

THE UHCLidian

University of Houston

at Clear Lake City

Volume IV, Number VII

February 28, 1979

Sports department to open recreational facilities soon

By Martha Richards

The UH-CLC Recreational Sports Department, coordinated by John Angell, plans a variety of recreational programs upon completion of the Developmental Arts Building. Projected program areas include open recreation, fitness and conditioning classes, workshops and clinics, competitive tournaments, outdoor recreation events and selected sports clubs.

The facilities available for use during any open recreation time include handball, racquetball, basketball, volleyball, tennis, weight room (universal gym) and indoor running track. Graduate students

in Health, Leisure, and Sports will teach the co-educational fitness and conditioning classes.

Interested participants can choose from 7:00 a.m., Noon, and 5:00 p.m. exercise classes.

A running hour, held indoors on the jogging track offers Monday, Wednesday, and Friday classes. Interest and demand will determine the scheduling times for an aerobic dance class.

Workshops and clinics being planned include racquetball, handball, tennis, jogging, weight training and volleyball. A racquetball clinic being planned for the first week in April will feature Jim Austin, a local racquetball pro. The

competitive program plans tournaments in volleyball, basketball, touch football, softball, soccer, handball, racquetball, tennis, table tennis, billiards, pinball and frisbee. The first tournaments scheduled started Thursday, February 15, in billiards (Eight Ball), table tennis and pinball.

Canoeing, bike trips, and back packing are under consideration for the outdoor recreational events. The sports clubs program will involve intercollegiate competition. The areas being considered are volleyball, soccer, sailing, golf, handball, racquet ball and running.

Continued on page 2

Yee-haw!

CLC cowboys compete

"Go Texan Day," February 21, was celebrated with song, square dancing, barbeque, quarter beer and competitive games.

Jerry Ford and Jay Williams won two albums for their performance as an "Amateur Country Western Talent."

A spittoon was awarded to John Bingham for his long-shot

"Snuff-Spittin" ability. Winner of the "Rope Throw," Tommy Tucker, was presented a belt buckle. Sammy Quisenberry, the "Arm Wrestling" champion, won a gift certificate for a personalized, hand-tooled belt, courtesy of the Texas Department of Corrections.

George Bostick from "The Disco Machine" gave away

several albums in the "D.J. Giveaway." Willie Nelson's new album, "Stardust," was presented to John Angell.

In the door prize drawings, Martha Ball won a cacti garden compliments of Deer Park Florist. Also, Howard Dahl received tickets to the Clear Lake Theater.



Edie Scott, Kyle Richards and Dollie Eaglin square dance in the cafeteria during Go Texan day. Photo by Bill Langford.

Crisis Help Line interns recruited

Katrina Packard, area director of Crisis Help Line, needs volunteers. No special skills are needed. She is looking for "warm bodies with an interest in others."

Packard, a 13-year veteran of crisis and drug intervention, helped set up the first Crisis Hot Line network as a part of a Presidential Task Force. She was 16 at the time.

The Help Line answers calls from all over Harris county, northern Brazoria, and northern Galveston counties. A recent poll indicated that the Help Line serves a seventh of the entire population of Texas. The crises range from a young boy needing to know the best hamburger place in town to take that special first date, to rape and suicide intervention.

One of the main jobs of the volunteer is to know where to find answers and help for the callers' problems. Proper referrals are essential, though Packard stressed that decisions are not made for the caller. He is given choices and

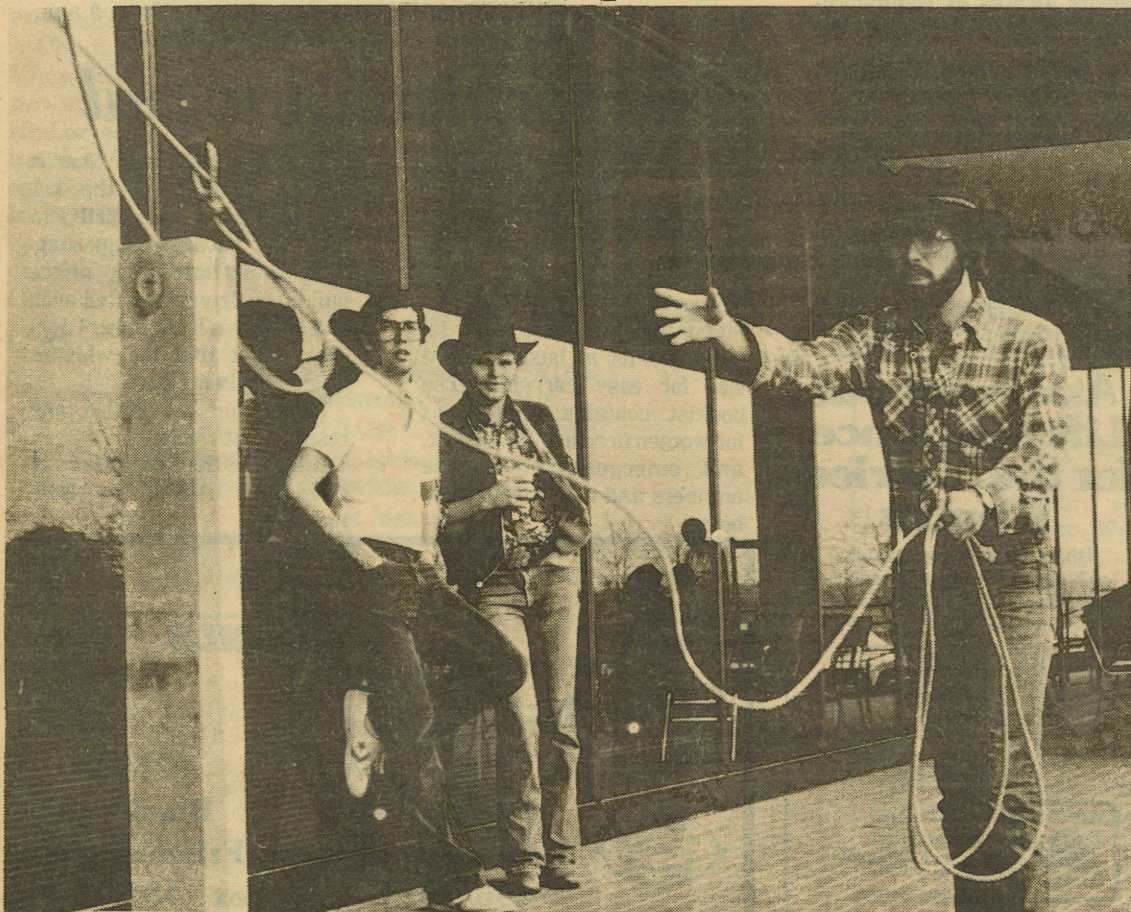
support, but the final action is left up to the individual.

Of special interest to UH-CLC students is the fact that certain professors offer college credit for the volunteer workshops. Some students elect to do their internship with the Crisis Help Line. With an estimated 16,000 calls coming in annually, Packard emphasized that all such help is welcome.

A new training course will begin in March. Classes will be held in building counseling skills, telephone skills, listening and proper referral. Classes will also deal with alcohol, drugs, sexual counseling, venereal disease, suicide and rape. The workshop will last for six weeks and will meet one night a week.

After training, the volunteers will be asked to work one shift a week, or two shifts a month. The shifts can be either four hours or eight hours for an overnight shift.

For more information and volunteering, call the Crisis Help Line at 488-7222.



Jack Bittner gives his best shot in the rope throwing contest. Photo by Jim Hackett.

Letter to the Editor

To The Editor:

When we get bad grades, or we're overloaded with assignments and can't keep up, who do we, as students, blame? Ourselves? Or others, particularly teachers? I would like to recommend to my fellow students a book which literally turned my educational life around: Van Cleve Morris. *Existentialism in Education*. New York: Harper & Row, Publishers, 1966.

After reading two chapters of Morris, I laid the book aside and made some notes, a mental list actually, on what I considered to be the ideal person. The magic of this exercise was that for once I considered (for more than a painful moment) how far I was from my ideal. And what would I list as my excuses? Social codes requiring conformity? Habit? Laziness? My mother's example?

The main theme of *Existentialism in Education* is that one must trade numbness for awareness and "...recognize that one is the architect of one human life and, through that life, the creator of values in the world." (p. 53) When I tried to find excuses for not attaining my conception of an ideal person, I was searching for something or someone upon whom I could shift the blame. *Existentialism*, on the other hand, says, "I cannot escape being the creator of values, for I cannot escape choosing in the world. Even to choose not to choose is a choice." (p. 40)

So what does all this have to do with our existence here at UH-CLC? Exactly this: "To trade numbness for awareness is to feel the intensity of moral involvement. It is to feel personally about life, to feel the meaning of personal answerability, to personally care

about the increase of good in the world." (p. 50) Education should be the discovery of responsibility, thus creating a world of no excuses. Morris says, "Let learning be the sharp and vivid awakening of the learner to the sense of being personally answerable for his own life." (p. 117)

As a student at UH-CLC I believe that no student should consider him or herself as a passive element, a vessel to be filled with knowledge. We are not here to take on a cargo that the world somehow requires. A course should be taken only when it sparks a student's personal involvement. Who chooses the subjects we study? (Whoever that mysterious "them" are.) Morris says, "If education is to be truly human, it must somehow awaken awareness in the learner - existential awareness of himself as a single subjectivity in the world." (p. 110) Courses that are taken for reasons such as, "I need the credit hours," "It was offered at a good time," and "The teacher is easy," - are not education but a vast, shameful, irresponsible waste of precious resources: us.

Truly responsible students will be "seekers and creators of their own truth." (p. 152) The responsible student will not feel the need to be a pal to teachers in the manner of Anna singing "Getting to Know You," in the King and I. An existentialist student will be his or her own best friend. What we get from the years we spend here at UH-CLC is of our own making. Bad grades or inflated grades, overload or boredom, all the good and bad things which happen at UH-CLC are our responsibility - not "theirs."

If you are ready for a challenge, read *Existentialism in Education*. If you are not ready to be challenged, you probably have a pretty good excuse.

Gail Anderson, social psychology major.

(Editor's note: Students at UH-CLC who also are interested in the "hows" and "whys" of courses are invited to contact the student organization, Students Active in Academics, for answers. Either Judy Snyder, at 481-1670, or Jack Leavell, at 488-8535, may be reached by phone or message left in the Student Activities office, room 1-614.)

Vicki Carr, Paul Bittner elected to Council positions

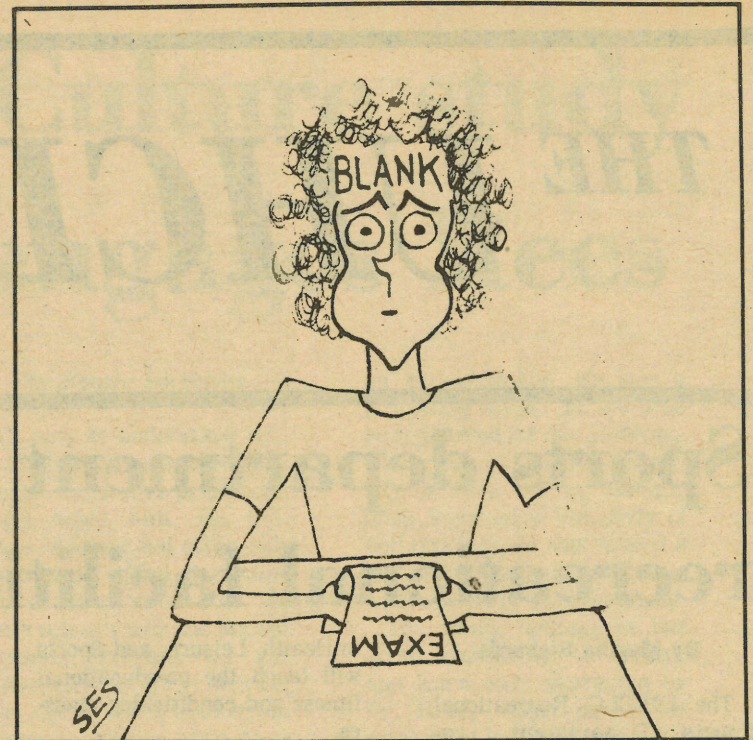
By Carolyn Morgan

The Student Organizations Forum met on February 6 at noon. The agenda included election of Committee representatives, the Academic Council Report, discussion of action to be taken concerning club representatives who never attend Forum meetings, and results of the survey made on campus by Students Active in Academics.

The meeting began with the election of committee representatives. Vicki Carr was elected to the University Life Council. Paul Bittner became the new Faculty Assembly representative. The Academic Council Report was discussed next. The Forum had sent a message to the Council which read as follows:

The Student Organizations Forum, at its January 23 meeting, discussed the subject of honors awards at commencement exercises and passed the following resolution:

Because the opportunity for academic and professional recognition at UH-CLC is extremely limited, the Student Organizations Forum requests that academic honors earned by the top 10 percent of the graduating seniors in each school be announced at each commencement exercise.



For various reasons concerning grading procedures, the Academic Council chose to uphold its previous decision not to recognize honor graduates. The only recourse now would be for individual students to voice their displeasure to their respective program directors and deans.

Absences were the next subject, as the Forum decided to write letters informing six "no show" representatives that their clubs will be dropped from the roster if they are not present at meetings in the near future.

Members of the Forum were given copies of the results of the survey conducted by Students Active in Academics during the fall semester. The problems that show up on the survey include not enough courses in different areas being offered in the summer and during the day, and the fact that the student body feels that more student representatives should be on academic committees. They also show a willingness to serve on these committees.

The next meeting will be Feb. 27.

Center collects refuse

Support an ecology project and clean out your garage at the same time.

The Armand Bayou Nature Center, located on Bay Area Boulevard near Red Bluff Road, has a collecting station for bundled newspapers, aluminum cans and glass. The proceeds from the sale of the donations are used to continue

the improvement of the Nature Center and the trails being built around Armand Bayou.

After unloading your goodies, reward yourself with a hike along one of the trails or browse through the interesting displays in the center. The Nature Center is open Tuesday through Saturday from 9 a.m. to 5 p.m.

Blow whistle for aid

UH-CLC women students can be prepared to blow a whistle in case of attempted rape. "Blow the Whistle" kits are available in the Women's Resource Center for \$1.50. The kit contains a whistle and a 12-page booklet in business-card size for easy carrying. The booklet contains suggestions for women in case of an attack, and emergency telephone numbers and rape crisis numbers.

Kiki Neumann and Sharon Jacobs, creators of the kit, advocate using the whistles in "parking garages, large shopping lots, hallways, office buildings, driveways, and even at a woman's front door." Joggers might find the whistles especially beneficial.

Listen for a whistle and respond with help.

Kiki is the daughter of Chancellor Alfred R. Neumann.

Sports forthcoming

Continued from page 1

Angell's main concern lies in putting together a program that fits the wants and needs of UH-CLC. Angell said, "I am here to provide a program for the students, faculty and staff of the university." In order to accomplish this Angell re-

quests any suggestions from students, faculty and staff.

A limited number of community memberships are also available for the recreational program. For any additional information, contact John Angell at 488-9511, room 123, Developmental Arts Building.

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Series reviews history

By Lisa Ingram
First of a series

Although UH-CLC first opened for classes in September 1974, the history of the university dates back to 1968.

The need for an upper level institution in the Bay Area was indicated in a study of higher education in Texas and published by the Coordinating Board, Texas College and University system in 1968.

In support of the 1968 study, the UH Board of Regents issued a statement in December, 1970, favoring the creation of the Clear Lake campus which would provide further education for graduates or continuing students of San Jacinto College, Alvin Junior College, Brazosport College, Galveston College, Lee College, Houston Community College and College of the Mainland.

The Texas Legislature passed this proposal by House Bill 199 in May, 1971. After the legislature provided the initial planning appropriation in the spring of 1972, Dr. Alfred R. Neumann was appointed chancellor November 1, 1972. Chancellor Neumann and an advisory committee of junior college presidents developed an academic plan which was adopted by the Board of Regents in March, 1973.

The Texas Legislature passed senate Bill No. 2 authorizing the sale of \$40,000,000 in tuition revenue bonds for construction of the Clear Lake campus on March 23, 1973.

In the summer of 1973, Neumann and his academic planning staff moved into the Arbor Building which had originally been built as a UH Graduate

Center on land donated by the Friendswood Development Co., a subsidiary of Exxon. The Chancellor's staff included Dr. Calvin Cannon, Dr. June Hyer, Dr. Dave Gates, Dr. Peter Fischer, Dr. Robert McClintock and Dr. Louis Rodriguez.

During the next year the staff was busy writing the catalogue and recruiting faculty. One of the first members of both staff and faculty, Dr. Calvin Cannon, was named Dean of Human Sciences and Humanities by Neumann in 1973.

At Dean Cannon's invitation to join UH-CLC, Dr. Peter Fischer accepted this "once in a lifetime experience. How often do you get a chance to come into a University which is only words on paper and money in the bank", asked Fischer.

Achieving "academic excellence" was and still is Fischer's first priority at UH-CLC. After joining CLC in September 1973, Fischer attempted to attract faculty "who would, by their experience and super qualifications, bring a dimension to the educational scene in this part of Texas which, in my estimation, had not been there before", said Fischer.

Foremost in their deliberations was the importance of meeting the needs of the potential students in the area. In accord with Fischer, Cannon said, "I saw this area as amorphous, as varied, as heterogeneous, as without a center and as growing."

Upcoming issues of the UHCLidian will focus on the development of the university as a cultural center in the Bay Area community.



Bayou Bomber wing Ellie Altieri (left) and sweeper Jean Rudnicki challenge the Tusken Raiders for the ball in their Feb. 10 game at Deer Park soccer field. Second in the A Division, the Raiders won 4-0. Photo by Bill Langford.

Ulrickson named head of Placement

By Linda Kinney

Carol Meyers Ulrickson has been named Placement Coordinator effective February 1, 1979. Mrs. Ulrickson was formerly a senior consultant in personnel placement for M. David Lowe Personnel Services.

She holds a B.S. from North Texas State and resides in Sea-

brook with her husband and two children.

Initially Mrs. Ulrickson reports, "I plan to get acquainted with the faculty and the program directors. One function of the placement office is to invite representatives of companies, corporations and school districts who have jobs to offer to visit our campus and interview students."

"This campus has a strong science and business base and I intend to explore more areas for Humanities graduates," said Ulrickson. She continued, "It is very important for the students to come in and establish a placement file."

Mrs. Ulrickson urges students to visit and use the placement office which is funded from Student Services. The office is located in room 1-207 and is open from 8 to 5 week days and by appointment evenings and weekends.

Future plans include the possibility of workshops dealing with resume writing and interviewing techniques.

Staff

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Career Planning	6, 13, 20, 27	6:30-9:00
Biofeedback for relaxation	6, 13, 20, 27	3:00-5:00
Personal Growth	15, 22	2:00-4:00
Time Management assigned by group	27	
Career Planning for women re-entering school or the working world	28	9:30 a.m.-noon

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Pub Notes

By Martha Ann Ball

"I'm waiting for the naked girl to call," sang Tim Henderson in a fun-filled evening in the Pub.

The music of Henderson quickly had his audience chuckling and tapping feet as he sang. Joyfully commenting on life and subjects from Anita Bryant to truckers' appetites, Henderson entertained the Pub crowd with many of the cuts from his new album.

"Waiting for the Naked Girl to Call," is the title and title song of the album published by B.F. Deal, Inc., of Austin. Other cuts include "Gypsies," "Welcome to Texas," "Maria Consuela Arroyos," and "Wiskey John."

Valentine's Day brought love

songs to the Pub in the form of Brooks Maguire. A former student at UH-CLC, Maguire sang for new friends as well as old.

Maguire's music included ballads, songs of memories, and some Jerry Jeff Walker music. Love songs and fun songs set the crowd in a warm mood. Complimentary carnations with a glass of wine made it truly an evening to enjoy for all Pub customers.

Dave Hargraves sings for the Pub crowd on March 1, from 5:30 p.m. to 9:30 p.m. Hargraves has performed at UH-CLC before and the Pub welcomes him back for an evening of good music and relaxation. Don't miss it.

Benson, Dewhurst prevent "Ice Castles" from melting

By Wayne Beamer

Because of the lack of snow and ice in balmy Texan climes, a film dealing with the competitive world of figure skating would have a hard time at the box office.

Even in the colder stages of winter, "Ice Castles" melted on the screen and left this reviewer a little cold, despite some good acting from Robby (when will they ever call him Robert) Benson and Colleen Dewhurst.

The film concerns a late-blooming figure skater, Lexie (Lynn-Holly Johnson) and her seemingly impossible struggle to compete in the winter Olympics, hounded by the desires of her wishy-washy boyfriend (Benson) and crusty alcoholic

father (Tom Skerritt).

The story opens with Lexie practicing with an old skater (Dewhurst) who just happens to own the only combination bowling alley, bar, and skating rink in town. Between her and Nick (Benson), they convince Lexie's father to allow her to compete in a regional tournament. Her raw talent awes the highly energetic crowd but not the judges who give her low scores. A coach (Jennifer Warren) views her performance and decides to give Lexie a chance. At this early stage, you, as a viewer, seem to be led in a familiar direction that sets the film's unoriginal tone.

With this sudden success comes some distressing changes. Knowing her age is a disadvantage among competitors and peers, Lexie leaves Iowa to attend a school for gifted skaters. Her coach entices a local sportscaster (David Huffman) to initiate a media blitz so effective that Lexie cannot be ignored. As her promoters pull her closer to the Olympics, she becomes afraid of being just a temporary plaything. Her emotion peaks at a promotional party as she feels put on display. When you see a tight closeup of Lexie while a tape of the song "What Goes Up" plays in the background, you just know Lexie's gonna wreck her career somehow. So she gives the partygoers what they wanted on the small ice rink outside, until she loses control. She collides on some

patio furniture and supposedly ruins her career.

The main flaw of "Ice Castles" is that you're being suckered by obvious messages, that the filmmaker has intentionally conveyed. The basic message, "the meteoric climb of the unknown," worked with Stallone's "Rocky." Hopefully the viewing public won't buy any substitutions. "Other Side of the Mountain" succeeded because it was based on truth not thin ice.

Of the principals, Benson and Dewhurst gave the movie their best shot. If you can ignore his tanned Southern Californian face, Benson actually plays a semi-realistic 19-year-old. This role proved that he could be unflattering in a role and effective. Dewhurst, recently known for "Annie Hall," is totally believable. As Lexie's early mentor, she has the best role in the film. Her emotion is sincere and it shows. Johnson, however good for the part, is interesting but needs more acting lessons. However, Skerritt is as totally unbelievable as Lexie's drunken father as he was playing Shirley McLaine's ballet teacher husband in "Turning Point."

All things considered, Ice Castles may be one notch better than watching television, but then you have to pay for the former. Remember, it's like junk food that fills a two-hour void. But don't forget the heavy jacket.

Theatre for deaf to perform

The National Theatre of the Deaf will perform "Volpone" and "Quite Early One Morning," March 17, at the Ball High School Auditorium at 8:00 p.m.

"Volpone" is a satirical comedy about greed, with many rascals involved. It is an all new play in two acts by Stephen Sweig, based on the orig-

inal play by Ben Johnson. "Quite Early One Morning," by Dylan Thomas, is poetry and humor.

The National Theatre of the Deaf is the first professional company of the Eugene O'Neill Theatre center. It was established by Federal grants to present a permanent professional company of America's

deaf actors. This is a performance directed to both hearing and deaf audiences.

All seats are reserved: \$8.50 and \$7.00 with half-price tickets available to students, senior citizens, and the hearing-impaired. Tickets are available through Top Ticket, 960-8678, or from the Galveston County Cultural Arts Council, 763-6459.



"Skipper Next to God" cast and crew includes (back row, left to right) Jan Schwartz, Don Wright, Cecilia Sather, Larry Sievers, Jerry Ford; (front row) Peggy Gardner, Esther Papari, Susan Meyers, Jim Fitch, Bill Logan, Jo Perkins, Lynette Perkins, Layna Pogue, Cathy Coones, Bo Ogden; (at table) Mary Ann Cole, Jan de Hartog, Len Sobel, Ranny Scheps; (kneeling) Susan Fischer; (not pictured) Jim Hackett, Bob Everding, Leopoldo Saavedra. Photo by Bill Langford.



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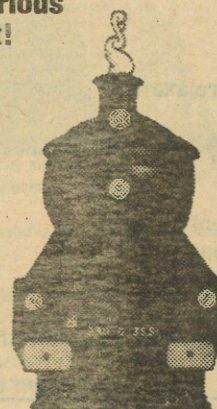
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Pandora's Box

By Pandi Bauer

Each morning, millions of women across the country turn not to two women discussing why mom's brother's second wife had her sister's husband's baby, but to an enthusiastic and deeply concerned middle-aged man who tells them how to cope with real life problems. They turn to Phil Donahue.

When Donahue first tried selling the idea for his show, people laughed. What, no band? Only one guest per show? And, usually, by the time he got to the part about the audience asking questions, he would hear the dull, concluding click of the receiver. Now, 12 years and two Emmys later, his unique format and unquestionable talent have marked him as one of the most innovative (and possibly most successful) talk show hosts on American TV.

Why does "Donahue" work?

Well, airing time certainly plays a big part in the show's success. Donahue, himself admits, "I wouldn't want to risk my career against 'Charlie's Angels,' but adds, 'I do compete with Big Bird, though, and many times I lose.' Obviously, not too often. Even in Houston, where 'Donahue' plays against 'Mash' (as well as assorted game shows and soaps.) The show is one of the most popular on the daytime schedule.

A larger debt for the show's success is owed to the man in charge, though he is reluctant to accept much credit. He

simply says, "there is no show without the audience."

It is doubtful that modesty provokes him to make such a statement. It is simple logic. Audience participation is what makes the show unique. Without that, it would be noth-



Phil Donahue
ing more than an hour of one-on-one.

What makes him so popular with women is the fact that he gives them credit. Not for being women, but for being people...complete with feelings, opinions, and yes, even intellect. For a long time television programmer's feared the presence of on-the-air audiences, largely because they might get on camera and "act dumb." And, heaven forbid that a WOMAN should get on and voice an opinion!

Donahue changed all that. His show has done a great deal for the feminist movement by giving the women of America a forum.

Women wait as long as two years to get tickets for his show. And that does not guarantee anyone a minute in front of the camera. Those who do get their moment of glory rarely know what they're going to say until it comes out. Speak-

ing out on a controversial issue can't be easy, and the added tension of being on national television sure doesn't help. Yet, few women seemed bothered by the fact that millions of Americans are listening. On the contrary, they are thankful for the opportunity to be heard on subjects as controversial as feminism, homosexuality and politics.

Controversy is the show's main ingredient. Although it was avoided by television for so many years, it only makes sense that it would work. Who wants to watch a bunch of women agreeing for an hour? Controversy is not a dirty word," says Donahue, "Controversy simply means that it's important and people disagree about it."

Donahue, who has interviewed everyone from Bob Hope to the pilot who dropped the bomb on Hiroshima (but hasn't been able to get Nixon) feels everyone should have a talk show.

While he feels that his conversations with important people have been "the most satisfying part of his career," he feels sure that he "will go back to news when this all blows away."

"I grew up in a newsroom," he says. "Now I buy my clothes in New York."

Well-dressed he is. But in this case the clothes do not make the man. What does make Donahue so appealing is the twinkle in his bright blue eyes, the sincerity in his smile and that gorgeous head of grey-white hair. His boyish charm is still omnipresent at the age of 43 and his vitality and energetic flair defy the aging process.

The success of the "Donahue" show in its first 12 years insure that he will continue for many more. "I may not have all the answers," he says, "but I sure do enjoy asking the questions."



Leslie Rotenberry and Jim Furbie have leading roles in "A Doll's House." Photo by Jim Hackett.

Theatre to open

Inaugural production of the new theatre, in the Developmental Arts building will be one of Henrik Ibsen's most exciting plays. "A Doll's House" will be presented March 9, 10, 16, and 17, at 8:00 p.m. and March 11 and 10 at 2:00 p.m.

The play, adapted and directed by Dr. Robert Everding, concerns the maturing of a young woman and the realization of her role in life. First performed in 1879 the play still holds significant meaning for today's audiences.

Cast and crew of this modern drama include Helga Aas, Evie Baker, Jim Clubb, Hunter Dutton, Jacki Edson, Brian Everding, Julia Page Everding, Stephen Ford, Jim Furbie, Patrick Griffin, Glen Hughes, Leslie Rotenberry, and Judy Shuler.

The new theatre called, "The Other Place," is an intimate house holding a little over 200 audience members and offering great versatility of staging. For information call 488-9334 or 488-9288.

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Members of the Clear Lake Go Texan Trail Ride recaptured the flavor of the Old West on January 27. Photo by John Washington.



Horses and wagons added a touch from the past to Go Texan festivities. Photo by John Washington.

Shades of the Wild West

Clear Lake 'goes Texan'

By John Washington

This week marks the culmination of long hours of work which will provide college scholarships for Texas agriculture students. The proceeds of the Houston Livestock Show and Rodeo, ending March 4, fund the largest agricultural scholarship program in the United States. The community project boasts 3,000 committee members working on everything from publicity to trail rides.

The Nasa-Clear Lake Area "Go Texan" Committee has been busy raising money, too. The "Go Texan" Style Show at NASA's Gilruth Center provided appropriate apparel ideas along with a delicious Bar-B-Q lunch for area residents. The style show also offered fine western entertainment and interesting fashions such as a pair of mink western boots. Following the show, the Sheraton Inn hosted a dance.

Over 300 riders, eight cover-

ed wagons, and a myriad of supporters enjoyed a beautiful day for the "Go Texan" Trail Ride. As the sun slowly set over Galveston County Park, riders pointed their steeds toward their trailers to warm up for the gala dance that night.

Wednesday, Feb 21 was "Go Texan Day," on campus. In the tradition of quarter beer and Bar-B-Q beef, activities included horseshoes, snuff spitting, rope throwing and more.

The all-purpose room of the Developmental Arts Building served as a square dance hall

for the "Go Texan" dance Friday, Feb. 23. "Joe Bob's Bar and Grill Band" added entertainment and color to the festivities.

In recognition of the work done by the area residents, Thursday, March 1, has been designated Clear Lake Day at the Rodeo. "Area ticket sales have been perennially very good," says Dave Pagel, Nasa-Clear Lake "Go Texan" committee member. A bus trip to the rodeo from Nassau Bay Hotel sold out quickly.

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Houston Livestock show attracts rodeo competitors

By Karen Schock

Every year the Houston Livestock Show and Rodeo draws hundreds of thousands of people to witness the world's largest and richest cowboy show. The multitudes gather to experience the freedom and excitement that is generated by one of the most rugged and free-spirited individuals that any generation will ever produce, the professional rodeo cowboy.

To be a winner at such an extravaganza as the Houston rodeo requires guts, determination, and athletic ability, but before the cowboy can be a winner, he must be a contestant. This means that he must be a Professional Rodeo Cowboy Association cardholder.

The PRCA has banded rodeo cowboys together for well over 30 years and has turned the sport into the multi-million dollar business it is today. The organization boasts the largest membership in associations of its kind and sanctions the biggest and richest rodeos in the world, of which Houston is the highlight of the season.

Membership into this exclusive club is not easily obtained.

The aspiring cowboy must first apply for a permit by writing the PRCA headquarters in Denver, Colorado. This entitles him to make only PRCA shows that are approved for permit holders. The large indoor shows, such as Houston, are for cardholders only, therefore, permit holders are not allowed to compete in them. The permit is like an apprenticeship. The cowboy must make a certain amount of money to fill his permit before he is offered a chance to buy his card. At the present time, the cowboy must win \$1,000 at PRCA approved shows to fill his permit.

Once the permit is filled the cowboy is offered a choice. He can either spend the additional \$200 that will buy his card or he can forget the whole thing and go home. This process calls many of the cowboys who are not serious about going down the road. After the card is obtained, the cowboy must continue to make at least \$1,000 a year rodeoing to be able to ride in the big PRCA shows. He is also responsible for paying membership dues of \$200 annually.

The PRCA's big shows are

all at the beginning of the year and are made by most professional cowboys. They follow a circuit that begins in Odessa, Texas on January 1. The next big paying show is in Denver, Col.; then Scottsdale, Ariz.; Albuquerque, N.M.; Abilene, Texas; Fort Worth, Texas; Jackson, Miss.; Tulsa, Okla.; Baton Rouge, La.; San Antonio, Texas; Houston, Texas, and finally winds up in Lake Charles, La.

At Houston, for an entry fee of \$100 for rough stock riders and \$250 for calf ropers, the cowboy is given four chances to cash in. He will be competing in two go-rounds, a short-go, and the average. Every cowboy is given the opportunity to ride, rope, or dog at least two head. If he is among the top 10 in his event, he will be given another chance to compete in the short-go or finals, which makes him eligible to compete in the average.

Every man entered at the Houston rodeo has traveled many long, hard miles and put down a lot of bucks to make it all come together in the Dome. They are there to take at least two chances, and they hope for, at a percentage of the sum total of all their entry fee money plus the \$88,000 in added money contributed by the Houston Livestock Show and Rodeo. Wish them luck and good times because they will need both to continue one of the most romantic and uniquely American lifestyles, that of a professional rodeo cowboy.

(Education major Karen Schock is a member of the Texas Barrel Racing Association and competes in their association's events regularly.)



Brothers Jerry (left) and Stephen Ford model contrasting costumes. (Non-conforming drama students showed up in hippie outfits on Go Texan day.) Photo by Jim (Hippie) Hackett.



George Lopez (left) seems to be winning, but Sammy Quisenberry triumphed in the Arm Wrestling Contest, as Martha Ann Ball cheered them on. Photo by Bill Langford.

The Very Feminine Question of Life Insurance

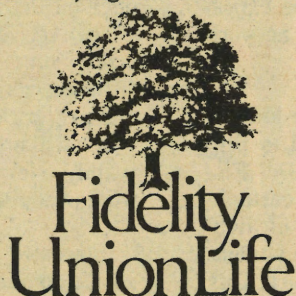
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Movies

The Cinema Club continues its "Secrets of a Tormented Psyche" film series. Robert Altman's "Images," a Hitchcock-like suspense exploring a woman's schizophrenia will be shown March 9, room and time to be arranged. Susannah York

and Marcel Bozzuffi star in this R-rated film.

The Cultural Committee will present "Murder on the Orient Express" on March 3, at 8:00 in the auditorium and "La Grande Bourgeoise" at 7:30 in room 2-532 on March 10.

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Anthropologist Michael Rees. Photo by Bill Langford.

Culture study engages Rees

By Bonnie Spellman

It's easy to understand why Dr. Michael Rees is an anthropologist. He enjoys people and people enjoy him. He welcomes students and other visitors into an office decorated with artifacts from his 21-month sojourn with the Mayan Lacandon Indians on the Guatemalan border of Mexico.

Dr. Rees lives in a lakefront cottage in Kemah next to a park where he launches his sailboat. He claims eating as his first interest in life and cooks excellent gumbo. The crabs for this dish are caught in a trap hung from the bulkhead protecting his front lawn.

If eating is Dr. Rees' first interest in life, it wins a close race with anthropology. The subject surfaces in any conversation and leads down many interesting trails. When asked if he plans any return trips to the Lacandon Indian country, Rees revealed a plan to return during the summer of 1979 if a grant that has been applied for is approved.

Rees and Ed Hugetz, professor of film making and part time teacher at CLC, will be spending time filming the daily life and ceremonies of the Lacandon Indians. They propose to teach the Indians to film their own activities and interpret what is going on in the films while reviewing them with the anthropologists. Dr. Rees stated that this research is an innovative way of observing culture and is still experimental. It is so controversial, in fact, that Dr. Rees expressed concern that the grant request may be turned down. Undaunted, however, he stated that he will apply for a grant through other agencies or finance the expedition himself at a later date.

Dr. Rees has not always been

an anthropologist. He was a practicing lawyer at the time he registered for one anthropology class at Tulane University in 1970. As he became more involved in the study of anthropology, he was offered a teaching fellowship at Tulane, where he earned his doctorate.

The strong feelings he has about continuing to explore and learn were expressed by Dr. Rees, "Most people at some point in their lives say, 'I have all I need to know to live.' They all probably arrive at a certain point of their lives in which they say, 'I really know enough to survive and I don't have to listen to anybody else.' Well, okay, that sort of person dies. That sort of person is as good as dead intellectually. The greatest scholars I've ever known are people who are willing to think on their feet and who are willing to say, 'That's interesting...I never thought about that...Maybe you've got something there.'"

Does Dr. Rees feel isolated as the only anthropologist on campus? "I see myself as a privileged proselytizer. I feel very much at home at Clear Lake because of the cross-disciplinary approach." There are several instructors on campus who, although not anthropology majors, are very interested in the subject. He receives a great deal of encouragement. "In fact," he said, "the Incest Taboo class offered this semester received almost overwhelming response."

Next fall Rees will be teaching Sociobiology with Fred Wiman. He also teaches on the UH Central campus where he will be teaching Anthropology of Law in the spring of 1980. Anthropology of Law may be offered at this campus the same semester if scheduling is approved.

Art association schedules two new spring workshops

Jan Larson, President of the Art Association announced two spring workshops planned this semester.

Stan Bitters, an architectural ceramic sculptor and author of ENVIRONMENTAL CERAMICS, will conduct a two day workshop tentatively scheduled for March 28 and 29. Non-students must pay a \$10 fee for the workshop, which is free to students.

Robert Serpa, owner of Imago Hand Paper Mill in Oakland, California, will direct a workshop tentatively scheduled for April 18 and 19 that is free to all students.

Recently some members of the Art Association painted a

wall graphic mural at the Strawberry Health Center in Pasadena. Students participating were Ken Bitner, Dorothy Fry, Alice Gawrylowicz, Mike Landry, Jan Lawson, Mary McQueen, Audrey

Cour Palois, Eva Smith, and instructor, John Fronczak.

Through fund raising events such as this, the Art Association is able to provide fees for guest artists, workshops and scholarships.

Faculty articles printed

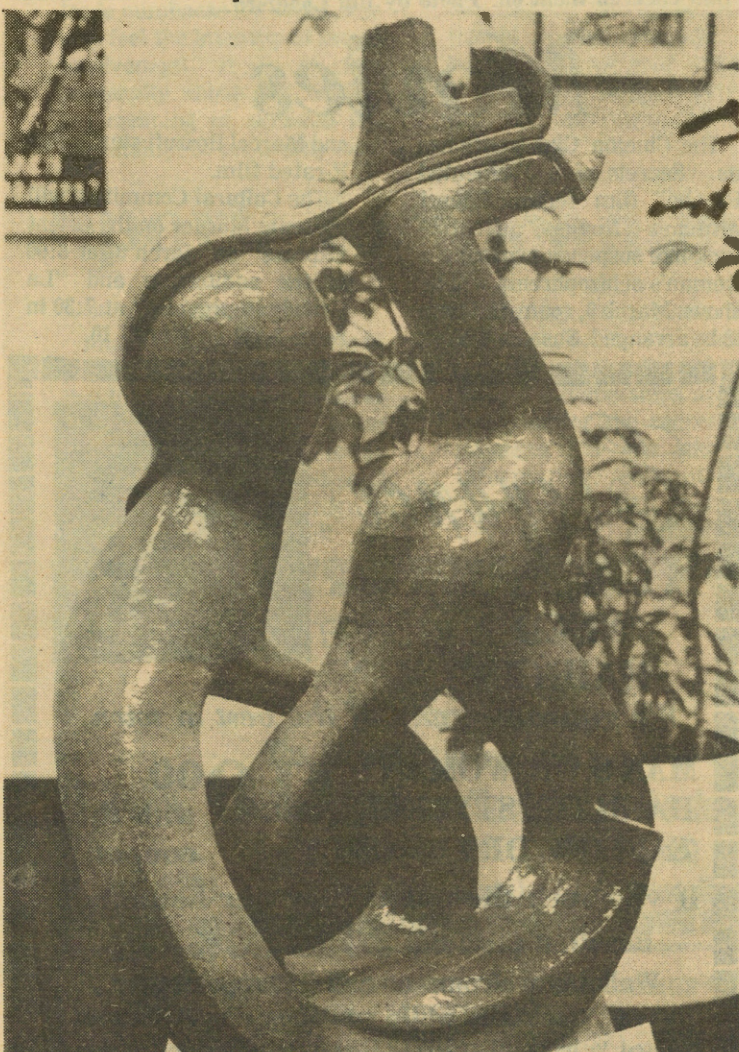
Three UH-CLC faculty members have had magazine articles accepted for publication recently.

In the February issue of Houston City Magazine, Dr. Michael Berryhill's article is entitled, "Sport: The Inner

Game of Hunting." The subject is "Stalking quail can be almost mystical." Dr. Berryhill teaches Creative Writing.

Gloria Morris, UHCLidian advisor, writes about Austin's woman mayor in the March issue of Texas Woman. This article, entitled "Advance and be Recognized," is the first of a three-part series on woman mayors. A fourth article, accepted by Texas Woman, will portray Kathy Whitmire, Houston City Controller.

Appearing in the next issue of Theatre Southwest will be an article by Dr. Robert G. Everding, Theatre Arts, entitled, "A Texas Trilogy: An Experiment in Cooperative Production."



Ceramic sculpture by graduate student Jusy Blossman. Photo by Jim Hackett.

Art students to loan work for display in Bayou Bldg.

Student artwork, such as sculptures, pottery, and paintings, will soon be available, through the UH-CLC Art Association, for display in offices of the Bayou Building.

Only office personnel may borrow the artwork, but many pieces are also for sale to anyone interested.

The idea was inspired by Dr. Peter Fischer's move to display student artwork in the Humanities Office. The UH-CLC Art Association then decided that lending their pieces to the other offices was a good idea for several reasons. It provides an economical way

for the offices to enhance their surroundings. It also allows students to display works which would otherwise remain in their studios. Those who have never been to the Arbor Building will finally be exposed to some of the artwork produced there.

One example of the kind of artwork to be offered is presently on display in Dr. Fischer's office. The ceramic sculpture is the work of Judy Blossman, a graduate student and sculptor of four years. This particular piece represents Judy's efforts to "free the form

from its base and make the form continuous, with no beginning or end." A series of sculptures on women, which Judy did prior to this sculpture, also served as an influence on the work.

The Art Association is presently compiling an inventory of the pieces they have to offer and are working out a system which will enable the offices to readily view and choose the works they want.

Interested office personnel should contact the Art Association at X379. Jan Larson is president of the Association.