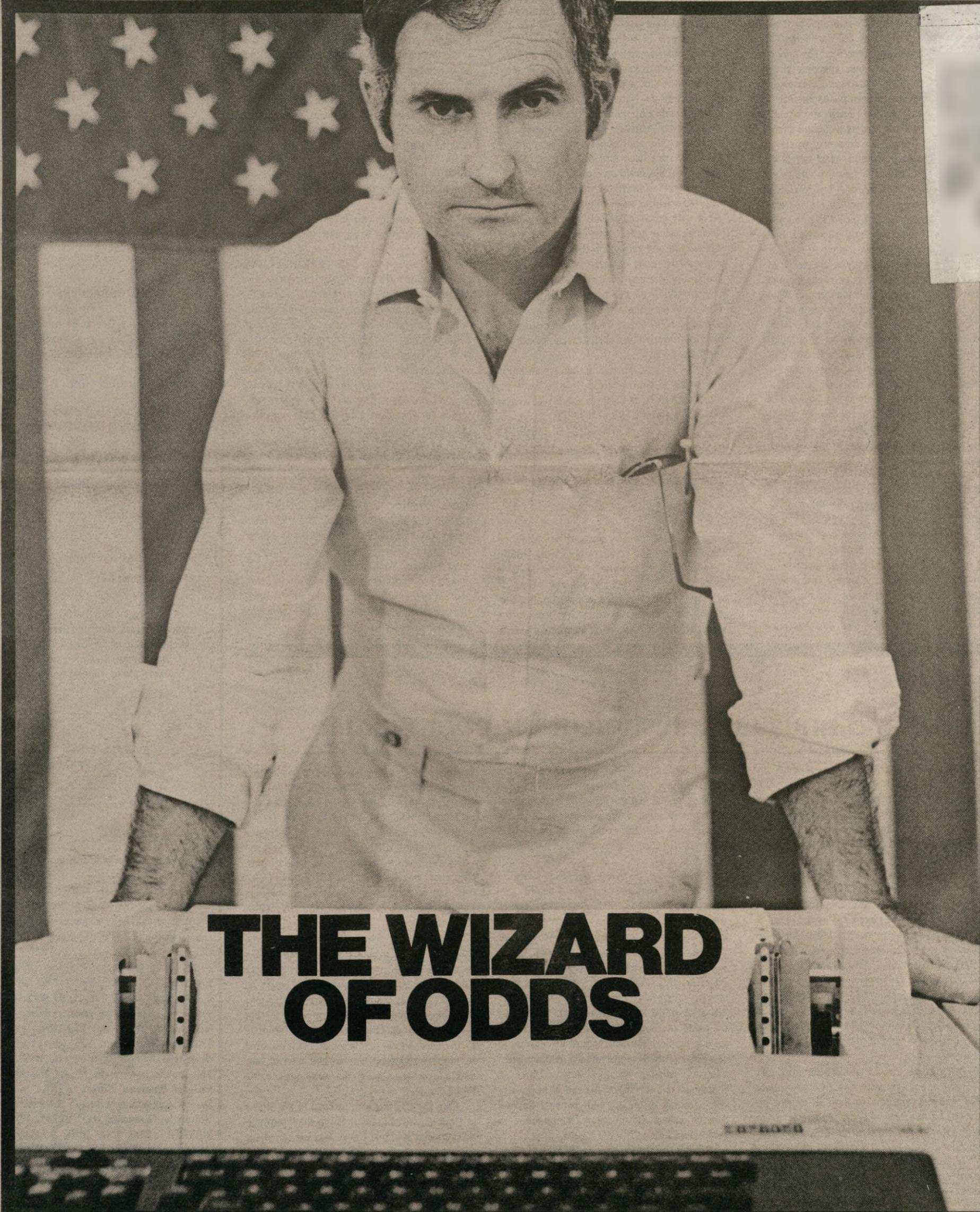


HOUSTON

Breakthrough

JULY/AUGUST 1980

\$1



THE WIZARD OF ODDS

THE BIG PICTURE

Enclosed please find one of the most blatant sexist articles I've come across. I attended a Real Estate Component Depreciation seminar in March sponsored by North Texas State University and taught by two professors from Arizona State University. I was appalled when copies of the enclosed "humorous" article were passed out to me and the participants after lunch. As copies were passed to the only other woman [present], it was apparent that the lecturer was a little embarrassed, but made the comment that it had been his experience "that women in business were tough and could take it"! I believe your readers would be interested in excerpts from this unsavory article. (The author, Robert L. Nessen, teaches real estate law at Boston University Law School.)

The Overwhelming Case for Allowing Depreciation Deductions on Married Women as a Matter of Equitable and Sound Tax Policy

It has been frequently suggested that women do not get older, but better. Whether or not they do get better is a matter of individual judgment and, as such, beyond the scope of the commission's study. What is clear, however, is that a woman does get older. And as she gets older her physical value diminishes according to good, old-fashioned economic theory. It is with this concept in mind that we suggest that a woman, if married, be characterized as depreciable property, allowing her husband to take her as an income tax deduction. . . . it is clear that an overwhelming social need would be served by allowing for the depreciation of married women.

It would, for example, encourage the marriage of those now living together out of wedlock, thereby restoring the virtue of virtue in American life. . . .

As marriage is a virtue to be encouraged, so is chastity. The purchaser of new real estate, oil tankers, and other property is entitled to take what is known as accelerated depreciation. This means that the "first user" of property is allowed a larger depreciation deduction than one who has pur-

chased used property. To determine first user in the case of a wife may create some difficulties of proof, but since they have already been overcome by the Internal Revenue Service in the case of cattle, it seems reasonable to think the principle can be applied elsewhere.

This part of the program may seem unfair to older women who have made a concerted effort to keep fit. In these cases, we might look to appropriate analogies—the preservation of historic properties and the rehabilitation of housing, where special depreciation benefits have been granted. Perhaps similar approaches could be applied to wives who have undertaken a certified program of physical renewal.

This extension of tax policy enjoys not only a social but an economic justification. As a wife grows older her ability to work declines. Housework gets harder, and the conception and raising of children become more difficult. As a matter of quantitative economics, she is wearing out, as any honest woman trying to slip past 40 will admit. This may necessitate the hiring of outside domestic help, a cost which is not deductible. Depreciation will help to compensate for the extra cost. . . .

I find it most interesting that the author of this article is also on a faculty of a university and even horrifying that this article was written in the 70's, not the 50's or the 60's!!

BARBARA R. TIBBETTS

I must protest the way you cut my article on the Battaglia Fund (*Breakthrough* June 1980). I realize that articles must be cut to fit available space, but in this instance, you cut the article at least in half, leaving out much of the substance and emphasis of the story. I wrote the story, at your request, to be an article on wom-

en's networking—on the impact of having women in influential leadership positions and on the workings of our city government. Had you wanted a mere press release I would have provided that.

What makes the situation particularly painful is that you did manage to find space to run a lengthy article on a new "soft sex" queen. I think this raises serious questions on the editorial policies of *Breakthrough*. My understanding is that you were expanding your coverage beyond strictly feminist issues but that you were still placing an emphasis on women's affairs—issues which are generally poorly covered by other local media.

In this past edition, it seemed that you chose to run features at the expense of covering women's affairs. Is this indicative of a new editorial policy?

And, please, if you must cut my articles beyond recognition again, just leave my name off of it.

SANDRA LONG

Editor's note: We regret that this story was edited so drastically. Unfortunately, editing for space is a fact of life in newspapers. In this case, however, the story was typeset in whole (with minor editing), but cut 10 inches due to an error in copy measurement. The two stories which preceded it (on Cindy Pickett and on the run-off election) were already pasted down. Sandy Long has written several articles for us—this is her first complaint. We have not introduced any new editorial policy, this was a logistical problem. You might say we had painted ourselves into a corner.

We must take exception however, to Long's definition of Cindy Pickett as a "soft sex" queen. The story's sub-head read: "no soft soap life for this Houston actress." The story made observations on the Houston art scene—"Small town minds have the arts on a leash here" in Pickett's view. Writer Morris Edelson described Pickett's difficulties getting roles in Houston, and called it "a banana republic of the arts." Breakthrough emphasizes politics and the Pickett article dealt with the politics of art.

Editorial

Cruel and unusual punishment for poor women

In ancient Greece, the oracle of Zeus was Dodona, in the land of oak trees. The will of the mighty lawgiver was revealed by the rustling of the oak leaves, which the priests interpreted.

We've come a long way since then, or have we? In modern America, nine old men in Washington, the land of rustling paper, dress themselves in black robes and interpret the Constitution. The same body which legalized abortion in 1973 has now decreed that that constitutional right cannot be exercised by the poor.

The Hyde Amendment, which has been attached to appropriations bills each year since 1976, has been ruled constitutional (June 30) by the narrowest of margins, 5-4. The measure, named for its sponsor, Rep. Henry Hyde, R-III, bars Medicaid spending for abortions except when a woman's life would be endangered by childbirth or in cases of promptly reported rape or incest.

It is bitterly ironic that our Supreme Court, political appointees with not an ovary among them, should presume to limit so cruelly the options of poor women—the women who can least afford the burden of an unwanted pregnancy.

Justice Potter Stewart, writing for the majority, displayed an insouciance to human needs reminiscent of Jimmy Carter's "life-isn't-

fair" philosophy. "The fact remains," wrote Stewart, "that the Hyde Amendment leaves an indigent woman with at least the same range of choice in deciding whether to obtain a medically necessary abortion as she would have had if Congress had chosen to subsidize no health care costs at all."

Congress has, of course, chosen to subsidize most other medically necessary health care costs for the poor. This selectivity, argued Stewart, does not violate a woman's constitutional guarantee of equal treatment under the law.

Four of the justices disagreed with the majority. Justice Thurgood Marshall said poor women must now "resort to back-alley butchers, attempt to induce an abortion themselves by crude and dangerous methods or suffer the serious medical consequences of attempting to carry the fetus to term." Justice William Brennan, Jr., called it "brutal," Justice Harry A. Blackmun said it means "the cancer of poverty will continue to grow," and Justice John Paul Stevens called the decision "tantamount to severe punishment."

Stevens, by the way, is the 1975 Ford nominee to the court whose confirmation was vigorously opposed by the National Organization for Women because his record on women's rights

was abysmal. He had ruled, for example, that Illinois could require a three-fifths vote of the legislature to pass the ERA. Because of this ruling, the ERA is still unratified in Illinois.

It would seem, then, that the Supreme Court, like Mount Olympus, is out of our reach—that we have no control over its decisions. And that is as it should be. Rather than giving free rein to despotic and opinionated decision-making, this system safeguards the integrity of the court.

What we, the society, must control is the calibre of our representation in Congress, because it is Congress who confirms the Supreme Court nominations. The message is clear: an elected Congress is our opportunity to take part in policy-making. We must participate in that process if we expect law makers to be receptive to the needs of our whole society. It is essential to support and elect women and men of fairness and decency, from the statehouse to the White House.

Like the pilgrims who listened to the priests at Dodona, we can only listen to the interpretations of our Supreme Court. But we can effect change through the legislature; and we must, so that atrocities such as the Hyde Amendment will no longer have a place in our Constitution.

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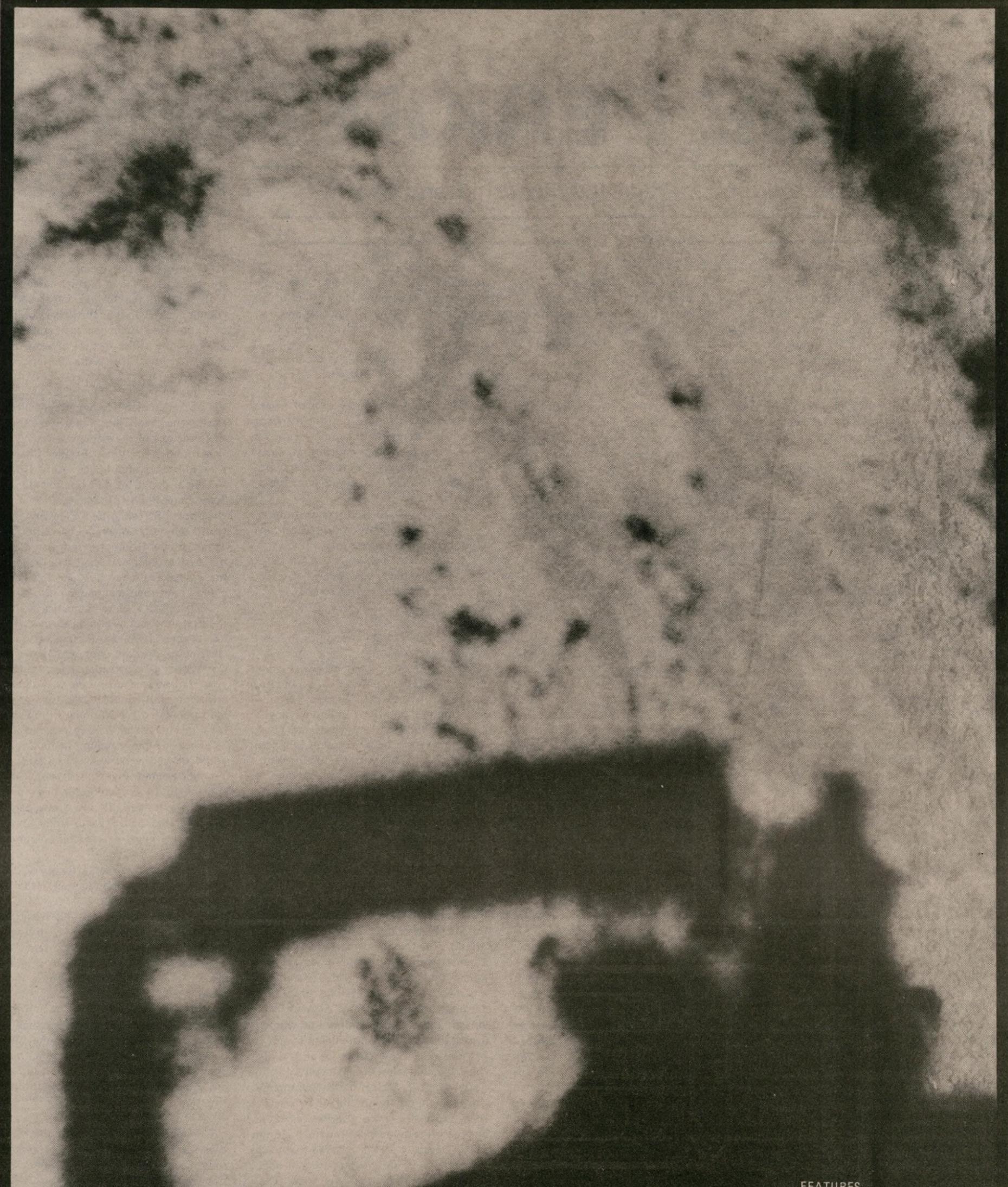
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BLUE PERIOD

A marriage, a divorce, a renewed friendship and death

BY JANICE BLUE

I saw James Blue on television the other night. There he was, bigger than life, in his last film *The Invisible City*, giving us the hard facts on Houston's unplanned growth and housing crisis. Seventy-five hours of interviews whittled down to 60 minutes and stronger frame-by-frame than anything on *60 minutes*.

"This poor lady here. She lives in a garage and she don't have no bathroom. She's a poor lady and she pays \$17 a week. No water, no gas, no nothing."
an ACORN worker in the Second Ward from *The Invisible City* (1979)

If the Chamber of Commerce were to accuse James of "airing America's dirty linen in public," it won't be the first time for those words. That's exactly what the late Allen Ellender of Louisiana charged on the floor of the U. S. Senate after he saw *The March*, James' documentary on the 1963 civil rights march on Washington.

As I sat there watching images of poverty in this land of plenty and listening to James narrate in his strong, clear, dramatic voice, I found myself waiting for him to reappear on the screen. It was really nice when he did. There was a strange kind of intimacy about it all. Curled up on the couch, I felt like Lauren Bacall watching an old Humphrey Bogart film.

James would love the comparison. "I'm a frustrated actor," he'd admit on occasion. "Most directors are," he'd throw in, just to cover himself. It was more than coincidence that he had his film students at the Rice Media Center, one spring day in 1975, rehearse and shoot a scene from Howard Hawks' *The Big Sleep*. It was supposed to be an exercise in lighting and staging, but James cast himself wholeheartedly in the role of Philip Marlowe, rather Humphrey Bogart.

"Was I any good?"
"You were terrific."
"Do you really mean it?"
"I really mean it."

Someone once described his profile as a "stage actor's delight — strong jaw and a nose like half a hatchet." Of his enthusiasm before a film audience, another critic recently wrote, "You had the idea he enjoyed hearing himself."

"When I think of James, I see him enjoying the hell out of whatever he was doing. He'd get up and say a little something before a movie at the Rice Media Center, and it would invariably make me think I was going to see one of the greatest films ever made. Never mind that he didn't always turn out to be right," recalls Jim Asker of *The Houston Post*, a Rice student during the early seventies.

James loved an audience. He missed the stage from his days as a drama student at the University of Oregon. James' father likes to tell the story of driving from Portland to Eugene, Oregon. A stranger recommended that he and his wife see *Death of a Salesman*. "They say this young kid who plays Willy Loman is better than that guy on Broadway, what's his name,

Lee J. Cobb," the man said.

"Well, that young kid is our son," Harry B. Blue told the man proudly.

But James Blue's last public performance would be his most dramatic. He appeared before a group of medical students in a London hospital and told them how it felt to be told he was terminally ill with cancer. No script. No lights. No camera or tape recorder. Three weeks later, on June 14, 1980, he died.

But Bogarts and Blues don't die. We don't let them. They have too much stage presence in our lives.

"... if some future archeo-anthropologist should take a carbon dating of his remains then the radioactive isotopes will spell out he is here now give or take two minutes ..."

from a poem by Hellar Grabbi (1965)

James was a talented filmmaker, a great documentarian and a revered teacher. He was all of these things. But I hope he is remembered as one of us, someone who lived, loved, struggled and sometimes failed. James was not a marble statue.

But I know the temptation. The first time I saw him, early in 1968, he was standing in a corridor at the Smithsonian in front of an Oriental rug exhibit with a group of male friends. From a distance, I thought, "He's the most beautiful person I've ever seen." The hair — those beautiful wild waves. To me, he looked like Michelangelo's *David*. Like many who knew him I, too, put a pedestal under this mythical sculpture. I was in awe of him. Years later, when we worked to make ours more a relationship of equals, he would sheepishly admit to a friend, "I miss the pedestal."

After the shooting of *The Big Sleep*, I remember asking James, "Now, what would that movie be like without Lauren Bacall?" I was always bringing up examples of couples that worked together. Hepburn and Tracy. Ullman and Bergman. Woodward and Newman. "Why not us?"

I was interested in making films before I met James. In 1966, I traveled abroad for one year. I wanted to go to the National Film School of Poland at Lodz, but lost my nerve — whoever heard of women directors in the early sixties? Film people that year in Europe kept saying, "You want to be an actress, not a director." In Italy, I hitchhiked to the Cinecitta Studios outside Rome to see if I could get a job on the set of *The Taming of the Shrew* and they said, "Go over to the other building. They need a stand-in for Elizabeth Taylor."

I admired James' films and wanted to work with him. My friend, Lisa Suter Taylor, now the director of the Cooper Hewitt Museum of Art, understood both the intensity and timidity with which I approached filmmaking. The first thing she told James when she heard we were getting married was, "I'm so glad Janice will finally get to make films."

"Oh no," he corrected her on the spot. "Filmmaking is my career. She's going to have to find something else. There can't be two filmmakers in the family.

I was shocked and hurt but did not make an issue of it. I thought time would change things. In the early years of our marriage I heard myself say over and over, "No one will work harder for you. Please trust me."

Then, I read *Zelda*, the biography of the wife of F. Scott Fitzgerald.

"Scott had very fixed ideas of what a woman's place should be in a marriage: 'I would like you to think of my interests. That is your primary concern, because I am the one to steer the course, the pilot.'"

What then, Zelda asked him, did he want her to do.

"I want you to stop writing fiction." He could not tolerate another encroachment on his literary territory...

Scott wanted her to be what he called a "complementary intelligence." That was not at all what she wanted to be...

Zelda, p. 274

For a good while afterwards, I signed my letters Zelda Blue.

But we made some progress. James bought me a Super 8 camera on our trip to Japan for EXPO '70 and I started shooting vacation films and home movies. One early documentary stands out. To get James to take a break from his film commitments and help with a house project, I shot a film of him building a sundeck on our house in Los Angeles. It was the only way I could think of to get that deck built.

I took all my Super 8 gear and tapes and joined James in Kenya in 1972. He was three months into a documentary on the Boran, a traditional tribe experiencing the conflicts of modernization. I was ready to do a "home movie." I went off with my own guide and translator on foot and went out of my way not to get involved in the 16mm project that James and David Mc Dougall were shooting. But as we compared notes at the campsite, two themes emerged. They were telling their story through three generations of men in the village and I was filming the women. James told me the women didn't want to be filmed. "They curse us and shout, 'May the wild beast strangle you.'"

It was true. In this traditional society, the women could not relate to western men, especially those wearing earphones and carrying a backpack with a 16mm Eclair rigged to it. I discovered that being a woman was the greatest asset in documenting the women in the tribe. They would freely talk about childbirth — in fact, they would squat down and demonstrate how midwives assist the mothers, they would talk about their acceptance of their husbands taking younger wives as they got older and were "used up," and they showed me how they perfumed their bodies with a special incense before lovemaking.

When I bought this incense at the market (as a souvenir, of course), the women giggled. Even though I was almost 30 and most of the women married in their teens, they regarded me as a young bride. They would joke and tease me, "Are you married to the tall, skinny one (David) or the

old, fat one (James)?" James was in his early forties at the time but they called him "jarso," meaning gray-haired. They called me "elephant feet" and "ostrich legs." They had an uncanny way of zeroing in on your most distinctive features.

My Boran experience led me to do films about women and to join the feminist movement. For the next two years as I showed my films around the country, I tried to help other women overcome F-stop anxiety. In the summer of 1973, I was invited to Arden House, a week-long seminar where filmmakers met with public television executives. It was the first time I ever got to ask, "Is it okay if I bring my husband along?"

Choosing to do women's films took the pressure off our mutual careers but I always had the feeling James and his friends looked on it as the ladies auxiliary of filmmaking. He encouraged and helped me organize a film festival of women directors at the Rice Media Center. However, when the 12 Sunday nights rolled around, neither he nor his colleague joined the packed audience. They never failed to attend the "real films" that were shown there the rest of the week.

Around this time, Estelle Changas, Kay Loveland and I were turned down for our proposal to do a documentary on Sissy Farenthold's 1974 race for Texas governor. Screenwriter Eleanor Perry wrote our letter of recommendation and James thought our proposal was one of the best he had ever read. He loaned us the equipment after Kay and Estelle decided to put their own money into it.

James had a sense of justice and for the first time was beginning to understand the problems women filmmakers faced. He freely admitted that godfathers like Colin Young helped his career. In 1975, after I produced *Just Like a Woman*, a magazine pilot for KPRC-TV, James told me to apply to the National Film School of England which Young now headed. "You need the training. In two years you'll be at the networks," he said. But Young rejected my student application and the pilot I worked on for five months didn't get funded. It was a low period. We separated and I went from film to newsprint. I guess I have Colin Young to thank for *Breakthrough*.

A year ago, two years after our divorce, James and I had lunch together. He talked about his latest project, *The Invisible City*, a film he was making with his friend, architect Adele Santos. As we were leaving our table, I turned to him and said, "I'm glad you finally learned to trust women," pleased that I could not only say it but mean it.

Breakthrough ran a story with dozens of video images when their film came out (September 1979). I told someone on the paper that this story showed as much about the quality of our relationship as it did about Houston's deteriorating housing situation.

"Their shared pasts did not give them grounds for the future, both had admitted that, but it gave them an intimacy that was immune to further alteration."

Zelda, p. 351

James and I met and married on the crest of feminism's second wave and we were tossed into the seventies. My emerging feminism was not the only obstacle in our path. I had to deal with the extreme possessiveness of many of James' male friends. Our marriage was a threat to their relationship. Several of them went out their way to advise him against marriage. I confronted one of them who simply said, "Well, we're just thinking of Jim's film career. We think getting married will take away from his projects. Why don't you wait until after he does his Mid-

West feature?"

Reading *Zelda* helped me figure out their attitudes, so alien to the way our parents and my friends reacted to our relationship.

Scott said that he realized his friends were unanimous in advising him against marriage to *Zelda* and that he was used to it.

"No personality as strong as *Zelda's* could go without getting criticism...I fell in love with her courage, her sincerity, and her flaming self-respect, and it's these things I'd believe in even if the whole world indulged in wild suspicions that she wasn't all that she should be...I love her and that's the beginning and end of everything..."

Zelda, p. 60

On our wedding day, the best man cried. I was deeply touched. Two years later, he told me why: "I thought I'd never see James again."

For our wedding waltz, the Georgetown band played — what else — *Love is Blue*. My mother cried as I danced in her 1935 Harlow satin wedding gown. George Stevens, Jr. filmed us in Super 8. James and I were married in Washington, D. C. on Thanksgiving Day 1968, and soon after, moved to Houston. Our packed VW van was as full of dreams as possessions. It was our covered wagon. We camped along the way and slept under the stars — like the pioneers or so we thought.

I left behind the American Film Institute and James finished editing a documentary modestly-titled *A Few Notes on Our Food Problem*. It was two years of his life on a 40-minute reel. When it was nominated for an Academy Award the next year, I remember the filmmaker Charles Guggenheim teasing James, "You'll never win an Oscar with a title like that." He didn't but Charlie did that year for *Robert Kennedy Remembered*.

James' film career during the sixties could have taken him to Hollywood. After all, he was only 30 when he directed a feature film *The Olive Trees of Justice*, which was awarded the Critics Prize at the Cannes Film Festival in 1962. A *New York Times* review praised the film: "Mr.

Blue should definitely be making films somewhere." And Pauline Kael, the former *New Yorker* critic lamented, "There is little interest in the work of gifted, intelligent men outside the industry like James Blue who are attempting to make inexpensive feature films as honestly and independently as they can."

Whether James turned his back on the industry or they backed him up against the wall is a mystery. I know his experience as assistant director on the film *Hawaii* had something to do with his decision. Even though *Olive Trees* was made in the midst of the Algerian Revolution, the experience of working in Algeria with friends from his Paris film school days was less stressful than directing an ASC (American Society of Cinematographers) camera crew off in Tahiti. "I know they were thinking that (producer) Walter Mirisch was bringing in some boy-genius, so they were ready to run over me," he once told me. He said it was a "near mutiny" until Mirisch sent back accolades on the first rushes. I must admit I never did see *Hawaii* but as James used to remind all of us, "The first four and a half minutes are mine."

His friends would continue to wonder why he gave up Hollywood for Houston. George Stevens, Jr., the former director of the American Film Institute, said James was "the youngest person ever to retire from film directing." The late Bob Hughes, another filmmaker, pressed him about not doing features. James wrote me that evening from London (January 2, 1972): "I start feeling guilty for not living up to his and other standards of successful filmmakers making films...Then, a little switch goes click in my head and I know that I have to live out my own adventure my own way, and I am the only one who can do it — so my courage picks up..."

James loved the idea of coming to Texas. So much was already going on on both coasts. They were covered, so to speak. In January 1969, Texas was new territory for his ideas about film and a film culture. His philosophy was quite simple. He wanted to see film become "a democratic art." In a eulogy at James' funeral service, Richard Blue said, "My brother was a democrat, in the best meaning of that word." James felt film should

be "as accessible as canvas and a paint brush," — as inexpensive as possible. Super 8, he believed, was the key to the film revolution.

He could never quite accept the elitism of film and the notion that only those with money and big budgets should shoot them. I don't know if James originated the following thought, but I heard him say it so many times that I feel he is the author: "We live in a new age of scribes. In the early days, people went to scribes, calligraphers, high priests and shamans to have their letters written. Today, people go to filmmakers to do their films. In the 20th century, we risk becoming a society of visual illiterates."

Fortunately for James, he met Dr. Gerald O'Grady, a medieval scholar and a 20th century thinker, someone influenced by Marshall McLuhan and someone who shared James' vision. Gerry interested the art patrons Jean and Dominique de Menil in backing a media center for Houston. The de Menils generously endowed it for five years (1969-1974) — first at the University of St. Thomas, then, at Rice.

It seemed like the golden age of media. Directors came with their films. Years before Donahue taped his first show, James would run up and down the aisles at the Media Center, involving the audience in a dialog with a visiting director — Roberto Rossellini, King Vidor, Francis Ford Coppola, Shirley Clarke, Milos Forman, Ivan Passer, George Stevens, Sr. Later, in California there would be Jean Renoir, Federico Fellini and others.

James was inquisitive, curious about everything and had a kinetic energy that would not allow him to sit and read for hours. So he learned by asking questions, making relationships, and conducting interviews. In a tribute to James in this issue (see page 24), Gerry O'Grady says, "He learned more from conversation than anyone I've ever met." James made conversation an art.

"If I learned anything from James Blue," a friend recently wrote me, "it was about the intensity of enjoyment possible in one's work." While a virtue, it would annoy some of the people who worked around him. He was always the first one at the Media Center in the morning and the last to leave at night.

A great challenge was to get him to

take a vacation. In one interview before our marriage, he told a reporter, "I've never learned to take a vacation. I mean I take a month or so off and I think about one thing — work. I wish I were working. That's the only time I really feel good."

At our wedding dinner, I asked him where we were going for our honeymoon. He drew a blank — obviously, the matter had not even occurred to him. Then he turned to his best man who, in turn, drew a map to Mte. St. Agathe, a ski area in Quebec's Laurentian Mountains. It was the first and last time we ever skied together.

He denied himself but he never learned to say no to others. If a student asked him to critique a film, if someone wanted to tour the Rice Media Center, if he was asked to judge a film festival in Tours, France, give a lecture in Juneau, Alaska, preside over a conference in Canberra, Australia, or teach a course at Yale, Columbia, the Museum of Modern Art or the National Film School of England, he would do them all.

There was a dark side to this restless creativity. He was wearing himself out. That was the price for people pulling you in all directions and permitting it to happen.

I was surprised to hear James quoted in an interview saying, "I wish I were in Buffalo more often and I could settle in. I'm over-committed to too many areas and projects." (*Spree*, Winter 1979) The writer, George Sax, observed that the Victorian gray-frame house James occupied for over a year still looked like he was moving in. "Blue seems to be caught between two simultaneous flight patterns, both coming to roost and taking off at the same time."

There is always the unfinished business when someone dies suddenly. I will always be grateful for his phone call to me last Christmas before he left for a teaching post in England. We talked for almost an hour. At one point, I said to him, "Let me tape this. You're making me feel so good." Those documentary instincts still intact, I recorded the conversation.

He was full of compliments about *Breakthrough*, particularly last fall's election issue. "You've got something that stirs things-up. Texas is ready for it. And the quality of journalism is way beyond all the alternative sixties hype. You're creating an alternative that is a force... You did it on your own with the help of a lot of friends, but you organized it. I have total admiration for you, Janice, and I'll help you in any way I can...If I could come back and deliver newspapers for you, I would do that, too."

I'm glad we were able to re-establish our friendship in the last year. Our marriage was over, but what we had started building was a true, equal friendship — a rare thing in or outside a marriage.

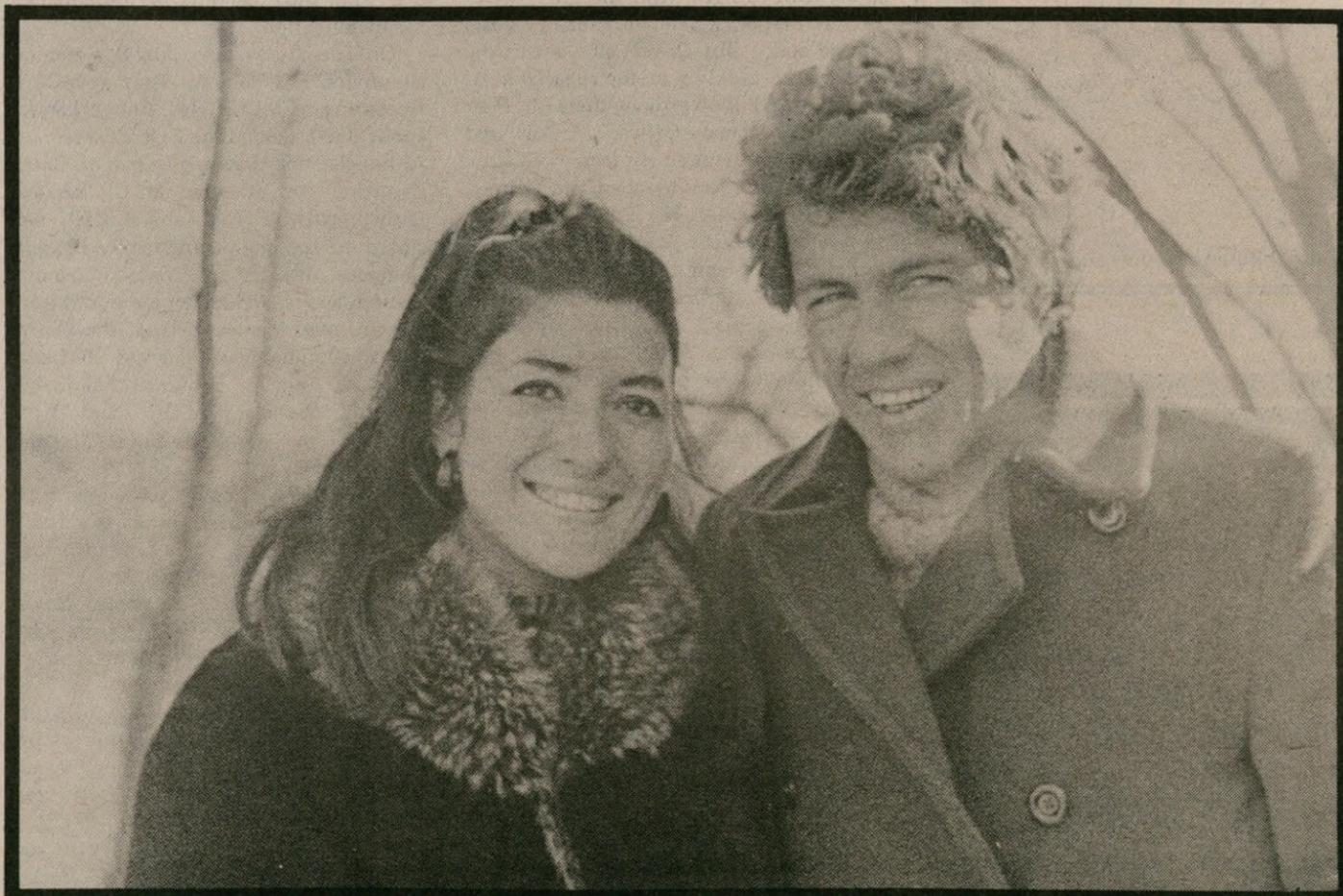
James was an infuriating person, self-absorbed, loathe to accept criticism, autocratic. He was also one of the innocents of the world with a breath-taking sweetness and guilelessness.

I will always remember our first date — which I had arranged. James was over a half hour late and I was sure I had made a big mistake. Finally, I heard his steps outside my Georgetown apartment. I was ready to apologize for my boldness, when he smiled and said, "Well, do you like my neck tie?"

All I could do was stare at the busy red and gold paisley design while he finished his sentence. "The guys in the editing room picked it out for me. They thought you'd like it."

I wish I could say I'd framed it like Cecil Beaton did with the rose that Greta Garbo kissed, but I didn't. I sold it at a garage sale in 1973.

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GAY ACTIVIST KILLED BY POLICE

BY CRAIG P. ROWLAND

Edited by Breakthrough from an article by Craig P. Rowland. This article was reprinted with the permission of Upfront America.

Homicide Division at this moment indicates that the Officer's weapon discharged accidentally as He was trying to arrest Mr. Paez and Mr. Paez resisted.

The investigation is continuing by the Homicide Division of this Department, the Internal Affairs Division of this Department and the Civil Rights Division of the Harris County District Attorney's Office.

Prepared by Det. W.L. Young
Homicide Division"

To investigate the circumstances surrounding the death, the gay community elected a 5-member task force consisting of Sue Cummings, Debra Danburg, Lee Harrington, Ray Hill, and James Kuhn. It is anticipated that the need for the committee could continue for several years.

The committee acquired the consultation of Arthur B. Alphin, a firearms expert, for the press conference held Tuesday, July 1 at Metropolitan Church of the Resurrection (MCCR). Alphin, who has over 20 years experience with firearms, demonstrated the functions of a .45 automatic handgun, the type used in the killing. During his demonstration Alphin said, "This weapon does not go off accidentally." He continued, "To load this weapon and point it at a human being with the safety off constitutes a high disregard for the life of that person."

Alphin was not necessarily suggesting intent to kill, but that there was a high degree of negligence on the part of the officer. Officer McCoy has been suspended from duty pending the outcome of the investigation.

On Tuesday evening, July 8, a memorial service was held for Paez at MCCR. According to MCCR Rev. Chuck Larsen, about 350 attended the Episcopal service. Although Paez was a member of Christ Cathedral, he attended MCCR services fairly regularly. The funeral itself was closed to the public by family request. Religious leaders of various denominations spoke, and letters were read from Congressman Mickey Leland, the Metropolitan Community Churches in Dallas and Los Angeles, Universal Fellowship Offices, Washington, DC, and from Metropolitan Community Church founder Rev. Troy D. Perry.

Over \$600 was collected for the Fred Paez Memorial Fund, established as a scholarship fund to aid a lesbian or gay man interested in working in law enforcement. Donations may be mailed to the Fred Paez Memorial Fund, Houston Gay Political Caucus, PO Box 3887, Houston, TX 77001.

Officials who have expressed their support of a thorough investigation of the case include City Councilpersons Eleanor Tinsley, Lance Lalor, and Dale Gorcynski, as well as City Controller Kathy Whitmire. At the rally following the gay pride parade Sunday, June 29, Tinsley said that she expected an investigation to be conducted to the satisfaction of the entire community.

Frederick William Paez, 27, Secretary for the Houston Gay Political Caucus, was shot and killed early Saturday morning, June 28, by Houston Police Officer K.M. McCoy. Along with a raid on Mary's Lounge during which 61 were arrested only a week earlier the killing has seriously damaged relations between the police department and the gay community.

Paez, a bus driver, was shot in the back of the head while in the presence of two off-duty officers in the 2400 block of Capitol. The police report of the incident reads as follows:

Press Release

"This morning [June 28] at approximately 2:30 a.m., 2400 Capitol street at the Best Delivery Service, Officer K.M. McCoy along with Officer S.A. Cain were outside the building as Officer McCoy was working an Extra Job at this location and Officer Cain had come by to visit. Both Officers were off duty and dressed in blue uniform trousers and white tee shirts. They work Central Patrol second shift.

"While outside a Black Cadillac drove by several times and then stopped and a white Male engaged the Officers in a conversation. After a short while the Officers along with this WM who was later identified as Frederick William Paez, 27 years of age and a Bus Driver, all went to the side of the building at the suggestion of Mr. Paez and upon arriving there Mr. Paez then approached Officer McCoy and touched Him between His legs.

"After the WM touched the Officer, the Officer pulled His Police identification and told the WM that He was a Police Officer and that the subject was under arrest. Officers had intended to arrest this subject and charge Him with Public Lewdness. After the Officer had told the WM he was under arrest. He backed away from the Officer and the Officer reached and took this WM and turned Him toward a vehicle parked there and had Him put His hands on this vehicle so that a search could be made of the WM's person and at that time the Officer had His pistol in His hand and the arrested subject reached back and grabbed the gun and after a short struggle the pistol discharged striking the arrested subject in the upper portion of the rear of his head on the left side.

Mr. Paez was taken to Ben Taub Hospital where He expired at 3:20 a.m. this Morning.

The single gunshot was fired from Officer McCoy's 45 Automatic Pistol.

Officer S.A. Cain was near but was not involved in the actual shooting as Officer McCoy was holding the pistol.

This preliminary investigation by the

LOCAL COLOR



George Barnstone

Gertrude Barnstone's brainstorm results in communications breakthrough.

COME IN, COPENHAGEN

BY GERTRUDE BARNSTONE

Houston is one of six cities chosen to participate in live satellite teleconferences with women at the UN World Conference on Women, in Copenhagen, July 14-30. The Houston-Copenhagen segment was taped July 21 for future airing on Ch.8. Gertrude Barnstone details below her involvement in this project, which grew out of a "blue-sky idea" of hers several years ago, into a NASA-funded communications breakthrough.

Almost four years ago, at a NASA-sponsored conference on public interest use of satellite communication, I responded to the urgings of our hosts to write down "blue-sky ideas" of how various areas of interest could ideally be served by satellite communication.

The conference, held in Easton, Maryland, was attended by representatives from consumer groups, the medical field, libraries, education and many other people-related fields. I wasn't representing any particular group, but on the spot decided that I was representing women—no one else was.

So I wrote down all the ways that it seemed women's groups around the country could instantly share information, draw on data banks, have teleconferencing and, in general, gain strength through instant knowledge via the latest electronic developments.

Dr. Donna Allen, of Washington DC, publisher of *Media Report to Women*, picked up on the *Houston Breakthrough* (November 1976) story of that daydream. Before long, Jan Zimmerman in California had turned my rough notes into a full-fledged proposal.

It became a National Women's Agenda, Project of the Women's Action Alliance and received NASA approval for technical assistance and use of equipment, contingent upon raising money. There was also agreement to hold a demonstration at the agenda's March 1978 conference.

There followed a series of deeply frustrating delays, uncertainties and foot-dragging by almost all of the NASA people involved, as well as the Public Service Satellite Consortium which was to help arrange the demonstration. The last straw was a warning that possible mention of abortion or lesbian rights was of concern to unnamed individuals.

That did it. The Women's Action Alliance cancelled the demonstration, and

the money never materialized for the long-range project.

But Dr. Allen kept alive the dream of women who wanted to get in on the ground floor of satellite developments. Over a year ago, she began working on the idea of satellite coverage by women of the United Nations World Conference on Women, in Copenhagen.

The US International Communications Agency recently announced that grants have been awarded to Dr. Allen's Women's Institute for Freedom of the Press (WIFP) for satellite teleconferences linking the Copenhagen conference with groups of women leaders in six US cities—one of these cities is Houston.

It should work something like this: WIFP will send a small media team to Copenhagen to produce daily-videotaped reports on the conference and on related events—The Non Governmental Organizations Forum and The International Festival of Women Artists. The videotapes will be screened at six regional workshops in the US, and then in two closed-circuit teleconferences to be held July 21 and 28.

The first teleconference will include groups of women in Houston, Los Angeles and Minneapolis; the second, groups in Washington DC, Boston and Atlanta.

After preparatory workshops to develop questions, the actual two-hour broadcast will include live satellite presentation, one-way video and two-way audio interaction between women assembled at US sites and those in Copenhagen.

Mary Keegan is the "Houston Connection" for the broadcasts. And Nikki Van Hightower moderates the Houston discussion with Copenhagen.

It is expected that PBS will tape several shows and simultaneously broadcast them on outlets in perhaps 30 cities.

Remember how the establishment media both ignored and skewered reports from the world conference in Mexico City in 1975? This satellite Communication project, plus coverage of the Copenhagen Conference by feminist writers, should give us more accurate reporting on this conference than has ever been possible before.

Former Houston School Board member Gertrude Barnstone is an artist and an associate of the Women's Institute for Freedom of the Press.

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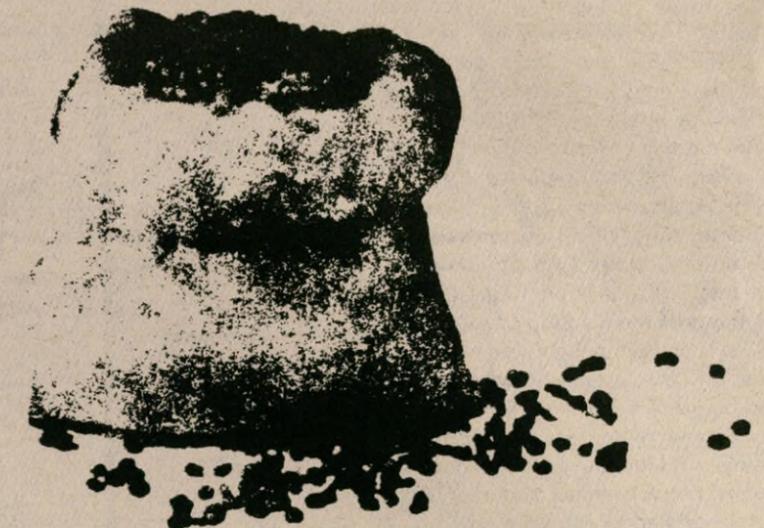
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NOXIOUS EMISSIONS

CJR misses the point, HCM hits its stride, KTRH brings in the clowns

BY GABRIELLE COSGRIFF

Lee Hochberg wrote a piece in the current issue of the *Columbia Journalism Review* on the sorry state of environmental reporting in Houston's dailies. Two pieces, actually—one on the local coverage of two particular situations, and one on vinyl chloride emissions from abandoned chemical waste pits.

Unfortunately, because there are woe-ful inadequacies in local environmental reporting, any truth in the two pieces was far outweighed by inaccuracies and distortions.

The first story dealt with the South Texas Nuclear Project (STNP) and a nuclear waste site at Galveston. Andrew Sansom (spelled Sanson throughout the story) and David Crossley, who was the editor of *Houston City Magazine* (referred to by Hochberg as "a *Houston City* editor") wrote a story last year on STNP. When *Houston City's* publisher, Francois de Menil, refused to print the story, it was published in *Breakthrough* and *Galveston In Between* (June 1979).

Hochberg correctly reported that out-of-town publications were quicker to cover these stories than Houston's dailies, but he unfairly lumped *Houston Post* environmental writer Harold Scarlett with Carlos Byars of the *Houston Chronicle*.

Byars is indeed a lightweight, and a booster of the establishment, as evidenced by his remarks in the story: "... I don't see any reason for environmental reporting in Houston. For instance, we cover the petrochemicals industry from the business standpoint very well. . . ." Byars expressed a similar nonchalance last summer, when *Breakthrough* asked him why he'd done so little reporting on STNP. "Some people think we ought to be down there camped on their doorstep, watching every weld. . . . that's not the way this reporter works or this paper works. The presence of *Time-Life*, *Newsweek* etcetera does not impress me."

But Scarlett is in a different class. He is recognized nationally and internationally for his environmental reporting. Without question, he dragged his feet on STNP, but he admits the weaknesses inherent in his job. As he told Hochberg: "Do I cover land use, or chemicals, or nuclear power, or what on any given day? I have to set priorities and sometimes I make mistakes. I'm all alone at the *Post*. I'm sorry there aren't ten of me." The difference is that Scarlett cares about environmental reporting. Byars, by his own admission, doesn't.

The *Texas Observer* also got short shrift from Hochberg. "In July," he wrote, "the *Observer* ran a short article on coverage of the STNP called 'Nuclear

Oversight.' "

Not true. Most of that issue, including the cover story, was devoted to STNP. The March 14, 1980, *Observer* had an update on STNP, and almost every issue has something on the environment. The *Observer*, more than any publication in Texas, gives a high priority to environmental reporting.

Hochberg's second piece (Official sources—and a "no problem" dump) was by far the more damaging and irresponsible. It concerned vinyl chloride emissions from abandoned chemical waste pits 30 miles south of Houston. Hochberg had written a story on the pits for *In Between* (August 1979).

Hochberg came across a Texas Air

Control Board (TACB) report that carcinogenic vinyl chloride was drifting from the pits into an adjoining trailer camp. The report concluded that "people in the nearby residential areas are being exposed to concentrations in excess of a recommended health standard."

TACB engineer Dick Rogers told *Breakthrough* that the quote was taken out of context by Hochberg. California had recommended a standard of 10 parts per billion (ppb), not because of proven health hazards, but because that was as low as they could monitor. There are no federal or Texas guidelines for vinyl chloride emissions. The TACB devised a method of measuring less than 10ppb, but experts could not come up with a safe

number. Two of nine readings at the pits were in excess of 10ppb (one: 14, one: 30).

"I presented my findings to TACB regional administrator Lloyd Stewart," wrote Hochberg. "The Air Control Board had not informed the residents of the danger, Stewart told me, because 'We didn't want them to panic.'"

Hochberg reported that Dr. Norman Trieff, codirector of the division of environmental toxicology at the University of Texas Medical School at Galveston, called the board's response "unethical, immoral, and maybe illegal." Trieff "verified" that some of the 600 trailer park residents faced a "definite possibility" of contracting liver cancer or glial brain tumors.



"At this newspaper, Gifford, we prefer to use exact quotes. Or, if we summarize what a person says, we don't summarize it as 'Ya-da-da-da-dah!'"

(c) New Yorker

Infrared photographs showed that contaminants from the pits were seeping into Galveston Bay. If these poisons entered the seafood chain, they would cause "very serious health effects," a Water Resources Department investigator told Hochberg. The *In Between* piece accused Stewart of covering up the dangers.

"Not until five months later," wrote Hochberg, "when state EPA and other officials called the pits 'a desperate situation' and the 'worst in Texas' during a January 1980 on-site inspection, did either paper report again on the waste site. And neither article mentioned the former residents of the trailer camp or the continuing danger of seafood contamination. Digging below the official level isn't popular in boomtown Houston."

Stewart told *Breakthrough* that he had had one telephone conversation with Hochberg. "When I read the *In Between* story, I was shocked," he said. "There were several inaccuracies, and many things I said were taken out of context." In fact, Stewart had considered bringing legal action against Hochberg. "But I couldn't find him," he said. "Nobody could. Apparently he dropped the story on the editor's desk and disappeared." (Hochberg presumably had left for California. He is now a graduate student at Stanford University's School of Journalism.)

Did Stewart tell Hochberg that the trailer park residents were not informed of the possible dangers because he didn't want them to panic?

"Yes, I did," he told *Breakthrough*. "I think my mistake was in being totally honest with Hochberg, as I am with anybody who asks for information. I explained to him that there is no national standard for vinyl chloride. When we went down there and measured, we found one reading of 30 parts per billion (ppb), some readings of zero and some in between. Not counting zero readings, we came up with an average of seven or eight ppb."

Hochberg's *In Between* story mentioned only the one reading of 30 ppb, not the averages. "And that one could have been an error," said Stewart. "Because measurement of such low concentrations is subject to error, a considerable number of samples was taken. That one was probably twice as high as any other number we found. That's why we took so many readings."

"And remember," said Stewart, "that's parts per billion. It's only recently we've been able to measure in parts per billion. Most things are still expressed in parts per million."

Stewart said his board considered informing the residents of the possible danger, but decided against it. "We talked at great length about knocking on doors and explaining our findings," Stewart told *Breakthrough*. "But what could we say? We've been measuring vinyl chloride in the air. 'Oh, what's that?' It's a carcinogen. 'How much did you find?' One reading showed 30 ppb. 'How harmful is that?' We don't know."

Stewart said that the "very serious health effects" and the "desperate situation" in Hochberg's story referred to water contamination, which is outside his province. He did, nevertheless, pursue the matter with the Galveston County Health Director, Dr. Walter Kemmerer. Was there a problem with air? asked Stewart. The director replied that he could not visualize the TACB readings as posing a health hazard. "Everybody, every day, is exposed to more carcinogens than that."

"The fact is, we just don't know," said Stewart. "Everybody wants to err on the side of safety. We have consulted every expert we can find, and nobody can give

us a safe number. Nobody knows, and I didn't want to panic people without being able to give them some concrete information."

Harold Scarlett also tried to contact Hochberg after he read the *In Between* story, with no success. "He just flat disappeared," Scarlett told *Breakthrough*. He felt the CJR story was "full of inaccuracies and distortions. I agreed with hardly anything in it."

Breakthrough found no evidence of a cover-up of the vinyl chloride situation by the TACB. The records are public, as Hochberg noted, and stories had already been published in Houston and Galveston County about the situation. Whether Stewart should have informed the trailer park residents of a possible danger is open to question. Stewart gave Hochberg his reasons for not doing so. Hochberg saw fit not to include them in his story.

The most sensational passages in the story, apart from the alleged cover-up, were the "striking" infrared photographs "showing contaminants seeping into Galveston Bay," the "desperate situation" at the pits, called the "worst in Texas" and the "serious health effects" of the contaminants.

All of these references were to the quality of the water, not the air, and are the responsibility of the Texas Department of Water Resources—an agency mentioned only once in the story, as being the office where Hochberg came across the TACB file on the waste site. Hochberg failed to make that distinction clear.

Both Stewart and Scarlett are professionals, experts in their respective fields. Obviously, they are fallible, and should be taken to task when necessary. ("Scarlett has stung me at times," admitted Stewart, "but he's been honest and truthful.")

It's disheartening that the *Columbia Journalism Review*, with its long history of integrity and accuracy, should be a party to such irresponsible journalism. It is also ironic that Hochberg's piece, ostensibly an expose of shoddy reporting and questionable ethics, turned out to be just that—shoddy and questionable.

As Scarlett told *Breakthrough*: "The *Review* gave this man full license to destroy professional reputations—reputations that were built on years of hard work and integrity. That's a shame."

The test of the professional is how hard he tries and how well he succeeds in keeping his own feelings out of a story," wrote Dan Rather in his autobiography *The Camera Never Blinks* (1978).

Apparently, the CBS newscaster has changed his mind since the mid-fifties, when he asked a Houston police officer to shoot him with heroin "so I could do a story about it."

Interviewed in the July issue of *Ladies Home Journal*, Rather said: "In 1955 or '56 I had someone at the Houston police station shoot me with heroin so I could do a story about it. The experience was a special kind of hell. I came out understanding full well how one could be addicted to 'smack' and quickly."

Rather had been asked by the interviewer if he had ever smoked marijuana. "I have not smoked pot in this country," he replied. "I obey the law." He added that "as a reporter—and I don't want to say that's the only context—I've tried everything. I can say to you with confidence, I know a fair amount about LSD. I've never been a social user of these things, but my curiosity has carried me into a lot of interesting areas."

Rather was working at KTRH Radio in Houston at the time of the heroin incident. When the heroin story broke, all

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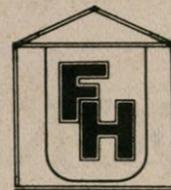
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three TV network affiliates in Houston covered it. Bob Wright, assignments editor at KHOU-TV, called KTRH to obtain information for reporter Judd McIlvain. The radio station refused to give out any information on Rather's tenure there, leading McIlvain to remark to *Breakthrough*, "Dan Rather is still being protected in Houston, Texas."

Now that Rather has an \$8 million contract with CBS to replace Walter Cronkite next year, one can only hope he doesn't decide to do a story on botulism.

To those Houstonians who have wearied of wading through *Houston City Magazine's* trendier-than-thou issues—look again. There are muscles flexing lately beneath that flashy exterior.

The June cover story, by freelancer Mimi Swartz, took a critical, not-too-complimentary look at popular *Houston Post* columnist Lynn Ashby. "Is Lynn Ashby just a paper tiger?" asked the sub-head. "Yes," answered Swartz.

While paying due tribute to Ashby's grinding schedule (five columns a week) and his occasional brilliance, Swartz came down hard on the "not-so-merry punster" for his insensitivity to minorities, women and gays, and his soft, belated stands on thorny local issues.

"Ashby makes us laugh," concluded Swartz, "but he doesn't always help us learn. Certainly Houston needs a sense of humor; Houston also needs to think. Beyond the need for better reporting, there is a real need for thoughtful analysis and explanation. Ashby believes he presents an opinion and asks people to think about it . . . The trouble is that the questions he raises aren't tough enough. A good columnist should do more than show us who we are; he should ask us whether we want to stay that way."

Swartz, incidentally, has just hit the bigtime with her first article to appear in a national magazine. July's *Esquire* carries her story, "For the Woman Who Has Almost Everything"—a consumer's guide to vibrators—"with some interesting philosophical observations," qualified a *City* staffer.

In that same issue of *City*, Alan Waldman's "Water Hazards" presented a refreshing (albeit depressing) alternative to the old "ten-best" bill of fare. Waldman listed the 10 worst corporate miscreants who are dumping pollutants into the Houston Ship Channel. (The City of Houston is finally Number One in something—it heads the list of offenders.)

In "City Slickered?" Editor Tom Curtis took an impassioned stand against the projected Galveston superport, calling deep-draft ships in narrow, congested channels "a ticket to disaster." And Senior Writer Joanne Harrison, in "The Apartment Complex," explained Texas' "medieval" landlord-tenant laws.

The July *City* was even better. Senior Editor Alison Cook and freelancer Kaye Northcutt (who has rated many a legislator for the *Texas Observer*) spent weeks researching their cover story, "Rating Houston's Judges"—an informative, critical appraisal of the "political hacks and martinets and terminal dummies among the Houston judiciary, as well as some outstandingly fair and thoughtful men and women."

Since Texas is one of the few states that elect district judges, Cook's and Northcutt's insights and interviews (they talked to almost 100 people) make this piece a handy reference guide for judging the judiciary come election time.

That same issue had a story by energy writer Andrew Sansom on Edward Teller ("Papa Strangelove") who has apparently recovered from his Jane-Fonda-induced heart attack. Sansom effectively de-

scribed the logical consequences of Teller's premise that more is better, as long as it's nuclear.

Joanne Harrison capped off the July issue with a blistering "Last Punch" aimed directly at the solar plexus of Channel 8 and the University of Houston. In "Death of a Principle," Harrison revealed "the best-kept secret in public broadcasting: there's a PBS affiliate alive and comatose in Houston Texas."

Calling the university's TV station "a masterpiece of mismanagement, with a pitiful budget of around \$2.5 million (less than six percent that of WNET in New York)" Harrison claimed that the station has been kept on a short rein by the university for so long that most of the people who work so hard for its fundraising arm, the Association for Community Television (ACT), don't even realize how badly they're being used.

"The ACT people proudly point out," wrote Harrison, "that approximately 65 percent of Channel 8's funds come from the annual auction and from individual subscriptions. They should instead be screaming bloody murder."



Bill Hinds — Houston City Magazine

Harrison claimed that it is impossible for the UH Board of Regents to run the station in a fair and impartial fashion, since they are "political appointees whose principal responsibility is to the state-supported university structure. It is absurd to expect them to be responsible public broadcasters as well.

"Things have actually reached the point," wrote Harrison, "that the university bureaucracy is using Channel 8 as just another public relations tool. KUHT is now being required by its licensee to use the university logo on all its communications and to insert scenes of the UH campus along with the city of Houston scenes used in its sign-off."

That's not all. UH President Ed Bishop was recently the scheduled guest on Channel 8's "Project 80." He was to be questioned by three reporters, including Harrison. "On the day before the taping," reported Harrison, "VP Nicholson (who had cancelled the Channel 8 airing of *Death of a Princess*) convinced Bishop that it would be a better move to run film of the university's presidential investiture ceremony together with a voice-over description of the ceremony written by Nicholson himself. The Channel 8 staff was ordered to comply, which they did under protest."

Harrison suggested that "if the Board of Regents will not voluntarily allow a responsible coalition of civic leaders and community groups to assume the license

for Channel 8, there are other alternatives. The Federal Communications Commission can be petitioned to reassign KUHT's frequency to a group that will better serve the Houston area. This takes time, but it can be done.

"University of Houston administrators have had 27 years to make Channel 8 a responsible, innovative, visionary station that this city could be proud of," concluded Harrison. "They have failed miserably. It's time to take it away from them."

Good stuff, *City*. Keep it up.

It's been a dogfight for the last two years," said KPRC Radio sales manager George Stokes, referring to the battle between his station and KTRH Radio for the afternoon news/talk-show listening audience in Houston.

The latest Arbitron ratings show KPRC ahead in that dog-fight—not because they're doing anything better, necessarily, but because KTRH seems to be doing everything worse.

It used to be that most Houstonians who wanted a quick fix on the evening news switched to KTRH. Not any more. Jim Tate and Larry Oldham, a pair of sophomoric clowns, now ride roughshod over the airwaves from 3 to 6 p.m., with what could loosely be termed a talk-show.

Their brand of humor would be offensive from a rock-and-roll DJ, but on a news station, it's downright infuriating. (Examples: Dave offered to fix me up with a blind date—you know that's a big girl who sweats a lot . . . and now let's go to the traffic report from our favorite lady of the streets . . .)

A typical example of their crude, irresponsible style occurred last November, just after the American hostages had been taken in Iran. Tate and Oldham, who had been on the air about three weeks, did a phone interview with Melvin Dewberry, a garage owner. Dewberry had achieved a measure of notoriety by inviting local patriots to sledgehammer a car that an Iranian had left with him to sell.

The mindless glee that Tate and Oldham exhibited, and their blatant incitement to violence in a volatile situation, were frightening. "Good for you, Melvin, good for you," they chortled, as Dewberry relived his finest hour. When this reporter called the station to protest, the receptionist laughed and said, "Well, it's funny, ain't it?"

Any local news that is grudgingly included in those three hours is treated with scant respect. "I stopped listening to my own news reports," sighed a former KTRH reporter. "It was too painful. I'd knock myself out and then they'd screw it all up."

Not surprisingly, KTRH ratings have slipped badly in the 3-7 p.m. time-slot during the last year. With adult males (over 18) the Arbitron ratings (April/May 1979) showed KTRH with a 5.5 share of the listening audience, and 7.7 for adult females. The same period this year shows a 3.2 share of adult males and a 3.7 share of adult females—over a 40 percent drop. KPRC's ratings for the same time period increased from 6.3 to 8.8 for adult males, and showed a slight decrease (5.2 to 4.9) for adult females.

Tate and Oldham have blamed the preceding time-slot for their poor showing, claiming they don't have a strong lead-in. That has indeed been a factor. Until several weeks ago, it was their misfortune to follow one of the most mind-numbing programs ever to anesthetize Houston listeners—two "marriage, family and divorce counsellors," sort of Dear Abbies of the Airwaves. Their mission, apparently, was twofold: to refer callers to fellow counsellors and to repeat as often as possible "that all depends where you're com-

ing from." The listening audience in that time period has decreased over 30 percent in the last year.

Interestingly enough, KTRH's best showing in early afternoon over the last three years was in the January/February ratings of 1979, when former women's advocate Nikki Van Hightower hosted a two-hour call-in show. Van Hightower was fired the day those ratings came out (they showed a 7.5 share of all metropolitan listeners.) Station manager Hal Kemp called the firing "a programming decision"—the counsellors had been waiting in the wings since January. Van Hightower maintained, as did other station staffers, that her liberal views and gutsy commentaries did not sit kindly with KTRH advertisers.

The counsellors were succeeded, in May of this year, by David Fowler, who had been hosting a popular call-in talk show on KPRC. Two months later, he's back at KPRC. "We all make mistakes," Fowler winked in a TV promo for his old-new job.

Other staffers are leaving KTRH. The send-in-the-clowns ambience at 510 Lovett has apparently taken its toll on two of the station's best news people. Sandra Feldman, longtime City Hall reporter, gave up in early June and joined KPRC TV, with the same City Hall beat. Former morning news editor Velma Cato, most recently acting news director, has also gone to KPRC TV as weekend assignments editor. Cato was offered the job of news director at KTRH before she left. She declined.

The latest Arbitron ratings (April/May 1980) show that with males aged 25-54, a prime demographic group, country-and-western station KIKK-FM is number one in the afternoon. KPRC runs second. KTRH doesn't make the top ten.

KTRH is the only all-news, information and talk-show radio station in Houston. Since it has abandoned its straightforward afternoon news format in favor of bad taste and bigotry, it has lost a significant percentage of its listeners. One can only hope that the ratings, usually so dear to the hearts of station managers, will prompt KTRH to get back to the basics of good news reporting and intelligent conversation. The handwriting is on the wall.

The All-England Lawn Tennis and Croquet Club, better known as Wimbledon, was the scene (July 5) of probably the most exciting men's finals in its illustrious history. Bjorn Borg beat John McEnroe in the fifth set to win his fifth consecutive Wimbledon victory.

It was a real cliff-hanger, television at its best. But, true to form, the NBC commentators, led by Bud Collins, couldn't leave well enough alone. The match was an ordeal, not only for the protagonists, but for Americans as well. We were subjected, via satellite, to a barrage of 'color' guaranteed to make one see red:

"Fifty-eight years old, this sporting lady, this great court (the centre court). She's run around with some sporting athletes but there's never been a match like this . . . McEnroe creeps into the Iron Maiden then always escapes . . . This is like King Kong against Godzilla . . . McEnroe has done the Perils of Pauline and then some . . . Borg, the angelic assassin . . . McEnroe, Harry Houdini in short pants . . . Heart, that's what it's going to take—heart will win this match."

The mixed doubles finals came on next at "the big W." One of the NBC commentators remarked that "the golden rule in mixed doubles is—try and intimidate the lady player." After the third variation of that sentiment in five minutes, this viewer had tuned out.



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RICHARD MURRAY

On politics—polls, projections and show biz

BY MORRIS EDELSON

Professor Richard W. Murray, of the University of Houston Political Science Department, is the city's best-known political analyst. He has had a busy year in 1980, with local, state and presidential election prediction for local and national media, candidates and students and fans of the election game. Nationally, Murray is known as an interpreter of Houston, the city being an interesting urban phenomenon running counter to the trend of decay and contraction in America's major cities.

Murray has pointed out in a soon-to-be-published analysis that Houston alone of all American cities continues to grow as much currently as it did in the 50's and 60's. The basis for this growth is a continuing economic vitality in the energy industries, the companies which own the city. Houston is a one-horse town, with a still-healthy steed (oil) outperforming the multiple mounts of cities like Detroit (autos) or Seattle (airplanes).

The last economic frontier in the country, Houston exhibits frontier styles in culture and politics, Murray believes. Only very recently have sectors of the public begun to fight over public issues such as the quality of the environment, racial equality, and who governs what for whom. A growth and development elite has controlled the all-important mayor's office which has facilitated unregulated sprawl and acquisition. Things may be changing because the anarchy inherent in laissez-faire capitalism has created too much hardship for too many: The Chamber of Commerce's banging boom drum does not cover the stench of uncollected garbage, the sight of broken-down buses, the jarring potholes, and the growing areas of substandard housing.

Politics, as the awareness of disenfran-

Morris Edelson is an editor of Breakthrough and a former writer for the New York Times.

chisement spreads even to Houston, will become more interesting, says Murray. He expects higher turnouts for political events, more party awareness, and a greater challenge to the business elites that are entrenched in power in Houston. The 20th Century is on its way, he warns in this Breakthrough interview, conducted in his office, with Morris Edelson.

Morris Edelson: What do you call your crystal ball?

Richard Murray: There's really no formal, incorporated name. I do a number of things politically. Basically, I teach political science. But I do a good deal of political polling, as well as election projections for the news media. That is quite a separate thing from polling. Polling tries to find out what people's attitudes are and just incidentally how they might vote. Projections you see on election night, people indicating how the vote is going, and, in important elections, why it is going as it is. It's mostly show biz. Polling is fairly serious, much more scientific.

ME: On the basis of polling can you make prognostications?

RM: Yes, you can. Also I try to do a lot of aggregate analysis, past voting patterns of areas' previous votes. There is a lot of consistency in voting. Things change, but they change within limits. What polls do—if you have that as background—you can see what things are likely to happen this year, what will be different.

ME: Do you use computers in polling, or a trick-or-treat door-to-door approach?

RM: Computers. There's no great magic associated with them—it's just that when you process large amounts of data it is more efficient to do it with a machine than by hand. Computers are inexpensive now. You can buy computer time for relatively small amounts of money. The major problems in polling are the human ones. Designing surveys, getting the field research done, coding the data. We don't

have too many people knocking on doors. I use telephones because it is inordinately expensive to do personal interviewing. The differences in accuracy are not great enough to warrant the expense.

If you did a set of interviews in a Congressional district, you are talking about \$30,000 to \$40,000 for personal interviews, and that's prohibitive. For \$3,000 or \$4,000 you might be able to do a comparable telephone survey.

ME: You've done polling for how many years?

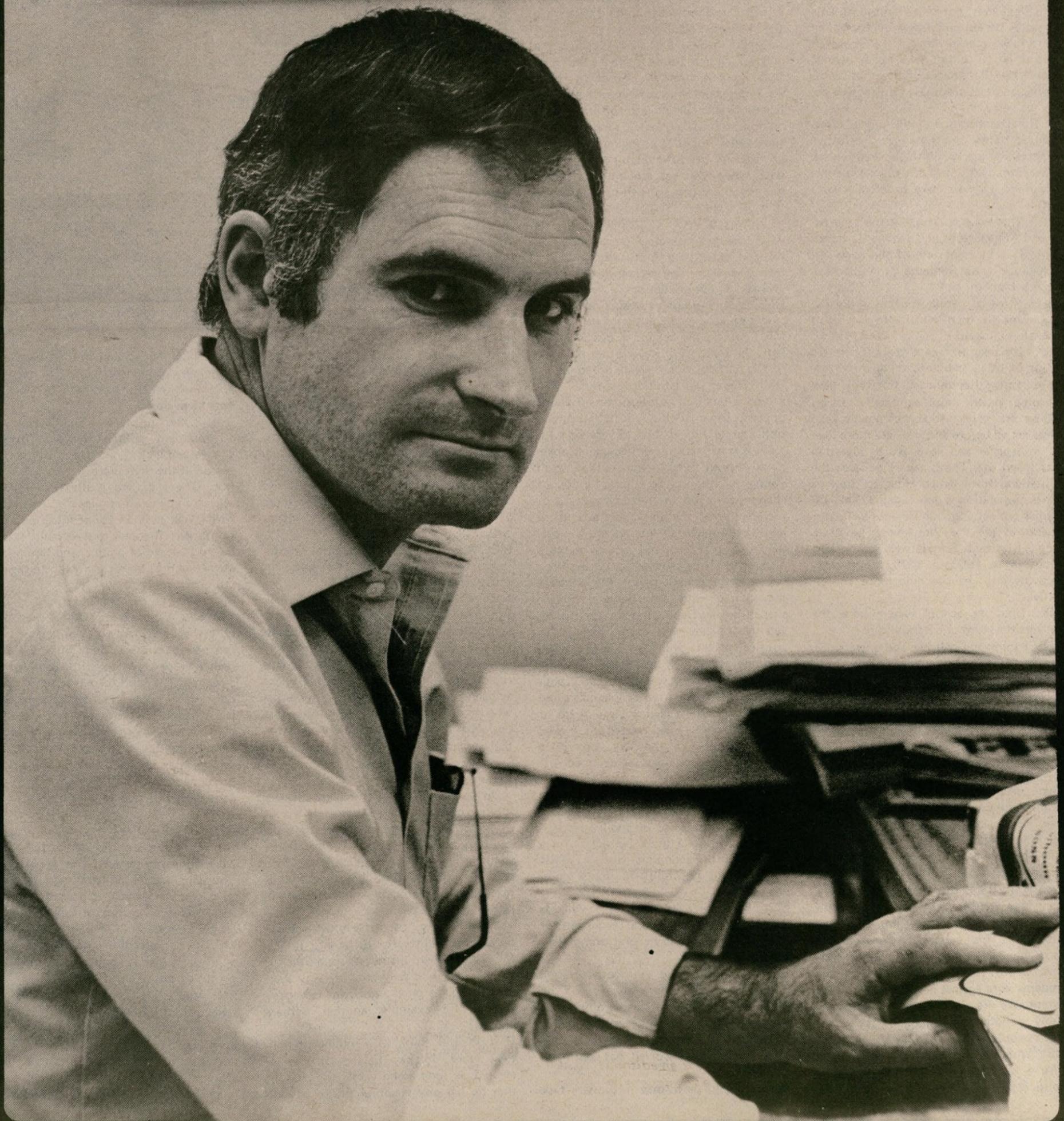
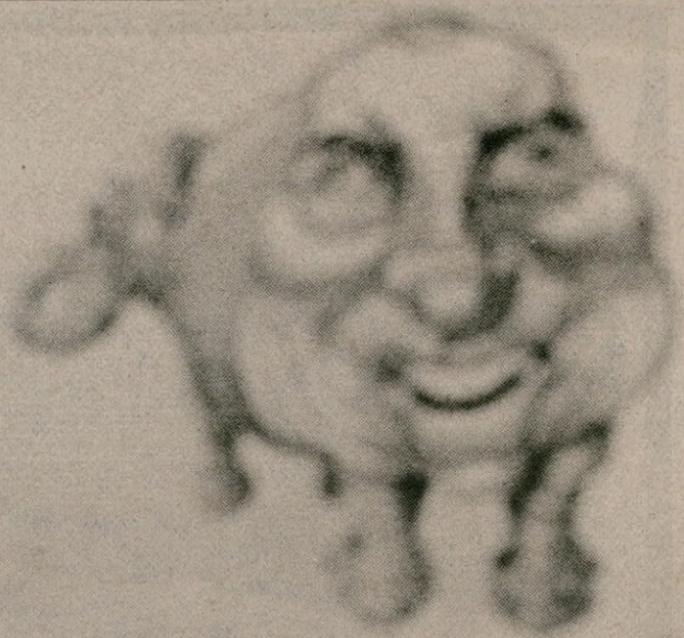
RM: About ten years.

ME: What trends do you see?

RM: I would say by way of background that in Houston you don't have a very politically-oriented community. The politics here are not for many people a sport or a game, something that people are tremendously interested in. I am, and you are, and most of the readers of *Breakthrough* are, but we're a minority. That's Houston. It's a city that has grown up very quickly in recent years; it's attracted people because of the economic opportunity. Diverse populations have come here—blacks and white Southerners, Mexican-American, Yankees, and now Vietnamese.

There is one consistency: the economic opportunities are better here. The newcomers enter a system that is not highly organized politically, like, say Chicago was in the 20's or 30's. No machine is here; parties are not very strong. Most of these people don't know much about local politics. They're here to make a living. There's lots of alternate activities. They don't get involved, and the only elections that draw very heavy participation are presidential elections. That's a universal race. The issues and candidates are understandable.

The second level of interest here seems to be the mayoral elections. That's because there are conflicts in Houston, particularly in recent years along racial lines,



with issues like police behavior. These interest many Houstonians. Blacks in particular vote heavily in mayoral elections. Other groups are interested—the gay community is probably most influential now in the city elections. Even so, you are looking at half the eligible voters participating. About 35 to 45 percent of registered voters will vote in a hot election, as compared to, say 75 percent in New Orleans.

In other elections like the ones we had this spring, you have 15 to 20 percent voting.

ME: In the run-off, it was lower still.

RM: County wide, the Democrats had about three percent. Because of these patterns of non-participation, many elections in Houston depend on what particular elements get mobilized. Presidential elections are different, massive numbers take part.

ME: But still not as members of one of the two major parties?

RM: Well, part of the reason for this non-identification is that Texas was basically not a party state. Neither Republican or Democrat. Everyone was nominally a Democrat, but that didn't mean anything. A person could be a Democrat and be a racist, conservative, or a Roosevelt liberal. So it didn't distinguish people. Now the Republican Party has come along, and has become a fairly viable coherent party.

The Democrats are still largely disorganized. They are not a very effective functioning party. With generally weak leadership, it's difficult to get people involved, it's hard here to keep a party office open.

ME: That was an issue in the race between Anne Greene and Joanne Gerhardt.

RM: But the sad state of the party organization is not something the Chair can do much about.

ME: A lot of people moving in are Republicans. Is there a drift to the right, overall, politically?

RM: It's been in recent years. There are a lot of other people coming in besides conservative Republicans, but they have become much more politically active. These are college-educated people who were active before and they are more likely to register and vote. Black migration has tailed off. That's partly because the hinterland from which Houston drew its black population is depopulated. The Hispanics are coming, but are politically apathetic, as are the Vietnamese. Most are not yet citizens. So relatively, comparing Houston to 1960 or 1970, the county, not the city, has become more conservative.

ME: Does the school system here, the universities, turn out Republicans?

RM: I think the colleges and universities around the country have seen a rebirth of conservatism. Not so much among faculty, but among students. It is like the 50's. Students are less concerned about social issues and more about getting a job and getting ahead.

The University of Houston and Rice are very different—Rice serves an upper class, already well-educated, white student population, that is from conservative, Republican homes. I think students there are pretty liberal in the area of human values, but pretty conservative economically. They typically would vote for Fred Hofheinz in city elections, but they went for Gerald Ford by over 60 percent.

Reagan will be interesting to see at Rice. Will his economic conservatism carry him through against a lot of concern about his social values? Will the students vote against him? UH is less consistent. We are a commuter school, probably without a systematic impact on the views people have.

ME: What do you teach?

RM: I teach general American politics, political parties, interest groups, seminars.

I have been teaching each night a course in Houston politics. I am going to change that and do a course in 1980 presidential elections. I like to do current, topical courses. A lot of the students who take these classes are non-traditional students—lawyers and other types. Less interested in getting three hours credit, but just wanting to sit in on something they are interested in.

ME: How far in advance can you call a race?

RM: I can guess. Right now I can guess how a race will turn out—you can look at polls and see what they say. You can look at predictions in one of three ways: one is a kind of guess based on your own textual knowledge, that you think this is going to happen. Then you can be polling to determine what people's opinions are. If you do it from time to time, you can get a picture on how things are moving, and from that you can project how things are likely to be. Third, you can wait until the day of the election and you can poll voters as they leave the election place, or you can get early returns from some precincts, some precincts that have been pre-selected, and project from hard data what the likely vote result is.

Media people are always calling me and asking me to guess, and I will give them something off the top of my head. An impression. A lot of times they don't label it as such, which is unfortunate.

Polls? You have some hard information there, but it is changing and things can always be different by the election day. When you get around to election night you are dealing with hard information. It's easiest on the local level, the mayor's race. It's most difficult to predict what's happening state-wide, because it is difficult to get an accurate sample.

ME: Do you have a recorded batting average in your predictions?

RM: Well, I don't pay much attention. Sometimes the media put one out.

ME: Are people becoming disenchanted with the political process, is that the reason on the participation averages are so low?

RM: There's no question there has been a kind of national disillusionment about politics. Some of this is just the generational circulation, I think. Every year 1.5 million Americans die or become incapacitated. About three to four million reach young adulthood. So there's a lot of change going on in the composition of the electorate. The young adults who are joining the electorate are not actively participating in politics and tend to be more distrustful. They came of age during Vietnam and the malaise of the 70's, whereas the people who are dying out were shaped by the Depression and the Roosevelt years. They were more interested in political activity and more likely to view it as relevant to their own lives.

In recent years, we've not had a political era that has gotten people interested and involved on a lasting basis. A lot of the 60's activity was related to special circumstances like the War, but once that ended, participation dropped off markedly.

ME: What about the 80's? Will the state of the economy bring out voters?

RM: Yes, I think the 80's will be politically interesting. I think we are in for a long term of economic distress. That opens up the possibility for more vigorous politics.

ME: You don't think people will, as America declines, begin a revolution, or else just give up and become completely apathetic?

RM: I think people will come to the political process. There always will be some dropouts, but a sizeable number of people will become involved. The absolute number of voters, even with the small percentages involved, has continued to go up.

ME: Do you perform a missionary task



David Crossley
"Do you use computers in polling, or a trick-or-treat door-to-door approach?" "Computers."

in your classes by trying to get people interested in the political contests?

RM: To some degree. My first concern is to try to explain how people fit into the political system. Whether they want to be active or not is up to them. I ask in my courses, Where do you as an individual relate to this political process? Since it affects you, you might as well understand it. If you want to affect it, that's more a question you will have to answer personally.

ME: Are the political action groups, rather than the individual, the dominant forces in politics now?

RM: They are tremendously influential. But I wouldn't say they are dominant, except in a narrow or specialized context. Here in Houston, certainly groups like growth and development elites, groups such as builders, realtors, apartment associations, are inordinately influential when it comes to the kind of policies that deal with their economic well-being. What they want is a pro-growth government operating as a facilitator. That is an extreme example.

In national politics, there are so many interest groups involved that there is a lot of countervailing effect. A lot of them can only block action that is detrimental to their interests. It is much more difficult for them to pass anything that is favorable. The process is stacked to kill, rather than give birth.

Here locally, particularly with those development elites, it is different.

ME: Well, if groups negate each other, is there a leader to rally around? Any charismatic figures on the horizon? Is Mickey Leland, for example, another Barbara Jordan?

RM: Well, I think with intelligent political work, Mickey Leland can be re-elected as long as he wants to. I doubt that he has any electoral future beyond

that. I do not expect him to become a nationally prominent figure. He might be an influential Congressman. Depends on how he performs.

It is hard to say who will develop into a prominent political leader. There is chance and luck. You have to be the right person at the right place.

ME: There are no Kennedys anymore, at least in people's minds?

RM: Well, it is an era of lower expectations, when it comes to leadership. It may be that people of ability, and potentially attractive, just aren't attracted to seeking political careers.

ME: Did you ever want to run?

RM: No, I get all the politics I want by observing, working with politicians. I am too private. I am enough of a realist to realize very few constituencies would elect me. The kind of quintessential politician is a Hubert Humphrey type who has a very outgoing nature and wants to help other people and deal with other people's problems—a very energetic person, with an ability to act on the basis of principle.

ME: Why do you like politics, why teach it?

RM: My family was particularly interested. They did not run for office, they were simply interested. We grew up in Louisiana. Very political state. I expected to become a lawyer, so I went into political science, a typical undergraduate major. I decided I liked political science.

ME: I've noticed in the New Orleans area particularly, politics is really in people's lives.

RM: Yes, it's a state pastime. Also, it's a helluva lot more important in terms of who gets what where and when. Houston's economy is primarily private. Politics has little to do with most people's economic well-being. Most people don't relate to who's the mayor, or who's the

governor. You might prefer to have McConn, or Macey, but it's kind of an abstract. In New Orleans, or in Louisiana, people think it's a matter of life or death. This is enormously important, because in Louisiana, jobs, preferment and opportunities frequently hinge on who's got the political power. Aside from that, you have a politics that is more interesting—there are more interesting characters in it, and more conflict.

ME: They really have always had Kingfishers and Willy Starks . . .

RM: Oh, yes. And over here we have these little piddleyass scandals, the Claytons with a few thousands, while over in Louisiana they are stealing millions.

ME: The pie is littler. Here you can always say I have my job.

RM: Or if you lose one job, you can get another one.

ME: Do you have some ideal that you would like to see in Houston? Some growth of a cultural and political life?

RM: I think that will come only slowly, and only after Houston settles down. This rapid growth is detrimental to development of much political consciousness I think.

Houston is very much a 19th Century city. It's dominated by private economic elites. Politics hasn't counted for that much. If you believe in a 19th Century *laissez-faire* doctrine, I suppose you think that's good. The Chamber of Commerce does—I don't. I'd like to see the city become generally more political, more things decided politically.

I think a small step in the right direction was the fight over the billboard ordinance. Here, by political power, you are trying to restrict a bunch of private entrepreneurs who for years had done anything they wanted. If you wanted to put a huge orange sign on the top of your building, that's fine. Or if you wanted to

stick something 120 feet up in the air, that's your business. But you think in a big city, especially, there are general political concerns, and these ought to be reflected in the political marketplace.

I would like to see Houston become a place in which real political issues—like what kind of city we are going to have here—are debated and discussed and where there is more planning and more coordination. Not the haphazard catch-as-catch-can, let-the-private-economic-elites make these decisions.

ME: Doesn't the old *laissez-faire* way have to yield, because it can't cope with the new realities of Houston?

RM: I think that that's the case. In the area of mass transit we have seen that very clearly. For years we had a private, entrepreneurial transit system that just totally broke down and collapsed. And because the collapse is threatening to strangle growth, even the growth elites become willing to opt for a political solution. I think it's probably inevitable the city will become more politically active.

For example, the most likely cataclysm that would befall Houston would be a hurricane. We haven't had one for a long time, not since all this growth and development occurred. There's a good possibility that if we had, we'd find that the pattern for growth and development we've encouraged over the years really isn't hurricane-proof. We might have humongous loss, if not of life, of property. We've had localized flooding that's got people up in arms here and there around the city. They are talking about land use control, and making developers do different things.

It's almost inevitable that we'll have a severe storm here at some point. And as one of the results, it will make people examine the way we have ignored the consequences of growth.

ME: Can you generalize about the effects of growth? Is it true that an intellectual infrastructure here is missing because of the disorganized expansion? Is it harder to develop a city culture, comparable to New Orleans', because of all this 19th Century procedure?

RM: In culture, Houston is in some ways quite exciting. It's relatively open. You don't have resistance to change. There is money enough, surplus wealth, one of the consequences of the economic boom. So artists and others have some opportunity. But still it's mostly potential, as I see it. Putting it together may take a while. You need third and fourth generation old money around . . .

ME: People who know and can afford what they want?

RM: You have some of that in Houston. But Houston is maybe about where Chicago was in 1890. I think Chicago is probably the most comparable American city. Houston is even like Chicago's slogan, priding itself on being a city that works. It is not a Southern city. Not slow, life's pace here is very fast. A very economic city, like Chicago was. I think we'll develop as Chicago did, with a significant cultural base, but it will take a long time.

ME: Chicago had good and bad—Dreiser and Sandburg, Capone and Daley. . . .

RM: Well, if we had grown like Chicago had, and during the same period—60 or 80 years ago—we would have had political machines, too. By the time our growth came along, the machines were kaput. The conditions don't exist to sustain them anymore.

ME: So there is no single power elite in Houston?

RM: No. But you have networks of elites. They are very influential in certain policy areas. One of the reasons is that you split up government here. Some issues are dealt with primarily at the state level. Take labor-management disputes. Unions are most effective in state legislative politics. The politics of education are handled through a separate set of structures, school boards, school districts. Parents and administrators fight and squabble, there's suburban versus inner city—the key government here remains the city government. More than any other, it controls the pace of growth and development. That's the fundamental fact about Houston.

Houston is a growth and development city. The growth and development elites are very influential. It's not six or seven people sitting around deciding what to do, like Jesse Jones tried to do 40 years ago. It's a whole bunch of these people that all have shared interests. Downtown bankers, downtown lawyers, developers—the city is a money machine for them. They want to preserve the conditions that led to this terrific economic expansion. That includes some very diverse people that probably can't stand to be in the same room with each other.

When you couple this with the fact that the mayoral elections cost a ton of money to win—Where does the money come from? From people in growth and development. It hasn't made a hell of a lot of difference who wins or loses. The basic policies don't change that much. You might get a Welch, a Hofheinz, a McConn—they're personally different, but there's consistency in the policies they pursue.

ME: In all this expansion and control, is there any place for women to make a contribution in politics, or to have some say-so?

RM: Houston is a pretty good town for women in politics. It's a new city, without a traditional, engrained, male-oriented political organization. Women can be elected here. People will just as soon vote for women as men. We have

tions, such as law, are still somewhat closed to women.

But women are held back here because Houston's basis of growth has been the energy field. The energy industry is dominated by oil companies, that are male-dominated. Engineering provides most of the management. There are few women engineers, few women in the economic elite. There are more women in the economic elite in other cities than in Houston. Here a few women get in by virtue of marriage—Oveta Culp Hobby, for example.

ME: You don't think the oil industry has opened up much to women?

RM: No. And it's going to continue to be difficult. If you read the *Texas Monthly* article on EXXON, it gives you a pretty good description of how to make it in a big oil company. There are a lot of things there very detrimental to women. One, you almost have to be an engineer. Two, you have to put in right off the bat a lot of early time out in the field. Then you are continually transferred. Some women have that flexibility, but that's something more likely for men to have. In an oil company you don't go to New York, stay there 30 years, and then move to the top. You go to Kaplan, Louisiana, and to Baton Rouge, Houston, and Darien, Connecticut and then back to Houston, and New York—you get ten moves.

And it's an old boy network. A lot of these guys got their degrees at state colleges. Cracking that is not going to be easy. But there is so much wealth, and economic well-being in the industry here, that in peripheral areas there are a lot of economic opportunities for women. But not in the core industries that drive this town.

ME: Are they going to swing the presidential race, these industries, for Reagan? How do you see the candidates' chances in the final months?

RM: Well, if Reagan can't win in Texas, he better give it up. But it is a sign of the weakness of his campaign that he is going to have serious problems here.

The basic fact is that we have two weak candidates, and so the election is actually going to hinge upon external events which occur in the last two weeks of the campaigns. There will be a lot of voter movement back and forth, a lot of attitude change depending on what happens in the world.

Nationally, Carter is stronger. He has been a weak president, but he is a skilled campaigner, with a well-organized, internally united campaign staff. His biggest problem is the recession—it's hard to shrug off a nine percent unemployment rate. Mondale is strong with labor, blacks and Jews, so Carter comes in with some advantages. Plus, he's able, to some extent, to control events from the White House. He can call the pace a bit.

Reagan's camp exhibits conflict between moderates and hard-liners. His choice of vice president will show which way he is leaning. He ought to pick Baker, but if he chooses to run with Kemp or the other ideological people, it will show he plans to present a more conservative choice.

ME: How does John Anderson figure into the picture?

RM: Things are very difficult traditionally for a third party, and Anderson's campaign shows the problems. His support is diffuse, not concentrated in a few states that would give him electoral college votes. He will probably get several million votes, anyway, but not enough to put the outcome in the House of Representatives, let alone win. On balance he will hurt Carter, especially in Texas, as a choice for moderates, but in the North and Northwest he will take moderate Republican voters away from Carter. But it depends on what happens in those last two weeks.

A NEW PARTY

People's needs versus corporate demands

BY VICTORIA SMITH

LaDonna Harris is a Comanche Indian and national president of Americans for Indian Opportunity. Her husband, former US Senator Fred Harris of Oklahoma, once ran as the populist candidate for president. This year LaDonna Harris is running as a vice-presidential candidate on the Citizens Party ticket with presidential aspirant Barry Commoner.

Her support for the Citizens Party stems from her observation that the two established parties aren't addressing human needs. "... I just wonder how some people can come to see it—the need for change, and the ways to effect necessary changes—and other people can't." She sees an imminent danger in the corporate control in our economy because "multi-national corporations... have no loyalty to a community, no loyalty to a government..." In this country, decisions about economic policy are made so that large corporations may continue to "enjoy a 200 percent annual increase in

Victoria Smith is a freelance writer and former co-editor of Space City News.

profits, while the smaller companies are going under, and people are getting laid off," she says.

Harris regards the Citizens Party as "a chance to help build toward a [new] permanent party," one that is not merely a splinter group of the established party system, but rather one that is effectual and concerned with addressing the current problems faced by individuals in this society.

Harris was in Houston recently for an organizational meeting, and Victoria Smith interviewed her. Also present was photographer David Crossley, who joins the interview toward the end.

Victoria Smith: You've been active in Democratic Party politics for some time now, but not as a candidate yourself. How did you become the Citizens Party's vice presidential candidate?

LaDonna Harris: I had been following the party's activities since it was first formed, but rather from a distance. In fact, Americans for Indian Opportunity was advised that the Citizens Party might be an alter-

native for minority people, like Indian people, and that we should take a look at it. So, I had been saying that Dr. Commoner was my candidate all along, and then a few months ago, he called me and said, "Would you be interested in running as my vice presidential candidate on the Citizens Party ticket?" I thought about it for several days, talked it over with Fred, and decided it was the right thing to do.

I think one of the reasons I was chosen is that having a minority woman as a national candidate lays some important groundwork. It's like with blacks. When the public becomes accustomed to seeing blacks running for public office, and winning, it becomes an acceptable thing. I think the Citizens Party will make a major contribution here for minority women.

What we hope to do in the Citizens Party is to offer a real, legitimate alternative to the two major existing parties, perhaps even replacing one of them. Neither the Democrats nor the Republicans are speaking to the central economic issue of

the day—that is, corporate control of our economy.

As you know, Fred ran in 1976 as a populist candidate, and tried to get the debate going on these issues within the Democratic Party. Some Democrats picked up on bits and pieces of Fred's position, but basically, he was a little ahead of his time.

But we think the time has come to establish a third party—a new party—so people have a genuine option when they step into the voting booth.

The immediate goal of the Citizens Party is to get on the ballots in 10 states and get five percent of the total vote in the general election in November. We're working toward qualifying in 35 states, to insure that five percent. Then we can get some funds from the Federal Election Committee and be recognized as a permanent party. And we'll be working throughout the eighties to get our candidates elected in local, state and national races.

VS: Where do you think your support lies among the electorate?
LH: While we're counting on a broad

base of support, the people we're really appealing to are those who aren't participating, who may not even vote, since they're so disillusioned with what the two main parties have to offer.

You know, some two-thirds of the 75 million Americans who became eligible to vote since 1960 have never even registered!

People are angry, dissatisfied, and that's a large part of the apathy we're seeing in Election Year 1980. The polls are indicating that people think "none of the above" are appropriate. The people may not know the answers, but I think they know that the solutions the major candidates are offering are not the solutions needed for this day and time, the decade of the eighties.

We've got to come up with some new ideas!
VS: I know the Citizens Party has quite a few new ideas, but first, can you give us an outline of the party's analysis of American society today?
LH: Of course, we're strong environmentalists—no more building or contin-

uation of nuclear plants. We want immediate development of solar and other renewable energy sources.

We are firm on the economic issues, and this is key to our analysis—corporate control of the economy leads to political control. Economic decisions—what we produce, how we produce it, what kind of cars we build, where we drill for oil—these decisions are not being made in the national interest. They're being made in the immediate interests of the big corporations, to increase their profits. These corporations indirectly, as it were, make certain decisions that directly affect our lives, like the decision to import foreign oil. I mean "indirectly" in the sense that corporate heads are certainly not sitting down and plotting ways to ruin the economy! But their decisions have nonetheless resulted in all sorts of demoralizing economic problems.

Of course, we, the taxpayers, don't get to vote on crucial decisions—like whether Chrysler will build gas guzzlers—but we end up footing the bill.

Now the government is doing away

with all our social programs, all the social service programs, they're all just going out the window, because the economy is in bad shape and that's the first place you cut. And yet, we're still giving tax benefits to the big corporations, we're giving big loans to Chrysler.

So, the Citizens Party is saying, for instance, an oil company cannot have horizontal integration, where it can be in control from the oil well pump to the car, because that means it has control of every aspect of the entire petroleum industry and our whole energy system. And not only do these corporations have control over the petroleum industry, they have it over uranium, over copper, they have a monopoly on the nuclear power end of economy, too.

All this has a very direct effect on our day-to-day lives—we're all dependent on these companies for the energy that is supposed to run the economy. So not only do we pay tremendous prices for fuel, to heat our houses and run our cars, but we pay rising prices at the market because the food industry, to bring those

grapefruits and garbanzos to the market, has to pay the same high fuel costs.

And there are people now who are having to trade off medicines for fuel or even food. You practically have to decide whether you're going to feed yourself or your car! It's especially difficult for people on fixed incomes.

And yet the major candidates aren't addressing human misery, they're talking about balancing the budget, which will take care of only about two percent of inflation. Instead of making some relatively small cuts in defense spending, they're doing away with all the programs which have subsidized some people's lives, giving them some of the services they need and deserve as American citizens.

No one active in the established parties, not even Kennedy, seems willing to tackle the key question: Shall we govern the instruments of production in America in our interest—the national interest—or in the interest of the people who happen to own the capital and make the profits?

VS: What do you propose to get us out

David Crossley

La Donna Harris is running as the vice-presidential candidate on the Citizens Party ticket with presidential aspirant Barry Commoner.



CITIZENS' PLATFORM

BY JACQUELINE L. NEIDER

"The time has come to move beyond protest and to begin the work of taking power!"

This challenge, first issued by environmental scientist Barry Commoner at a spring rally in Los Angeles, has become the battlecry for the ten-month old Citizens Party.

The Party, now claiming more than 4,000 dues-paying members, openly espouses "half-socialist" yet respectably populist politics. The immediate goal: to win presidential nominee Commoner and vice presidential candidate Ladonna Harris a place on the November ballot in 10 to 35 states and to garner at least five percent of the national vote. The five percent would qualify the Citizens Party for federal election funds, to meet expenses for future national, state and local campaigns. Unlike the one-shot independent candidacy of Rep. John Anderson, the Citizens Party aims for a genuine political party for the eighties and beyond.

In brief, the Citizens Party advocates:
Public control of the energy industries
A swift halt to nuclear power

A strong push for conservation and solar energy

An immediate, sharp reversal in the rate of military spending

Vigorous support for human rights at home and abroad

A guaranteed job for everyone who wants to work

Stable prices for the basic necessities (food, fuel, housing and medical care)

Limitations of the political and economic influence of corporations.

Here's a closer examination of these issues, drawn from the Citizens Party Platform.

"The commanding heights of the American economy are occupied by giant corporations whose grip on the nation's economic and political life has brought our society to the verge of national crisis," according to the platform preamble. The Party aims for an economic democracy in which workers and consumers exercise democratic control over the economic decisions.

Inflation is the most serious problem in America today, says the platform. It outlines some possible solutions. Instead of heavy national spending on "uneconomic military programs," the Citizens Party would reduce the military budget. "Many of the current and proposed defense expenditures," the Party says, "do nothing to improve the real defense capacity of the country, but instead insure profits for certain American corporations." The Party recommends imposing an immediate freeze on prices, profits, interest rates and rents and restructuring industries such as food, energy, housing, medical care and finance to fight inflation.

The system of industry based on non-renewable energy resources would give way to development and use of renewable energy resources. Credit and money expansion would be seriously cut back.

With these measures, inflation could be halted and full employment achieved. The Party thinks that income maintenance could be preserved by a negative

income tax and a progressive value added tax, replacing Social Security taxes.

Key to Citizens Party anti-monopoly, decentralist ideology is the control of "irresponsible [larger] corporations" which would be controlled by elected/appointed directors, developed from cooperative, small business and community firm organization.

The Citizens Party plans to supplant U.S. dependence on oil and nuclear energy with "solar, photovoltaic, geothermal, wind turbine, low-head hydro and other sources of renewable energy." Commoner sees federal money developing energy sources and neighborhood cogenerator plants and waste energy recapturing facilities. The photovoltaic cell industry, he says, is ready for the same sudden increase in technology and decrease in cost as the integrated-circuit industry (mother of the pocket calculator) has just experienced.

Federal programs will promote recycling and increased use of alcohol and methane fuels. The Party intends to rebuild the national railroad system as well as vastly increase the number of bicycle trails.

The Citizens Party opposes U.S. intervention in the internal affairs of other countries as well as economic exploitation of Third World countries. "Covert activities and espionage should be abolished," the platform states, and "the CIA and all other intelligence agencies must be rigorously overseen by Congress." Relations with Cuba and the Democratic Republic of Vietnam should be peaceful, and "the right of the State of Israel to exist is not only a fundamental prerequisite to lasting peace, but a matter of human justice."

The Citizens Party condemns the taking of the hostages in Iran but believes "the assets of the Shah should be collected and returned to the people of Iran." Further, "the United States should freely acknowledge [their] involvement" in Iran.

The Party calls for "a genuine peace, not merely the absence of war" in the world, and opposes "compulsory national service for both men and women."

Deploring the "high-priced synthetic and chemically-adulterated foods" produced by profit-motivated corporate agribusinesses the Party favors "a coalition of farmers, workers and consumers, motivated by legitimate self-interest, to demand a major role in determining how our food is produced and who will control the land." Along these lines, the Party would establish a "national food and nutrition policy that includes comprehensive programs designed to meet interests of consumer nutrition, education and research rather than agribusiness."

The Citizens Party supports the establishment of a national health service that stresses preventive care.

"The United States desperately needs a comprehensive urban policy," the platform reads, and the Party supports "a national context for the presently random development of cities." Another goal is to improve the quality of public education and to challenge racism within the educational system.

"The overwhelming majority of poor people prefer a job to welfare," and the

Party would set policies "to increase cash grant levels to a federally-defined minimum standard higher than the present, inadequate poverty line."

The Citizens Party wants "to create an open, non-sexist, non-racist society in which all people will be free to develop to their full potential." A third of the Party's platform consists of statements supporting civil rights.

The Party seeks better distribution of quality child care facilities; it advocates federal funding for abortion; and it supports the ratification of the Equal Rights Amendment. It promises to pursue "the just and equitable redistribution of wealth and power in this country, insuring that the lives of Black Americans reflect this redistribution." In areas of high Hispanic concentration, the Party "supports bilingual, bicultural education, and the publication of government documents in both Spanish and English."

The Party means to insure freedom of choice in sexual expression, to repeal laws "covering private sexual conduct between consenting adults," and to eliminate "biased attitudes against gay men and lesbians which occur in public programs, including public schools."

The Citizens Party wants guarantees of full participation in the social, political and economic life for the disabled and elderly. The threat of overpopulation should be dealt with through availability and use of contraception, voluntary sterilization, and abortion; economic incentives for the small or childless family and "a re-education program" would emphasize "our moral obligations to future generations."

Third parties do not have an impressive track record in this country, especially with increasingly restrictive federal election laws. Commoner points out that in the 1850s the Republicans replaced the Whigs in six years and he thinks the situation today is "closely parallel."

He has remarked, "I know it's a long way from Lincoln to Ronnie Reagan," but some might add that it's a long way from Lincoln to Barry Commoner, the latter's obvious sincerity and formidable expertise notwithstanding.

True, vast numbers of voters are disgusted with the presidential "choices" offered in Election Year 1980, and both Anderson and the Citizens Party are zooming in on that wide-spread apathy.

But, as the *Texas Observer* (June 6, 1980) points out, "the presumably populist Citizens Party has painted itself into an even more limited corner than a mid-western Republican like John Anderson. Anderson may be able to sop up some Ripon Republicans or Texas Monthly Democrats, but the Citizens Party can't seem to expand beyond the ranks of bean-sprout liberals."

The Party's \$18.00 membership fee alone contributes to a certain elite ambience. Internal splits that developed during the founding convention in Cleveland last year resulted in an unfortunate walk-out by key minority group members. Such an action hardly enhances the credibility of a strong civil rights platform.

The Party is counting on heavy support from some 50 million Americans who became eligible to vote since 1960 but who have never registered.

of this seemingly hopeless mess? Specifically, what does the Citizens Party propose as a realistic alternative to the present socio-economic situation?

LH: Let me say first, it's *not* hopeless. A mess, yes, but not a hopeless one. Human beings created it and human beings can certainly figure a way out.

For one thing, we're proposing that the large corporations pay their fair share of taxes, to equalize the tax burden. There are different ways of "balancing the budget." Do you take away social programs or do you get new monies into the economy? Also, are you trading off necessary social programs for unnecessary expenditures on armaments? Spending large portions of the budget on more arms is a deadend. This doesn't produce on-going jobs for people. Once they're built, those weapons just sit out there in some national guard parking lot or some military base.

Then, what about the plants that are closing down. Well, take the steel plants. Here are a few major corporations, they have a monopoly on the industry, and they have failed to modernize. So they can't compete with Germany and Japan, whose steel industries *have* modernized. Because their profits aren't high enough to compete with the importers, our big steel industry is closing down shops. Consequently, thousands of steel workers are out of jobs. And the situation is the same in the auto industry.

There are some workers in Pennsylvania who have suggested that they would like to take over the steel plant there, modernize it, and compete. But they would have to do it with a large government loan. So we're suggesting that those plants—especially the auto and steel plants that are becoming obsolete—be refurbished as a major investment to produce solar, and other renewable, recyclable energies. You could produce alcohol tanks, you could make solar energy and make it cheaper and more available—there are many things we could do to get us off this treadmill of being so dependent on petroleum.

We're not suggesting that the auto and steel industries be shut down entirely. But those companies have to be made competitive. You see, through government subsidies, big companies like U.S. Steel and Ford have a monopoly on the industries. Rather than let them produce something that's not sellable—like big cars, and that's what these corporations are set up to do—we transform them into producing things that are useful, and back them up with large government-guaranteed loans that allow a *community* effort.

For instance, say a steel plant in St. Louis shuts down. This could be a disaster to that community, since employment there is so dependent on the plant. But we think the government can loan funds to run it, and to build the streets, schools, housing themselves when the industry pulls out.

Some of these companies are going to leave the United States. Once they've gotten all the profit they can here, they're going to some other country to get the larger profit. And there's nothing wrong with profit, but they ought to feel some obligation to the community that helped build that company.

The government should have said at one point, if a company is in the production end, it cannot be in the market end, or it can't be in the delivery end. You could have at least three different categories and also allow people ownership possibilities. Now, you have to be a multi-national corporation in order to own something that big, and these corporations have no loyalty to the community, no loyalty to a government anymore. They don't care if a whole community falls on its face, they don't have to feel any responsibility—those oil magnates really don't seem to

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have much concern about what is happening to the country now.

So, there are new ways of *thinking* of things. We get trapped into the old concept of "We only have one solution." We trade off inflation for unemployment, unemployment for inflation. Now, we've got both, and we're just not coping with the situation. The solutions that worked in the thirties, forties, even the fifties are simply not viable for the problems we face today.

VS: Obviously, they're not working on the international scene. What do you think about the crises in the Middle East, especially in Iran?

LH: I think the Iranian situation, too, can be traced back to an oil-related decision. Our oil companies left the United States, quit drilling here, went over there, started drilling in the Middle East, and made us dependent on imported oil. And now we're saying, Oh, that's what's wrong with us, we've become dependent on foreign oil. And not only that. These same companies come back here, and tell the American government, you've got to help us, we have all these major investments over there. So we prop up the Shah, prop up bad regimes, and then we get into these horrible predicaments, like the hostage situation.

And we're doing the same thing elsewhere, like in countries in Latin America. In short, we've made major international decisions around energy—it's about "the politics of energy," which, incidentally is the title of Dr. Commoner's latest book.

VS: Which brings us to the whole nuclear energy production controversy.

LH: Again, because of the investment of the big oil companies into uranium, which has allowed them to make more profits, we've gone into an unprofitable, dangerous nuclear escalation, and proliferation of nuclear plants. And I'm finding in the work we're doing with Indian Americans that so much of the uranium development is going on in the Indian reservations. Now we're learning about the ill effects—people who have worked in uranium mines are dying of cancer, they're being exposed to all kinds of radiation from the mine pits. So now we're having to clean up those mines.

And now they're building these horrible nuclear plants where "no accident can happen," but accidents are happening just about every place in the country, and we don't know how to control it.

Then there's the problem of nuclear waste. We have no government policy controlling how and where nuclear wastes are to be disposed. They're setting those wastes in barges down here off the Gulf of Mexico or the Atlantic ocean. You know, they were going to put nuclear wastes in glass caskets in Carlsbad Cavern, and now the scientists are saying that the salt will eat up the caskets.

We don't know what's safe, we don't know what the environmental costs of those wastes are, and yet we continue to build these nuclear plants.

VS: I understand that it is not exactly cheap to build nuclear plants after all. Doesn't the Citizens Party have some arguments about this?

LH: Of course, it's simply not profitable. It's tremendously expensive, not just the building of the plants, but all the safeguards and the wastes, and that's not to say anything about the development aspect, because that's just on the Indian reservation, and nobody pays much attention to it. And only recently it's come out in the Northern states, how these plants can injure the health and environment of the people up there.

So these are some of the real issues, and the ones we have to make people recognize. What are the trade-offs, how many times are we paying for this development? And does that make sense, real economic sense? If we can afford other major government programs, like going to

the moon, we could afford to develop solar and other renewable energy resources. I mean, if we decide that's the direction we, as a nation, want to go, instead of constructing these costly monstrosities, like nuclear plants, that may even do more harm than good.

We have to ask, where is this country focussing its attention, and why?

What we, the Citizens Party, are saying is that the focus is on these expensive, useless and potentially dangerous projects because that's where the profits for those major corporations are. What's good for the country is not the primary consideration. And, of course, we think this *should* be the primary consideration.

As it now stands, the people, the "grass roots," don't have any voice in all this. People are unhappy, they're not voting because they know their vote isn't going to make a significant difference.

That's why the Citizen's Party is so important. Otherwise, there *is* no choice. If I vote for one or the other, Carter or Reagan, I'm not registering any complaint—both candidates are for nuclear plants, they seem to be taking the same foreign policy stands. One has a little more armament-mentality than the other, but they're both going in that direction. Neither of them is speaking about economic controls. They're just allowing the status quo to continue.

VS: Do you think one reason the major candidates aren't talking about these economic issues is that they seem too complex, so unintelligible to the average person? There are some people who complain that it's a full-time job just to keep up with what's going on in the world. Let alone to understand the issues.

LH: But isn't it the responsibility of leadership to help you understand those issues? If you're an incumbent president, you have virtual control of the news media, anything you say is going to be quoted. There's a great forum there to educate the electorate. But I don't think the president or the other candidates understand the issues themselves! They don't have a basic philosophy of what direction they want to go. They get trapped into that old way of thinking, and keep coming up with old, ineffective "solutions" to these new problems.

I see people change, even among my own friends, and I just wonder how some people can come to see it—the need for change, and the ways to effect the necessary changes—and other people can't. But somehow these candidates have not yet come to see it, or maybe they prefer to keep the status quo for their own material gains, or their own candidacy. I question what really motivates some of these candidates. If you have an uninformed electorate, then you can do anything you want to. But as our economy shows, we can't keep the status quo, we have to do something different.

And the time to do something drastically different is right now! People understand that things aren't going right, and they may not have the answers but they're waiting to hear. And we're ready to speak to the issues in clear understandable terms. Building the Citizens Party will be a way of getting information out, so people can have a real choice, a real option.

David Crossley: What do you think about Kennedy?

LH: Well, Fred was Kennedy's campaign coordinator in New Mexico, that is, his honorary co-chairperson, to show that at least Kennedy is trying to do something, and that he's better on the issues than anyone else. But when it became apparent that he's not going to have a chance for the Democratic nomination, we realized that it's even more important that the Citizens Party succeed. So in many states, New Mexico and Texas included, we decided to wait until the primaries are over before we really start

David Crossley

organizing and we hope to attract voters of the Kennedy-type to our party.

DC: Even though he's pretty clearly lost, Kennedy continues to slug it out, down to the wire. He is apparently just trying to get some public discussion stirred up on the issues. Do you think Kennedy really is holding up some torch? Do you think Kennedy is disregarding the traditional ways of the Democratic Party?

LH: I do think he thinks he is doing a lot. I doubt that anyone who has taken so

much personal abuse as he and his wife have in the last few months could stand it, unless he were very well motivated, and felt he was making a substantial public contribution. I believe he does want to get the debate going on the basic social and economic issues, which is why he consistently challenges President Carter.

But the problem with Kennedy is that so many have perceived him not to be the right candidate, largely because of all his personal difficulties.

DC: I get very confused about people and politics, when it appears that someone, like Kennedy, is acting out of principle, and that's the kind of thing that should appeal to the American people, but in fact, that isn't what's happening.

LH: Yes, it is very confusing. I think his motives are honorable, but you hear so much gossip, and, well, there are a lot of people who still claim Kennedy's treatment of his wife caused her to develop the problems she had. Somehow, people can't seem to get those nagging suspicions out of their heads, that it may not be Kennedy himself, but his behavior that caused Joan's problems.

DC: You don't hear that about Betty Ford, for instance. Her alcoholism was "her fault," not her husband's, but Joan Kennedy's is Ted Kennedy's "fault."

LH: Exactly! And Mamie Eisenhower had problems, but of course they were all covered up. And think of poor Pat Nixon!

I think Mrs. Ford, for her own mental health, had to make it public, or she would have gone the same way Joan had to go.

And I regret that about the Kennedy campaign. I could overlook all that talk, because the man clearly has great capabilities, but somehow the public hasn't seen it this way.

Of course, the Carter campaign has loved it. They say in some of the primary states Carter often said, "We're not going to say anything about Chappaquiddick"—which is like saying, when did you stop

beating your wife? And even Mrs. Carter was saying things like, Oh, Jimmy and I have been happily married for so many years. The implication, of course, was that there's no stability in the Kennedy family, and that the Carters are a shining example of a stable, secure relationship. It was an indirect thing, but the whole tone of Mrs. Carter's ads were like that.

So that reinforced doubt in people's minds, and I think that's a big reason the primary vote has turned out as it has.

VS: What do you think about John Anderson, and his candidacy as an independent?

LH: Well, Anderson is not speaking to economic issues either. And there's not much difference between Anderson and Carter and Reagan, except that Anderson *looks* like a crusader. He's talking about balancing the budget and so forth—as Dr. Commoner says, he looks like a warmed-over Jimmy Carter four years ago. He has taken some "heroic" positions on some issues, like abortion, women's rights, and things that we all believe in fundamentally—although I don't think they're particularly heroic. But he seems to think so, and so do some voters, so he's getting a lot of attention. I think Anderson will wear thin as time goes along, and people will begin to see that he's not saying anything new.

But the main thing to remember about Anderson's candidacy is that he is not trying to build a third party. If you vote for him, it's just a one-shot deal and it's all over. But in voting for the Citizens Party, you get a chance to help build toward a permanent party.

VS: There's a line of thinking, especially now that Anderson has come out as an independent candidate, that says a vote for Anderson (or whoever) is a vote for Reagan. Do you think your party's being on the November ballot will hurt the chances of a Democrat being elected president? Will it disrupt party unity?

LH: Party unity for what? To keep the status quo, to continue these horrible policies we have? One thing people are saying is that we have to organize to do things. Well, you can't organize for mere organizational reasons, you have to organize for a purpose, you have to stand for something. I can't be unified for nothing! I mean, why be united for something you don't believe in?

DC: It's "united against Reagan," basically. Would you be really dismayed if Reagan were elected President?

LH: Not really. If Reagan were elected, there would be some pressure on him to lean toward the center a bit more, while I think Carter would almost be pressured to lean the other way, he might have to tend more to the right. So we'll be going that direction no matter who wins, and at least Reagan might have to take a more centrist position in order to get a working relationship with Congress, for instance.

I wish I felt there was something in the Democratic Party to merit unity—then I might have some reservations about taking votes away from Carter. But the people we're really appealing to are those who are so disillusioned that they aren't participating, who may not vote at all. And then, voting for the Citizens Party is a way of voicing your discontent, that you do not approve of Carter or Reagan.

So, I'm considering it better, at least for my own mental health, to voice a complaint about what direction I think the country's going than to vote for someone else, and let it float on.

VS: A lot of people don't seem to have much hope for this country, with all the gloom-doom talk going around. Do you still have strong hopes for America?

LH: Well, I think I have to have hope, to put any energy into working to build a third party through the Citizens Party. And I have hopes that the Citizens Party will help to change that gloom-doom trend in thinking.



PATTERN OF PREJUDICE

Western history paints stereotypical portrait of Arabs and Islam

BY SHERYL AMEEN

When Channel 8 cancelled the Houston showing of *Death of a Princess*, Sheryl Ameen felt that the ensuing debate over First Amendment rights overshadowed the real issue—that of stereotypical treatment of Arabs and Islam throughout history. From her perspective as an Arab-American and an art historian, Ameen examines this phenomenon.

In the controversial docudrama, *Death of a Princess*, an Arab friend encourages Christopher Ryder to penetrate the "private center" of the Arab world. Ryder failed in his attempt, as others have failed before, perpetuating and reinforcing a centuries-old stereotype of the Arab and Islam.

Amid cries of First Amendment violations, the initial objections to ethnic defamation were somehow lost. Mutual respect between nations with different backgrounds is a prerequisite for world coexistence. Western history shows a continuing pattern of prejudice toward the Arab world.

There are three time periods richest in western perceptions of the Arab and Islam. The first is that age after the appearance of Islam in Europe and prior to its expulsion from Spain. The second starts with the rise of Napoleon Bonaparte and French and English colonial expansionism. The third is the period after World War I when vast amounts of petroleum were discovered in the Middle East.

Within two hundred years of the death of Mohammed (June 8, 632) the armies of Islam gained an empire from the Indus and Oxus Rivers in the East to the Pyrenees in the West. The rapidity and success of these conquests struck fear in the hearts of Europeans who saw the Arab advance checked only by the Franks under Charles Martel at the Battle of

Poitiers in 732. The Arabs remained in Sicily until 1091 and in Spain until 1492.

Those who had once been under Arab rule represent visually their former overlords in a restrained manner by concentrating on the cultural contributions of Islam. Depictions in northern Europe were rarely the result of immediate experiences, but were based, rather, on tales of travellers and warriors. The Church exaggerated these fables and used distortions and mockery to discredit the legitimacy of Islam. Islam was portrayed as the antithesis of Christianity and Mohammed as its Antichrist.

Medieval European values included a code of chivalry in which the Christian knight dedicated his life to the cult of the Virgin Mary. However, all the while a higher ideal was being promoted, the Crusaders were committing untold atrocities in the Holy Land.

Accusations of sexual licentiousness were used to bring Mohammed and his coreligionists into disrepute. In the West, Mohammed was supposed to have permitted unrestrained carnality to his followers. This was a perversion of the Moslem acceptance of plurality of wives and Mohammed's promise to the faithful, of purified wives in heaven.

A 15th century fresco in the church of San Petronio in Bologna, shows Mohammed with Julian the Apostate and Nicolas, the founder of the Nicolaitan heresy. Nicolas is identified with Nicolas of Antioch who taught that the gratification of sensual passion led to spiritual calm. Hence, the fresco associates him with Mohammed. In a manuscript entitled *Miroir Historiale Abregie*, dated before 1492, Mohammed is depicted reclining in a bed, dressed in luxurious oriental finery and surrounded by his four barebreasted wives. The artist alludes to sensuality at every opportunity. The lush vegetation,

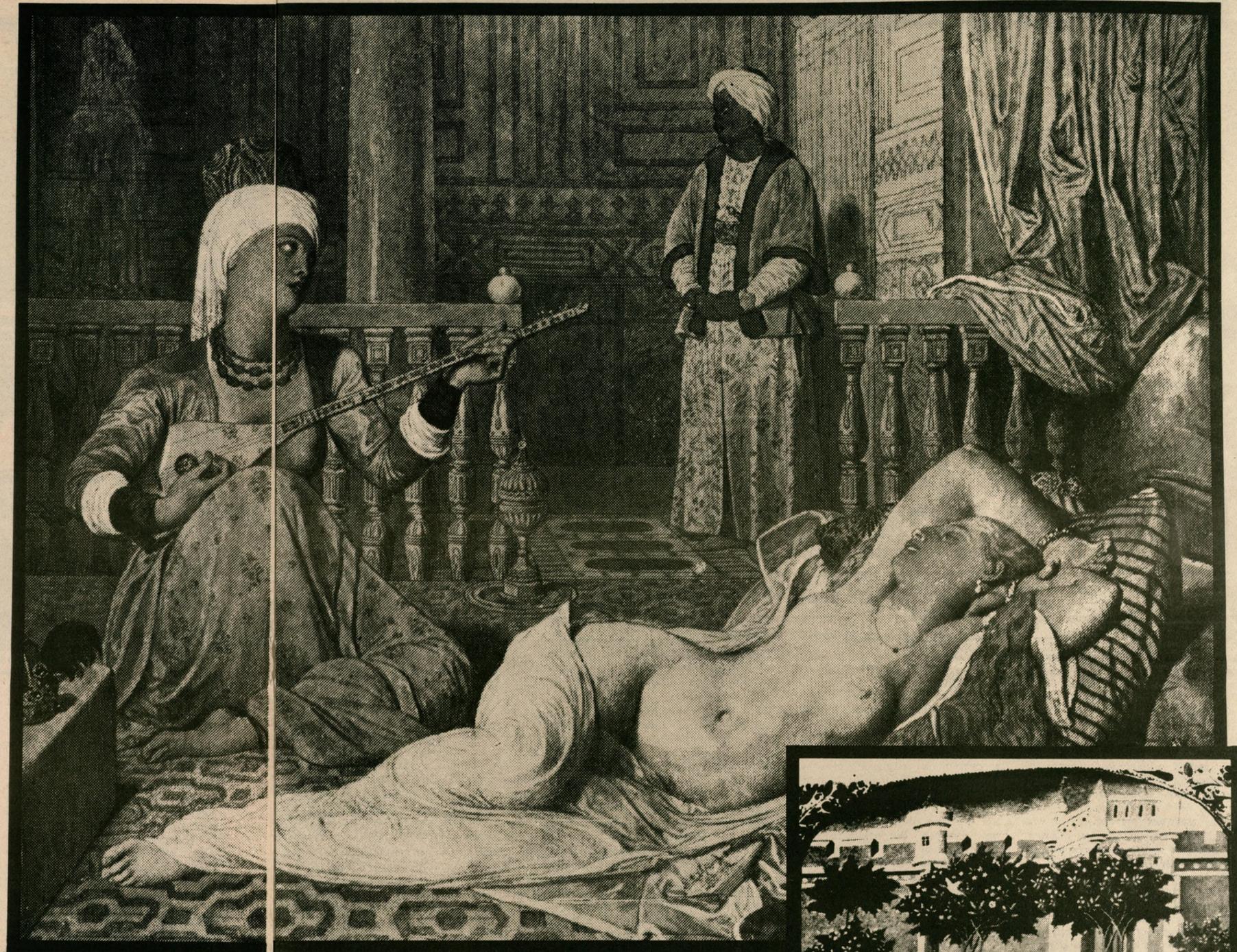
the selection of a bed rather than a throne for Mohammed, and inclusion of the then current French fashion of exposing female sexuality create an ambience of self-indulgence. Islam's association with physical love neatly contrasts with the spiritual love supposedly cherished by medieval Christians.

Napoleon's invasion of Egypt in 1798, again made the mysterious East an object of scrutiny. Egypt was to be the beachhead for western civilization in the Islamic Orient. Imperialism, with the accompanying attributes of dehumanization and exploitation, had begun.

The Romanticism nurtured by these events gave rise to a genre of painting known as Orientalism. These paintings filled a need for the picturesque and exotic and symbolized the East as a place where sensual pleasures were easily satisfied. Governments chose Orientalist paintings to hang in national museums and commissioned large canvases to commemorate colonial victories.

Imagery varied, but probably the most vivid theme common to the greatest artists of the age was that of the harem. Delacroix, Ingres, Gerome, and Renoir portrayed women who languish in poses designed to titillate. Passive beauties, enveloped in opulence, lived conditional to the whims of their masters. Most of these artists never saw a harem, and as a general rule, the artists made their observations of Arab women from a distance. Their impressions were based on second-hand information of suspicious source and on environmental pre-conditioning. These naive portrayals persisted in the cinema with such memorable films as *The Sheik* with Rudolf Valentino.

After World War II Western companies developed a petroleum industry in the Arab World. In 1960, after two successive arbitrary price cuts by major petroleum



Above: *Odalisque with her Slave*; Jean-Auguste-Dominique Ingres, 1858. Right: *Mohammed* from *Miroir Historiale Abregie*, dated before 1492.

companies, without consulting the countries concerned, the governments of Saudi Arabia and Venezuela issued a declaration recommending that the petroleum exporting nations pursue a common policy in order to protect their rightful interests. In September of that year, the Organization of Petroleum Exporting Countries was founded. The Arabs had begun to assert their independence after 500 years of foreign domination.

The impact of OPEC was clearly felt here when, in the aftermath of the War of 1973, the Arab petroleum producing nations, angered over President Nixon's decision to provide Israel with military aid of over \$2 billion, imposed a total embargo against the United States.

After the oil embargo, media portrayal of the Arab changed from the innocuous racism carried over from the 19th century into an unrelenting attack on the Arab character and culture. The element of fear had been reintroduced. Western hegemony was being threatened. Its response was a distorted image of the Arab.

Now television and film pour out pictures of Arab men as malevolent sheiks and Arab women as lascivious belly dancers. No other ethnic group has been so consistently portrayed in unflattering terms in recent years. The Arab is always the bad guy. *Death of a Princess* is the sum total of all that has preceded it.

Since it controls the world's largest known petroleum reserves and has maintained the most conservative orthodox Islamic traditions, Saudi Arabia is a logical target. Its strangeness can be easily assailed. Princesses in the Saudi royal family are described as "predators" who relieve their boredom with the "most intricate sex lives." Women are seen cruising the desert in their automobiles to find men for illicit affairs.

That portrayal is diametrically opposite to what the Saudis hold dearest, the sanctity of the family unit, with the

woman as its dominant component. Both were denigrated in *Death of a Princess*. The average viewer, unfamiliar with Saudi fact, cannot sift through the damaging fiction. It colors all our perceptions. The Arabs are unworthy of our respect and consideration because they are uncivilized, morally guilty. The mistaken judgement dictates our political policy.

Why should we have to change our attitudes about the Arabs? Because we have a community of interest with them—that is, we need each other. But the time is fast approaching when we will need them a lot more than they need us. When that happens, we will have to rely on friendship to sustain good relations. A more responsible media would certainly help facilitate the transition.

Sheryl Ameen's exhibit, *Costumes of the Arab World*, is on display at the Smithsonian's Renwick Gallery, Washington DC, through July.



NEW FACE FOR THE ARTS

Cultural Arts Council appoints woman executive director

BY SUSAN HUNNICUTT

Houston's two-and-a-half-year-old Cultural Arts Council (CACH) is one of the largest in the country. With a 1980 projected budget of over \$1.8 million, gleaned from the state's seven percent hotel-motel tax, it has responsibility for providing partial support to the city's ten largest cultural institutions: The Houston Symphony, the Houston Ballet, Houston Grand Opera, the Alley Theater, Society for the Performing Arts, Theater Under the Stars, the Museum of Fine Arts, the Contemporary Arts Museum, the Museum of Natural Science, and the Harris County Heritage Society. In addition, CACH supports programs at Miller Theater and other city parks, and through its funding cycles, numerous small arts organizations and special projects, many of which directly or indirectly benefit artists working in the Houston area.

The task of running CACH is "the best job in the country for people interested in local arts agencies," says John Blaine, former executive director. It is also a demanding job that abounds with opportunities for fresh thinking and innovative approaches to old problems.

After Blaine left last spring to become executive director of the Alaska Council on the Arts, the CACH board of directors appointed Blaine's assistant director, Mary Ann Piacentini, to replace him.

A Harvard graduate with a Master's in city planning, Piacentini came to Texas in 1975 as a housing planner for the Houston-Galveston Area Council of Governments. She served three years in the Community Development Division of the Houston mayor's office before leaving in 1978 to become assistant to the director of CACH. Since that time

Susan Hunnicutt, graduate of Trinity University, was art critic for the *Trinitonian*.

she has been involved in the CETA (U. S. Comprehensive Employment and Training Act) Artists in Residence Program administered through the Arts Council.

Susan Hunnicutt: When John Blaine announced his resignation, there was initially some talk of going "outside" to search for a replacement. Rumor had it that the new director might be a man, and the issue of sexual discrimination was mentioned. But in fact, the board of directors of CACH actually made a fairly quick decision to appoint you as the new director. Do you feel your nomination encountered strong resistance for any reason?

Mary Ann Piacentini: In terms of sexual discrimination, no. I do think there was a general sense at the time of my appointment that I was extremely competent and could deal with most of the issues, but that I might be viewed as fairly young.

The other question was whether Houston needed a more national image. John brought with him a very strong national image. I think Houston has that image regardless of the director. And I think I do have a national image, but in a very different sense. I am on the National Advisory Board to the Department of Labor for CETA. I have presented papers at the Urban Symposium on the Arts to over 25 major arts organizations.

SH: Your background is mainly in the area of city planning, and specifically in the development of housing programs. When did your interest in the arts develop, and how do you think your experience in city planning has prepared you for and influenced you in your present position?

MP: Essentially, many of the projects I was working on in the Community Development Division of the mayor's

office were streets, parks, public improvements. But there were a few other projects directly related to the arts. One was a study for the National Endowment for the Arts that looked at five neighborhoods and came up with both conservation plans for them and development plans that would be in keeping with the historically and architecturally significant aspects of the neighborhood.

Another was the Art in Public Places project. We devised three different ways of acquiring art for public spaces.

One was a completely open competition for the residents of Houston, or artists working within the city. We received about 98 entries and chose what I think is a very nice piece of art—Frank McGuire's access sculpture which is out at the West End Multi-Service Center.

The second process we determined for acquiring the art was to ask the National Endowment for a matching grant and actually present an artist to them. That was Luis Jimenez and his work *The Vacquero*, an eighteen-foot fiberglass sculpture to be installed in Moody Park in a month or two.

The third was basically a limited invitational. We asked the community in Fifth Ward who they would like to see. They definitely wanted a black artist. They wanted a local artist. They considered people who had worked here—like Herman Oliver. Oliver had worked here but really wasn't identified with Houston, he was identified with Dallas. They determined there were two people they wanted: either Carol Simms or John Biggers. John had worked as a juror on one of our other projects. He really felt that the exposure and the kind of project that would be done would be better done by Carol Simms.

So when I left the mayor's office, I really wasn't sure I still wanted to be just a planner in terms of Community Arts

development, or if I wanted something else. I began interviewing with the Arts Council and determined that what I really wanted was to look at arts issues, but with a planning background.

I am very interested in the notion of long range planning, in helping the community find out what the cultural resources are and essentially how best to use them.

SH: During the time you have already been with CACH, what do you see as your most significant contributions?

MP: I think I have been most effective in the CETA Artists in Residence Program, in providing employment for artists who have a marketable skill, but who perhaps have not yet learned how to market it to the general public. I also help these artists find institutions that can use those services. You see, the artists in the program have to provide a public service. They are not just doing their art. We wish we could help them to just do their art. But they instead provide a service, whether it is teaching or staging free performances.

SH: What about the Art in Public Places program? I understand it is continuing under your direction at CACH, rather than out of the mayor's office as it formerly was.

MP: Yes. I brought \$120,000 with me from Community Development to run an Art in Public Places program.

Part of the money is an NEA matching grant, similar to Luis Jimenez's but different in that we had nothing to do with the artist who was selected. The artist—Matt Whitney—was selected by a panel of judges, three of whom were chosen by NEA and three of whom were chosen by a joint committee consisting of CACH, the Municipal Arts Commission and our board.

Beyond spending that money, we now have about \$50,000 left over to run competitions in eight neighborhoods for local



Mary Ann Piacentini (above) takes on a demanding job as CACH's new head, replacing her former boss, John Blaine.

artists working with a variety of art forms. There is a fiber art wall hanging, there will be two interior wall murals, an exterior wall mural, two sculptures and a photography exhibit.

SH: Will these be distributed throughout the city?

MP: Yes. There is a limitation in the sense that they all have to be Community Development Neighborhood Strategy areas. But there are 23 of those within the city.

These are the projects that are closest to my heart.

I have also been involved in providing services to the CACH membership and to the arts organizations. I think one important thing both John and I did, but with the very great assistance of independent experts in the field (the subpanelists), was to develop a fair process for distributing funds to smaller organizations and to organizations who do special projects.

While the system is not perfect, and has sometimes been accused of being almost too flexible, that flexibility has been a key to its success. Because if an organization doesn't feel it has been locked into a specific area, it feels as if it has the chance to come in and say, "Look, this is a project we feel is very important to our development. Is it something you think you can fund?" And instead of the staff saying no or yes, the subpanels can ask the group to demonstrate that the project fits our guidelines.

SH: Could you be more specific about these? Who is eligible to apply for assistance from CACH?

MP: The only strict guidelines we have are that we won't fund anything retroactively and we do look for cash matches. It's very important to match money they're requesting from us with real, hard money, not just with in-kind services or donated materials. The projects funded through us must also be accessible to the public, not geared to a small group.

SH: How do the smaller organizations funded through your grant cycles compare to the 10 majors in terms of competition for funds? What are the priorities in your funding?

MP: It's difficult to answer that. In terms of funding, our support of the smaller institutions is probably far more important than the money is to the majors. The money is regular and consistent to the majors, and I think that helps them a great deal. They provide an incredible amount of the arts and cultural programming in the city. They are important to us, but they don't need us on a day-to-day basis. In working with them we have to deal with the basic issues, like how to find more support for the arts.

But with the smaller institutions, we have certainly not provided all the services they need yet. Still we have been a really incredible boon. They know they can come to us and they can get a pretty fair hearing.

I think that's largely because of the subpanel system. These groups are reviewed by their own peers, not by the Arts Council staff. That's really important because I would never, never dare suggest that I am an expert in the visual arts, in music, or theater.

But I know that the people who have been selected to be subpanelists have managed to work incredibly effectively. You can't say they're totally objective. But they do try to go out and see the people who are applying for grants. They give them the benefit of the doubt when there is a question or concern about them. They help them rewrite applications if necessary. I think that has been really our strongest suit, providing them with these services.

Also, we've been able to help them leverage money. When we give a \$5,000 grant, it's not just \$5,000 we give them. What we give them is credibility in the

community—they can say, "The Arts Council believes in me, you should believe in me too."

We have also showed them they shouldn't just depend on the Arts Council for funding. As more organizations become aware of the funds available, competition will get keener, so that fewer dollars can be allocated to any one institution. One of the things we've been trying to say is that they need to look for other money. We can help find out what's available on the federal or state level, but they have to find the private organizations.

SH: How do you view your personal role in working with the smaller organizations?

MP: You know, this is really exciting to me. I used to think that I would want to think up all the ideas myself and implement those programs. But that's not at all true anymore. I'm finding that some of those organizations, or their representatives, have really wonderful ideas.

SH: So you see yourself now as primarily a facilitator?

MP: Well, it really is enlightening, first to hear their ideas, and second to help implement them. For instance, some of the smaller organizations have come up with the idea for having a combined arts campaign for small organizations, similar to the one the major institutions use. They will band together and go knock on the doors of smaller corporations and say to those top executives, "Hey look, we know you can't give \$50,000 to the opera or to the ballet, but could you give \$5,000 to a smaller organization? Could you adopt a smaller organization?" And that notion is really exciting. Helping them use the technical skills and organizational skills of the combined arts campaign the majors have used is wonderful.

SH: To change the subject a bit, CACH has recently been involved in discussion

aimed at establishing a voucher system for the arts similar to the ones in New York City, Boston and Minneapolis. Could you explain a little more about that process?

MP: Well, there is probably going to be a lot of activity to provide discounted tickets to special populations like the elderly, low-income residents, students, union people, that kind of thing. What CACH did was respond to a request and get people down here to talk about the voucher system. We only provided access to experts in the field. And it's nice to see that something is actually being done. Those people are meeting, they're keeping us informed, and it looks as if there might actually be a voucher system.

SH: As director of CACH, are there any major changes you would like to make? In what direction is CACH heading over the next year?

MP: I think we need to catch up on some things, things we've promised and begun to deliver, but want to deliver in a much more competent manner. I think there are some things we have not emphasized enough. One is long range planning. We are no longer a young enough agency to always deal in crisis management.

I hope we will become more aggressive about other funding sources, that we will not continue to rely completely on the hotel-motel tax, that we will begin to look to other agencies.

Also, I think my board has already expressed interest in looking at other funds that may be channelled to the Municipal Arts Commission to provide more support for individual artists.

So I think what I want to do in the next few months is get the Arts Council organized so that we deal with routine matters in a very routine manner. Then we can begin to present to the board in a very deliberate way the programs we hope to implement.

A FAREWELL

I am appalled at the thought of a world without James Blue.

BY GERALD O'GRADY

James Blue, filmmaker and teacher, died of cancer in Buffalo, New York, on June 14. He was a director of the Rice Media Center from 1970-1977. Since that time he was an associate professor with the Center for Media Study, State University of New York (SUNY) at Buffalo.

The following talk was given by Dr. Gerald O'Grady, Director of the Educational Communications Center and the Center for Media Study, SUNY at Buffalo, at a Memorial Service held for James Blue at Media Study/Bufalo, on June 16.

"This concept, to find man in his countryside, is for me a basic operating procedure. My entire background is documentary. . . I was thinking of the first little short I did, a burial, a cemetery, all out of rocks—a Moslem cemetery—and these rocks had been brought to the cemetery from the eroded land around the village where the people lived and died. Partly, then, death had come from the fact that their land was eroded."

James Blue, talking about *Amal* in *Film Comment* (1963)

We know we belong to the land,
And the land we belong to is grand!
And when we say:
Ee-ee-ow! A-yip-i-o-ee-ay!
We're only saying,
"You're doin' fine, Oklahoma!
Oklahoma, O.K.!"

Oscar Hammerstein II, *Oklahoma* (1942)

You, James Blue

When my friend James Blue died at Roswell Park Memorial Hospital on Saturday morning, June 14, I sat there quietly appalled at the thought of a world without him.

When his brother Richard had flown him home to Buffalo from University College Hospital in London for emergency treatment two weeks earlier, I thought of the poem Archibald MacLeish composed as he flew from Egypt to Illinois to bury his father. Richard had been in Indonesia when the British doctors discovered the terminal cancer in his brother, and his flight to London had taken him over some of the same lands above which MacLeish had mourned "The always rising of the night."

You, Andrew Marvell

And here face down beneath the sun
And here upon earth's noonward height
To feel the always coming on
The always rising of the night:

To feel creep up the curving east
The earthy chill of dusk and slow
Upon those under lands the vast
And ever climbing shadow grow

And strange at Ecbatan the trees
Take leaf by leaf the evening strange
The flooding dark about their knees
The mountains over Persia change

And now at Kermanshah the gate
Dark empty and the withered grass

And through the twilight now the late
Few travelers in the westward pass

And Baghdad darken and the bridge
Across the silent river gone
And through Arabia the edge
Of evening widen and steal on

And deepen on Palmyra's street
The wheel rut in the ruined stone
And Lebanon fade out and Crete
High through the clouds and overblown

And over Sicily the air
Still flashing with the landward gulls
And loom and slowly disappear
The sails above the shadowy hulls

And Spain go under and the shore
Of Africa the gilded sand
And evening vanish and no more
The low pale light across that land

Nor now the long light on the sea:

And here face downward in the sun
To feel how swift how secretly
The shadow of the night comes on. . .

The sounds and images with which MacLeish documented his feelings about death, the sun projecting a picture of "the withered grass" of Iran, reminded me of James Blue's filmmaking. It also reminded me of an early sentence—"The meaning of the dust storms was that grass was dead" (*Fortune*, November 1935)—that MacLeish had provided for Pare Lorenz's famous film on erosion, *The Plow That Broke the Plains*. James Blue emulated its narrative track in some of his own works. But the association primarily arose because I connected its rollcall of places—Ecbatan, Persia, Kermanshah, Baghdad, Arabia, Palmyra, Lebanon, Crete, Sicily, Spain, Africa—with the spirit of James Blue.

I had once told him the story of Archibald MacLeish's final appearance before the students of the largest public university in his home state, the University of Illinois at Champaign-Urbana. It was in 1962 and MacLeish had recited parts from his latest piece, a *son et lumiere* composition which was to be performed at Independence Hall in Philadelphia on July 4 where John Kennedy would give his speech on the new American inter-dependence. He then asked that the audience pay careful attention to his final and lasting message to that school and all its future students: "Do not define America. Definition excludes." That had become one of James Blue's favorite stories and he asked me to repeat it often.

The House That James Built

James Blue was born in Tulsa, Oklahoma on October 10, 1930. He became an independent documentary filmmaker with few peers in America, and his radical transformation of the American heritage which he cherished was so quiet and so thorough that it went unnoticed.

His early training gave him strong commitments to the Protestant church and the American nation, but he fully

engaged in our generation's journey from nationalism to inter-nationalism, and from the denominational to the inter-denominational. His own films increasingly explored new ways of inter-action with his subjects and, most recently, with his audiences. His second legacy was a body of inter-views with other directors; he was the best inter-viewer in the field of film. His whole mode of life was inter-rogation. His concerns were ecumenical. His films, on soil erosion in Algeria and later on the world's food resources, engaged him first in ecological studies and, later, in the economic means needed to support the world's peoples. Ecumenical, ecological, economic—all have roots in the Greek *oikos* (house)—all were forces for his making of the world a home and relocating his religious impulse in new grounds.

Filmmaker

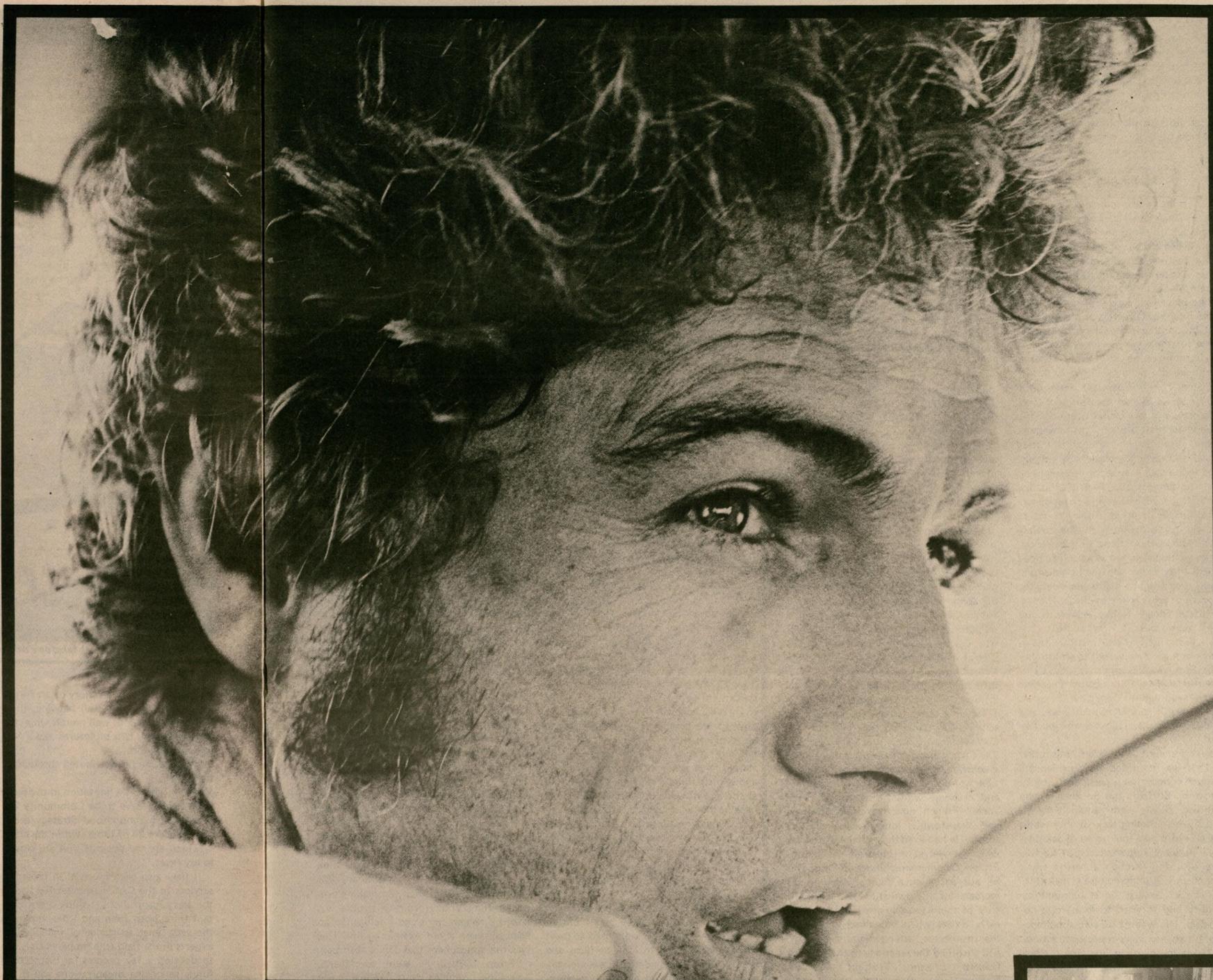
His first feature, *The Olive Trees of Justice* (1962), was a sensitive, even-handed treatment of the conflict then raging between the French and Arab communities, and he was aware of the parallels between blacks and whites in his own country at that time. It was awarded the Critics Prize at the Cannes Film Festival and the magnitude of that early achievement is perhaps best reflected by the fact that the next American to win the Critics Prize was Francis Ford Coppola with *Apocalypse Now* in 1979.

His first professional films on his own continent were made in Colombia for the United States Information Agency. In *The People's Films: A Political History of the U.S. Government in Motion Pictures* (1973), Richard Dyer McCann concluded his commentary on James Blue's career with that agency by discussing his later film on Martin Luther King and the Civil Rights March on Washington:

Another film by James Blue is probably the most memorable one of the George Stevens, Jr. era at the U.S.I.A. *The March* (1964) has something of the epic quality of Pare Lorenz's *The River*, and in the manner of that poetic government documentary it reflects the sharp excitement of a great contemporary issue.

His masterpiece for the Agency was yet to come, and Basil Wright, the pioneering filmmaker of John Grierson's British documentary film unit is its best witness. In his comprehensive international history of film, *The Long View* (1974), Wright devoted a chapter to films made about The Third World.

Out of all these one, for me, remains outstanding. James Blue's modestly titled *A Few Notes on Our Food Problem* (1966-68) has good claim, through the force of its message and its cinematic beauty, to be regarded as one of the few really great documentaries. . . Blue, having possessed himself of all the facts and statistics and arguments, constructed his film from original shooting in Africa, Asia and the New World in the form of a poem infused with passion and compassion, anger



How swift how secretly the shadow of the night comes on — Archibald MacLeish

and hope, and above all a feeling for the real goodness to be found everywhere in ordinary folk.

A Few Notes on Our Food Problem received an Academy Award nomination.

In 1974, James Blue went back to Africa for the third time to make the observational film, *Kenya Boran*, with his friend David MacDougall. Its theme was development, modernization, and environmental equilibrium in a rural society. When it was shown at the Smithsonian Institute in Washington, D.C. in 1977, Dr. Margaret Mead pronounced it the best ethnographic film that she had ever seen.

Despite such appreciations, James Blue's reputation as a filmmaker was never really acknowledged; in fact, it was somewhat obscured. His feature had been made in a foreign language and treated a problem which had little resonance at American box offices. Legislation forbids films made

for the United States Information Agency to be shown at home; they are made solely for exhibition abroad. That *The School of Rincon Santo* won a Silver Lion Prize at Venice, was judged the Best Documentary Film at international festivals in Bilbao and Amsterdam and was translated into 56 languages, was entirely irrelevant to its appreciation by the American public at home. His interest in the problem of third-world countries under the pressure of technological development—the bringing of waterpumps to Kenya, for example—was not widely shared by many of his countrymen. His most recent works, *Who Killed Fourth Ward?* and *The Invisible City* were ground-breaking experiments in a form he was inventing, the complex urban documentary, an audacious mixture of classic narrative genres with cinema verite and observational aspects of the documentary; they explored the filmmaker's interacting with his sub-

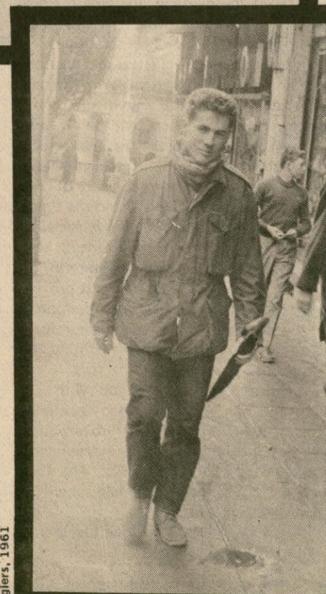
jects before the camera and his audience before the television set in entirely new ways; they were shot with a mixture of small-format equipment—sound-synch super-8 film and ¾ inch videotape; they attempted to link telephones and public television to a process of on-going community education; they were aired in Houston, shown at research conferences in several countries, but had not yet been accepted by a broader public.

It had gone unnoticed that his career was unique in the history of American filmmakers in that he had produced works of excellence in an unprecedented variety of forms—the fictional feature, government information film, ethnographic cinema, and the complex documentary.

A Man of the World

By the time James Blue came to Buffalo, he had already made films on all five

continents. He thought of the First, Second and Third Worlds in the same way that Jean-Luc Godard, whom he admired, thought of traditional cinematic narrative structures. "Films have a beginning, middle and end," said Godard, "but not necessarily in that order." In 1979, James Blue was the featured speaker at the First International Ethnographic Film Conference in Canberra, Australia and, at home, helped to organize the First Conference on Contemporary Directions in the Public Affairs Documentary, insisting that our frame of reference be world-wide. We were organizing the second conference as he died, and invitations had been extended to filmmakers in Lebanon, Italy, Brazil and Canada. He had already set the stage for a set of continuing interactions with Canada. He was an active member of the Board of Directors of the Toronto International Super-8 Festival, was showing the features of Quebecois filmmakers for



Algers, 1961

the Cercle Culturel de Langue Francaise in Buffalo, arranging for the showing of films and videotapes by young independents from Southern Ontario on Channel 17, and inviting his old friend, Terence McCartney-Filgate, a producer at the Canadian Broadcasting Company, to pay regular visits to his classes at the Center for Media Study.

A Man for All Regions

For all that, he was more deeply committed to American regionalism than any filmmaker of his time. He had directed what became one of the first regional media centers in the United States, the Media Center, later the Southwest Alternate Media Project in Houston, Texas, and he played an active role as a member of the Board of Directors of Media Study/ Buffalo, another regional center. He had served for three years as a key member of the Committee on Film and Television Resources and Services (1973-75) which produced *The Independent Film Community: A Report on the Status of Independent Film in the United States* (1977), a document that brought this movement to the attention of national and state legislators. During the week he was dying, there took place a series of screenings on "The Advantages of Diversity" at the Tenth Public Television and the Independent Film Seminar at Arden House in New York, a program which he had coordinated for International Film Seminars. He was to moderate the seminar, attended by 100 filmmakers and public television station programmers, the theme being the exposure of work made by Black, Hispanic, Puerto Rican, Native American and Ethnic minorities. It was the first time that a group of Native American image-makers brought their work and philosophy to the Seminar, and on its last day, Larry Littlebird (Circle Film, Sante Fe, New Mexico) recorded on cassette a "Song for the Journey" (from *The Sweathouse*) and that gift was in the mail when the journey began.

His regionalism was often misunderstood. It was confused with evidencing too much concern for a particular locality—Houston, Buffalo, the Southwest, the Northeast. People were genuinely bewildered by his seeming lack of interest in what everyone else took to be of acknowledged national importance. But he was aware of living through a period when nationalism was undergoing a transformation, back toward local community authority and forward toward world cooperation. His way of moving simultaneously in two seemingly opposite directions was just a means of maintaining the stability of his commitments. His tensegrity was located in his moral consciousness.

His belief, quite simply, was that creators could arise in any town on earth. Citizenship, in fact, was the key theme of his classes. For the 12 years that I knew him, he steadfastly maintained that democracy demanded that our public media be more diverse in giving access to a variety of new voices. In his essay, *Super-8 and the Community: A New Role for Film in the University*, he wrote: "My key concept was the democratization of media in terms of promoting general awareness and providing access to the materials of production." He did not hold to this as some comfortable ideal, but rather fought continually to make it a practical reality.

In Houston, he teamed up with Ed Hugetz of the Southwest Alternate Media Project and with KUHT-TV to produce a weekly program of work by independent imagemakers in the Southwest, *The Territory*. He told me that he had taken the name from *Oklahoma*:

Territory folks should stick together, Territory folks should all be pals.

Cowboys, dance with the farmer's daughters!

Farmers, dance with the rancher's gals! In Buffalo, he collaborated with Lynn Corcoran of Media Study/ Buffalo and with WNED-TV to produce a series of 16 weekly programs, *The Frontier*, which featured 27 independent makers from Western New York and Southern Ontario. Through his involvement with the USA in the early years of the Kennedy administration, he was aware that the physical frontiers were being transmuted into "new frontiers" located on the moon and in the urban ghetto.

His Love for Film

The range and penetration of his film knowledge was quite astonishing. His first love, of course, was the documentary, and that extended from the newsreels to cinema-verite, and from ethnographic cinema to the personal film diary. His eight lectures on "The Documentary Impulse," supported by the National Endowment for the Humanities at the Museum of Modern Art in New York in 1977, covered the period from 1895 through 1975, and focussed on the gradually narrowing gap between the filmmaker and his subject and on the increasing need for the filmmaker to be more selfreflexive in his activity. The materials which he presented in his courses here were characterized by his continual world-wide hunt for new directions, emerging talents, and unlikely subjects.

At the same time, he was one of the most gifted commentators on the classic narrative form, whether it be in the films of John Ford, Howard Hawks, Alfred Hitchcock or Jean Renoir. The last film he purchased for use in his Buffalo classes was Ford's *Stagecoach*. He had a very special allegiance to Roberto Rossellini. Neorealism had emerged during his own formative period as a filmmaker and its influence was acknowledged in *The Olive Trees of Justice*. Later, he admired Rossellini's 12-part series for television, *La Lotta dell'uomo per la sua sopravvivenza, The Struggle of Man for his Survival*, as a revolutionary educational force.

He was also completely sympathetic to, and at home with, the group of "New Wave" French directors who subverted and transformed the classic narrative forms. He had lived through their struggles when he was at the Institut des Hautes Etudes Cinematographiques in Paris, and he was designing a course which would recreate for our own students his experience of those years in the late fifties and early sixties when he talked with, read the manifestos, attended the screenings, and absorbed the reactions to the work of Godard, Bresson, Truffaut, Chabrol, Marker, Resnais, Demy, Lelouche, Melville and Malle.

When he first came to Buffalo, he had not yet had the opportunity, at any time in his career, to become familiar with the avant-garde tradition of film experimentation, and I watched as he began to probe the conceptual groundings, craftsmanship, and commitments of his colleagues. It was not long before he was introducing the work of Paul Sharits and Hollis Frampton in museums in Corpus Christi and Dallas-Fort Worth, and arranging for visiting lectures of Woody and Steina Vasulka in Houston.

Interviewer

He gave respect to the work of the older makers, enthusiasm to the work of his peers, and encouragement to the work of the young. It was a special pleasure for me to observe him over the years in conversations with Roberto Rossellini, Frank Capra and Leo Hurwitz. However courteous, he always had a relentless series of

THE HOUSTON LEGACY

Here's a camera, make a film.

BY ED HUGETZ

The late James Blue's work was recognized internationally, and a considerable body of that work was done here in Houston. Ed Hugetz, Blue's student and colleague, talked to Breakthrough's Missy Hauge about Blue's life and his special legacy to this community.

It was art patrons Jean and Dominique de Menil who created a media center for Houston in 1970. Dr. Gerald O'Grady, a media educator and the spirit behind the cause, invited James Blue to develop a film program and community within the city of Houston.

It was advertised in the newspaper that anyone interested in making films should come to the media center and interview with James Blue. So we all arrived, 25 of us, and each person was given a camera, a tape recorder, a tripod, an editor and a splicer. He told us we would now be able to make our own films. He trained us how to use the Super 8 equipment and we made movies. The second thing that he did, which O'Grady had already started, was bring in filmmakers to talk about their films. I remember James said at the end of his first visit, "When I come back in the fall, I want to build a film culture; which means that we are not just going to be watching films, we are going to have to discuss them. We are going to create a group of people that are very concerned about the ideas that are being put forth in film."

This was an idea that he got from France, where there were cine clubs all around the country. People used to meet there once a week to look at films and discuss them. He said there was no way we were ever going to have film in Houston unless there was a film culture, and the film series and discussions were the key to that.

The third thing that he did was to allow those of us he had trained the first time around to teach others in the summer workshops. The first group we had were school teachers. It was thought that was a good strategy because if we taught them how to make films then they could go and teach students. That program continues today. After this he realized only certain people would come to take the workshop, so in 1974 we traveled out into the community.

While all this was going on, James was working with Richard Leacock and MIT to develop Super 8 equipment that would work exactly like professional 16mm worked. This was really important to him, because if he was going to start training a lot of people to make films he had to have a way to make films cheaper. There just was not enough money for

everybody to make \$25,000 films. People needed to make films with good equipment for a couple of hundred dollars. His foresight into the importance of Super 8 cannot be overestimated. He wanted Super 8 to be accepted as a professional gauge to make it possible for more people to make films.

His next big project was in 1975. He instituted TexPo, a screening of films by Southeastern filmmakers.

He now had the equipment to make films, he had a group of people to make films and teach others to make films and a one-weekend affair for people to show their films. The last thing he had to do was find a way to exhibit films on a regular basis in the community. In 1976 he arranged a one-hour weekly talk-show on public television to air works produced by independents in any medium (Super 8, video, 16mm). That program, *The Territory*, can still be seen on Channel 8, Monday nights at 10:30.

James' filmmaking career began in 1958 when he studied at the Institute for Higher Studies in Cinematography (IDHEC), in Paris. During this period there was an incredible enthusiasm for making films in a new way. Instead of producing the slick films of Hollywood, the young filmmakers in France wanted to produce realistic films. They were greatly inspired by Rossellini and Italian neo-realism, which insisted that films ought to be made about ordinary life. The French New Wave of filmmaking produced films about ordinary people but added a certain spirit and intelligence, an aggressiveness about examining life. This was the atmosphere that James absorbed.

From IDHEC he went to Algeria, where he produced short documentaries for Studios Africa from 1960 to 1962. In one particular film, the Algerian government wanted to show farmers how to plant their crops using irrigation techniques. This film, called *Amal*, only 15 minutes long, showed James' sensitivity. James did not want to speak down to the Algerian farmers. He felt uneasy about going in and telling people who had been farming all their lives how to plow their fields. He developed a method of getting the information across so that they would not be insulted. To do this, he created a fairy tale of a little boy named Amal, whose grandfather had always insisted on things that the little boy would have preferred to check out on his own. One day he went off to the other side of the mountain, where his grandfather had told him never to go. Here he found a valley where people did things differently. His grandfather had always insisted on plowing one way, but the people on the other side plowed another way and the land

Jane Hartney



James Blue editing his film *Who Killed Fourth Ward?* in 1977.

held water, so they had a richer, more fertile valley. As the boy returned home he came upon his grandfather's funeral procession. Amal felt guilty because the last thing he had done was to disobey his grandfather but at the same time he had learned something valuable.

James was the kind of revolutionary who would not go out and flaunt his knowledge in the establishment's face. He had a great deal of love for people, and he had new ways of doing things. He chose not to violate traditions in the process of changing their course.

He was born in Oklahoma in 1930 in the middle of the depression. People were losing their farms. His father nearly had a nervous breakdown because he couldn't feed the family properly. There was a tremendous feeling that people, if given a chance, could do something, but for some reason the people weren't given a chance. James developed a concern for the neglected people. The project in Algeria was just an agricultural film but James realized that it put him in contact with the people, and the subject matter became important to him.

The most important film he made in Algeria was called *The Olive Trees of Justice*. During the Algerian revolt against French colonialism, James told the story of a relationship between a father and son, French landowners in Algeria. The father held to the traditional ways but the son was beginning to see the negative impact of French society on the lives of the native Algerians. At this time in Algeria there were literally bombs going off in the streets. Although James' film crew was threatened several times, he kept the fact of the revolution in the background and emphasized the human trauma of the individual who cannot make up his or her mind between tradition and novel ideas.

This story of an individual's struggle to make sense out of what he saw around him was a very different kind of tale than the one depicted in a film being made at

the same time. *The Battle of Algiers* presented the French as torturers and the Algerians as noble sufferers. *Olive Trees* led a more in-depth probe into the situation through the eyes of one involved person. James had the idea that the attention in conventional history is displaced, and does not emphasize the fact that history is made by the lives of people. This philosophy is part of the neo-realist and new wave schools, both of which had a great deal of influence on James during his student days.

Olive Trees won many awards in Europe. But when he came back to the States to distribute it, he was told to add a love/sex scene in order to make it more appealing to audiences. This was a great shock to James at the time, because the subject matter was not meant to be particularly attractive, but was an attempt to convey real information about real lives.

He then went to work for the United States Information Agency, which produces propaganda films about this country for the rest of the world. His films have been considered the best films the agency had ever been involved with. One film in particular was called *The March*, about the civil rights march on Washington where Martin Luther King made his famous "I have a dream" speech. The speech is the centerpiece of the film.

James had all the resources he wanted, 13 camera operators and all the money he wanted. But instead of making the film a spectacular, he decided to point out the more subtle details of the march. For instance, one sequence portrayed ordinary people making sandwiches for the 250,000 demonstrators. Instead of making King out to be some sort of prophet, he made it clear that King was a human being. He could have ended the film with the speech, all on a very grand note, giving the world the impression that the speech had really changed everything in America. Instead, he ended it with a sequence of people going home, falling asleep on the bus.

He wanted to emphasize the fact that although the march had been impressive, it did not eliminate bigotry in the United States.

Pointing out these contradictions was typical of James' filmmaking style. For that reason, it is hard to believe that he made films for the agency for eight years. But Edward R. Murrow, head of the Information Agency, and George Stevens, Jr., head of the film division, both agreed that even propaganda should contain a certain element of honesty.

The next James Blue film, *A Few Notes On Our Food Problem*, was also controversial. This film explored world hunger, using desire as a theme. James viewed human desire as a very dignified thing. He had a scene in the film of shanty towns on the hillsides of Rio de Janeiro. Instead of conveying a message of abject poverty, he explored the fact that all these people had come flooding in from the farms because they desired a better life, and hoped to find that in the city.

The film portrayed traditional life as worthwhile and noble, not as something standing in the way of change, American-style. For instance, he showed how long it takes Indian women from early school days to adulthood to learn and perfect the traditional dance forms. One scene in a research camp showed the similarities between tradition and science. A man tests a soil sample in a process that's as ritualistic as learning the dance. The lab scientist takes one sample of soil and runs it through a solution and patiently repeats the process over a period of days. He tried to show that a culture's native traditions can be successfully integrated with useful technologies introduced by other cultures.

In Houston, James felt he belonged in a community, making films about ordinary problems and ordinary people. He would say, "You're upset? Take a Super 8 camera. Go out and do something about it." And people did.

The ACLU was very upset about the conditions in the jails. It was simple. Here's a camera, go do it. Some people from the Coalition for Barrier-Free Living came to us, upset about the bus routes and felt they weren't getting a fair deal. "Here's a camera, here's how to use it, now go do it."

In 1977, he got the chance to make his first Super 8 film with a grant from the National Endowment for the Arts. He began a film on Houston's Fourth Ward on the edge of downtown Houston. It seemed to have been left to deteriorate and James' film wanted to take a look at the elements responsible. He presented himself as an ordinary person, pleased with the growth of the city, but troubled by this one neighborhood. People said, "God, the guy is so subjective. It's not really a documentary." But he didn't want to have documentary authority. He wanted to be the simple voice of one person disturbed about what was going on in his city.

We didn't do any advance research for *Fourth Ward*. One day all of us got up and said, "Let's start the film." We loaded the equipment in the van and went to the Fourth Ward. We talked to people on the street and started there. One man said, "There's a lot going on in the neighborhood, but nobody is listening." Well, James was listening.

We talked to the people who were affecting life in the Fourth Ward, like the business sector, the mayor and the city government. We moved over to the city, and the city said they couldn't do anything to help because business wouldn't help. We went to the business community and they said they couldn't do anything without the city's help. Then, we took all the footage and showed it to the people in the Fourth Ward. They said, "How come the mayor said he's not going to do anything about this. Bring him down here." We went back to then Mayor Fred Hofheinz and he went and told the people why he couldn't do anything. They got all upset and were going to march on City Hall. We went there to film, but only a few ministers showed up.

The film ended on a negative note and some people were really upset about that. But it ended with what we had discovered: that no one was prepared to do anything about the problem of the deterioration of the Fourth Ward and the possible displacement of its residents.

James' next film *The Invisible City* dealt with Houston's housing crises (see *Breakthrough* September 1979). His two Houston films got absorbed in a funny way. It's almost as though they happened and nobody noticed. The people in the films didn't notice what he was doing. The people who did notice were his students.

There were about 20 people in this town whose lives he totally changed and who will never be the same. These people were his children. I, for one, do everything according to what James had in mind. At the University of Houston at Clear Lake City, my students seem to get the hang of it, but I try to warn them, in a way that James didn't warn me, that this is a spectacular thing and they may not be able to make a living this way. But, nevertheless, these ideas and the film experience may have some meaning for their lives somewhere.

I spent a few days with James the last week he was alive. At one point he let me know he was dying. I couldn't say anything. There was a pause and he said, "Well, I guess we all know what we have to do now." I think he meant that all of us that worked here with James, all those "children" that learned from him, it's up to us now to continue the work he started.

questions. He learned more by conversation than anyone I knew. He also did formal videotaped interviews many hours long with all three of them. His mastery of the interview form had begun with a Ford Foundation grant in 1964 which allowed him to travel all over the world to interview 30 film directors who had begun to use non-actors in their work. Those with Pier Paolo Pasolini, Albert Maysles, Jean Rouch, Richard Leacock, Satyajit Ray, Shirley Clarke, Cesare Zavattini, Peter Watkins, Jean-Luc Godard and Roberto Rossellini, which had been published in *Film Comment*, *Cahiers du Cinema* and *Objectif*, are widely acknowledged as the most useful material available in film courses about them, and there are 20 more to come. He helped me establish the Oral History of the Independent American Cinema here and did extended interviews with documentary filmmakers such as Willard Van Dyke, Robert Gardner, and John Marshall. This collection of historical materials is critical to a field which is just beginning to establish a tutorial tradition.

Teacher

His teaching ability was almost legendary. Since I first met him, no year went by without his being offered the opportunity to start his own program at one or more other major institutions. Willard Van Dyke, who established the film program at Purchase, said that he was the best teacher of film that he had ever met and David MacDougall, Director of the Film Unit at the Australian Institute of Aboriginal Studies said that he did not think that it was possible to teach film production until he saw James do it so well. His colleague, Brian Henderson, who had been educated at Johns Hopkins, Harvard Law School, and the University of California at Santa Cruz, said that the course that he jointly taught with James Blue was the single most important educational experience that he had had. After James moved north, George Stoney of the Institute of Film and Television at New York University invited him each year to be the lecturer to launch the advanced section of his graduate course in The Documentary Tradition, and Frantisek Daniel, whom he had joined as a founding faculty member of the American Film Institute's Center for Advanced Film Study in Los Angeles in 1969, invited him to lecture each semester in his new graduate program at Columbia University. Last year, under the auspices of The Moving Image/The Maker program of the University-wide Committee on the Arts, he taught at eight campuses within the State University of New York system. He had become a resource for the whole northeast.

Education was at the very center of his existence and its core was his commitment to the process of search. When I first met him on the day he finished *A Few Notes on Our Food Problem* in 1968, he took me to the Maison des Crepes in Washington, D.C. and the questioning began. What persuaded him to join me in Houston at that time was the conception that our curriculum in imagemaking would be based on a poem by Robert Graves, and I gave him a copy.

In Broken Images

*He is quick, thinking in clear images;
I am slow, thinking in broken images.*

*He becomes dull, trusting to his clear images;
I become sharp, mistrusting my broken images.*

*Trusting his images, he assumes their relevance;
Mistrusting my images, I question their relevance.*

Assuming their relevance, he assumes the fact;

Questioning their relevance, I question the fact.

When the fact fails him, he questions his senses;

When the fact fails me, I approve my senses.

He continues quick and dull in his clear images;

I continue slow and sharp in my broken images.

He in a new confusion of his understanding;

I in a new understanding of my confusion.

He always joked about our school of broken images, but I also noted that he soon began to refer to the two doctors' offices which Jean and Dominique deMenil had rented for us on Montrose Boulevard as "the film school." That phrase had an almost religious meaning for him and it was how he referred to the National Film School of Great Britain where he was teaching when he was taken to the hospital some weeks ago. For him, it was a phrase like "the shop" or "the plant" but it was also "the school" where young people would get the training that would enable them to make films that would change the social conditions around the world. It was James Blue who encouraged me to publish Rossellini's last piece of writing, *Reflections and Deliberations on Scientific Data to Attempt to Devise an accessible form of Integral Education*. Its first sentence read: "All the politicians, the moralists, the idealists who sincerely propose to carry out social change must no longer overlook an essential factor: the conception and promotion of new forms of instruction, education and culture." James Blue was completely at home in a large public university with a special commitment to state service, located on the border of another country in a city going through the process of rediscovering and rebuilding itself. He died as the local public television station was holding its auction and I was reminded of Jud's selling his saddle and Curly's selling his gun to bid for the picnic lunch that won the winner the right to (eat lunch with) the girl in the auction to build the schoolhouse in *Oklahoma*.

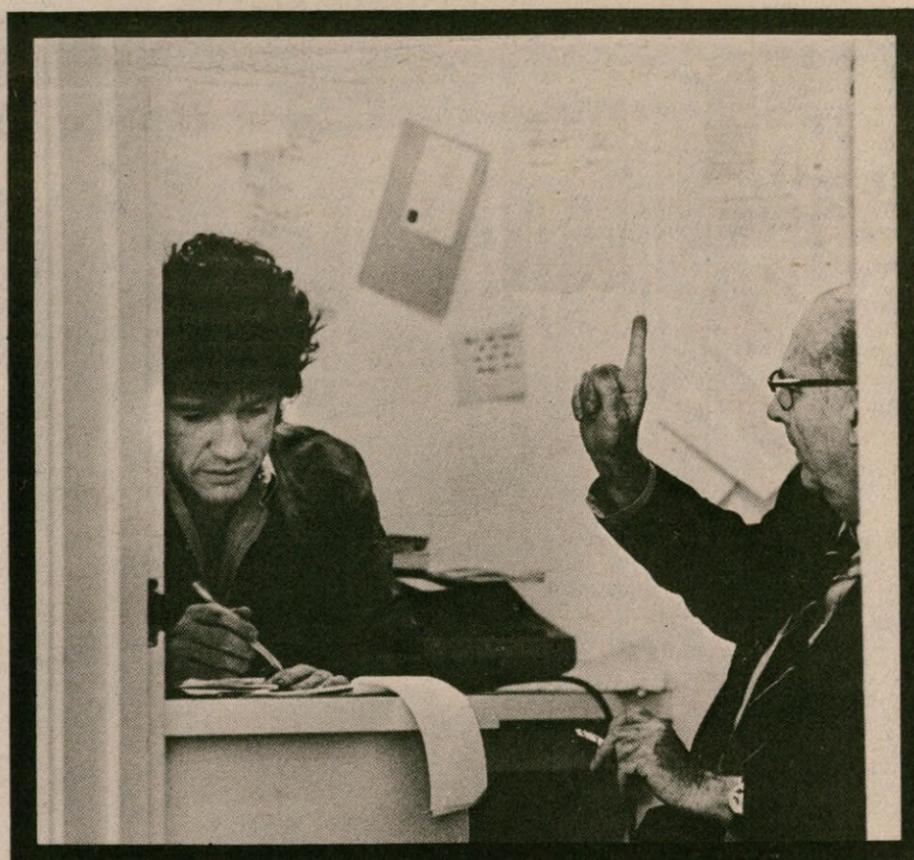
Aunt Eller: Four-seventy-five, come on gentlemen. Schoolhouse ain't built yet. Got to git a nice chimbley.

It was the public television auction of its day, and James Blue, with Rossellini, understood that electronic imagemaking had made of the world a classroom without walls. James Blue's first film for the United States Information Agency, *The School at Rincon Santo*, documented the building of a school in Colombia. It held the imprint of his hand on its windowpane.

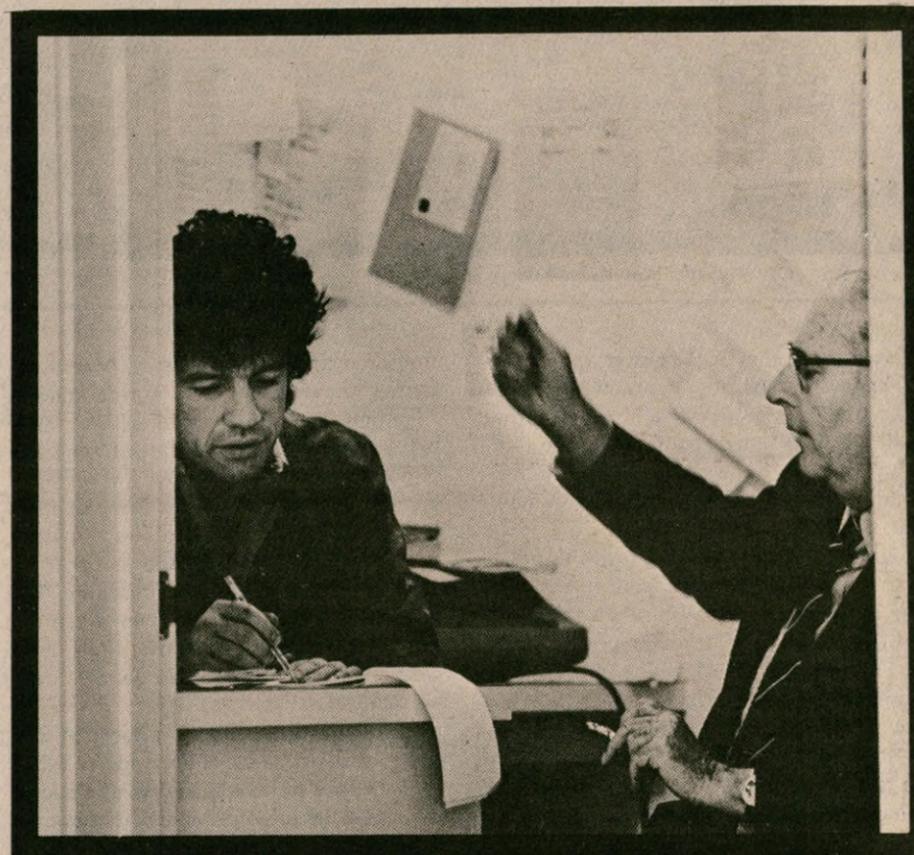
The Spirit of the Man

I must now inter James Blue [Latin *in + terra*(land)]. Like the men of all continents, he "belongs to the land." To place man in his countryside was his own basic operating procedure. His compassion for the rocks in the Algerian cemetery and his celebration of the bricks in the Colombian school drew me to him. I can never be consoled for his loss. I shall transcend my grief by building "a school" in his image, broken though it now is and ever shall be. Amen. Amal.

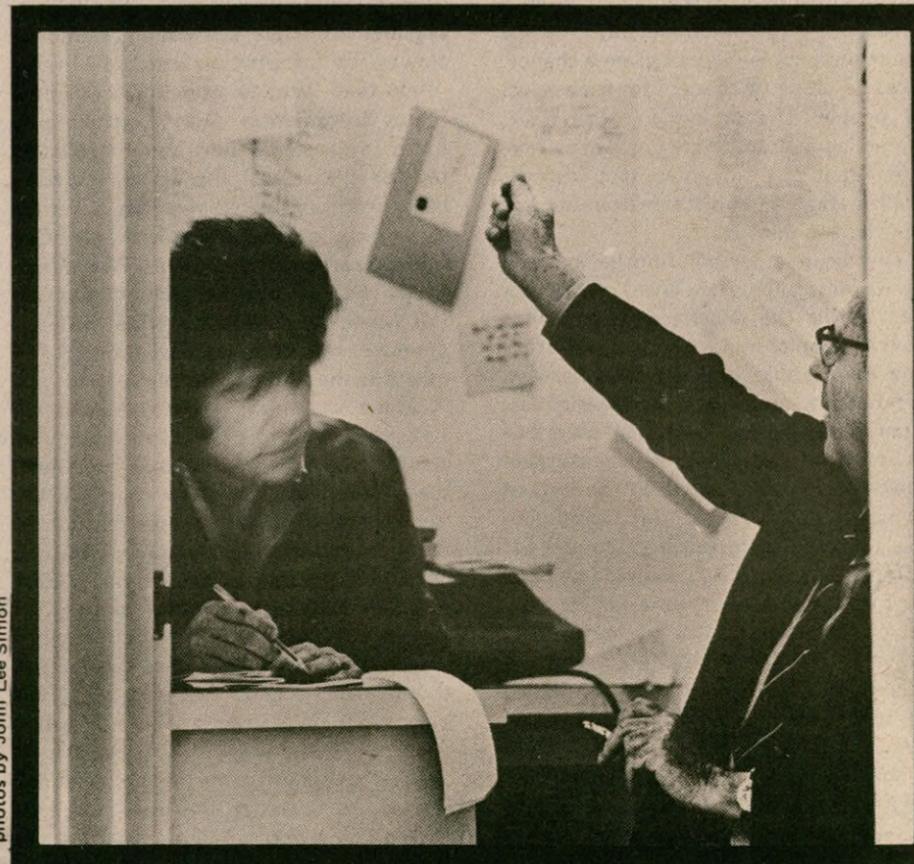
(A fund has been established for the preservation and distribution of the films, writings, and sound recordings of James Blue. Contributions should be made out to the James Blue Memorial Fund and mailed to Media Study/Buffalo, 207 Delaware Avenue, Buffalo, New York 14202).



It was a special pleasure to observe him in conversation with Roberto Rossellini



However courteous, he always had a relentless series of questions...



He learned more by conversation than anyone I knew.

photos by John Lee Simon

Marking the return home of Texas' favorite daughter, the Texas Women's Political Caucus (TWPC) will host a gala evening August 9 in honor of Sissy Farenthold. This will be one of the highlights of the TWPC's Ninth Annual Convention in San Antonio August 8 through 10, to be held at the St. Anthony Hotel.

The opening address (7 p.m. August 8) will be given by Sonia Johnson, recently excommunicated from the Mormon Church for her work on behalf of the ERA. Saturday's luncheon address will be *The Family, Public Policy and Women*, by Dr. Bambi Cardenas-Ramirez. In addition to exhibits and workshops, there will be several candidates' forums.

The Women's Equity Action League is concurrently holding their annual convention, and will participate in all TWPC activities. The two groups will hold separate sessions on Sunday. Registration fee is \$25 in advance, \$35 at the door. For more information contact TWPC, 815 Brazos, Suite 304, Austin TX 78701.



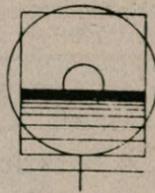
Main Street Theater at Autry House will soon move to a new location at 2540 Times in the Rice University Village. Renovation costs of \$75,000 will come fr

from foundations and philanthropists. However the theater must be able to demonstrate that they have support from their audience. They are asking for contributions of \$50 or more. MST is a non-profit corporation and contributions are tax deductible. A model for the new theater will be on display at Autry House. Currently showing at Autry House is Harold Pinter's *Old Times* through July 26th.

Plays for Children will be offered by the Main Street Theater at Autry House 6265 South Main, Saturday mornings at 11 a.m. through August 23rd. The program, *In One Basket*, was written by Shirley Pugh and is directed by Charles Harveson. Admission for Children and adults is \$2.00. For more information call 524-6706.

Call for Articles on Working Women: *Southern Exposure* magazine is seeking articles, interviews, art and photographs for its forthcoming special issue on working women. This issue will examine the relationship between the status of women and the economic forces in the South in an historical context and in relation to the present work situation. *Working Women* will focus on those women comprising 80 percent of the female labor force, women who work in clerical, factory, service and sales jobs. These women are for the most part unorganized and not involved in the more middle-class women's movement. The issue will also include material about women in jobs traditionally dominated by men.

Over the past few years, a number of grassroots organizing and advocacy projects focused on working women have evolved in the South. These projects have found a void in available materials and resources with which working-class women can identify. Activists, scholars, photographers, poets, oral historians and artists are asked to contribute. Manuscripts should be accompanied by a stamped, self-addressed envelope. Deadline for first drafts is October 15. The issue will appear Fall 1981. For more information contact Southern Exposure, Working Women Special Issue, P.O. Box 531, Durham NC 27702.



The Houston Area Women's Center will hold a seminar focusing on both the legal and emotional aspects of divorce Saturday, August 9 at the UT School of Public Health. Attorney Sylvia Roberts will

address the 'adversary arrangement' persons find themselves in when dissolving the marriage contract. Other workshops will be led by attorneys Mary Bacon, Martina Staple, and Geraldine Tennant, and counselors Brenda Barker Nancy Gulanick, and Rosemary Vienot. Cost for the seminar is \$15. For further information or a registration form, call 792-4403.

Poet and novelist Marilyn Coffey will be at *Breakthrough*, on August 8 at 7 p.m. to read selections from her works. Everyone invited. P.D.V.E.D.F.S.V.V.—Prennez du vin et du fromage si vous voulez.

Novelist and poet Rosemary Danielle will give a reading from her recent work *Fatal Flowers* on July 29 at the C. G. Jung Educational Institute, 5200 Montrose. Free to the public, the reading will begin at 7:30 p.m. Danielle is the tenth artist to appear on SUM Concerts' continuing Contemporary Writers Series. For further information, call SUM Concerts, 528-6740.

A Candlelight March for Justice, a memorial to Fred Paez and other gay men and lesbians who have been victims of violence, will take place at the City Hall Reflection Pool at 7p.m. The marchers will stop at 61 Riesner, and return to City Hall to hear several speakers, keynoted by Rev. Troy Perry and Freda Smith. Everyone is asked to bring a candle which will catch any dripping was(in compliance with a city ordinance). For further information contact the Gay Political Caucus at 526-2668

First National Conference on Third World Women and Violence sponsored by the Rape Crisis Center of Washington DC, will be held August 21, 22 and 23 in Washington DC. It is a conference for women and men of color. The purpose of the conference is to analyze, strategize and provide training about the issue of violence against women. For further information contact, the Rape Crisis Center, PO Box 21005, Washington DC 20009.



The Downtown Branch YWCA needs instructors for adult education and exercise classes and young childrens activities.

Anyone interested in part-time work, and willing to attend several training sessions, may send a resume to: YWCA Downtown Branch, 3515 Allen Parkway, Houston Texas, 77019.

In the interest of changing the median income for women which is now 59 per cent of the median income for men, Volunteers in Public Schools (VIPS) is developing a new program to stimulate the interest of junior high school girls in career alternatives. If you are employed in work not traditionally considered "women's work," VIPS would like you to share your non-traditional work experiences with your younger sisters in HISD Jr. High schools. Beginning in September, VIPS will schedule volunteers to speak to junior high classes, a maximum of two hours per school visit including your travel time. To volunteer or for further information contact Anna Fisher at VIPS, 11743 North Marcia, Houston TX 77071.



DHAULAGIRI I

American Women's Himalayan Expedition of 1980 (AWHE) has been granted a government permit to climb Dhaulagiri I on the basis of the successful 1978 Women's Expedition to Annapurna. Vera Komarkova, who stood on Annapurna's 26,504 foot summit, is the 1980 leader. This expedition will also conduct physiological and botanical research, and may be the first ascent by the Pear Route, and without using oxygen or Sherpas. (Sherpas are a people from Nepal's Solu Khumbu region adapted to the low oxygen levels of high altitude, and serve as climbing porters on most expeditions.)

Dhaulagiri in Sanskrit means White Mountain; climbers call it Mountain of Storms. The world's sixth highest peak at 26,810 feet (8172 meters), Dhaulagiri looms above the spectacular gorge of the Kali Gandaki, tributary to the Ganges River, in central Nepal. To reach the mountain's base requires a 10-day walk from Pokhara.

Villagers of mountainous Nepal can scarcely meet their own needs. Since a three-month supply of food, shelter and gear must be hauled to Base Camp, 100 local porters will be hired—a vital income for remote villages. The ascent requires finding a route past ice falls and avalanches, setting safety ropes to carry food and equipment to camps at six successively higher elevations. Leaving the highest camp before dawn, climbers reach the summit after strenuous ice and rock climbing in the thin air, returning to camp by nightfall.

Twenty-eight expeditions attempted Dhaulagiri I between 1810 and 1978. The first ascent was by six members of the third Swiss expedition in 1960. An American, Italian, and two Japanese teams placed a total of seven members and three Sherpas on the summit. Avalanches, falls and frostbite claimed 14 lives. All successful ascents have followed Dhaulagiri's north-west ridge. A first ascent by another route is a coveted prize among international climbers.

Organization and fundraising are essential to future success of the AWHE climb. A small team must be selected from many qualified applicants; climber's and porter's equipment, medical supplies, food, radios, etc. must be begged, borrowed or bought, and advance arrangements made for transportation, shipping, permits, fees, insurance and Nepalese personnel. The total costs of the expedition will be about \$65,000.

Contributions made through The American Alpine Club, 113 East 90th Street, New York NY 10028 are tax-deductible. Donors of \$10 will receive a postcard from base camp. Write to American Women's 1980 Expedition to Dhaulagiri I, P.O. Box 1857 Boulder CO 80306, for further information.

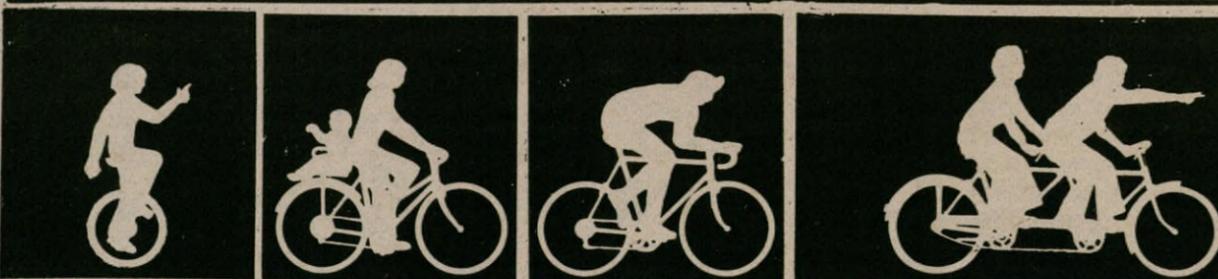


Fuel for Sports/What Kinds and How Much is the topic of a program on nutrition by Dr. Valerie Knotts of Texas Women's University, sponsored by The Sportswoman sports shop, 9131 South Gessner. This program is one of the summertime clinics held at this shop for Houston's sports-minded women

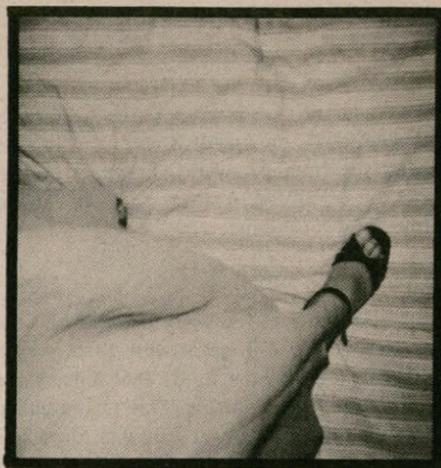
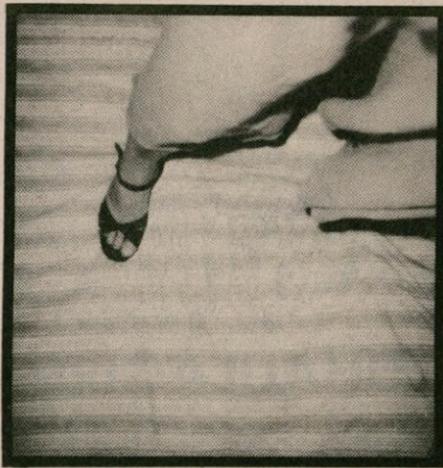
The nutrition talk by Dr. Knotts will take place August 2 at 4 p.m. For additional information call 988-5135.

Workshop for a Nuclear-free Texas is a free, all-day workshop of the Citizen's Anti-Nuclear Information Team (CANIT) Saturday, July 26, 9:30 a.m. in the Rose Garden at Hermann Park. A map showing many of the 371 sites licensed for nuclear material in Harris County will be on display and a radiation specialist from the Texas Department of Public Health will be available to answer questions. Workshop speakers will be: Andy Sansom, solar homeowner and Associate Director of Texas Energy Extension Services, to speak on the solar alternative; Helen Caldicott, MD, to show a film about Medical Implications of Nuclear Energy; Jim Hightower, former Railroad Commissioner; Peggy Hall, Chair of the Montrose Area National Organization for Women to speak on "what's happening to our gene pool;" Ruth Milburn, Chair of Common Cause of Texas, to speak on how to lobby, including discussion of a measure to make Texas the sixth state to ban nuclear plants. There will be solar exhibits, a pro-solar/anti-nuclear book fair, and two movies will be shown: *Nuclear Countdown* and *The Energy Alternative*. For more information, call Ann Wharton of CANIT, 522-3343.

Woman To Woman is holding a discussion on travel from a woman's point of view. What it is like to travel alone or travel in foreign countries are some of the topics. The discussion will take place on Wednesday, July 30th at 7:30 p.m. at the Presbyterian Center, 41 Oakdale (off Main Street, behind First Presbyterian Church).



daniel boone cycle
5318 CRAWFORD
HOUSTON, TEXAS 77004
(713) 526-7011



Blue Dance — SX-70 by Kathleen Packlick

The Polaroid Show: Photographs by artists using Polaroid as a medium, will be exhibited at the Lawndale Annex at the University of Houston. The exhibition opens August 2 at 8p.m. and will continue until August 27. About 20 artists from Texas, Louisiana, and New York will be represented. Some of the artists par-

ticipating are: Aaron Cole, Kevin Barre, William Steen, Suzanne Paul, Gregorio Salazar, Guillerrmo Pulido, Frank Gillette, Pedro Lojan, John Maggiotto, Tim Gee, Ron Todd, Frank Fajardo, Tony Silva, Shoi Ikeda, Kathleen Packlick, Cheryl Halla, Marvin Rubenstein, Nancy Dahlberg.

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Support American Women's Expedition to Dhaulagiri I. Purchase a T-shirt to help American women climb the 6th highest peak in the world. Shirts: with or without slogan (*its better on top—Women on Dhaulagiri*), light yellow or beige, French cut (women's sizes, S to XL) or regular (men's sizes, S to XL). \$10.00 each plus \$1.00 per shirt postage. Make check payable to: AWED (American Women's 1980 Expedition to Dhaulagiri I) P.O. Box 1857, Boulder CO 80306.

Let me, in one hour, make you worldly-wise to the pleasures and pitfalls of owning your own business. Common sense and 25 years experience bring reality to "The Great Adventure." Private one-hour consultation \$25. By appointment — 748-0791. Dorothy Schwarz.

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\$30,000 for film grants through the southwest production fund. Grants will be made in various amounts for documentary, video, experimental, animated to residents of Okla., N.M. Ariz., TX. Further information contact: Southwest Production Fund, 1506 1/2 Branard, Houston, TX 77006. 713 522-8592

Tired of the Good Ole Boys' Top 40? Seek out the independent Women's Music network! Discover Cris Williamson's magical ballads Margie Adam's evocative piano, Alive!'s energizing jazz, Sirani Avedis' radical rock, and lots more. Available in Houston: B.D. & Daughter, The Bookstore, Wilde 'N' Stein, Prairie Fire, and Cactus Records. In Huntsville: Evolution Records. In Galveston: My Sisters. Distributed by Pokey Anderson, WomanSound Houston.

The Women's Institute for Freedom of the Press has released the 1980 *Index/Directory of Women's Media* listing women's periodicals, presses, publishers, news services, columns, regular radio and TV programs, and media collectives and companies in film, video and cable, music, art/graphics/theater, and multimedia. There is a section on individual media women and media-concerned women—women who are building a supportive communications network.

Included with the Directory is an annotated Index of women's media research and activities—over 100 different categories—from the massive wealth of information found in the pages of the monthly *Media Report to Women*. This index would be particularly useful to those doing research or delivering talks on any aspect of women's communications and mass media. The *Index/Directory of Women's Media* is available for \$8 from the Women's Institute for Freedom of the Press, 3306 Ross Place, NW, Washington, DC 20008 (202) 966-7783.

Creating The
"Good Ole' Girl's"
Network with
**THE
WOMEN'S
NETWORK DIRECTORY**

The Women's Network directory is underway and will be published annually beginning this September.

The purpose of the "Network" is to build a community of women across professional and occupational lines, and to put women in touch with resource centers.

In many cases, women would like to deal with a woman doctor, lawyer, dentist, etc., and can't find one. Who knows, the "Network" may be fortunate enough to list a woman plumber!

The Women's Network directory is for women who take personal responsibility for directing themselves toward their full potential, and who would like "peer support".

8 to 5 jobs do not, in many cases, satisfy creative energies, so many women free-lance or moonlight their hobbies, crafts and skills. The "Network" will be a source for introducing this aspect of shared lifestyles.

The initial distribution will be 20,000 copies in Inner-City Houston.

FILL IN BELOW & RETURN TO:

THE WOMEN'S NETWORK
1713 Westheimer Box 3390
Houston, Texas 77098
(713) 871-1801

Name: _____ Phone No.: _____
(Independents, Free-Lancers, Direct Services)

Company Name: _____
(If co. must be at least 50% owned by a woman)

Address: _____

Description of Services (five to six words)

Service Craft Skill Profession Occupation

Paragraph description of services (100 words or less) \$25.00 1/8 pg. 50.00 2 1/2" x 2" or 5" x 1" 1/4 pg. 70.00 2 1/2" x 4" or 5" x 2" 1/2 pg. 90.00 2 1/2" x 8" or 5" x 4" Full Page 150.00 5" x 8"

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The first Eastern Region Producer's Conference for women in the women's music industry will take place in DC over Labor Day weekend, '80. Please write for information: Lynn Fiske Watts, Eastern Region Producer's Conference, 85 College Avenue, 3D Somerville, MA 02144 or call: 617/ 623-6592, 495-5308

Houston Network will consider the topics *Blueprint* at their July 22 meeting facilitated by Kris Halstead, social psychotherapist/human sexuality therapist; and *Groundbreaking* at their August 26 meeting facilitated by Mary Jane Hurlburt, marriage and family therapist. Both meetings will be held at Jungman Library 5830 Westheimer, 7 p.m. For more information contact Beverly Stotesbury 729-8742.



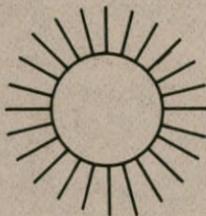
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Goals of the dialogue are to document the problems and concerns of working women, to discuss solutions to these problems, to create public awareness in the mass media about the status of women workers, and to stimulate follow-up for changes. There is no charge and financial assistance will be available for travel and child care for the 200 delegates chosen. To apply or for further information, call 792-4664



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herst. Topics to be covered are solar applications, education, money, organizing for action and training. This event will take place in conjunction with the Fifth National Passive Solar Conference of the American Section of the of the International Solar Energy Society. For more information write WISE/Passive Solar 1980, Box 778, Brattleboro, VT or call (413) 545-3450

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Performances take place at the Lyndall Finley Wortham Theatre on the UH Central Campus, 10:30 a.m. weekdays and 2 p.m. on Sundays. Due to heavy advance sales, it is necessary to make reservations by calling 749-3459. Admission \$2 for children, \$2.50 for adults. Group reservations also available.

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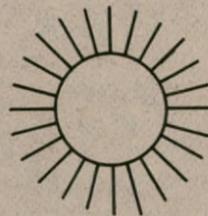
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