spoken words and sign language, enabling everyone in the audience to enjoy the plays. All seats are reserved for the one night only performance, March 17 at 8 p.m. in the Ball High School Auditorium. For ticket information, call the Galveston County Cultural Arts Council at 763-6459.

Counseling center explores decisions

By Mary Hinson

How do you deal with a crisis? How do you make decisions about critical issues — especially if those decisions involve change in the lives of other people? How do you smooth the inevitable upheavals following such decisions?

These questions are fielded by Mary Ann Holton in a Wednesday morning workshop for women who want to return to work or to school.

Holton is a graduate student seeking an education degree with counseling certification. The six-week workshop, which

she heads, explores personal concerns, decision-making procedures, the world of work and how to plan for change.


Women of every age face the kinds of problems which concern this group. However, these women have in common a 35 year age bracket and the diminishing responsibilities of children growing independent. A representative returnee encounters a personal need to be challenged by work, by ideas and by new associations. She needs, in some cases, the validation which a paycheck represents.

But for every personal need which may be dealt with, the

shock-waves of change run through the whole family demanding adjustments and evaluation.

The group considers the practical aspects of time management, study skills, and the job market. They study decision-making models and end the workshop with a personal plan of action.

The workshop ends March 16th and reservations are being taken for another one to follow immediately. The group is limited to nine and there is a nominal charge. Interested women may sign up by phoning the Counseling Center, 488-9215.



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Looking back

Surveys shaped educational philosophy

By Lisa Ingram

The educational philosophy of UH-CLC developed primarily from the results of surveys taken at the area junior colleges and community organizations.

In January 1973 UH-CLC consisted of Chancellor Neumann, Mrs. Marguerite Claghorn, his administrative secretary, and two part-time assistants, Dr. Robert McClintock, and Dr. Dave Gates. McClintock and Gates both had experience in setting up college campuses. Gates is no longer with the university. McClintock is now professor of Professional Education.

Their primary concern was to create an institution which would meet the unique needs of the Bay Area population. First, the university planners tried to study census reports, council reports, and employment bulletins for the Houston-Galveston area but Houston was growing so fast that the 1970 census was no longer applicable in 1973.

In the next few months, McClintock and Gates spent most of their time conducting and analyzing surveys. Questionnaires taken at the junior colleges and community groups revealed the needs and desires of potential students.

The general response of the community was never unfavorable. "To be against a university is like being against motherhood and the flag," said McClintock. The problem was distinguishing between "enthusiasm, acceptance, and apathy," said McClintock. To measure attitudes, they would have colored brochures available, but placed in an inconvenient spot at the end of the meetings. At one assembly only three were taken, but sometimes people took everything and even asked for additional information.

Originally from League City, Gates was most helpful in weighing the results of these meetings because he was familiar with the citizens of this area. It was difficult to determine what kind of sampling they were getting from the community. They visited churches, P.T.A. meetings, rotary groups and any organization that was willing to answer the questionnaires.

McClintock remembers attending as many as 10 meetings a week. Sometimes they were feeding computers until 2 a.m. During this time almost 8,000 questionnaires were for filled out.

The surveys revealed that people wanted quality instruction and inter-related studies.

Potential students continually expressed a desire to study "things related to things. We found that people did not like education segmented," said McClintock.

In order to organize the faculty without segmentation, the planning staff decided to avoid the traditional departmental structure. "After all, knowledge is not compartmentalized, no matter what the university structure is," explained Mrs. Claghorn.

The planning staff decided on three schools-- Human Sciences and Humanities, Professional Studies, and Sciences and Technologies. Instead of departments, each school contains inter-woven program clusters which draw on the faculty as a bank of knowledge.

The idea of having a faculty with multiple specialties came early in the planning stages. As the demand for certain studies changes, it is easy to switch teaching assignments. All UH-CLC faculty members must have at least two areas of specialization. Rather than faculty passing knowledge to students, emphasis has been placed on a sharing of learning experiences between individuals.

Original planning of UH-CLC stressed flexibility. "We purposely did not try to answer all the questions that came up," said McClintock. Very few rules and requirements were established at the beginning.

For example, the first catalogue listed very few course

pre-requisites. "We worded the catalogue very carefully so there were virtually no admissions requirements," said McClintock. The idea has been that rules are easier to make as needed and harder to change or break once established.

SAA

Students Active in Academics is preparing for a busy Spring semester. SAA has met twice and will concentrate their efforts in several areas of academics. Presently the SAA has two petitions circulating in the student body, hoping to influence university policy by showing student interest.

The first petition strongly recommends equal student representation on the UH-CLC Academic Council. Currently made up of 10 administration members and only one student representative, the council organizes and coordinates most of the academic programs here, including setting class schedules. The second petition protests a decision of the Academic Council that changed the starting times of evening classes for next Fall from 6 p.m. to 7 p.m.

Other projects of the SAA to be started soon include the

naming of both a Professor of the Month and an Advisor of the Month. Voting booths will be set up so students can cast their ballots for their favorites.

Dancers move

(Continued from page 1)

High School for the Performing and Visual Arts. The Houston Ballet commissioned her to choreograph the ballet "Moonscope," which was also performed by the Chicago Ballet Company. She is a member of dance panels for the Texas Committee of the Arts and Humanities, and the Cultural Arts Council of Houston.

Correction

In the February 14, 1979 issue of the UHCLidian, the new Faculty Assembly representative was mistakenly identified as Paul Bittner. The correct name is Jack Bittner.



Leslie Rotenberry emotes in the CLC production of "A Doll's House" on March 16 and 17. Photo by Bill Langford.

Bicentennial time capsule buried to inform mankind in 2076

By Jeff Coleman

A message to future mankind lies buried on the University of Houston Clear Lake City campus, but future Houstonians will have to wait until the year 2076 to discover this message.

A Bicentennial community effort in 1976 produced documents and memorabilia which were included in the time capsule buried at Horsepen Bayou Bridge.

This capsule, to be opened July 4, 2076, is marked by an abstract sculpture on a pedestal with the inscription "Man Passes From The Scene But His Works Remain."

The contents include, among other things, correspondence from President Gerald Ford, slides depicting Houston life in 1976, and greetings to the people of 2076. The capsule also contains the United States

flag which was carried aboard Apollo 17, the last lunar flight, and the Texas flag which flew over the state capitol on July 4, 1976.

Seabrook, El Lago, Taylor Lake Village, Nassau Bay, Webster, and Clear Lake City

contributed to the time capsule with pictures, city charters, and voter registrations.

Dr. Alfred R. Neumann, Chancellor at the University of Houston at Clear Lake City, headed the dedication ceremonies held on July 20, 1976.

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Student Organizations Forum a viable student government

By Carolyn Truesdell-Morgan

UH-CLC is an unique university. Its student government, to be viable, must also be unique. This became clear in April, 1977, when the Student Association Council voted to disband itself on the premise that "its stated purposes were not being met," and that there was a need to insure "equitable distribution of student funds through a body more representative of the diverse campus constituencies."

The S.A.C. had a history of poor voter turn-out, lack of communication with the student body and internal conflicts due to diverse priorities of individual students.

The Student Organizations Forum was born in answer to these problems and to actualize the original student government's intent to "create a feeling of community and of mutual involvement among various schools and individuals of the university, faculty and administration."

Instead, alienation and fragmentation had occurred in the S.A.C. because of a lack of personalization and person to person contact.

Carol Bardon and Wanda Mercer, who were working in Student Activities, had been researching the problem and felt the best place to start was on the cohesive base already existing in the form of student organizations on campus. Here was a built-in constituency of caring and involved people, representing the different academic and social orientations of people on campus. It was felt that by channeling money more directly into these organizations and giving their representatives say-so over its allocation, not only would the organizations flourish but so would the university.

The Student Forum would allocate organizational funds, discuss student and organizational issues, and appoint students to the university committees. It was decided a simple structure would best implement these purposes, and could be handled by a convener, recorder, and the organization representatives, all having equal input into the Forum.

It was decided that organizations would be recognized each year in order to keep an accu-

rate record of active groups. Five members would be required for an organization to file for recognition. The Forum would submit an overall budget request for the organizations to the University Life Council each year for approval. Two of the most important committees on campus, the Faculty Assembly and the Academic Council, agreed to keep in close contact with the Forum by exchange of representatives or student representation from the Forum.

Wanda Mercer, now head of the Student Activities office, has worked hard to insure the success of the Forum. Her office handles most of the bureaucratic paperwork that could bog the organization down in a muddle of detail. She sees herself as a catalyst in the process of helping students recognize the channels open in this university to student input. She feels students can have a great deal of impact on policy if they will take the initiative to find out the facts, then utilize them constructively. She looks on this process as a lesson for the "real" world beyond the university doors. Learning how to use the system, in any organization, is generally the initial step to progress.

Marvin Burkette was the first convener in the fall of 1977. The main chore that semester was setting up procedures for budget requests and approvals.

Pam Culpepper was a representative that semester from the Art Association and, in the spring of '78, she became the new convener. She was a little reluctant to take on the job, but looks back on it now with pride as a time of learning and personal growth. An art major, Pam says it was great having contact with the university as a whole. The art school, located in the Arbor Building, can get a little isolated.

Though promised "smooth sailing," Pam says there were a few "rocky" places. She remembers the great Coors Debate, when the Forum upheld a resolution to ban Coors from campus because of charges of discriminatory practices. This led to a campus boycott, which in turn led to "Coors flying in to UH-CLC some slick public relations

people to debate the charges."

Then there were charges against the Forum itself, charges of "elitism" though it was representing twice the constituency that the Student Association had ever represented. Displeased students met with Dr. Van Wyatt, Dean of Student Services, to talk over the problem. Eventually an organization, Students Active in Academics, was formed to give these students more of a voice.

It is interesting to Culpepper to note that the Forum is still dealing with many issues similar to those dealt with during her term. She remembers "honors" policies being changed to more equally represent the different schools of study and resolutions being made to deal with frequently absent representatives. She suggests that perhaps new convenors should check the previous records to prevent duplication of problems.

Paul Layne, the '78 - '79 convener, agrees with this. A Public Management major, Layne has been impressed with the viability of the Student Forum. Compared with his experience on the Student Senate at Sam Houston State, he finds the Forum less formal but more goal oriented. He feels that the Forum representatives are concerned and work hard at their jobs.

He also finds that the administration, particularly Dr. Wyatt, works with the Forum and listens to it as the only official, collective voice of the students. Layne, who will graduate in May, thinks the job of convener of the Forum should be looked on seriously. He points out that, since there is not a student body president, the Forum convener serves in this capacity at official functions.

Layne has been working on the feasibility of getting student representation on the Board of Regents. He has been in contact with the administration on this and hopes to see it develop in the future.

Both Culpepper and Layne stress their leadership growth during their term as convenors. They also emphasize their belief in the efficacy of students in the university system via the Student Forum, a unique student government for a unique student body.



Wanda Mercer. Photo by Jim Hackett



Pam Culpepper. Photo by Jim Hackett

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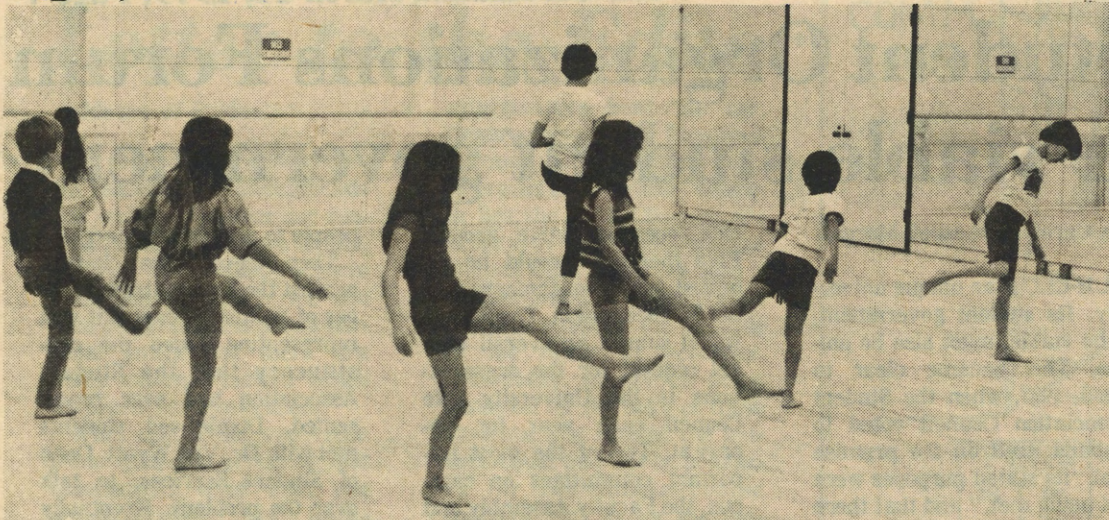
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Gifted children from Clear Creek I.S.D. learn "Aesthetic Awareness" in CLC class. Photo by Jim Hackett.

Internationally known artist opens exhibition in April

They "really knock you over," exclaimed John Fronczak.

Art instructor Fronczak refers to the works of internationally known artist Dorothy Hood, who will be on campus April 1 to open a one-person show.

Dean Calvin Cannon identifies Hood as "the artist in Houston with the greatest national reputation."

"Dorothy Hood describes her works as 'landscapes of the mind.' Her paintings involve powerful configurations of bold shapes which really surprise you," said Fronczak who is coordinating the show.

The Dorothy Hood Show follows the Takaguchi Show last fall which initiated a series of large-scale exhibitions featuring major artists working in the Houston area. In contrast with the Takaguchi Show, a retrospective of the past 15 years, Dorothy Hood will present many paintings out of her studio for the first time. "Most are quite fresh," said Fronczak. Hood has painted some especially for this show. Some will be on loan from private collections.

This series of one-person shows gives major artists space to show a large body of work at one time. Hood's exhibition will include 200 very large canvasses which would be impossible to show in a museum or gallery. "The museums here are not giving one-person shows to artists in Houston,"

said Cannon. To show in a gallery, an artist must be with that gallery which usually has limited space, explained Fronczak.

Students installing the shows participate in "an important intellectual activity," said Cannon. This semester, students in Fronczak's arts administration course are work-

ing with Dorothy Hood in her studio to prepare for the show. Learning with his students, Fronczak admits that this is the first art show he has directed. "It's a wonderful experience for me to get to meet people I wouldn't meet otherwise-- gallery people, other Houston area artists, and Dorothy Hood."

Conference coincides with Hood exhibit

The opening reception of the Dorothy Hood Show on April 1 will coincide with the last day of the "Texas Conference of Art Historians."

Conference participants will have the opportunity to attend the reception and meet Dorothy Hood. Afterward they will take an architectural tour of Galveston.

The conference will also offer an architectural tour of downtown Houston. Another tour includes University of St. Thomas, University of Houston Central Campus, Rice University, Texas Southern University, and Rothko Chapel.

The conference is scheduled for March 30, 31 and April 1. A non-profit organization, this conference is "a brand-new venture in conjunction with Rice University and the Museum of Fine Arts," said Dr.

Deborah Lipton, co-chairperson of the conference.

The week-end will combine social and academic gatherings. In addition to the tours, there will be a banquet, panel discussions, and presentations of scholarly papers. A panel, including artists, as well as historians will discuss contemporary art in Texas.

The new organization is attracting a wider range of people than originally anticipated. It is unusual to get studio artists involved with historians, said Lipton.

Until now art historians in Texas have felt somewhat isolated because of the size of the state, said Lipton. Over 100 people from all over Texas plan to attend the conference.

For more information concerning the "Texas Conference of Art Historians" call Dr. Deborah Lipton at 488-9250.

Printmaker Mona Marshall to show unique serigraphs

A show of printmaker Mona Marshall opened March 5 and continues through March 30 on the second level of Atrium II. Hanging in the show are three large serigraphs, ten smaller ones, several drawings and etchings.

Using metallic powder in the inks, the serigraphs are silk-screened on aluminum plates.

The technique "retains the metallic luminescent quality," said Ms. Marshall. After beginning a career in etching, Marshall became interested in the luminous qualities of the metal plates which evolved into her current technique. Marshall said she knew of no one using this method of printing on metal.

Marshall's works have

shown in California and recently at the College of the Mainland where she teaches drawing and printmaking. Several of the works have not been in previous shows.

Ms. Marshall is a graduate of the University of Michigan and holds a Master's degree from San Francisco Art Institute.

Gifted children learn to dance

By Peggy Mathis

Clear Lake area fourth and fifth grade students have been at UH-CLC for several weeks as part of the Clear Creek Independent School District's elementary gifted program entitled, "Focus on the Future."

The students bused to UH-CLC have demonstrated achievement and-or potential ability in visual and performing arts, one of five categories in the gifted-and-talented children's program. The other four areas are: general intellectual ability, specific academic aptitude, creative or productive thinking and leadership ability.

Since Friday morning, March 2, 29 students have been attending "Aesthetic Awareness" classes under the direction of graduate students from Professor Jan Simonds' pedagogy class. Emphasis in the classes is on movement technique, body awareness,

and an introduction to aesthetic awareness through the vehicle of dance, Professor Simonds said.

On the morning of Friday, April 6, the group will watch a dress rehearsal of the Dance Collective's spring performance.

Coordinators of the CCISD gifted program are Dr. Cliff Barton and Dr. Norma Button. The program, "individualized in approach, demanding in efforts, character building in nature, humane in treatment, and scientific in method," will provide a more challenging academic climate stimulating growth in higher thought processes for students who show superior potential for learning. Dr. Barton believes "talents and gifts are to be shared," and plans include sharing the children's experiences with the other students.

A similar program is being considered by Goosecreek Independent School District administrators.

Ford excels in arts

By Lisa Ingram

Whether writing, composing or performing music, designing or painting a stage set, Jerry Ford enjoys creating.

"As long as I have an artistic outlet, I am happy," said Jerry whose band, Pendragon, will play in the Pub March 29.

Other Pendragon members include flutist Cookie Langdoc and guitarist Jay Williams. Langdoc also plays with the UH-CLC Community Orchestra. With Ford on keyboards, Pendragon plays a variety of music--blues, country and western, soft rock and experimental music.

Until recently, Jerry, a theatre arts major, was planning a career in music. After two years at Baylor in music composition, Jerry said, I was burning out musically."

He decided to transfer to Rice. After auditioning and being accepted, Jerry experienced a "gut reaction" against studying music at Rice.

Although he considers himself a very logical person, Ford says, "sometimes you have to go on gut feelings." At that point he had no other alternatives but he did have time to think about it while convalescing after a motorcycle accident. Then Jerry decided to make music his avocation instead of his vocation.

As a theater student at UH-CLC, Jerry composed and arranged incidental music for "The Glass Menagerie" last spring. In fall he was stage manager for "Lu Ann" and he designed the sets and lighting for "Childhood" and "Line." He recently designed the lights and played a small role in "Skipper Next To God."

In addition to taking a full course load at UH-CLC this semester, Ford began working as technical director with the theatre at San Jacinto College. He has already designed lights, sets, and costumes for two plays, "Antigone" and "Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad."

Jerry's background provides insight into his creativity. Before she married, Jerry's mother was a Shakespearean actress. His twin brother, Stephen, is an actor also studying theatre arts at UH-CLC. Last semester Stephen performed in "Lu Ann" and "Childhood."

Because their father was a Baptist minister, the Fords lived in eight different states while the children were growing up. Although they could not afford it, Jerry remembers with gratitude that his parents sacrificed to buy a piano and music lessons.

Being a preacher's kid also had its disadvantages. Jerry was trained to hate rock music. Several members of his father's church left the congregation when the teen-aged twins began playing in a rock band.

Jerry now loves rock music. In psychological terms, Jerry thinks that he is experiencing "reaction formation."

"I would love to be psychoanalyzed to find out why I am this way. Of course, that is very egotistical but I would find out why I am egotistical," confesses Jerry.

Although religion is no longer his main concern, he still searches for answers to life. He considers himself a Christian existentialist.