



COMMITTEE AGAINST RACISM members Helen Gibbs and Marcia Livingston accused Dr. Emmett B. Fields, dean of faculties, of racism and deceit in hiring ethnic professors.

DAVID RANDELL—Cougar Staff

CAR hits tenure rule; Kelsaw fate unsettled

By **DAVID RANDELL**
Cougar Staff

Vice Pres. of Faculties Emmett B. Fields met Tuesday with a group of students called the Committee Against Racism (CAR) and denied the university has decided to fire Dr. James Kelsaw, sociology professor.

"The case is still open," insisted Fields to the students who claim the university is trying to fire Kelsaw. Fields called the Kelsaw affair "a special case which needs additional evaluation" and promised the group the university would not renege on any promises made to Kelsaw.

"Fairness is more important than the scholarship requirement," he said.

Kelsaw has a terminal contract with the university and has not been recommended for tenure by the Dean of the College of Arts and Sciences, Dr. Ronald E. Bunn.

Kelsaw came to UH in 1971 from Savannah State College where he had tenure. Marcia Livingston, a spokesperson for CAR, insists

Kelsaw came to UH with the understanding he would receive tenure not withstanding publication requirements.

Since Kelsaw's arrival in 1971, the university has shifted its tenure and promotion guidelines to reflect those of the American Association of University Professors (AAUP).

UH English Professor Marjorie McCorquodale, regional vice-pres. of the AAUP, said the group sets no specific scholarship guidelines.

"It is unlikely that Harvard and South Texas Junior College would have similar scholarship requirements," she explained, "so it is impossible to set guidelines for institutions because of the different resources and needs of each institution," she added.

McCorquodale explained that university faculties and administrations usually determine tenure requirements appropriate for their university.

According to CAR member Barbara Rascher, biology sophomore, the sociology faculty voted almost unanimously to recommend tenure for Kelsaw. Sociology Chairperson Janet Chafetz declined comment on anything related to the Kelsaw case, saying, "I prefer to let Jim (Kelsaw) speak for himself in the matter."

In the Tuesday meeting with CAR, Fields recognized the sociology faculty's recommendation but questioned whether that body had indicated that Kelsaw had fulfilled the scholarship requirements for tenure.

In the meeting with Fields, several CAR members accused the university of de facto racism in its percentages of ethnic

faculty. Citing an article published in the Houston Chronicle last year, Livingston charged Fields with deceit in the university's hiring of ethnic professors.

Fields responded that he was not pleased with the university's recruitment of ethnic professors and students, but felt a substantial effort had been made by the administration in recruitment.

John Tillman, sociology senior, called the university's recruit-



KELSAW

ment of ethnic students and professors "a symbolic response," and said the university's policy on tenure was institutionalized racism.

Citing the standardization of college entrance tests such as the Scholastic Aptitude Test (SAT) and the Graduate Record Exam (GRE), several CAR members said university professorships were much harder for ethnic groups to attain and that this was an example of institutionalized racism.

Bilingual program sought, T&S flayed on senate floor

A bill urging the Academic Committee to create a bilingual teacher training program this fall was passed by Students' Association (SA) at its Monday meeting.

Sen. Luciano Salinas, (A&S), author of the bill, said the suppression of Mexican-American students' primary language has created an unlearning process which adds to the student's burden of acquiring an education in

foreign circumstances. Bilingual education will introduce a culture to the Southwest's largest minority that has been neglected by the educational process of the past, he added.

The only objection came from Sen. Debbie Collier (A&S) who wanted the deadline changed from this fall to next spring because the fall schedules have already been printed. She said it would not affect the fundamentals of the bill. Her amendment was defeated 6-3.

The senate also passed a bill urging Traffic and Security (T&S) to enforce more rigid guidelines for all motorized vehicles on campus sidewalks, particularly the three-wheeled vehicles.

Two bills, one protesting the Religion Center's policy of prohibiting civil wedding ceremonies within the Religion Center Chapel, and the second, allowing undergraduates to check out bound periodicals for two days instead of one, were introduced to the senate.

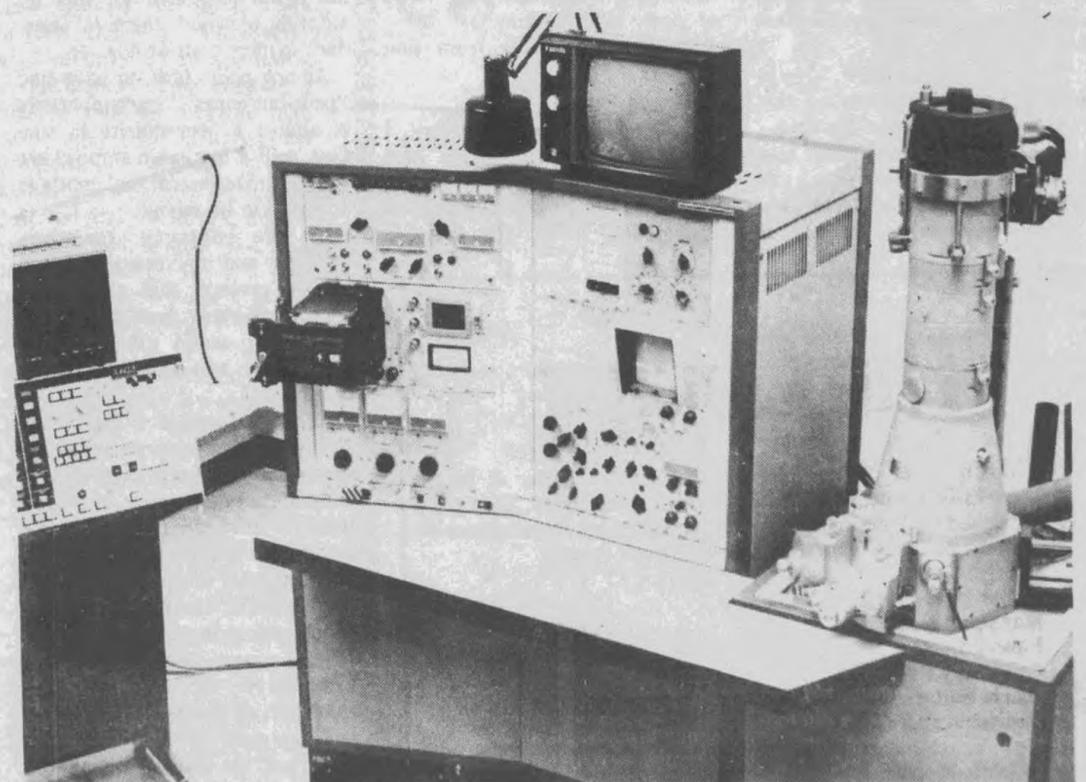
Several appointments were made at Monday's meeting. Pete Rowland was appointed director of Department of National and International Affairs. Sen. Glen Van Slyke (LAW) was appointed to T & S Advisory Board.

Robin Robbins of Hillel and Bryan Fontenot of Newman Association were elected to the Religion Center Policy Board. Both said at the meeting they oppose the Religion Center's policy prohibiting civil wedding ceremonies within its chapel.

Speaker of the Senate Johnny Boyd announced he would take a two-month leave of absence due to

personal illness in his family. Sen. Jo Nelson (LAW), chairperson of Rules and Judiciary Committee, will replace him during his absence.

Rules and Judiciary Committee is presently examining and rewriting the election code. Nelson said anyone with complaints or suggestions is urged to submit them to Room N19 in the UC Annex before Monday.



HERMAN LAURENZANA—Cougar Staff

HELLO, I'M SEM, better known as a Scanning Electron Microscope and I am now housed in the electrical engineering

department where I view and record quantitative as well as qualitative analysis. Come see my circuits.

UC heat boils cook

The food in the UC is so controversial it has even started bodily conflicts between ARA employees—and one of them was the cook!

Mike Kauffman, director of dining services, said the two employees, one a pantry worker for seven years and the other a cook for 10 years, were arguing over "personal" matters when the pantry worker stabbed the cook in the arm with a knife. Kauffman and Jim Hamlett, district manager of ARA Food Services, broke up the fight.

Traffic and Security (T&S) and the Houston Police Department were sent to the scene to investigate. The cook was sent to Ben Taub Hospital for stitches. No charges have been filed.

perspectives

Vets finally get a chance

Okay, veterans, it is time to get off our collective asses.

As a vet, I have listened to bitches and moans (many uttered from my own throat) about how the G.I. Bill doesn't provide enough for veterans' needs.

Now we have a chance to do something about it.

Presently, there are two bills before a Senate and House Joint sub-committee. Both concern increases in educational allowances.

The House bill increases monthly income by 13 percent. A single vet would realize monthly gains from \$220 to \$248 per month. Also included is an extension from eight to ten years from time of discharge for the vet to complete his education.

However, the Senate bill gives the ex-G.I. a whole lot more.

First, income is increased by 18 per cent.

A single vet's income would increase from \$220 to \$260 per month. A married vet with no children would increase his monthly check from \$260 to \$309.

Second, if he or she is married and has a child, he or she would receive \$352 per month and \$21 additional for each additional small-type person dependent. Nice, huh? There's more.

In addition, low interest loans of up to \$2000 per year would be loaned and paid directly to the vet. Enough, you say? "Nay, nay," he replies.

Now listen to this, you non-resident veterans: 80 per cent of tuition from \$100 to \$1000 would be paid by the VA.

This is a great package. Something for every vet. The country doesn't owe us a living, but we did give time in the armed services while our peers advanced in schools and jobs.

So, now is the time for us to put down our rifles and pick up our pens. Write to the House Committee on Veteran's Affairs, 335 Cannon House Office Bldg., Washington, D.C.

Tell them how you feel. Tell them you need the Senate version passed in order to adequately fulfill our educational needs.

There are 3,500 veterans on campus. If only one third of that group voted as a bloc in the last campus-wide election, vets would hold every elected office at UH.

Apathy hurt us then and it could do it again.

In the service, writing to a congressman or congresswoman was severely criticized by our superiors. Well, you ain't in the service now. The responsibility for decisions has passed from our officers to ourselves to help decide our collective fates.

Write-up or shut-up. —Dennis Tardan



Input

assistants were doing 80 per cent of the work.

We, as students, feel that the stated reasons for her dismissal were unjustified and without foundation. After having served in the capacity of Director and Counselor, how is one expected to completely stop communicating and associating with students after building up that type of relationship?

Also, how is it known that student assistants do 80 per cent of the work without consulting the assistants as to whether or not they are overworked?

The loss of Mrs. Mayfield's presence in the office of the Student Special Services Program will cause a great deficit in the way of human relations, counseling and someone to listen to the many problems that no one else had time for.

Our final plea is to Dr. Harry Sharp, vice-president and dean of students. We hope he will take more interest in this case than he did in the firing of two students earlier in the year from Upward Bound.

"Voices of Student Special Services and Upward Bound"

To the Editor:

On Friday, June 21, Mrs. Barbara Mayfield was fired from her job as Administrative Secretary of Upward Bound and Student Special Services.

At the inception of the program, Mrs. Mayfield was Director and Counselor of Student Special Services.

It was started by one of the administrators who fired Mrs. Mayfield because she was not doing her work as secretary. He also stated that the student

UH trades 'public school' image for modernization

(First of a two-part series)

In recent months UH's entire academic philosophy in the areas of course objectives, admission restrictions, research and tenure has been under fire.

These problems have always been a topic of concern on this campus and many people—administrators, students and faculty—have spoken out eloquently on these matters.

It has come to the attention of

the Cougar that one of these speakers was former Senior Vice President and Treasurer C. F. McElhinney. In an address to the general faculty in February, 1965, McElhinney expressed the views of many on this campus.

Here are excerpts from that speech:

As the Senior Vice-President, I am entitled to gripe about how much better we did things in the good old days. As Treasurer, I am expected to "view with alarm."

But, as my older colleagues will remember, the good old days of this institution were rather austere, and it is difficult to be convincing in viewing with alarm the dynamic growth of this institution of which there is abundant evidence all around us.

Among politicians, to have had "poor-but-honest" grandparents is almost a prerequisite to success, and a log cabin somewhere among the ancestral real estate is an asset to be envied.

On the contrary, too many colleges and universities would like to pretend that they have sprung full-blown from the head of Zeus, and would gladly forget their early and usually humble origins.

Although founded a few years before the great depression of the thirties, the University was truly a child of that depression. It served those of meager resources, the institution could afford only an unspectacular program, but it did what it could, unselfishly, and the people whom it served loved it.

In a very real sense this University is an accurate reflection of the special abilities and interests of its presidents. Each left his own unmistakable mark on the public image and the operating philosophy of the University; and the institution is young enough for these marks still

to be obvious to the initiated.

First there was Dr. E.E. Oberholtzer, a considerable paradox. Capable of remarkable

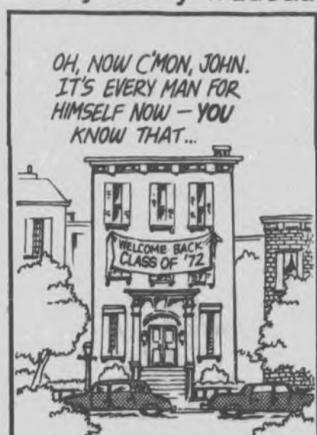
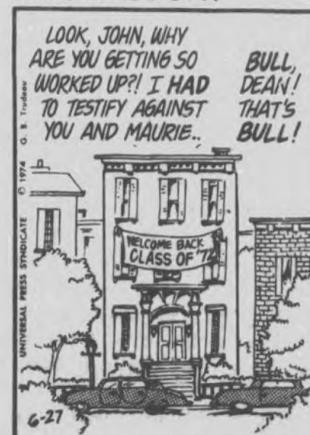
faith and vision, he was nevertheless incapable of effective delegation of authority. To Dr.

(See SPECTRUM, Page 3)

Spectrum

DOONESBURY

by Garry Trudeau



The Cougar

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 News Editor David Randell
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Energies remain unified

By BARBARA RASCHER
Committee Against Racism

Larry Loper, UH Young Americans for Freedom (YAF) chairman, says the Committee Against Racism (CAR) is "actually a front for the Students for a Democratic Society (SDS), in turn a front for the Progressive Labor Party (PLP)," even though there are no SDS members at UH. CAR was formed as a national

multiracial newly-international organization that emphasizes the common interests of people in middle through lower economic and social classes, all races and ethnic groups, and a wide spectrum of careers and jobs in fighting the tool of the status-quo-perpetuating elite—racism. Unity is our keynote and our weapon.

In direct contradiction with Loper's statement, then racism is being used as a dividing tool, not by CAR, but by those who are

ficialdom's use of racist tactics in trying to stir up fears along racial lines. For what purpose? San Francisco had a massive multiracial strike which virtually crippled the city, and the big men were scared to death.

Now, while criticizing CAR in the name of anti-racism, just what "honest efforts" does Loper advocate? Exactly the ones he admits "can be criticized for their effectiveness or methods." But Loper is satisfied supposedly because "their intent is sincere." We are not satisfied with tokenism and will not permit appeasement measures on the part of pseudo-liberals to defuse our energies.

CAR does not just want, but actively insists on and fights for the end of racism. If Loper considers fighting racism extremist, then that we are.

Commentary

organization, with UH CAR one chapter out of many. It is illustrative of our wide-base nature that we do include people with wide political attitudes, for CAR is open to all who aim to fight racism and are "for real."

Supposedly "SDS-PLP" set up CAR "to make the movement look larger, more representative, more influential." Yet Loper also describes CAR as "extremist," "stringently dogmatic," and "advocating revolution." How can we be representative and extremist at once? Loper's contradictions reveal his ignorance of the subject or reliance on his assumed readers' gullibility to lies.

Loper declares: "In its attempts to exploit the racism issue CAR has tried to inflame hatred along economic, social, political, and racial lines." If CAR is exploiting racism—to what end? We are not using the problem of racism, we are fighting it. Anti-racism is our end. Others use racism as a means for their own ends and it is around that tactic that our fight centers.

Far from trying to inflame hatreds, CAR is a grassroots,

afraid to see the masses getting together. The handling of the "Zebra" (black on white?) affair in San Francisco illustrates of-

SPECTRUM

(Continued from Page 2) professors; no assistant professors. That would have been undemocratic. Duties now performed by deans were handled by "heads" of schools, later "directors."

Urged to designate deans, the president replied in effect, "If I call them deans," they will think they have something to do with administration." A most radical idea indeed!

No accurate evaluation of Oberholtzer's administration can be made without introducing his extremely capable but often frustrated assistant, Dr. W. C. Kemmerer. Together they worked to keep the University abreast of community needs. Kemmerer was the urger, the promoter.

The notion of selective admissions never occurred to either of them, nor was there more than Oberholtzer, the University was

not something apart, but essentially an upward extension of the public school system. For example, not until 1941 were any academic ranks in use at the University, at which time, three associate professors were named. Subsequently, all full-time instructors became associate professors. There were no full casual regard for research. The University was created to teach, and the more the better. New departments and schools were created and graduate work was greatly expanded.

With the retirement of Dr. Oberholtzer in 1950, Dr. Kemmerer as the new president immediately modernized the University's organization. Vice-Presidents and deans came into being. The new president further expanded the University's offerings. Little thought was given to selective admission or quality control, but the University began actively to pursue accreditation by the Southern Association (which it received in 1954).

When Dr. Kemmerer resigned as president in 1953, the University was a going concern with 10,500 students enrolled in nine colleges and the graduate division. What we shall call the "public school era" had come to an end.

Now, what kind of institution had this become? Its detractors questioned its evening classes, its programs of adult education, its educational standards, its philosophy of service to the community.

The Board of Education resolved that the University should assume the responsibility for vocational and technical education for all beyond high school age. This led to the development of a strong vocational program, a venture in adult education later to be challenged and, in large measure, abandoned except for technical institute type courses which survive in our present College of Technology.

In abandoning vocational type courses, the University moved yet farther from its public school philosophy; it obviated the necessity for continual ex-

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Name of Show	Time and Date	Synopsis
On Campus	3-6 p.m. Mon.-Fri.	Campus news and activities with a light rock format. Music by request.
Super Soul	7-10 p.m. Monday	Solid Soul by request. (Dave Barrett)
Folk '74	7-10 p.m. Tuesday	Folk music by request. (Anita Vykoukal)
Rock Anonymous	7-10 p.m. Wednesday	Rock and roll and fun by request. (Stewart Moser and Ron Dyer)
Folk Music	8-9 p.m. Sat.	Features blues great "Leadbelly"
First Editions	7-8 p.m. Sun.	Hosted by Heywood Hale Broun
Washington Debates for the Seventies	8-9 p.m. Sun.	New series on Watergate

planations of its role in adult education, and it began more nearly to resemble the commonly accepted image of a university. However, for better or worse, in the process it dropped a significant item of community service.

Confronted with the appointment of a new president, the Board of Regents decided to introduce some glamour into the situation and selected Lt. General A. D. Bruce, a native Texan, graduate of Texas A&M, and about to retire from the Army.

Accustomed to staff organization, he did not hesitate to delegate.

The General himself soon tired of time-consuming academic detail and brought in as academic vice president Dr. Clanton W. Williams, who had been Professor of History for many years at the University of Alabama.

From the time of Dr. Williams' arrival, and during his presidency under an ultimately unfortunate chancellor-president relationship, the University of Houston moved rapidly toward the more traditional University concept.

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Clear Lake branch shakes system

By GLENN LEWIS
Cougar Staff

If the bureaucratic organization of college has you thinking you're working for the state department instead of getting an education, UH at Clear Lake City may be the place for you.

Opening for the first time this fall, UH-CLC will sport a non-traditional curricula geared to the needs and interests of students and not to the dictums of college departments. In fact, UH-CLC has no departments. It doesn't have freshmen or sophomores either.

A university without departments is like a president without a tape recorder, you say? But wait! Instead of departments, UH-CLC has what the people who designed the curriculum call clusters of closely-related programs. These clusters in turn comprise the three Schools—Human Sciences and Humanities, Professional Studies, Sciences and Technologies—of the university.

Gone will be the days in which a student is locked into a college department's many required and few freely-chosen courses. The clusters of programs are designed to be so closely-related that the student can choose among a great variety of courses to reach his particular educational goals, UH-CLC Chancellor Alfred R. Neumann said.

The administration-to-be of UH-CLC seem energetic, enthusiastic and quick to quell patronizing attitudes about them by people

from UH. UH-CLC is a separate institution from UH having only the Board of Regents in common. UH is referred to as the central campus.

Administrators and planners have outpaced the construction of the school's facilities. Classes for a fall enrollment of 900 students will open in the former UH Graduate Center in Clear Lake City which was purchased by UH-CLC several years ago, Neumann said.

Because of the initial lack of facilities most of those programs requiring labs and special equipment can't be offered during the first year, Neumann said.

Program clusters available for students this fall include Business and Industry, Teacher Education, Public Affairs, Language and Literature and Human Sciences. Students may work for traditional bachelor's and master's degrees.

A Bachelor of General Studies degree is also offered by UH-CLC for that vanishing breed of people who don't go to school with visions of dollar signs dancing in their heads, but rather for the satisfaction of learning. This degree was created primarily for people already involved in careers who simply want to further their educations, Hyer said.

UH-CLC is eventually to be housed under one mammoth roof called the megastructure. Construction began last year with a proposed completion date of the first phase by fall of next year. The first phase will encompass

340,000 square feet. With the completion of the first phase by fall of next year. Upon the completion of this phase, the university will have facilities for 3,000 students in 1975.

The final construction phase will begin sometime after the fall of 1975 and will add an additional 160,000 square feet of space to the structure, Neumann said.

The megastructure will house cafeteria and a 600-seat classrooms, a library, offices, a

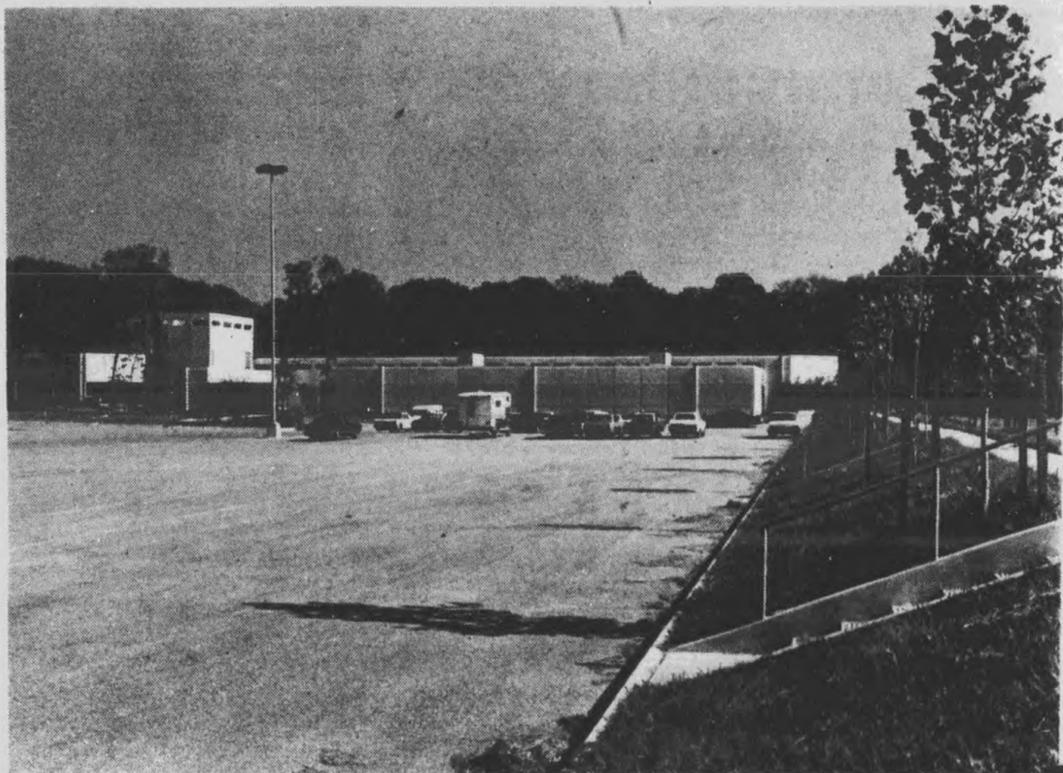
auditorium. One huge building is not only less expensive to build but also conducive to a greater cohesiveness between disciplines, Neumann said.

UH-CLC bought the entire libraries of two bankrupt colleges to form the nucleus of their own library.

Currently, UH-CLC has approximately 250,000 volumes with a projected library size of 350,000 after the megastructure is completed. Because there is only

room enough for 60,000 volumes in the present facilities, the remaining volumes will be stored in warehouses in Pasadena until next year, UH-CLC Director of Libraries and Learning Resources W. Walter Wicker said.

UH-CLC will be a community university. It is designed to meet the needs of the students graduating from the surrounding junior colleges and to be the cultural center of the area, Neumann said.



LOOKING AHEAD to expansive changes, the Arbor Building of UH at Clear Lake stands as the sole edifice of the new branch. This building is UH's former graduate school at Clear Lake. —KING WONG

UH FIRST

Cano: farm boycott works

Efforts to relieve the plight of migrant farm workers have been successful, Ruben Cano, director of Ethnic Affairs of Students' Association, said recently.

For 10 months, Cano and other students for United Farm Workers have boycotted head lettuce, grapes and Gallo wine in

protest of their treatment of individual farm workers throughout the United States. Recently, 45 UH students, among them former Students' Association (SA) Pres. Maria Jimenez, picketed all Weingarten's stores in the Houston area.

Cano is proud that UH is the

first major university to support the nationwide boycott. Because of the boycott, Cano says Gallo wine and its subsidiary products, which include Spanada, Boone's Farm, Tyrollia and Thunderbird, have reported a 9 per cent drop in sales. In Houston alone, grape sales have dropped 15 per cent.

In late May, AFL-CIO endorsed the nationwide boycott.

According to Cano, the main reason for a boycott is because the big corporations who monopolize a vast majority of the nation's farmland are trying to take away the individual farmers' right to organize. The United Farm Workers want more representation against corporate power.

Before the United Farm Workers organized in 1962, the individual farm worker lived far below the nation's living standard. The accident rate was 300 per cent higher than the national average and the infancy mortality rate was 125 per cent higher. The use of DDT was widespread.

Today, DDT has been completely removed from the fields and the accident and infant mortality rate have dropped substantially, Cano said.

"It must be remembered," Cano said, "that the rights of individuals are at stake. In the past struggle, the opposition has never suffered any harm. It has only been the farm workers' families that have lost lives and belongings."

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SPECTACLE IN THE CINEMA

1st WEEK

JULY 2 - JULY 7

TUES-WED, JULY 2-3 / 8:00 PM
Federico Fellini's acknowledged masterpiece
LA DOLCE VITA
Rich and brilliant images, edited fluidly and diversely, swirl across the screen in Fellini's depiction of Rome as a modern Sodom and Gomorrah. Starring Marcello Mastroianni and Anita Ekberg, this 1961 color film includes the fantasy, flamboyance, baroque designs and circus-like atmosphere so prevalent in other Fellini films. (Subtitled)

THUR, JULY 4 / 8:00 PM FRI, JULY 5 / 7:30 & 9:30 PM
Roger Vadim's fantastic
BARBARELLA
In a kaleidoscope of color and visual effects, this fantasy-satire, science fiction movie stars John Phillip Law and Jane Fonda in the story of the misadventures of a mind-clad comic strip character in the year 40,000. It is beautifully photographed in muted colors using weird cinematic effects in bizarre geometric and cubist shapes.

SAT, JULY 6 / 7:30 & 9:30 PM SUN, JULY 7 / 6:00 & 8:00 PM
Michaelangelo Antonioni's 1966 provocative
BLOW-UP
This film put critics everywhere in violent disagreement about both its meaning and its worth. Visually stunning and aesthetically stimulating, David Hemmings stars as a photographer who reduces all his feelings to a "blow-up" process, hoping the camera can see more than his own mind... He inadvertently captures a murder on film. It also stars Sarah Miles, Vanessa Redgrave and model, Verushka.

ACADEMY AWARD WINNING CINEMA

2nd WEEK

JULY 9 - JULY 14

TUES-WED, JULY 9-10 / 8:00 PM
Federico Fellini's
NIGHTS OF CABIRIA
Pauline Kael says: "... this is Federico Fellini's finest film, and a work in which Giulietta Masina earns the praise she received in LA STRADA." Winner of the Academy Award as Best Foreign Film of 1957, this film is the basis for the American musical comedy, SWEET CHARITY. Masina stars as the little prostitute who faces each new calamity and set-back with automatic jaunty Chaplinesque defiance. (Subtitled)

THUR, JULY 11 / 8:00 PM FRI, JULY 12 / 7:30 & 9:30 PM
Clark Gable and Claudette Colbert in Frank Capra's
IT HAPPENED ONE NIGHT
This best picture of 1934 (the first comedy to win) also won Oscars for its two stars even though Robert Montgomery and Myrna Loy were originally signed. It was not so much the plot as the glib, witty dialogue and "screwball" situations that endeared it to audiences. Famous sequences include: tough guy Gable teaching rebellious heiress Colbert how to thumb a ride; and Gable causing millions of American males to forego their undershirts, by having nothing under his shirt but him.

SAT, JULY 13 / 7:30 & 9:30 PM SUN, JULY 14 / 6:00 & 8:00 PM
Vittorio De Sica's widely honored film
The Bicycle Thief
Winner of a Special Academy Award as Best Foreign Film of 1949, plus so many other awards it's impossible to list them here, this film has figured prominently in every critic's poll for the Best Film of All Time. David O. Selznick offered to back the picture if De Sica used Cary Grant, but the director chose to use non-professionals in this simple story of a man and his young son and the theft of a treasured bicycle just at the moment it is needed for a long sought after job. (Subtitled)

LEGENDARY LADIES OF THE CINEMA

3rd WEEK

JULY 16 - JULY 21

TUES-WED, JULY 16-17 / 8:00 PM
Hedy Lamarr — the original stunner in
ECSTASY
This film caused an international sensation in 1933 as fifteen year old Hedy scampered through the woods in her birthday suit. The plot is simple: an old man with a young wife, and a young man with no wife who likes the old man's wife. For what it's worth, Hedy contends that director Gustav Machaty produced her ecstasy in the famous love-making scene by sticking her with pins. (Subtitled)

THUR, JULY 18 / 8:00 PM FRI, JULY 19 / 7:30 & 9:30 PM
Bette Davis in
Of Human Bondage
Here it is. 26 year old Bette Davis' legendary portrayal of the doomed waitress, Mildred, which catapulted her to stardom. Miss Davis contends her Oscar the following year for DANGEROUS was given her in compensation for being passed over on this film the previous year. Leslie Howard gives her powerful support in this first of three screen adaptations of Somerset Maugham's play. 1934

SAT, JULY 20 / 7:30 & 9:30 PM SUN, JULY 21 / 6:00 & 8:00 PM
Marlene Dietrich's legendary Frenchy in
DESTRY RIDES AGAIN
Marlene Dietrich's career was revitalized as Frenchy, the saloon singer in the Old West who sings "See What the Boys in the Backroom Will Have." She also had the well-publicized two-minute cat fight with Una Merkel, which took five days of shooting. So much excitement was engendered by the return of Dietrich, recently satirized in BLAZING SADDLES, that Jimmy Stewart, who played the title character, nearly was overlooked. 1939

COMEDY IN THE CINEMA

4th WEEK

JULY 23 - JULY 28

TUES-WED, JULY 23-24 / 8:00 PM
The first medical monster movie in years
Schlock
Perhaps you recall seeing some clips of this satire of monster movies on the Johnny Carson Show. Schlock, half-man, half-ape, is responsible for a mysterious series of so-called "Banana Killings," because the bodies are always discovered strewn with banana peels. Ultimately, Schlock succumbs to the charm of a beautiful young blind girl... and the National Guard.

THUR, JULY 25 / 8:00 PM FRI, JULY 26 / 7:30 & 9:30 PM
W. C. Fields'
IT'S A GIFT
One of the Great Man's most unforgettable films, with some of his most inspired comedy routines. Fields is grocery store owner, Harold Bonnetton, who copes with Baby Leroy, and subsequently moves his family to California. Classic scenes include: the blind man in the store; the picnic on the private estate; and Fields trying to fall asleep on the back porch.

SAT, JULY 27 / 7:30 & 9:30 PM SUN, JULY 28 / 6:00 & 8:00 PM
ALL FOUR MARX BROTHERS IN
Monkey Business
Harpo is featured in one of his most extended roles as the Brothers take over an ocean liner. This is one of the fastest and most malicious of the brothers' films and it brought to the screen some of their best vaudeville gags. Classic scenes include: the Marxes passing themselves off (all four of them) as Maurice Chevalier; the society party that exists to be destroyed; and Harpo's puppet show.

FAMOUS DUOS OF THE CINEMA

5th WEEK

JULY 30 - AUGUST 4

TUES-WED, JULY 30-31 / 8:00 PM
Jeanette MacDonald and Nelson Eddy in
MAYTIME
The New York Times called it "a picture to treasure" and Time Magazine called it "the best entertainment of 1937." Although Jeanette and Nelson made eight pictures together, this one (in which MGM spared no expense) includes "Sweethearts" and other Rombergian airs, and is considered by many critics to be the best example of their work. Besides, John Barrymore's in it, too!

THUR, AUG 1 / 8:00 PM FRI, AUG 2 / 7:30 & 9:30 PM
Ruby Keeler and Dick Powell in Busby Berkeley's
GOLD DIGGERS/1933
Pauline Kael says: "This movie sums up what is now meant by the phrase 'pre-thirties.'" Ruby and Dick made seven pictures together, this, the first in Berkeley's GOLD DIGGER series includes: Ginger Rogers' singing WE'RE IN THE MONEY in Pig Latin; the slightly salacious PETITIN' IN THE PARK number; Joan Blondell's REMEMBER MY FORGOTTEN MAN; and the electric violins in THE SHADOW WALTZ. Berkeley cast himself as the "call boy"... is that the right word?

SAT, AUG 3 / 7:30 & 9:30 PM SUN, AUG 4 / 6:00 & 8:00 PM
Bogie and Betty Bacall in Howard Hawk's
the big sleep
Bogart and Lauren Bacall, who made 10 pictures together, share some incredibly risqué repartee in this delightfully complicated 1946 thriller based on Raymond Chandler's private eye, Philip Marlowe. The dialogue is still racy, witty, tough and funny enough to bring the house down, and bodies fall so fast and furious that director Hawks once remarked: "Neither the author, the writer, nor myself knew who had killed whom." Professional movie making at its best and most entertaining!

BAD GUYS AND THE CINEMA

6th WEEK

AUGUST 6 - AUGUST 11

TUES-WED, AUG 6-7 / 8:00 PM
Laurence Olivier, Maggie Smith and Frank Finlay in
OTHELLO
The New York Times called it: "One of the greatest performances you will ever see. There is no question that Sir Laurence's Othello is a spectacular man who becomes more flamboyant and exciting as his mind is inflamed with jealousy. Definitely a picture you should see!" Maggie Smith is the ill-fated Desdemona and Frank Finlay is bad-guy, Iago.

THUR, AUG 8 / 8:00 PM FRI, AUG 9 / 7:30 & 9:30 PM
Jean-Paul Belmondo in Jean-Luc Goddard's
Breathless
Goddard's first film (1961) is dedicated to Monogram Pictures, producers of all those great cheap gangster pictures of the 30's and 40's, to emphasize his admiration for the American gangster genre. Belmondo plays a con-man who models himself after Bogart, even posing before a movie poster of him, and kills and steals for the fun of the affair. One of the first examples of "cinema verite," the picture proves that life is just "one damn thing after another." (Subtitled)

SAT, AUG 10 / 7:30 & 9:30 PM SUN, AUG 11 / 6:00 & 8:00 PM
Boris Karloff and Myrna Loy in
The Mask of Fu Manchu
Karloff made his Manchu a delightful villain with a parade of lurid thrills and fantastically elaborate torture devices: a giant bell, a huge press lined with spikes, a sawsaw that lowers its victims to ravenous crocodiles. There is a fine distinction between a horror film and a film of evil, and even though much of the dialogue is hilarious (perhaps intentionally so), Karloff's 1932 picture is marvelously the latter.

FILM SERIES AND THE CINEMA

7th WEEK

AUGUST 13 - AUGUST 18

TUES-WED, AUG 13-14 / 8:00 PM
Sidney Toler, the thinnest Chan, in
Charlie Chan at Treasure Island
Derr Bigger's Oriental Detective first appeared on the screen in 1926, and since has wandered through 46 films, casually collecting clue, voicing amproisms, and keeping everyone thoroughly baffled until the very last moment when he exposes the culprit. In March of 1968, the Museum of Modern Art hosted a retrospective of the Chan films to an overwhelming public response. This 1939 feature is considered one of the best in the series beginning with a murder on an airplane and featuring young Cesar Romero.

THUR, AUG 15 / 8:00 PM FRI, AUG 16 / 7:30 & 9:30 PM
William Powell, Myrna Loy and Asta in
THE THIN MAN
Five sequels followed this 1934 initial offering of Dashiell Hammett's elegance personified, Nick Charles and his perfect sophisticated wife and partner, Nora. The situations were consistently amusing, the dialogue sparkled with wit, and the marriage never stood in the way of their having fun and going off on a detective spree. This blithe carefree portrayal of a modern American couple was beautifully handled by Loy and Powell and the audiences had a ball.

SAT, AUG 17 / 7:30 & 9:30 PM SUN, AUG 18 / 6:00 & 8:00 PM
Boris Karloff meets Elsa Lanchester in
THE BRIDE OF FRANKENSTEIN
This 1935 film is generally acknowledged to be not only the best of the Frankenstein series, but also a gentle satire of the whole genre. Certainly an off-beat boy meets girl picture, Elsa's reaction to her new boyfriend is worth the price of admission alone, but the final laboratory sequence ranks as one of the most spectacular climaxes of horror films... even Warhol or Mel Brooks can't touch it.

SUSPENSE AND THE CINEMA

8th WEEK

AUGUST 20 - AUGUST 25

TUES-WED, AUG 20-21 / 8:00 PM
Terrence Stamp and Samantha Eggar in William Wyler's
THE COLLECTOR
An incredible tension builder, this 1965 thriller, directed by William Wyler, is fashioned after John Fowles' best selling novel about the maniacal plan of a psychotic young Englishman, played by Terrence Stamp, to kidnap a beautiful art student, Samantha Eggar, and keep her captive in the cellar of his country home. Truly a great neglected masterpiece of suspense.

THUR, AUG 22 / 8:00 PM FRI, AUG 23 / 7:30 & 9:30 PM
Bogart and Sam Spade in
The Maltese Falcon
Pauline Kael's most recent review of this noir never had a word to say about the directorial effort improves with each viewing as Bogie takes on Dashiell Hammett's hero, Sam Spade; Mary Astor, his client; Peter Lorre, the evasive Joel Cairo; and Sidney Greenstreet, the Fat Man. Huston established a strong feeling of tension early in the film and held it throughout, alleviated occasionally with humor or unexpected violence. Although others have played Sam Spade in films, the role forever belongs to Bogart because of this 1941 masterpiece.

SAT, AUG 24 / 7:30 & 9:30 PM SUN, AUG 25 / 6:00 & 8:00 PM
The original 1922
Dracula is
Nosferatu
In the words of Pauline Kael: "Directed by F. W. Murnau, the original, superbly loathsome 1922 German version of Bram Stoker's DRACULA, is a concentrated essay in horror fantasy, full of weird, macabre camera effects... the first important film of the vampire genre has more spectral atmosphere, more ingenuity, and more imaginative ghoulish ghastliness than any of its successors." Behind the rodent-like face and claw-like hands is Max Schreck (scream in German), supposedly a pseudonym for one of Germany's most respected actors.

MUSIC IN THE CINEMA

9th WEEK

AUGUST 27 - SEPTEMBER 1

TUES-WED, AUG 27-28 / 8:00 PM
MAE WEST SINGS GRAND OPERA IN
GOIN' TO TOWN
Can you picture Mae West in pants? She wore them for the first time in 1935 as Cleo Moore, the dance hall hostess who crashes high society. This was Mae's first and last foray into Grand Opera and her aria from Saint-Saens' SAMSON AND DELILAH rivals the last scene in A NIGHT AT THE OPERA for sheer hilarity. She is also pretty good at judo and can draw like Wyatt Earp.

THUR, AUG 29 / 8:00 PM FRI, AUG 30 / 7:30 & 9:30 PM
The first "Schockumentary"
MONDO CANE
This 1962 film was the first in a genre that has come to be known as "schockumentaries," those films which expose, in a "Believe It or Not" vein, the bizarre, paradoxical, even shocking, habits and foibles of humans. Candid shots, filmed in all-too-living color, fast-paced sophisti-combined with an incredible musical score which includes "MORE," made this one of the most widely discussed films of the 60's.

SAT, AUG 31 / 7:30 & 9:30 PM SUN, SEPT 1 / 6:00 & 8:00 PM
Carmen Miranda and Alice Faye together again
That Night in Rio
Audiences had so much fun at THE KING'S ALL HERE, that the girls are back again in another film. The Brazilian Bombshell steals this 1941 film from the likes of Don Ameche and beloved fat-cheeked S. Z. Sakall, with such famous numbers as "Chica Chica Boom Chic" and "I-yi-yi-yi-yi-yi Like You Very Much." It was her second film for Fox after they realized what a gold-mine they had discovered.

SUPERSTARS OF THE CINEMA

10th WEEK

SEPTEMBER 3 - SEPTEMBER 8

TUES-WED, SEPT 3-4 / 8:00 PM
John Crawford, Roz Russell and more in Claire Booth Luce's
the women
An incredible ensemble of stars, including Claire Booth Luce, a savvy and sophisticated comedy to the 1939 screen: Norma Shearer, Paulette Goddard, Hedda Hopper, Marjorie Main, Rosalind Russell, and Joan Crawford, as the hard-boiled perfume clerk who uses every wile to catch Norma's husband, while the bevy of other beautiful women in the Witches' Congress give her moral support. A recent Broadway hit revival of the original play proved there's life in the old girls yet.

THUR, SEPT 5 / 8:00 PM FRI, SEPT 6 / 7:30 & 9:30 PM
Rudolph Valentino's
Son of the Sheik
Fates worse than death, desert chases, last minute rescues, daring stunts and furious fighting all with Valentino in a dual role. Women were purported to have committed suicide after seeing this 1926 Valentino film made shortly before his death. The Great Lover plays both the middle aged Sheik and his dashing young son, Ahmed, who falls in love with dancer, Yasmin, played by Vilma Banky (who else!), to the distress of her father. The Alley will provide a live musical score for this great silent classic.

SAT, SEPT 7 / 7:30 & 9:30 PM SUN, SEPT 8 / 6:00 & 8:00 PM
Clark Gable and Jean Harlow in
RED DUST
Although Gable and Harlow made several pictures together, this 1932 movie is considered the best. No matter what the lady herself may have thought, Harlow's strongest asset was the way she could deliver risqué lines, and not her hair or lack of underwear. The dialogue is incredible in this movie where rubber plantation owner Clark Gable tangles with floozie, Harlow, and a lady, Mary Astor, who is not too faithful to her husband, Gene Raymond. The film was remade as MOGAMBO in 1953 with Gable playing his same role.

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SAT, JULY 20 AT 11:00 AM		THE GLASS SLIPPER
SUN, JULY 21 AT 3:00 PM		
SAT, JULY 27 AT 11:00 AM	ABBOTT & COSTELLO	MEET FRANKENSTEIN
SUN, JULY 28 AT 3:00 PM		
SAT, AUG 3 AT 11:00 AM		LITTLE MISS MARKER
SUN, AUG 4 AT 3:00 PM		
SAT, AUG 10 AT 11:00 AM		MA & PA KETTLE
SUN, AUG 11 AT 3:00 PM		
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Yeoman inspires 'year of the veer'

By NORMAN GRUNDY
Sports Editor

football Coach Bill Yeoman, will replace both the I and the wishbone as the most popular attack to be used by major college offenses, according to information released by the National Collegiate Sport Services.

Thirty-six major college teams, including six 1973 bowl participants LSU, Florida, Auburn, Georgia, Tennessee and Kansas, along with nine-game winner UCLA will be switching to Yeoman's offense this fall.

These major powers are changing attacks for various reasons, but the one most men-

tioned was the unlimited variations and pass-run opportunities offered by the veer.

"The beauty of the veer is that it allows you both the running advantages of the wishbone, and a passing attack," Coach Don Farbrough of Kansas says of his teams' insertion of the veer.

Yeoman can readily attest to the more balance in attack offered by the veer since it's full innovation in 1966. (UH used the veer sparingly in 1964 and more per se in '65, but not fully until '66) In the eight years hence, UH has averaged well over 4,000 yards per season total offense, with at least 300 yards rushing and 100 yards passing per game. Houston boasts a 54-19 won-lost record during that span.

Another reason many teams are inserting the veer into their game plans is the responsibility the offense places on the quarterback, the traditional team leader.

College football has placed a new emphasis on the running quarterback, and for example, four of the six winning teams forementioned have experienced quarterbacks returning next fall. All say their quarterbacks are good runners, presumably more effective in the veer, and good passers as well.

In most cases during 1972-73, the

veer quarterbacks were the best in both run-pass worlds, because they outrushed most other Q.B.'s in the country and were close to the national average in passing statistics.

Last season quarterbacks running the veer averaged 31.6 yards per game and 135.5 yards passing per contest, compared to 56.6 yards rushing and only 89.3 yards passing by the wishbone users.

Houston quarterback D.C. Nobles gained 723 yards running the football last season, yet managed to throw 156 aerials for 1148 yards and seven touchdowns.

Basically the veer and the wishbone operate on the same options with the quarterback either handing off to one running back, keeping, or pitching out to a trailing runner, depending on how the defensive tackle and end react to the play. The wishbone uses three set-backs along with the Q.B., while the veer begins with only two, using the flanker, who is usually split to either side, as a flanker or receiver. The result resembles the old split-T offense or the basic inside belly series with one major change. The veer offers an effective drop back passing game.

Whatever the margins of improvement though, the statistics



YEOMAN

piled up by veer teams, specifically UH, has drawn the attention of the sports world with several coaching squads, including Pitt and Kansas State, visiting Houston to learn the offense first hand. In fact Yeoman himself has done extensive travel, visiting Auburn, LSU, and UCLA and assisting in the switchover before returning in August for the veer lessons which really count, when UH begins fall workouts in preparation for the 1974 season and, the year of the veer.

The Wishbone-T offense, developed by Texas Coach Darrell Royal in 1968, has received much publicity since the Longhorns won 30 straight games with it during the past several seasons. In that time span over 50 major college teams have utilized the "full house" attack, and the wishbone, along with the "I" formation, has dominated the college football scene.

In 1974, however, the veer-T offense, made popular by Houston



TEXAN COACH JIM GARRETT uses empathy in pointing the way toward the teams first world football season.

EZ Riders offer price cut

Increased interest in World Team Tennis by students has spurred a reduction in ticket prices, according to EZ Rider P.R. person Barbara Seagraves.

"Beginning July 7, all students, elementary through college, can attend EZ Rider home games at the Coliseum for one-half off all \$5 and \$4 tickets," she said.

Seagraves said the large number of college students attending summer classes on local campuses that are interested in playing and watching tennis was the major factor in the reduction.

"We realize students have limited funds for attending athletic events. I hope students will come to the Coliseum and enjoy championship caliber tennis," she said.

Seagraves added that tickets for the match on July 7 with Detroit Loves, featuring Rosie Casals, can be purchased at all Foley's Ticket Centers and the Coliseum boxoffice.

"Be sure and ask for the student rate when buying your tickets," she added.

Bailey inked

HOUSTON, TEX.—Gus Bailey, a 6-5 guard who helped lead University of Texas at El Paso teams to the nation's top defense the past two years, has signed a three-year contract with the Houston Rockets of the National Basketball Association.

Bailey was selected by the Rockets in the second round of the N.B.A.'s college draft last May, the 23rd player taken overall.

A three-year starter at Texas-El Paso, Bailey led the Miners in scoring the last two seasons, averaging 14.3 and 13.9 points respectively. He started as a sophomore for the UTEP club which had a 20-7 record, was runner up for the Western Athletic Conference title and earned a berth in the National Invitation Tournament.

SUMMER ACTION

Intramurals plan big week

The Intramural department has announced a full slate of summer activities this week, with five competitive sports categories kicking off.

Saturday and Sunday 'mural softball will continue. Action play begins at 12:30 Saturday and continues thru 4:30. Check the Intramural bulletin board in the men's facilities for time and place of games.

On Friday, July 5, Jay Jaffe will conduct the first Intramural putt-putt golf tournament on the putt-putt range located on O.S.T. Tee-off is at 7:30 with each participant scheduled for three rounds of play. Cost is one dollar and that dollar entitles the player to all night accommodations at the course.

Match play golf begins on Friday, July 5, at the Hermann

Park golf course. Medley action begins at 3:00 at the course and continues thru the weekend.

Also, don't forget the Air Hockey tournament being conducted tonight at 7:00 in the UC games room. This tournament is open to all UH students along with

the Foosball tournament scheduled for July 10 at Tanneys across the street from the campus on Calhoun road.

Any questions or scheduling information should be directed to the Intramural office, room 104 of the HPE complex or call ex. 4386.

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Garrett's leadership key to success

By DENNIS F. TARDAN
Cougar Staff

coaches and the public relations department all agree on the reason: Head Coach Jim Garrett. Garrett puts in an average man's full day each hour he works.

"At practice, I constantly move around the field offering guidance, encouragement or firm correction when needed," Garrett said.

If enthusiasm and desire could be traded for touchdowns, the World Football League's (WFL) Houston Texans will be the highest scoring team in the history of the game.

The players, the assistant

After practice, he assesses how each individual and the team as a unit fared and prepares for the afternoon "skull" session with the players.

For well over an hour each afternoon, he lectures on the finer aspects of pro football.

The jargon that flows from the room is understandable only to the most astute football aficionado. The blackboard is such a maze of lines and circles that it offers little help.

Garrett lectures every day using skills learned as a teacher at the Coast Guard Academy, Lehigh and Susquehanna.

"I have a short administrative meeting with my assistants and a longer one later in the evening to map the next days activities, complete with lesson plans," Garrett said.

He seems hyperactive. He speaks in a staccato, rapid-fire manner, his eyes burning with sincerity and love of life.

It would be so easy to say Garrett is a man who lives, breathes, eats and sleeps football. But, that would be like describing an iceberg by the visible portion.

A man who is paid a hell of a lot of money to change 35 men into a cohesive unit that wins championships, feels the finest complement can be paid to him has nothing to do with football.

"The best thing you can say about any man is to say he is a good parent," said Garrett, father of eight children.

It's no act. Last Saturday was the team's pro-season photo session for coaches and players conore the first scrimmage.

Garrett had his photo taken first and then mingled with the many fans.

A special gleam came into his eyes as a four-year-old was put into his arms. The child was not scared. Garrett had achieved instant rapport.

That rapport travels up the age range. The players like and respect Garrett. Maybe it is because he has achieved a quality few men of great responsibility have: He likes and respects his men.

Veteran linebacker Sid Williams echoed player feelings when he said, "He treats us like men, not kids. That's rare."

"I have never fined a player as long as I have been in professional football," Garrett said. "If I had to, it would be a very unpleasant task."

Perhaps his empathy results from his never being a super-star as a player in pro football. In fact, according to Texan P.R. chief Jack Cherry he was cut five times from different teams during his career.

"In a way, I regret not being a super-star. If you are the best in the game, you can pass along your learning to set the standard," he mused.

Garrett alluded to Y.A. Tittle as the best quarterback ever to play the game. "His knowledge and experience would be invaluable for any coach to have," he said.

Stardom as a player was not to be for Jim Garrett but he made the most of his talents and studied the game.

It paid off. He is a highly intelligent man and quick learner.

"After several years as a National Football League (NFL) assistant coach, talent scout and Continental Football League head coach, I was recruited to be the head coach of the Houston

Texans," he said.

Garrett revealed one secret of leadership: Not doing it all yourself. "I delegate my authority to my assistant coaches and expect them to do their jobs," he said. "I have great respect for them and their skills."

Because of his faith in his assistants and players, he can leave his job at the office.

"When I go home, I put football out of my mind. I only talk about the game when one of my family asks," Garrett said.

Quite a coach. Quite a unique human being.

If any person can bring a pro football championship to Houston, a consensus of players, coaches and knowledgeable fans shows Jim Garrett to be the man.

He has such charisma, enthusiasm and leadership that at the end of an interview, one sports journalist said, "I was so impressed and excited with Jim Garrett that I wanted to don my



GARRETT

old football uniform and risk life and limb in the pro football wars." No B.S. It's a true story. I know. That writer was me.



ED LAWRENCE—Cougar Staff

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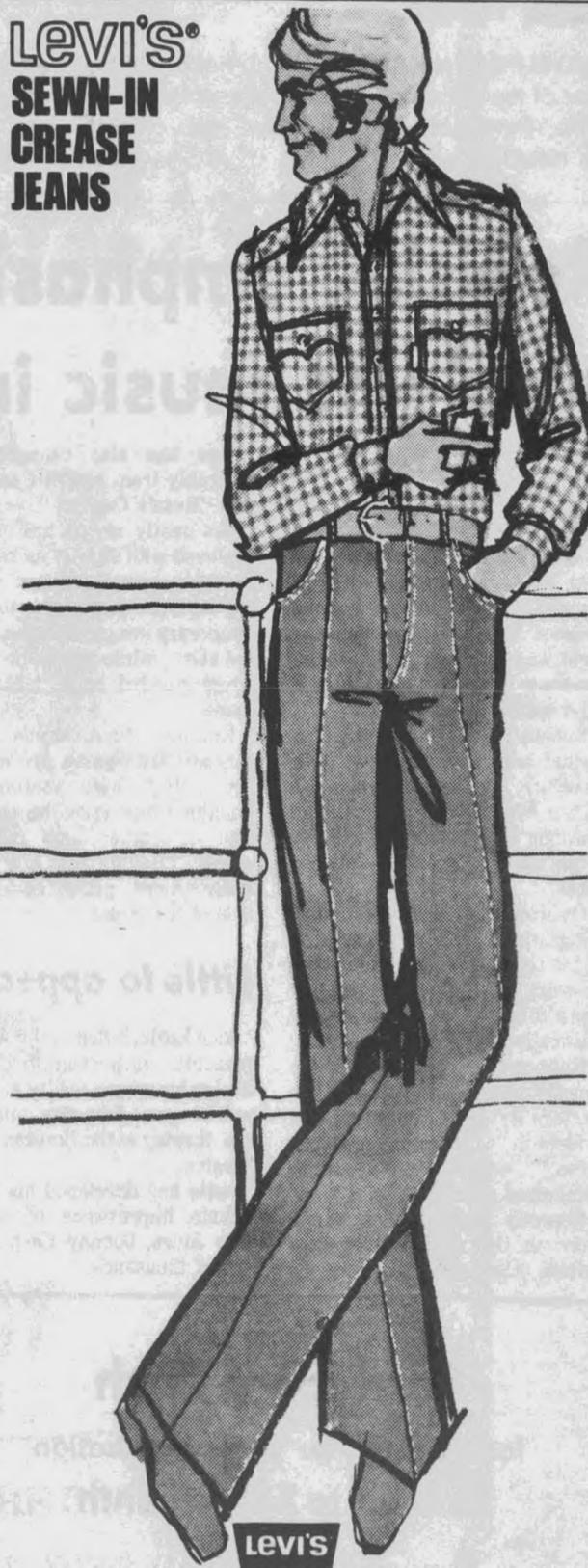
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WITH PEN IN HAND cosmic artist Peter Max relaxes by one of the paintings which represents Max's later works. The "Peter Max Retrospective" was on display recently in Houston.

ED LAWRENCE—Cougar Staff

Cosmic power helps Max with new works

By ELIZABETH ASHTON
Cougar Staff

An incredible "Cosmic Jumper" moved down the Houston Oaks Hotel corridor, vibes static-bouncing off walls, magnetizing the entourage flying in a phalanx with him.

Move fast, grab that space figure—the eyes have already locked in, responded, you are welcome in that electric field.

"Are you Peter Max?" Breathe quickly, let the words tumble in a rush.

"Yes, I'm Peter Max." Two endless rows of white teeth flash encouragement.

Catch the dark eyes, take in the black hair and beard, make contact, hold Peter Max by the arms. "Are you really Peter Max?"

"Yes, I'm really Peter Max." The arms are strangely soft and slight; creative energies don't build biceps.

Follow Peter Max's mind as it takes that red-sashed, fast-flying body, with the newest entourage in tow, on a private whirlwind tour of his exhibit, "The Peter Max Retrospective," (Now gone from

Houston to Atlanta and Chicago).

Ten years of work are laid out casually in Houston Oaks' Room Consort One. Peter Max moves quickly from set to set of lithographic and silk screen prints. The familiar shapes and colors are there—space people, flyers, levitators and "lords of the land;" Yoga-inspired symbols of peace—water, sun, clouds and flying birds—all crisply delineated in the optimistic colors Max loves.

"It's not me covering the world, it's some great cosmic force through me," Max said. "I'm really dealing with the future now and what makes it all revolve—man around earth, earth around sun, sun around Milky Way. It's Cosmic Art."

Lift back the curtain-draped end of Room Consort One and get into the new Max, the now-happening max, the Max in evolution, the premier showing of his new work.

"I haven't arrived there yet," Max said, "but I'm on my way."

The oils are there, canvases attacked with a swirling energy of impressionistic strokes.

What is this? A hint of Toulouse-Lautrec? A smudge of Matisse?

No, it's still Max. Smoothly modeled faces, the left eye always blanked out, immerse from bursts of color or lay flat on limitless space, gazing beyond that space with the wise mysticism of babies.

The mysticism of a world jumper—Shanghai, Tibet, Israel, London, Paris.

"In my travels around the planet..." Max said, now sitting in his room on the 20th floor of the Houston Oaks, hot June breeze blowing through an open window.

"Houston is the American city,

incredibly sophisticated. I love it here. I can feel energy and power."

Teeth flash white again. The energy and power radiate from Peter Max. The list of questions is inadequate. How can you ask this man, "How many children do you have? (two, Adam Cosmos and Libra Astro) Do you believe in US Savings Bonds? And, what do you think of Kentucky Fried Chicken? (Not much, he's a vegetarian.)

He's gone beyond that. "I Ching," Yoga and astrology have taken him a cosmic leap into universal realms.

Or have they? Let's dig at the meat of this man. After all everyone's out to make a buck, right?

How about spreading those Max designs over the face of the land? Posters, dresses, body stockings, curtains, trays, tee shirts, sheets, puzzles, glassware, bank check-books... you name it.

And now, even a U.S. stamp celebrating Expo '74. "Preserve the Environment" is the theme, and "Preserve the Environment" says Max's stamp—already out and making postage at ten cents a throw. On the stamp yellow, red, blue, purple, green, black, Max's colors, Max's symbols, Max's profile head, the "Smiling Sage" looking on beatific, serene, everything together.

Everything together making beatific love pay off in flat green. Isn't that commercial?

Max sits there, quick flicking a look at his show's producer, Jerry Powers, then looks away. The June breeze blows hot through the window.

"I just loved turning everybody on," he said.

Robbins emphasizes humor, neglects music in concert

By LEON BECK
Cougar Staff

Despite Marty Robbins' talent as a songwriter and singer, and now his new reputation as a country comedian, his show at the Houston Music Theatre Saturday night was a case of trying to fill two hours with about 45 minutes of solid entertainment.

Robbins show was very informal with no rigid format or structure, it seemed that his humor became the focal point of the night's entertainment, with his music serving as a filler between jokes.

Overlooking Robbins' ramblings which took up a large chunk of the show, Robbins did manage to swing a show which was entertaining, if not completely musically satisfying.

Robbins is identified as a country and western swinger. The western flavor of his material is evident in "Cool Water," and "El Paso," which is probably recognized as The Robbins song.

Recently his style has swung more to the moderate country ballads. Along with his music, his

image has also changed considerably from his El Paso days and "Rosa's Cantina."

His neatly styled hair is now replaced with shaggy locks and a drooping mustache now adorns his face. To keep with the contemporary image, Robbins wore a red shirt, white patent boots and silver studded beige jacket and jeans.

Robbins tremendous voice tackled "My Woman, My Woman, My Wife," with feeling and emotion which drew the audience into a somber and reflective mood. "Rolling In My Sweet Baby's Arms" presented a lighter side of his music.

Little to appear

Rich Little, billed as the world's greatest impersonator, will display his unique ability at 7 p.m. and 10 p.m. Saturday and 7:30 p.m. Sunday at the Houston Music Theatre.

Little has developed his act to include impressions of singers Tom Jones, Johnny Cash and a cast of thousands.

Bobby Sikes, a member of the Robbins band sang "A Good Hearted Woman," and "Lord, You Gave Me A Mountain," and although he sang only two numbers, they served to showcase what he does best.

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—Robert LaBraska,
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Superman role typecasts Kirk Alyn

By LEON BECK
Cougar Staff

As a boy, Kirk Alyn idolized Eddie Polo, a silent film daredevil whose escapades thrilled countless fans at the Saturday matinee.

In 1948 Kirk Alyn became Superman, the Man of Steel, on the silver screen, and thus, had his own legion of hero worshippers.

Mild-mannered Kirk Alyn, with his silver locks tousled, smiled, sipped a drink and relaxed in the lobby of the Sheraton Lincoln Hotel Friday night during the Houstoncon '74 convention.

Although weary from the hectic schedule at the convention and the late hour, Alyn spoke with exuberance about his role as Superman and all its dangers.

"Oh yes, I had millions of close calls," Alyn laughed. "Once, holding the railroad track with a 90 mile-an-hour railroad train going past me, and being 18 inches from the railroad track.

"Another one was when I was supposed to go down into a subterranean cellar, or whatever they call it, and they were ready to blow up the building and the whole Metropolis. I was to rescue Lois Lane and just disengage all the switches with all the electricity jumping from pole to pole.

"I was supposed to reach over the top of one of these poles and pull a switch. I got too close to it, and when I was ready to pull the switch, the electricity jumped to the nearest piece of metal, which was my buckle, and it went from my buckle to the next pole.

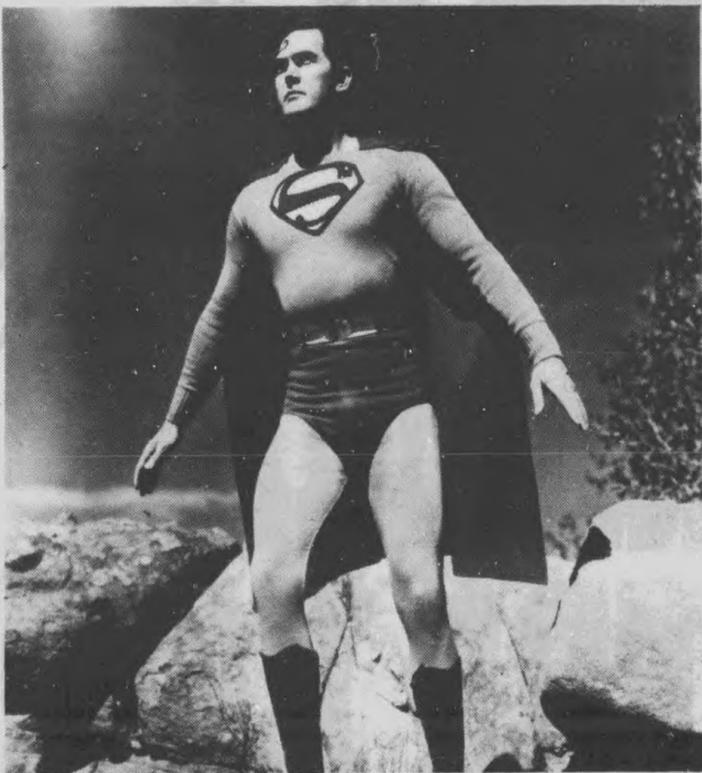
"It could have been fatal. Everybody on the set froze because I stopped and it scared me.

"The head fellow who takes care of the special effects ran to me and said, 'You know you're lucky, you're very lucky. You've got thick rubber soles on your shoes to keep you from slip-

ping...that saved your life. Boy we were really worried about you, we thought that you were a goner, but those rubber soles, they really saved you.' "

Now as Alyn reflected on those years, eager eyes swarmed around trying to catch a glimpse of the man from Krypton. In the

boyhood days in New Jersey, through vaudeville, the New York stage, the era of the big bands, and through his days as a dancer and actor. However, the everpresent Superman button on his lapel, left little doubt to any one what Alyn thinks is the most important facet of his career.



ONE SMALL LEAP FOR MAN, one giant leap for Superman. Superman, played by Kirk Alyn, ponders his next move in a scene from the Superman serial.

confines of the hotel those memories of danger now seemed tamer.

"While I was doing it I darned near killed myself so many times. When I look back at it now, I say 'That was funny as hell, I don't know what possessed me to do it...but I did it.' "

Alyn exhilarated a boyish charm as he talked. His deep voice traced the memories of his

"I came to Hollywood in 1941," Alyn recalled. "Up until the time I did Superman I think I made about 18 or 20 pictures. I made nine pictures for the producer who did Superman."

After interviewing over 150 actors to find an actor to play Superman, the producer contacted Alyn and the rest is cinema history.

"To an actor," Alyn said, "another job is another job. As soon as I finished that one I had another one to go to...I thought. And this is how it went on.

"Never giving it a second thought I did Superman. Before it was released I had done several little jobs in between. When it was released and after it was released I couldn't get another job. I went back to my producer and said, 'You know what you did to me, don't you? I can't get another job.' He said, 'Ohhh don't worry Kirky, I'll use you. We are going to make another one you know.'

"On the second one," Alyn continued, "I held them up a little bit because I figured, well, if he was going to make a second one he can't do it with anybody else, he'll have to do it with me. But that wasn't why. The fact that I couldn't get another job irked me very much and it hurt me.

"Boy, was I typecast. I heard this happening to other people but you never think that it is going to happen to you until finally you do one. I did it and the producer came by to ask me if I would do the second one. He said, 'Well sign your contract,' and I said, 'Wait a minute, there is one little thing Sam, salary.'

"He said, 'Well you know it is the same as the last time.' I said 'No Sam.' He said, 'Well, what do you want?' I said, 'Twice the salary you gave me last time, twice.' At that time point I didn't care whether I did it or not, because I was going to New York and I was just going to forget about it.

"Oh, he got red in the face. He took a cigar, lighted it and walked around and he said, 'Now wait a minute Kirk...if you feel that way about it, you know, we can always make the 'Son of Superman.' I

said, 'Well make the 'Son of Superman' and tell the kids where he came from.' He looked at me and said, 'Well...er...ahhh...OK, alright.' "

"So," Alyn laughed, "I didn't expect to get it but I got it."

When Superman flew the friendly skies above Metropolis the townsfolk pointed to the sky and said, "Is it a bird? Is it a plane? ...no it's Superman."

To produce this strange phenomenon a camera was put into two rings and was turned over on its side.

"They turned the camera over on its side and they photographed me standing straight up, looking straight ahead with the clouds coming down straight at me, which was a wind machine and smoke, of course. I did all my flying scenes that way. When it was shown on the screen I was horizontal and so they took this and superimposed this on any terrain they wanted me to fly over."

"At the time that Alyn made the Superman serials, Alyn didn't receive credit for playing the role of Superman.

"It was supposed to be some kind of a secret who was Superman," Alyn said. "They didn't even give me billing in the picture for playing Superman. If you ever

saw the serial over again the billing would read something like Superman played by Superman. Clark Kent played by Kirk Alyn."

Kirk Alyn recently turned author and wrote 'A Job For Superman' about his days in show business and all the inside tidbits of his role in Superman.

Superman fans might be taken back by the next venture of their Superhero in which he plays a vampire.

"Several people have said to me, 'Mr. Alyn, you're a Superman. Why do you want to play a vampire.' I said, 'Well I haven't played Superman for a long time. I have been going to motion pictures and I watch all these gruesome characters biting these lovely ladies on the neck and I just want to get in on the act.

Although Alyn is trading in his jersey and cape for some new teeth, he still has a thing about phone booths.

"The telephone company gave me a booth just about two weeks ago and it made nationwide publicity on television, radio and the UPI picked it up and it was all over the country. I had asked them for one long before and they said they wouldn't give me one until I told them who I was and they looked it up and they believed me.

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PSYCHIATRIST

INTIMATE REVELATIONS FOR ADULTS ONLY!

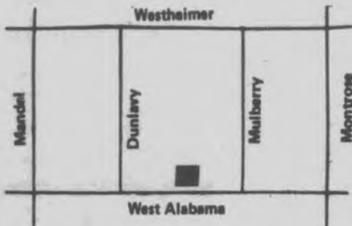
**THE DEVIL
MADE
ME DO IT**

EASTMANCOLOR

RED BLUFF DRIVE-IN
Hwy 225 & Red Bluff Rd.
PASADENA 472-0181
OPENS 8:00 STARTS DUSK

GRAND CENTRAL

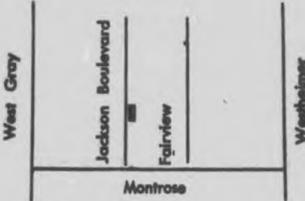
1512 West Alabama



528-8429

Open 7 Nights
The Best
of Live Entertainment at
**GRAND
CENTRAL**

Carnaby's



NEVER A COVER - FEATURING LIVE ENTERTAINMENT

Take Westheimer toward town -
take a left on Montrose then take
the first right after the light at
Fairview - 3 houses off Montrose.

528-9558

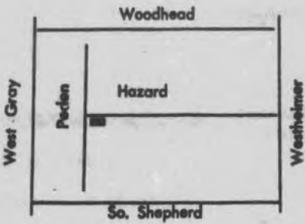
Open 7 Nights

1003 Jackson Blvd.

DAMIAN'S

1502 Hazard

**FEATURING
LIVE ENTERTAINMENT**



Right behind River Oaks Shopping Center

Open 7 Nights

527-8093

NEVER A COVER

For your health and comfort each club is equipped with electronic
percipatators which remove smoke and impurities from the air.

THE CACTUS
Take the Gulf Freeway to the
Monroe St. Exit, take a Left under
the Freeway to Monroe-Monroe
then becomes So. Richey.
THE CACTUS 2612 SO. RICHEY
946-7840

GOOD

ROCK MUSIC

AND

**YOUR FAVORITE
BEVERAGES**

THE CACTUS

2612 SO. RICHEY
7 DAYS A WEEK
7 P.M. TILL 2 A.M.

Tanneys

4729 Calhoun

OZ KNOZZ

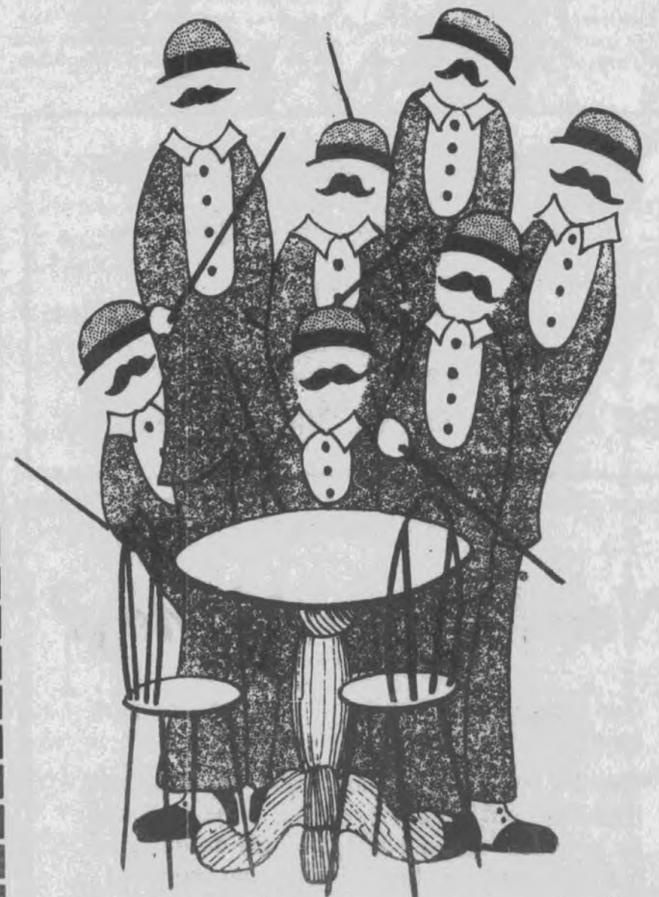
Thursday, Friday & Saturday Nites

NO COVER

Happy Hour

Monday thru Friday

2:30 to 7



WITH THIS COUPON

Tanneys Two for One Special

This coupon good for two Tanneys Spécials for the price of one

\$1⁵⁰

Good Only
All Day, Saturday, June 29
& Sunday, June 30

\$1⁵⁰

Big 1/4 lb. hamburger topped with our delicious hickory sauce on a toasted
sesame seed bun with french fries and tossed green salad. Choice of
dressing.

This Coupon not good on orders to go