

## Senate censures self-study wording

By MIKE SNYDER  
Cougar Staff

Members of the Faculty Senate Wednesday sparred with representatives of the Steering Committee on Mission Self-Study, claiming the committee's preliminary report is ambiguous and does not provide for sufficient faculty input into the university's decision-making processes.

John McNamara, chairman of the senate's Faculty Affairs Committee, presented a report which his committee had compiled earlier, outlining seven instances of "omissions" and "inconsistencies" in the 24-page

preliminary report released two weeks ago.

The consensus, after much discussion, was that the objections to the report lay for the most part in its language rather than its content.

"We fully agree with the report's statement that the discovery of knowledge should be our most important goal," McNamara said, "but there are a number of inconsistencies in the report's discussion of how to implement the goals it outlines."

The clause in the report which prompted the most discussion at Wednesday's meeting states that "performance expectations of

students and teaching methods" should be specified in advance for "every course" taught at UH.

This statement, McNamara argued, could not hold true for all courses, especially those whose emphasis lay upon research. "The exact requirements and even specific teaching methods for these courses are not always clearly defined in advance," McNamara said. "And these are some of the most important and rewarding courses we have."

Dr. Wallace I. Honeywell, director of the self-study program, said the clause McNamara had questioned means that "we ought to tell students

what procedures they can generally expect to follow" in their classes, rather than "predict outcomes" of the courses.

Another questionable aspect of the report, McNamara and other faculty members argued, concerns the methods of implementation of the goals and priorities the report outlines.

"Time and time again," the Faculty Affairs Committee's prepared report states, "we hear how goals of colleges and departments should conform to those of the larger group, but we listen in vain for some murmur about faculty involvement in making vital decisions..."

Exhausting search through the document fails to reveal mention of the one faculty organization whose university-wide elections assure full faculty representation: the Faculty Senate."

McNamara said the report implies that the real decision-making should come at "high administrative levels". He said more consideration should be given to faculty input into administrative decisions.

Honeywell said the content of

the preliminary report consists of "proposed goals". "We don't want these to be only the goals of those at the top," he said. "We hope they are your goals."

Gottlieb conceded that McNamara had made "a very good point" and urged the senate to issue a statement defining its preference as to where the responsibility for decision-making should lie.

A third point in the report debated Wednesday provides that all academic departments should shape their curricula toward "clearly-defined employment opportunities." McNamara said it is "not possible to define all curricula toward specific career goals."

It was also argued that the report's recommendations in this area negate the value of "knowledge for knowledge's sake".

Gottlieb, however, offered a different interpretation of the report on the matter of career orientation. "Nobody is suggesting that you have to define exactly what career each student

(See SENATE, Page 11)



TONY BULLARD—Cougar Staff

WEDNESDAY'S RAINS brought out umbrellas and raincoats, which had not seen use for quite some time in Houston.

These students hurried past the photographer, skirting puddles and mud patches on their way across campus.

### ORGANIZATION BOARD

## Recognition action delayed

By DARLA KLAUS  
Cougar Staff

The UH Organizations Board Thursday postponed action on the recognition of the Indian Students' Association and the Punjabi Cultural Society until a formal complaint is filed and

representatives of these organizations are formally notified of the complaint.

In a memo written to the board, Julius Gordon, associate dean of students and board member, accused the ISA of owing the university a \$2,000 debt and of being unable to hold a sample election.

He also charged the Punjabi Cultural Society was formed by former members of the ISA, two of which were the president and treasurer at the time the organization built up the debt with UH. Gordon charged the Punjabi Cultural Society with showing movies without official solicitation permits.

A tentative date of Nov. 5 has been set for the hearing according to Charles Guerin, chairperson of the board.

The board also postponed action on discrimination charges filed against the Panhellenic council until Oct. 27 in order to give the panhellenic president Gladys

Trost time to gather materials for her defense.

UH's four black sororities recently charged the Panhellenic discriminates against them because no black sorority members hold full membership on the council. The sororities filed a formal complaint with the Organization Board.

Some of the organizations which were denied official recognition by the Board Wednesday are the Newman Association, the African Students' Association, the Chinese Students' Association, the Kung Fu Club and the Students' International Meditation Society.

Organizations denied recognition will receive a letter from the board stating the reason for the denial, and have two weeks to appeal the denial according to board member Bob Reeder.

Guerin announced his resignation as board chairman following the meeting, saying he intends to remain on the board as a regular member.

## Two former profs file suit, grievance

By ROBIN WRIGHT  
Cougar Staff

A former UH assistant professor has filed suit in federal district court and another has registered a grievance with the Faculty Senate concerning non-renewal of their teaching contracts.

Bobbie Ross charged discrimination in a suit filed Tuesday against Gary Lloyd, dean of the Graduate School of Social Work; Roger Singleton, acting vice-president and dean of faculties; and Pres. Philip G. Hoffman.

Dr. Kevin R. Ryals, assistant professor of Foundations of Education, filed a grievance with the Standing Faculty Hearing Committee, headed by Edwin A. Miles, professor of history.

Ross received notification of her appointment as assistant professor in the graduate school for social work on July 3, 1974. The appointment, for the 1974-75 academic year, was made possible by a federal Community Mental Health Grant and her re-employment beyond the initial contact period was made contingent upon the renewal of the federal grant.

The suit states that the defendants (Lloyd, Singleton and Hoffman), in November 1974 progress report, cited Ross's knowledge and understanding of social problems of minority groups as one of the justifications for renewal of the federal grant. The grant was subsequently approved for the 1975-76 academic

year.

Although the federal grant enabled them to continue the community mental health program, the defendants informed Ross that her appointment would end Aug. 31, 1975.

During the course of Ross' employment at UH, she has made public statements concerning her belief in the need for racial equality.

The suit names this as one of the reasons for her release: "The defendants, acting individually, and in conspiracy one with the other, determined not to renew Ross' contract with the university, at least in part on the basis of her race and the statements she made concerning the need for racial equality."

The suit goes on to claim a violation of Ross' rights as guaranteed under the First and 14th Amendments to the U.S.

(See PROFS, Page 11)

### Computer fouls up

A malfunction of UH's computer system has resulted in a delay in issuance of financial aid checks until Oct. 27, the Office of Scholarships and Financial Aid announced Wednesday.

The office must now make a request for the checks to be produced through the university's accounting office on a manual system.

Students who anticipate needing funds for living expenses prior to Oct. 27 may apply for an emergency loan in the financial aid office.

### Inside the Cougar

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"NOW, DON'T COME SNIVELLING TO ME FOR A HANDOUT."

## FEEDBACK

# Serfdom already exists

By JOHN FREEMAN  
and  
MICHAEL PLASTER

After reading Tom Tyler's Oct. 10 commentary in the Cougar, we would like to take point with a few of Mr. Tyler's "facts."

After all, it appears to us these facts represent the essential, if not noticeable, thrust of the article. Our purpose is to reinforce one of Mr. Tyler's conclusions that "the joke is on the working class," but also to re-examine the factual part of his text, making needed minor corrections here and there.

We heartedly agree with Mr. Tyler that the "proletariat" is "already over-taxed and overburdened." But to the fact that "In 19th century America, roughly 5 per cent of the people owned 95 per cent of the wealth" and that "Today 95 per cent of the people (whose incomes fall below \$30,000 a year) possess most of that wealth," we should like to correct Mr. Tyler's facts, with a view to a clearer understanding as to the position of working people in American society.

As to a distribution of before-tax family income over time, between the years 1947-1969, the following data from the U.S. Census (Current Population Reports, Series P-60, No. 75, Table 11, p. 6) relates that the percentage of family income in the United States has remained relatively static between all socioeconomic strata. In 1969, the distribution of family income based on the same data was as follows:

	Per cent
Poorest fifth	5.6
Second fifth	12.3
Middle fifth	17.6
Fourth fifth	23.4
Richest fifth	41.0
Richest 5 per cent	14.7

As to wealth, the distribution of personal wealth in 1962, with regard to the "Total Wealth and Corporate Stock," according to Projector and Weiss, Survey of Financial Characteristics of Consumers, Federal Reserve System, 1966 is:

	Wealthiest 20%	Top 5%	Top 1%
Total Wealth	76	50	31
Corporate Stock	96	83	61

Thus, the wealthiest one per cent own 31 per cent of the total wealth and 61 per cent of the corporate stock in America. Mr. Tyler has made the right conclusion, that the burden is on working people, but for the wrong reason. Mr. Tyler regards a socialist program as one which will lead into a type of 20th Century serfdom. But the figures again indicate that a neo-serfdom is already here and has been here since the rise of corporate capitalism.

Mr. Tyler assumes with his "facts," that the distribution of wealth in this country is becoming more and more equitable, but it is not. No trend exists in this regard. When compared to the established manor of wealth, working people do exist under serf-like conditions of wage slavery.

Editor's Note: Freeman and Plaster are sociology graduate students.

## EDITORIAL

# Give 'em a chance

The situation concerning the Indian Students Association, the Punjabi Cultural Society, and the Organizations Board (see page one) is causing more trouble than is really necessary.

Several bureaucratic conflicts only tend to complicate the real issues, and stymie the board's actions concerning the group.

Here are the facts:

- Associate Dean of Students Julius Gordon's memorandum to the Organization Board, recommending non-recognition of ISA and Punjabi, was completely out of order. His recommendation should have been formally filed as a complaint against the groups listing the charges and giving each a chance, to file counter-charges. These actions would have led to a hearing and completely alleviated the hostilities now felt by everyone involved.

- Punjabi, comprised of former ISA officers, should not be denounced by the Organizations Board simply because members of Punjabi's ad hoc committee were in ISA when the \$2,550 debt was incurred. Jas Bir Singh and D.S. Purewal were defeated in last semester's ISA elections when they ran for officers in the organization. They then joined Punjabi. After their defeat, they were no longer responsible for any of ISA's debts. Gordon's charges against them were completely unfounded and the case against Punjabi should be closed.

Perhaps Bob Reeder, secretary of the Organizations Board, hit the nail on the head when he stated neither organization should be denounced by the Organizations Board.

ISA showed willingness to pay its debt when its officers, just elected Tuesday, paid off a \$252 telephone bill immediately. Also, Punjabi is a viable cultural organization separate from ISA, and should not be at all punished because of the past actions of its members.

The Organizations Board should deal only with the issues and not heresy speculation. They have this responsibility to the organizations they oversee and to the university they represent.

—N.G.



'GENERAL AMIN AND COMPANY, I PRESUME?'

## LETTERS

### Juke rebuke

To the Editor:

I find the UC Policy Board's Oct. 9 decision to remove the jukebox in the Cougar Den unfair. To remove the jukebox, which many persons were enjoying, because the employees would rather dance than work, does not seem fair to others.

I must admit that the employees' attitude and output does need improvement, but a simpler solution would be to tighten up the management, instead of removing a source of entertainment for others.

It was my understanding the Cougar Den was for the students' enjoyment, but something that was enjoyed was removed! To approve mixed drinks in the UH Coffeehouse is fine, but to ban music in the Cougar Den doesn't make sense. Get drunk, if you please, but expect no music while you relax and eat.

321352

You should register your complaint with the UC Policy Board. You can reach Rick Brass, who chairs the board, or Glenda Childs, vice-chairperson, at Ext. 1346. You could also talk to Bill Scott, UC director, at Ext. 1246.

—Editor

### Does not compute

To the Editor:

I am so disgusted, I just have to sound off to somebody, so you're it. It is hard enough to return to school after a 12-year layoff, find myself with my first police record

THE DAILY COUGAR

(a campus parking ticket, of course!), but now I find the UH computer has it in for me.

It was quite hard for me to admit a computer, that inanimate piece of machinery sitting somewhere within the inner sanctums of the university walls, had a personal dislike for me, but I admit it now. Right away it rebelled because my name is different from what it was 12 years ago when I began my education at an obscure junior college in West Texas. My transcript was filled in with my maiden name, and that is what your computer insists on calling me. It hasn't been my name in so many years that it is difficult to remember that in order to communicate at all with El Computer, I have to call myself Carol Ann Chidlaw.

Early this semester, I learned the computer had enrolled Carol Ann Chidlaw in some Spanish course I hadn't asked for, and I had to suffer the perils of drop and add...All I really wanted this first semester back was two fairly simple and interesting courses...

I enrolled (I thought) in an anthropology course, where the professor shot holes in my waning religiosity, and a psychology course, which I later found out was to teach me everything I already knew about sex and didn't want to ask. Instead, however, the computer refused to acknowledge I was in three classes, though I have attended faithfully without missing one...

I'm scared to enroll next

semester; I really am. I keep wondering what Carol Ann Chidlaw will be taking while her counterpart, Carol Ozbolt, enrolls in English and history and whatever. And worse still, while Carol Ozbolt attempts to major in journalism, what on earth will become of Carol Ann Chidlaw, who seems headed for a career in basic electives?

327501

### Band 'together'

To the Editor:

I would like to reply to Phillip Hall's letter in the Oct. 14 issue of the Cougar.

Yes, there are apathetic students at UH. It is also true the football team is off to a slow start. Maybe the cheerleaders are a little funky, but they are good.

All these things may be true but.

How anyone can say the UH band doesn't put on a show up to SWC standards is unbelievable. The SMU band put on a boring, cluttered and generally unorganized show. Also, the SMU band stole and damaged hundreds of dollars worth of UH band equipment from the band hall. Is that SWC sportsmanship?

Our band has blown every other band off the field this year. Ask any person in the Lamar, Rice, SMU or North Texas bands. They will be the first to tell you.

Jon Morrison

321334

# The Cougar

The Daily Cougar, official student newspaper of the University of Houston, 3801 Cullen, Houston, Texas 77004, is published in Houston, Texas, by the Student Publications Committee, each Tuesday through Friday, September through May 4.

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Chief Photographer ..... Tony Bullard

Opinions expressed in The Daily Cougar are those of the staff writer and do not necessarily reflect the views of the university administration.

## Today

**CATHOLIC NEWMAN ASSOCIATION** will hold Mass at 11:30 a.m., 1 p.m. and 9 p.m. in Room 201, A.D. Bruce Religion Center.

**VENEZUELAN STUDENTS ASSOCIATION** will meet at 5:30 p.m. in the Corpus Christi Room, UC.

**CHINESE STUDENTS' ASSOCIATION** will meet at 7 p.m. in the Palo Duro Room, UC.

**LUTHERAN CAMPUS MINISTRY** will hold Sandwiches 'n at 11:30 a.m. in Room 109, A.D. Bruce Religion Center. A 75-cent donation is asked.

**HOUSTONIAN** wishes to remind students to have their yearbook pictures taken between 9 a.m. and 5 p.m. through Oct. 24 in Room 10, Com. \$1 sitting fee required.

**MUJERES UNIDAS** will meet at 7 p.m. in the Brazos Room, UC.

**UNIVERSITY COUNSELING SERVICE** will hold four career decision workshops beginning at 11 a.m. in Room 210A, Student Life Bldg.

**UH WESLEY FOUNDATION** will hold a worship service at 7 p.m. in Room 201, A.D. Bruce Religion Center.

**PUBLIC RELATIONS STUDENT SOCIETY** will meet at 6 p.m. in Room 18, Com.

**UNIVERSITY COUNSELING SERVICE** will sponsor six communication skills-assertiveness training workshops beginning at 1 p.m. in Room 210A, A.D. Bruce Religion Center.

**HILLEL** and the **DEPT. OF SPANISH AND OTHER LANGUAGES** presents "Faces in Israel" from 10 a.m. to 2 p.m. with films in the Dallas Room, UC, and photo exhibit at the Anderson Library Lobby.

## Tomorrow

**BIOLOGY DEPT.** will hold a seminar on beating of heart cells in tissue culture at 2 p.m. in Room 116, S&R.

**SOCIETY OF WOMEN ENGINEERS** will meet at noon in the faculty lounge, third floor, Cullen Engineering Bldg.

**CATHOLIC NEWMAN ASSOCIATION** will hold a soup kitchen and brown bag luncheon at 11:45 a.m. in the upstairs lounge, A.D. Bruce Religion Center. A 50-cent fee is asked.

## Soon

**HOUSTON ALLSTAR SOCCER CLUB** presents the High School Allstars vs. Houston Junior Selection; Houston Allstar Selection vs. Loma Linda, Monterrey, Mexico at 6:30 p.m. Oct. 18 in Strake Jesuit Stadium, corner of Bellaire and Gessner. Admission is 75 cents for students and \$1.50 for adults.

**SPARTACUS YOUTH LEAGUE** will hold a forum on "Near East, Oil and Revolution" at 7 p.m. Oct. 20 in the Congressional Room, UC.

**URDU CULTURAL SOCIETY** will present mushira (poetry recital) and musical at 6 p.m. in the San Antonio Room, UC.

**PROGRAM COUNCIL-SPECIAL EVENTS** will sponsor the Royal Lit-Chenstein Quarter-Ring Sidewalk Circus at noon Oct. 31 in front of the UC.

## DOONESBURY

by Garry Trudeau



## Stanford grad school recruiting Chicanos

Stanford University Representative Ernest Phinney, assistant director of admissions at the school, will be on campus Nov. 4, recruiting students interested in attending Stanford's Graduate School of Business. Although primarily geared for Chicano students, anyone interested may make an appointment at the Student Life Building's Placement Center to meet with Phinney.

According to Prof. Jerry I. Porras, faculty advisor for the Stanford Chicano Business Students Association, there is an urgent need to get Chicano students into management positions where decisions deeply affect Chicano communities.

The Master of Business Administration (MBA) program at Stanford is a two-year educational program for the qualified man or woman leading to senior level management careers in private enterprise, public management, law-business (J.D.-MBA 4-year degree) and health services administration.

An academic background in business is not necessary to apply for admission. Only nine per cent of last year's class had undergraduate degrees in business. In order to be considered for admission, a student must take the Graduate Management Admissions Test, complete an application and have three letters of recommendation.

Although a specific criteria is not followed, nonacademic activities are highly regarded. An applicant's past achievements, abilities and future intentions are examined carefully by the board of admissions.

For more information, contact Boyd Armstrong at the Placement Center, 749-3675 or write to Office of Admissions, Graduate School of Business, Stanford University, Stanford, California, 94305.

## CONTRACEPTION

# Education stressed

By PATSY FRETWELL

Education is the key to effective contraception, Richard Ferguson, executive director of Planned Parenthood of Houston, told members of Psychology 230 class Wednesday.

Ferguson spoke to the class on the various services Planned Parenthood offers to the community.

He described the purpose of Houston's oldest volunteer agency as "making every child a wanted child. The parents or individuals who have a child they don't want are just as important to us as the parents or individual who want a child but can't conceive," he said.

### Key role played

He stressed that education is important because it plays a key role in prevention. "Without knowing the ways to prevent conception, conception will most likely occur."

"Counseling intermingles with the educational aspect of family planning the agency offers," he said. With regard to birth control methods, either to prevent having a family or just stopping your family's growth after having children, personal preference and medical advice must be considered on an individual basis, he said.

He grouped birth control methods into three classes: short-term or interim, and permanent. Under the short-term group are such methods as birth control pills, the IUD (intra-uterine device), foams, jellies and diaphragms for the female, with

only the condom noted as a male contraceptive. Permanent methods involve vasectomy for the male and tubal ligation for the female, both requiring surgery and offered by the agency.

Ferguson also discussed termination of pregnancy or abortion. "Abortion should only be used to terminate, not to prevent. Unfortunately, the number one birth control method in the world is abortion," he said.

### No Fed connection

Ferguson pointed out that Planned Parenthood has nothing to do with the federal government. "I don't know where people got that idea, but Planned Parenthood is not and never will be government-connected. We have never applied for or accepted any grants from the federal government because some type of guidelines usually accompany the money. We have set our own standards and procedures and hope to keep it that way," he said.

Ferguson also gave a brief summary of recent methods of contraception presently being tested. He said the only reason that a foolproof method has not been perfected to-date is because "our priorities are screwed up. We could have a foolproof method within the next 10 years if we set it as a priority."

He backed up his statement by comparing the development of the atomic bomb, as suggested by the late Pres. Truman, and putting men on the moon, suggested by the late Pres. Kennedy, which were both set as priorities and accomplished within 10 years.

The Program Committee of University of St. Thomas Presents

DON SANDERS

in

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## CATHOLIC NEWMAN ASSOCIATION

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Rooms 112 & 203 UH Ext. 1798 & 1847 or 748-6454

Thurs. (Oct. 16)

Choir practice 7:30 p.m., Rm. 205  
Call Father Philip for information, Ext. 1798

Fri. (Oct. 17)

Soup Kitchen & Brown Bag Society Luncheon  
Meeting, Soup of the week by Irene Treadwell  
Noon - 2nd floor lounge

Sun. (Oct. 19)

Coffee & donuts - 11:30 a.m. 2nd floor lounge  
Catholic Chinese Students Music Session  
Noon - Rm 109

1 to 4 p.m. PreCana Seminar Sessions are closed. Call for future schedule.

Sunday Mass

10:30 & 6:00 p.m. -  
Main Chapel  
9:00 p.m. - Small Chapel

Weekday Mass (Rm 201)

MWF at 11:00 & Noon  
TTh at 11:30 & 1:00 p.m.  
Th at 9:00 p.m.

# Teacher's many travels enrich class

By SHEILA BALLARD  
Cougar Staff

"She just seems to make English come alive," said Greg Rainer, a student of Jessie McGaw, assistant English professor.

McGaw, who teaches Western World Literature, said she has been fortunate to have had so many travel opportunities with which to enrich her classes.

"I received a Fulbright Grant to study at the American Academy in Rome in 1959," she said. This award originated after World War II, when Senator Fulbright suggested Americans study in the countries that owed us war debts," she explained.

"It was so wonderful to study in Rome. I had the opportunity to view many archaeological sites and to see first-hand the many places we study and read about in Western World Literature. I saw Lake Avernus, which is regarded by the ancient Romans as the entrance to the Underworld. Think how much more interesting stories of mythology are when hearing an actual account of the place you are studying," she said.

McGaw also toured Greece in a similar way. She was awarded an educational trip in 1972 by the Delta Kappa Gamma fraternity, an international honorary teacher's fraternity. "I viewed many archaeological sites there too, such as the Athenian Agora, where Socrates taught, the ruins of Agamemnon's city of Mycenae and Crete where the legendary King Minos reigned. I hope all my students recognize these places as they're reading this," she laughed.

"Teaching Western World Literature," McGaw continued, "is a stimulating pursuit because it deals with the history of Western ideas. By examining literature from its historic and geographic perspectives, I find it gives one a reflection of political, economic, social and philosophical ideas," she said.

McGaw began teaching at UH in 1952. She was the only Latin instructor here for over 10 years because Latin was not a widely chosen course and one instructor was sufficient. "I regret that few students take courses in Latin because it has value in the study of the romance languages as well as

the etymology of our own language.

"When many students were protesting the Vietnam War, I was protesting the teaching of the 'unspoken' Latin language from the structural approach," she said. McGaw is referring to the use of memorization in the lab language teaching as opposed to the English-Latin comparison approach she used as a Latin instructor.



McGAW

McGaw said she's always been a person who gets involved. "I used my background as a

language major to write and illustrate three juvenile books on the pictographic writings of the Plains Indians. These books, published several years ago, have been used in many elementary schools as collateral readings. I had up to ten autographing parties," she laughed.

Recently McGaw visited India through the Servas International Organization. This organization encourages the interchange of its members who are found throughout the world. "I lived a week in the Ashram," she said excitedly. "Ashram is a cooperative way of life founded by one of the associates of Ghandi. The Ashram has formed the People's Court, a law-governing body involving approximately 1,000,000 in 1,000 communities in an effort to settle problems according to a people-to-people relationship.

"The Ashram way of life seems to be India's hope for the future. They hope to reduce population through vasectomies, improve agriculture through land irrigation and improve education," she added.

McGaw keeps in touch with the friends she made in India. This past weekend, the son of her

Indian host visited her while representing CalTech here in Houston at the International Meeting of Cardiovascular Surgeons. "I took him to the beach. We got a few strange looks, but I knew they just didn't understand the honest hospitality I was trying to repay," she said.

McGaw's office is filled with books about Greece and Rome, including ones about Socrates and Plato. But there are many others on mythology, drama, poetry and art. "My main hobby, outside of people, is writing," she said. Awaiting publication is an English translation of the Latin philosophical treatise, *Heptaplus*, by Pico della Mirandola.

McGaw said she tries to extend herself beyond the realm of merely teaching. "Being with young people keeps me open to new ideas. I like to know about their interests and ideas because I feel that most of today's young people are refreshingly free of race and religious prejudices," she said.

"Yes, the personal interest is there," another student, Eric Dormus, said. "I felt it the other day when I asked her if she curved grades; and she merely replied, 'Honey, just study.'"

## SCHEDULED AGAIN

# Class teaches self defense

By LINDA STELLJES  
Cougar Staff

There's a stillness in the room as rows of women concentrate on their next moves, waiting for their command. The silence immediately broke into a sound resembling that of a flock of birds flapping their wings for a take-off.

KU-SHA! The women exhale, yell and kick and kick and kick.

The women have just gone through the motions of the front kick—striking their imaginary attackers—at the order of Jimmy Byrd, instructor for the seven week self defense class at UH.

"The yells help to get the adrenalin flowing and gain control of oneself before attacking," Byrd said. "The yells may also scare the attacker enough to run off, if the would-be victim is lucky."

There are four types of grabs attackers use which this class focuses on. They are the front choke, the rear choke (coming from behind), side-wrist grab (grabbing onto one arm) and the double wrist grab (latching onto

both wrists).

"The basic self defense moves we practice to fight off these grabs are strikes, throws and kicks. This group of women has really mastered the kicks," Byrd said.

The two kinds of kicks the group practices are the front kick and the rear side kick, which is turning the hip and foot, kicking with the ball of the foot. "A lot of power should go behind each kick," he said. Byrd stresses low kicks, aiming for the knee, groin or bladder.

One of the most common strikes used in self defense is the hammer fist strike, which is balling your hand into a fist and slugging with all your might. The general target for strikes is the nose-mouth area.

The women have also learned a few of the basic Judo throws. "The purpose of the class is to teach the women a few basic self defense moves to help them ward off attacks. Emphasis is placed on the woman using enough tactics to get loose, and run. We don't teach them to stay and fight," Byrd said.

Effie Pollio, housewife and mother of four, joined this class because of an incident she encountered with an armed man. "After I had cashed a check in my neighborhood, a boy who saw me cash it, signaled to two men that I was carrying a lot of money. I was already in my car with the doors locked and the windows rolled up, when one of the men approached me with a gun. Lucky for me that I was in a car, I backed down the street and took off to my home and called the police," she said.

One of my daughter's friends, who is on the Houston Police force, suggested that I take this self defense class to guard myself against future attacks and to know what to do if I'm in another similar situation," Pollio said. The women practice their new techniques at home, but not on their boyfriends or husbands. Byrd said this is not a game, it can be lethal.

Byrd is a 1st degree black belt and has trained with the Houston Warriors karate team. He said (See DEFENSE, Page 7)



EXHALE, KICK. These women are practicing the rear-side kick at their weekly meeting of the self-defense class. A new class begins Oct. 28. CHERYL GERSCH—Cougar Staff

# Fair features beer, entertainment

By MIKE DeSTAFANO  
Cougar Staff

What is a Fair For All? It's an event where all the beerdrinkers, hellraisers and funlovers spend all day and night having an alright time.

The Fair For All is what used to be called the Free Fair. It's the event held once each semester where students can eat, listen to good music and get loaded at a very low price.

The year's fair kicks off at noon Friday, at Lynn Eusan Park (formerly People's Park II) and ends when the last drunk leaves Saturday morning.

The fair is funded by student service fees and is run by the Special Events Committee of the Program Council, headed by Lisa Bodger and Debbie Clarke.

The Special Events Committee is responsible for serving food and beer and budgeting the whole program. Mark Johnson, head of the Entertainment Committee, has booked such musical groups as "Hi Time Octet", "Wildwood", "Lionhart" and "Bubba Thomas and the Light-

men" to play at the fair.

Movies such as "The Phantom of the Rue Morgue", "The Interview" and "When Comedy was King" will be shown outside the Moody Towers.

Another attraction of this year's fair will be the games. Beer drinking, egg tossing, howling and balloon blowing contests will be held, with prizes going to the best.

The fair has been going on for as long as anyone can remember, and was always free until last year, when a clause was found in the state constitution stating no state funds can be used to give away food. The Program Council has been working along with Art Nilson, director of Manning Food Services, to make the fair semi-free. Nilson is selling the food at a price just high enough to break even, while the Program Council is serving all the food in order to cut any salary costs. Beer at the fair will cost 20 cents for a 16 ounce cup while food such as hotdogs, beans and tamales will be going at 50 cents a plate.

"The Program Council is, however, hoping to raise enough money in this and coming events

so that it can put on a Free Fair without the help of state funds," Bodger said.

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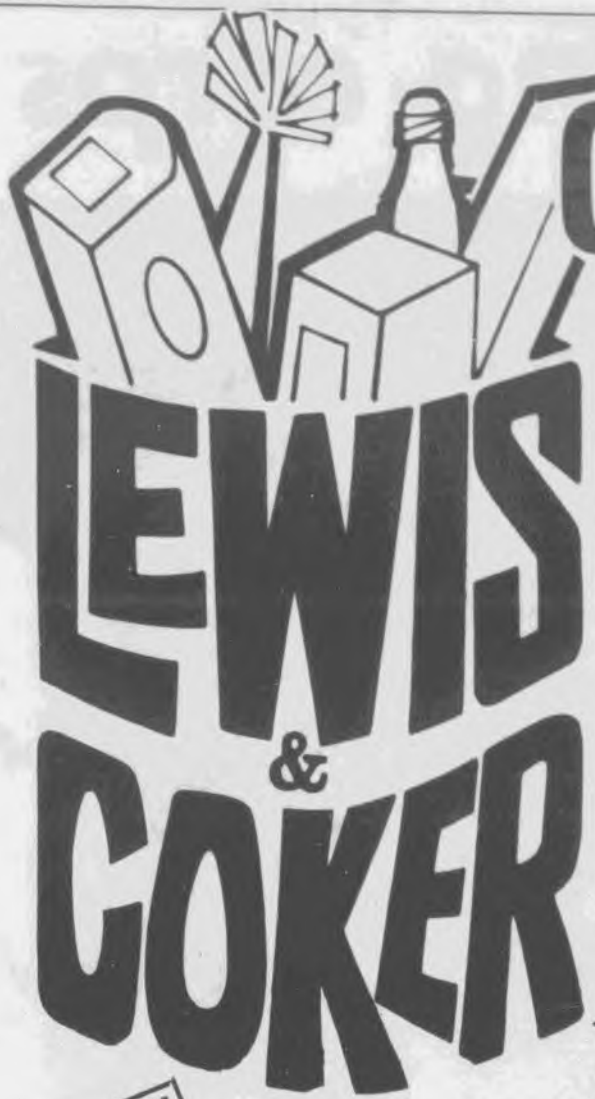
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# French shuffles linebacking corps

By FRANK MAY  
Sports Staff

After shuffling and shifting players in the linebacker crew, linebacker Coach Larry French said he is trying to continue a tradition that has kept the Cougar defense strong.

"We've been spoiled the last few years," he explained. "We've always had the big strong, and fast (Bubba Broussard, Harold Evans and Deryl McGallion) linebackers who had the ability to cover these backs and ends," he said.

French thought he would be able to give the Coogs another tough linebacker group at the beginning of the season, starting Paul Humphreys, Vincent Greenwood, and Reid Hansen. But French said Greenwood, the strong side linebacker, and Hansen on the weak side have not lived up to standards. "They just haven't done the job. Hansen and Greenwood are really not that big and more important you have got to be strong to get those running backs. They aren't."

## Humphreys A-OK

The six year defensive coach has no complaints about Humphreys, however. "He's done a fine job. He is real strong and fast like our linebackers of the past. He can really hit a running back. In fact, he has what it takes to

make an All-American."

To utilize Humphreys' talent and put in replacements for Hansen and Greenwood, French readjusted the defensive backfield before the North Texas State game. Humphreys was moved over to the strong side position, while



PERRY

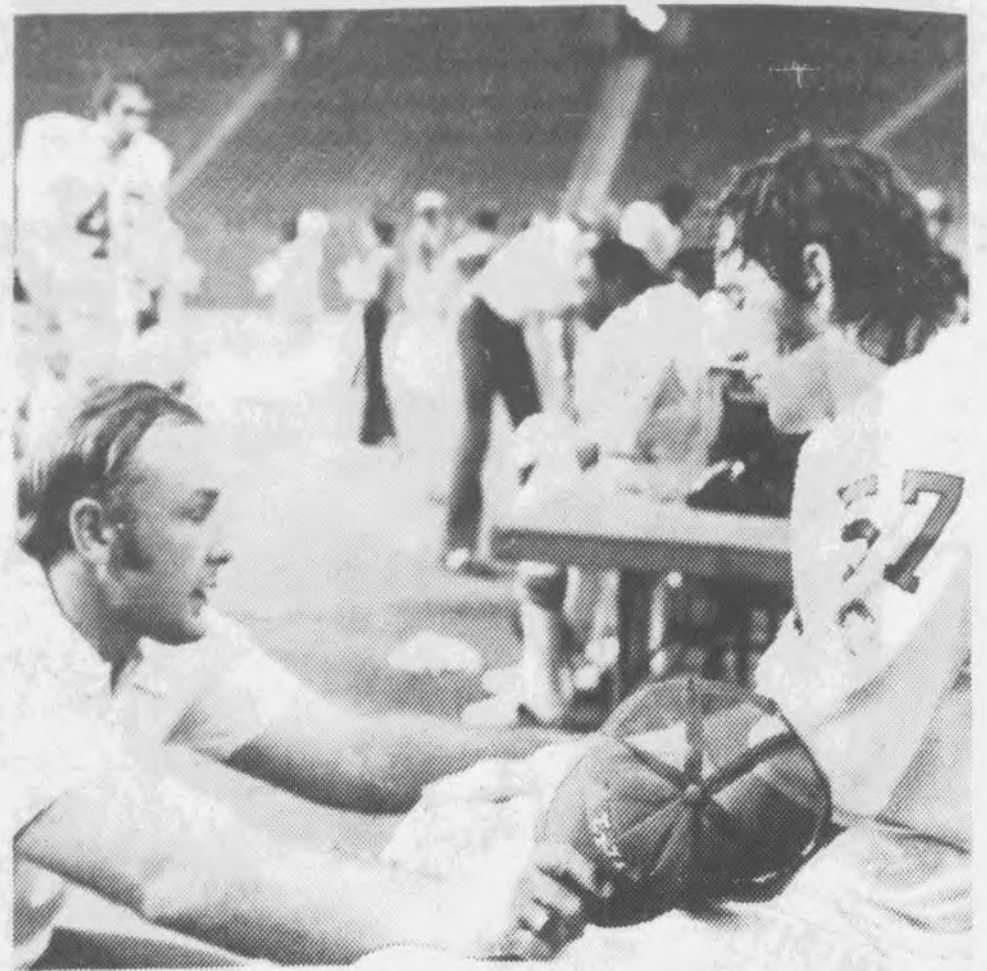
David Hodge, who played the SMU game at defensive end, was moved to the middle slot, and Kenneth Perry was inserted at the weak side. "We simply utilized our best people. And I had to find some way to sew up the strong side," French said. "Humphreys is the man to do it and Hodge in the middle and Perry on the weak side are both good clean-up men. They can hold up that tight end.

They are both real strong and Hodge in the middle is strong enough to stop any threat."

While Hodge is thankful for his coach's praise, he has equal gratitude for the chance to play. "I'm just glad I can start," he said. The Brazoswood High product made no analysis of the linebacker crew, but said, "Everybody's doing the best they can."

Perry, a sophomore who red-shirted last year, is French's answer to speed and quickness. The Davis High grad, at 6-3, 205 pounds, runs the 40 yard dash in 4.7 seconds, a running back's time. And the native Houstonian says he uses his speed whenever possible. "I just like to roam and tackle, roam and tackle," he began. "I get my key off the backs. If he's ducking his head, I know he's coming at me. If he moves right or left, he's usually going out for a pass and I have to be ready." Perry received the starting nod for the first time in the North Texas contest. "I've been waiting for the chance to show them what I can do," he commented before the game.

While Hodge and Perry work to remain in the starting lineup, Humphreys continues to lead the Cougar defense. The 6-2, 210 pounder has made more tackles than any other Cougar defenemen and continues to intimidate opposing backfield members. The



BRIAN WICE—Cougar Staff

**HANG IN THERE HUMP...** Defensive co-ordinator Larry French attempts to console co-captain and defensive standout Paul Humphreys in the midst of last Saturday night's 28-0 thrashing at the hands of the Mean Green.

change to outside linebacker did not upset the co-captain either. "I played there ever since my freshman year in high school (El Campo), so I'm accustomed to it," he said. The junior said the linebackers have to work in a more "together" way. "I was making a lot of tackles the first couple of games this year (22 after the SMU game). But in order for me to do my job all of us have to make the tackles. It has to be a team effort."

Humphreys' individual game plan for the North Texas game was: "I'd like to create more fumbles and the whole defense has to stop them and give the ball to our offense so they can score some touchdowns." That plan proved to be more of the Cougar offense's wish, however, after fumbling the ball seven times and not getting a single point on the board.

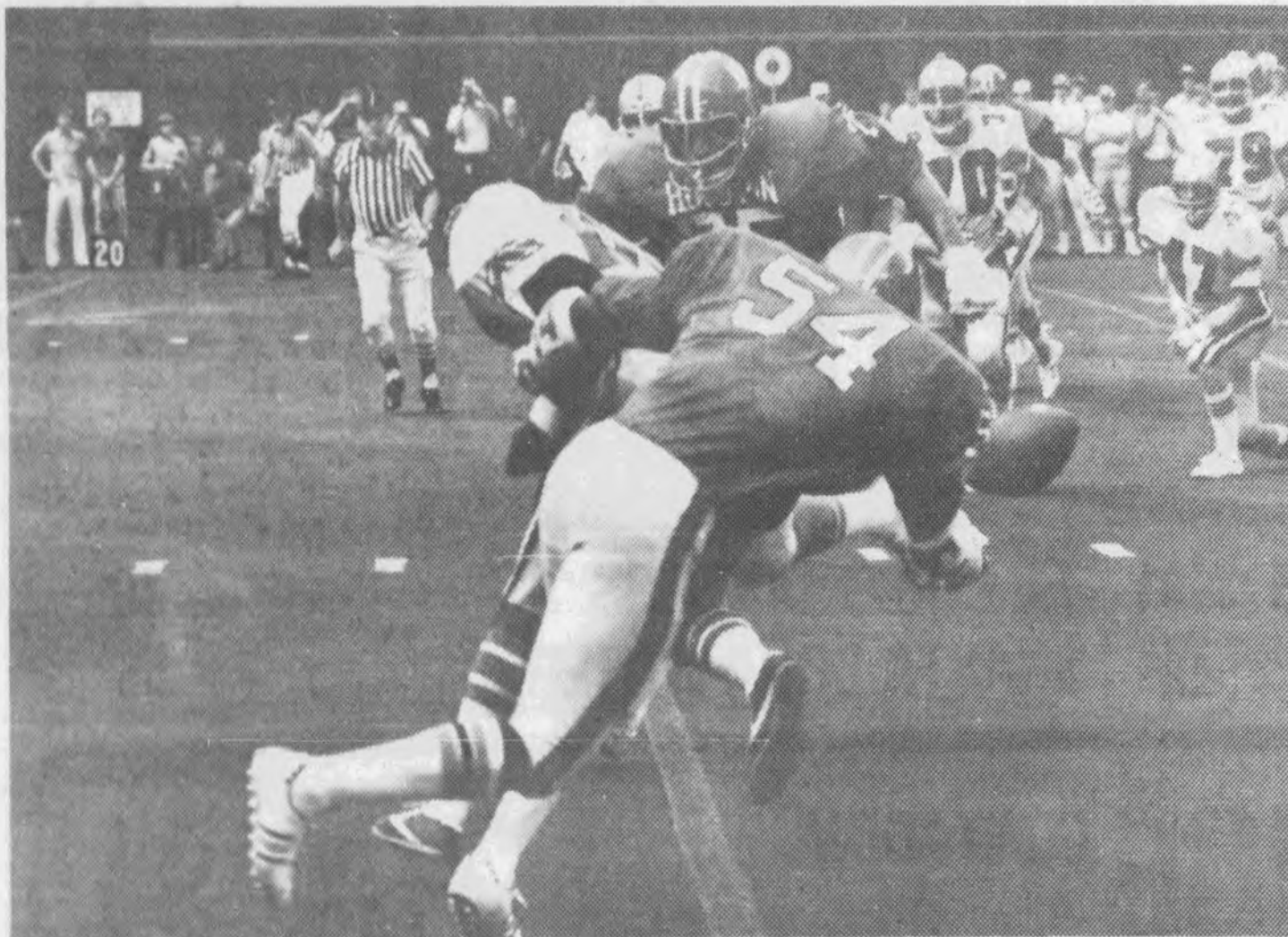
## Defense sluggish

But the Cougar defense did not perform well either, as the Mean

Green totaled 329 yards on plays from the line of scrimmage alone. Not to mention 28 points. One of the new linebackers-David Hodge did provide the Cougars with their closest sign of a touchdown, however. Hodge intercepted a Ken Smith pass and returned it 55 yards for a touchdown. The play was called back, however, on a clipping penalty at the North Texas 26 yard line.

Although the Cougar defense performed sheepishly in the North Texas game, the linebacker crew will continue to work hard, Coach French said. "They have to be the toughest men out there. They have to be durable. They have to be hitting all the time. They have to be ready to blitz. They have to run, read, recognize, and react. They work real hard; as hard as anyone in any other position on the team."

With the Cougars' current plight, one can only hope Coach French enforces his ideals on the linebacker crew and maybe, just maybe, tradition will return.



**SO THAT'S WHY THEY CALL HIM BUMPY** . . . Former strongside linebacker Vincent "Bumpy" Greenwood strips Lamar running back Louis Falgout of the pigskin in UH's lone win of the 1975

season. Greenwood has since been replaced by Paul Humphreys, who made the switch from his middle linebacker slot to make room for talented freshman David Hodge.

TONY BULLARD—Cougar Staff

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## 'Mural poll

This week's mens division flag-football poll, as selected by representatives of the intramural staff.

- |                       |    |
|-----------------------|----|
| 1. Gangbangers (7)    | 75 |
| 2. Optometry (1)      | 47 |
| 3. Kappa Alpha Psi    | 40 |
| 4. Gonads (tie)       | 22 |
| Fujimos               | 22 |
| 6. 3-Legged Dogs      | 16 |
| 7. Cresendos          | 8  |
| 8. 14th Floor (tie)   | 3  |
| Omega Psi Phi         | 3  |
| 10. Commodorees (tie) | 2  |
| Delta Sigma Phi       | 2  |

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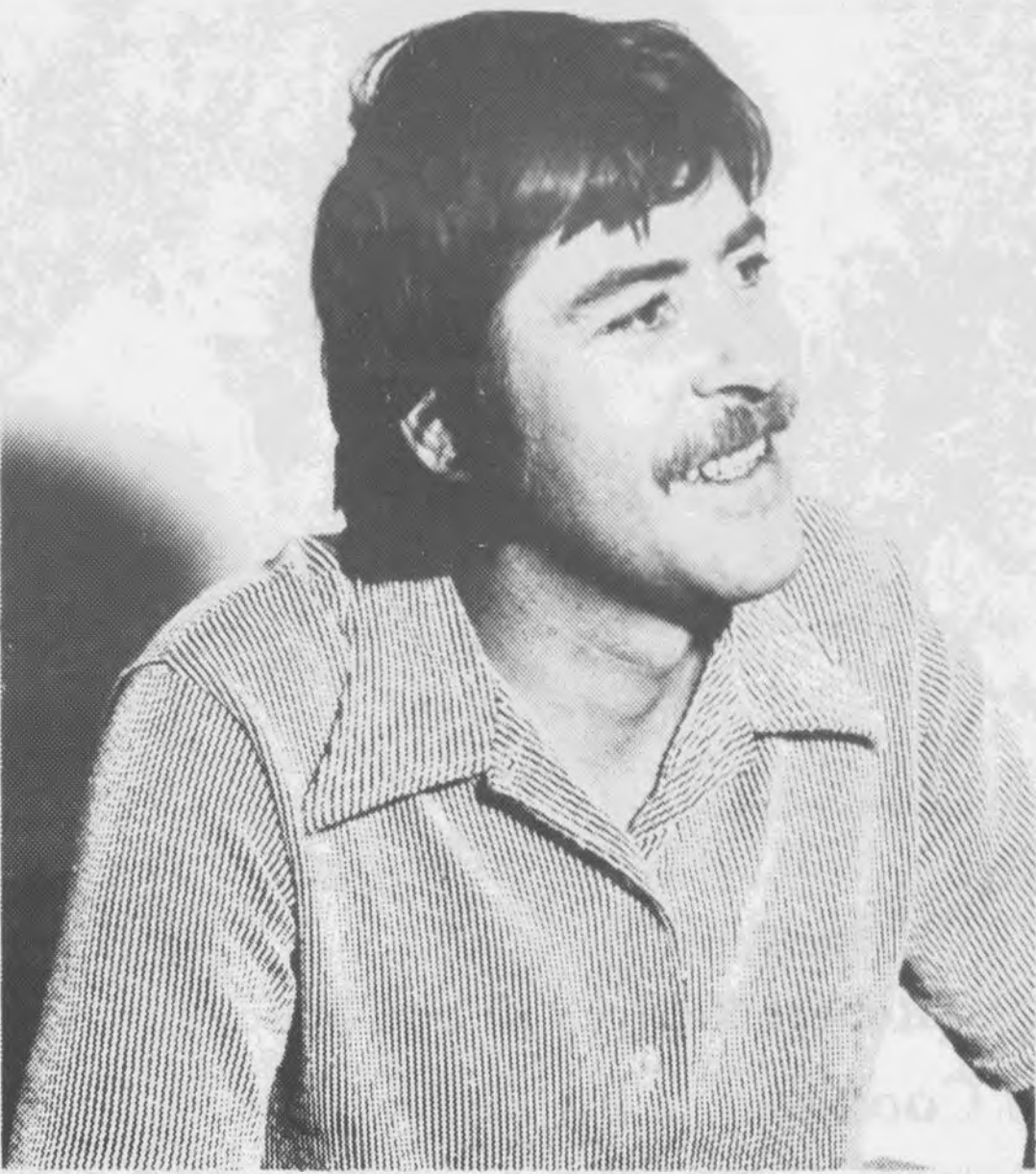
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Photos by LEON BECK

Gaskamp

**'Getting off dope is no trick, staying off of it is a trick'**

## Pulpit in the Shadows

by Leon Beck

Freddie Gaskamp's gaze focuses on his fingertips as he methodically brings together his hands and interlocks his fingers. Fingers that used to wrap around a needle, now more than likely, will clutch a Bible.

Gaskamp refers to his former activity as "shooting up the needle."

There's no easy way to kick the drug habit. It takes a lot of sweat, the shakes, the convulsions and the hunger for a fix—and there is none.

Gaskamp went cold turkey.

Don Sapp, director of Pulpit In The Shadows, levels with the drug addict. "All right, let's say a junkie comes in. He kicks cold turkey. He goes through the pain, the withdrawal pains. He goes through hell on earth to be perfectly honest with you, for two, three or four days, sometimes a week or more.

"However, that's not the end of it. This is just the immediate pain. The stomach cramps, the throwing up, the convulsions, this is just where it starts. Getting off dope is no trick, staying off of it is a trick.

"But yes, he's put in a bed down there, a man or men is put with him around the clock, until he pulls out of it completely."

Pulpit In The Shadows operates from a two-story reddish-brown brick building on the corner of Webster and Bagby, dwarfed by the towering skyscrapers of downtown Houston on one end and sandwiched in on the fringes of the Montrose area on the other.

But to drug addicts like Gaskamp, it's the heaven they never found popping pills or "shooting the needle."

Freddie Gage, an ordained Southern Baptist minister, is the guiding force behind Pulpit In The Shadows, offering to drug addicts that precious commodity—hope for a new way of life.

"I've been here a month and a week. I came in off the streets. I

was an alcoholic and a drug abuser," Gaskamp says. His eyes search across the room as he speaks. At times the words slur, but he speaks freely. "One day I was watching Freddie Gage on TV. . .so I heard about it and I wanted to come and see what it was about to get off drugs.

Gaskamp's first exposure to drugs came when he was 16. Now at 26, in blue jeans and dusty black cowboy boots, he looks, ironically enough, to be in his late teens.



Pulpit in the Shadows

With some buddies, Gaskamp said he "ripped off some beer. I got high and I liked it. Next weekend we all pitched in together and bought us a case of beer. Then I started popping pills, speed.

"From there I got into trouble. I busted into this store, I kicked down this door and I busted a glass window. I ran in and got two six-packs of beer. I was in my buddy's car and I wrecked the car so I got out and I went up to these people's house to use the telephone to get the car out of the ditch.

"When I was in there using the phone, the next thing that I knew there were five police cars out there. So I hid. I ran to my friend's house and got a gun, a .22 German revolver. I got the gun and called my people up on a phone and told them that I was in a beer joint, but when they went down to where I told them I was at, I started to run back to my buddy's house. . .

"I made it halfway and then I crawled up under a car and the law got me. They brought me to jail and the only thing they filed charges on me was for a concealed weapon. I had to go to court, so I pleaded guilty but I asked the judge if I could go on to the Army.

"I went into the military and I got busted while I was in Viet Nam for attempted murder. I started smoking opium when I was in Viet Nam. That's where I got strung out on drugs, my first experience with marijuana and opium. I came home and I started doing acid, LSD, speed.

When did Gaskamp decide to leave this kind of life?

"I was reading the Bible and one day I just didn't feel right doing it all. I knew I was hurting and I needed help. So I just asked God to lead the way to get me off of it. So he sent me over here."

For the addict who can't find his way to Pulpit In The Shadows, the Pulpit finds its way to them. "We've got two vans that literally roam the streets here trying to help or pickup or witness or whatever you will, to different addicts," Sapp says.

"Pulpit In The Shadows represents to the junkie on the street, 'Hey man, he's not heat, but yet he's not a preacher.' So you see, we're not going to put him in jail and we're not going to push Christ on him. . .

"Pulpit In The Shadows is not a preacher factory by a long shot, we're a Christian oriented drug

rehabilitation center."

Is there any profile on a person as to why he would take dope?

"This is my personal observation. I think the dope from the groups that I have seen, which are many in the past years, comes from our peers nowadays. I believe that it is definitely in the high schools. Hey, it's in the grammar schools.

"I just recall recently," Sapp continues, "of an 11-year-old girl selling her body in prostitution to support some old dope habit. This is not uncommon at all. When a young person gets on dope, it's their God. They'll steal from their mother, father, anybody else to get a fix."



Sapp

For drug addicts seeking help, there is a hotline to call 528-1801.

In a pamphlet distributed by Pulpit In The Shadows, it is described as a home for youthful victims of drug abuse.

"We try to keep the age between 17 and 35," Sapp says. "However, sometimes dope has no age limit, let me put it like that."

# CIA in the Cinema:

## Sydney Pollack's 'Three Days of the Condor'



Robert Redford (l) and Sydney Pollack

by Doyle Cook

Director Sydney Pollack came to UH recently to promote his new film, "Three Days of the Condor." Unfortunately the wide film size proved too much for university cameras, and only a segment, minus sound, was shown to the audience at Agnes Arnold Hall.

Pollack was disappointed but not discouraged by the technical problems, and answered questions from the audience concerning "Condor" and his earlier films.

A big, burly man, well groomed and meticulously dressed, Pollack looks as if he might have played the romantic lead in one of his pictures. He was an actor before he became a director, however, and he once played opposite Robert Redford ("I was

actually billed above him") in "War Hunt," Redford's first screen role.

This was part of a long friendship which goes back 16 years, Pollack reminisced. "Condor" is their fourth collaboration, and follows such past notables as "This Property is Condemned," "Jeremiah Johnson," and "The Way We Were."

Because the audience had seen only a little of his newest film, Pollack gave a few explanatory remarks, but did not wish to divulge too much of the plot for fear of spoiling the film for the audience. He categorized "Three Days of the Condor" as an "action thriller," and noted that the most important element in this genre is the story, or plot, as opposed to other kinds of films which stress character

relationships. "Condor" makes a political statement, he asserted, although he denied that it was a lecture piece.

He explained that it follows three days in the life of CIA agent Joe Turner (code name Condor), who works in a department which analyzes all the books and journals published throughout the world in order to discover new ideas or leaks involving CIA operations. By chance he is absent during a brutal massacre that destroys his entire department, and soon learns that he, too, is marked for death. Worse, he suspects that the CIA may have been responsible for the murders, and he proceeds to seek the truth.

"Condor" is not a cheap shot

against a department under investigation," Pollack affirmed. "It is rather an unsympathetic view of their capabilities, which has proved remarkably accurate in terms of recent revelations of their activities."

What was his budget on "Condor" and how long did it take to shoot? "Five million dollars, and a little less than two months." Why did he become a director? "It's like playing God, creating your own world." What advice would he give to prospective film makers? "I honestly don't know—that's the hardest question of them all."

He also talked about some of the technical problems involved in film-making and some methods of distribution. And in conjunction with

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Screenplay by FRANKS / FORD COPPOLA

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"Condor," he discussed what he called the "thriller concept," and contrasted it to the work of Hitchcock, an acknowledged master.

"In 'Condor,'" he said, "You proceed at Redford's pace, because the audience never knows more than him. But Hitchcock says that the audience should have more knowledge than the protagonist. My approach isn't better—only different."

The next day Pollack met the press in his downtown suite at the Whitehall Hotel. It was more informal here, with hors d'oeuvres and drinks, and he relaxed with a drink and discussed his films. Some of them have excited critical acclaim ("They Shoot Horses, Don't They?"); others have reaped

## 'It's like playing God, creating your own world'

tremendous financial returns ("Jeremiah Johnson" and "The Way We Were,"); and still others were financial flops ("Yakuza"). Citing no favorite among the nine that he's directed, he reflected that he likes each of them for different reasons.

Some have done poorly at the box office despite favorable critical reaction, he explained, and noted that "Castle Keep" has become almost a cult film among college audiences, but has never made much money. Another financial failure was "Yakuza," his most immediate film before "Condor." He recalled that it received both poor reviews and high praise, but was withdrawn after an almost indifferent audience reception. "Part of the reason for its failure may be attributed to poor studio promotion," he conjectured. "They didn't know what they had, and neither did the audience. They didn't know whether it was Japanese film or something equally exotic."

This raised an interesting point. What happens when a director makes a "turkey," a film which fails miserably at the box office? That makes a studio reluctant to finance other films for him, doesn't it?

"Under ordinary circumstances, yes," he admitted. "But when a director has proven himself, it takes more than an occasional failure to undermine him. However," he hesitated, "If I made two or three turkeys in a

row I would definitely have trouble finding backers." He explained that he was a freelance director, and therefore had several avenues open to him.

Pollack ordered a drink, while a reporter inquired about his background. He smiled and replied that he had become a director "almost by accident." He told of his early experience in high school plays, his eventual work as drama teacher after plans to become a dentist had collapsed, and his work as an actor and television director. He had become a director not through training, but by inclination. "You can study craft," he conceded, "but you can't study art."

Was there an underlying purpose to his films? Did he consider himself a cynic? Or was he trying to say something about the American character? He shook his head as if to emphasize his inability to answer. "That's for you to decide," he said.

"You can't know what you're doing. That's why actors need directors, and directors need critics. You're not aware of all the choices that you make." Citing a recent issue of Film Comment, he mentioned the themes and motifs it ascribed to films of his, but had to admit that many of them were unconscious, if they were actually there.

He was willing to say, however, that in all of his films the theme of survival is important. "In 'They Shoot Horses,' for example, it was economic survival, and in 'The Way We Were,' it was the survival of a relationship."

Pollack was interrupted by his public relations manager, who told him that it was time to leave for another meeting in Los Angeles. But before he left he was asked about his influences, and admitted that "Everybody

## '...actors need directors, directors need critics'

steals from everybody else. That's what you call learning." When pressed, he confessed that his favorite director was Fellini, "the master of the art." And his favorite film? Fellini's "8½." This seemed almost ironic, because at that time in Houston, only about half of "Condor" had been shown, and might be called Pollack's "8½."

Smiling and thanking the press for their attendance, he departed to attend "Condor's" premiere, hopefully under better conditions than he encountered in Houston.

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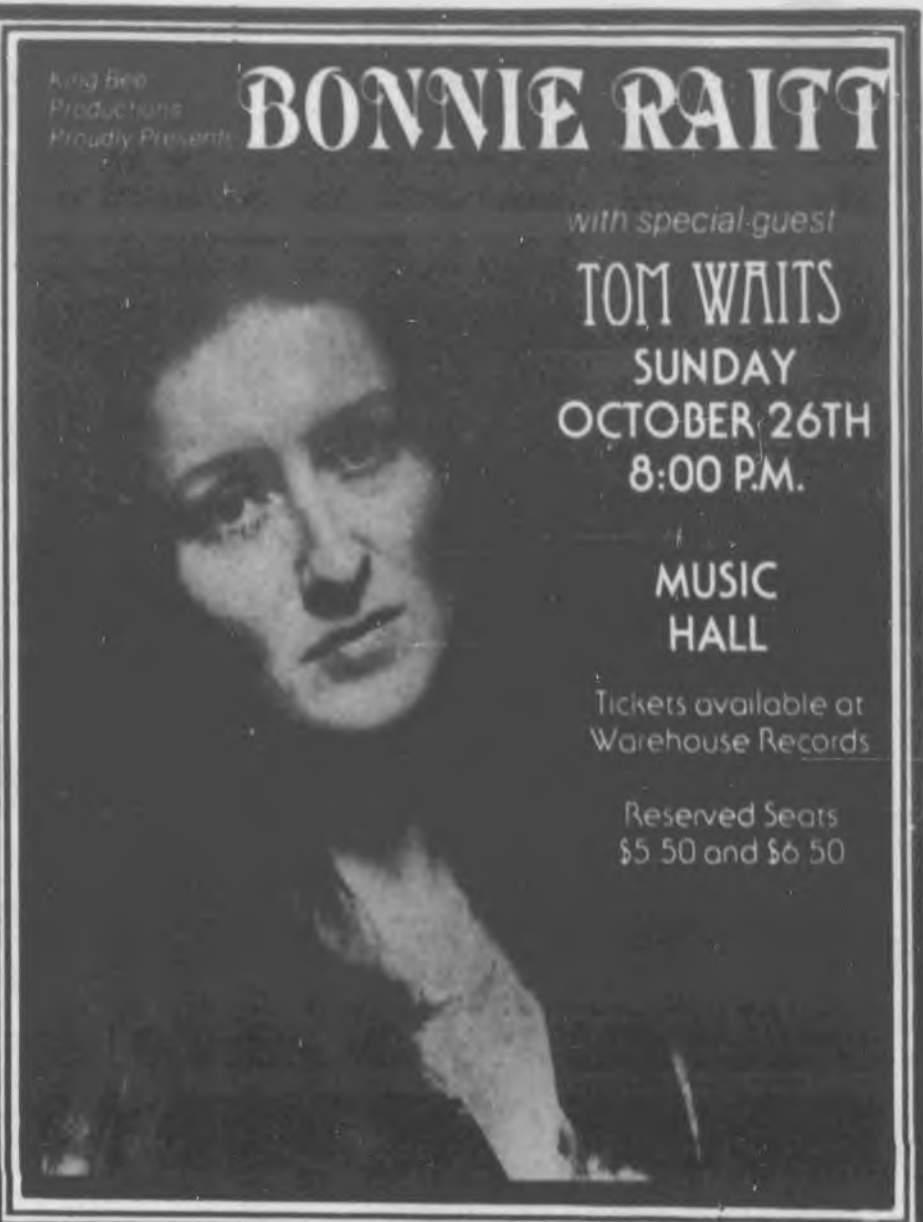
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Fiddler

# Texas Renaissance...

Robed monks,  
shifty-eyed pickpockets,  
stoop-shouldered beggars



Magician

by Rosanne Clark

A cavalcade of strange faces has invaded East Texas.

Like the Amish of Pennsylvania, they are oblivious to the 20th century.

From all over the country they have come...California, Maine, Minnesota, Utah and here in Texas...embodying such names as the Lamb's Players, Maceo's Ebony Maratiki, Stargate, the Puppet Tree, Society of Creative Anachronism, Hook's Henchmen, and our own Houston Highlanders and the UH Mime Troupe...to enliven the spirits of those glary-eyed members of another century who just happen to attend the First Annual Texas Renaissance Festival six miles northwest of Magnolia, Tex.

Surrounded by a wooden fortress with parapets and turrets at each corner, high-class ladies dressed in elaborately decorated creations with tight bodices and enormous puffed sleeves are escorted through thatched-roof shops by their noble

husbands wearing short capes, doublets with peplums, knee breeches and high-heeled shoes.

Capering at a distance (so as not to be caught in their lord's disfavor) are the poor lassies whose simple tunics are missing hoops and puffed sleeves and whose beaded head caps lack jewels or lace. Following close behind is the half-witted bloke who calls himself court jester, who really looks like he is jesting with a multi-colored jumpsuit and a hood with cockscomb and asses' ears. Robed monks, shifty-eyed pickpockets, stooped-shouldered beggars and an occasional singing mistrel mingle with the crowd.

To the left is an open window for horse races, to the right are three men jousting, in the middle a human chess game is in process.

From behind a colorful old nag blares out in a harsh Cockney accent, "Ey, throw a penny or I'll 'ave your purse!"

Yet behind this kaleidoscope of colorful characters of days-gone-by is the workings of 20th century capitalism. King George Coulam, (no pun intended) his brother David and Jim Aoki have joined the free enterprise system and invested more

than \$100,000 to make the First Annual Texas Renaissance Festival possible. As Betty Lindsey, public relations director, puts it, "We're a small development working on a shoestring. It takes a lot of time, effort and money to get this show on the road."

The Coulam's first organized a Renaissance festival in Minnesota five years ago. Since then it has become a yearly event, held every weekend in September.

"That's what we want to do in Magnolia," Lindsey said. "After we've been established here two to three years we can move to another section of the country. What we are hoping for is four or six locations around the country, with each festival held in a different month. That way our performers can be hired on a more permanent basis and can travel around the country on a rotating basis."

Lindsey calls Coulam an environmental designer with no qualms at that statement. Coulam has bought 237 acres of Texas pasture land, rented out 100 art and craft booths, 50 food stands, and hired hundreds of actors to re-create an authentic

Renaissance village between the 12th and 16th century.

It's an escape, a drastically different type of entertainment. "Coulam wanted to create something that had never been done in this country before," Lindsey continued. "He did not want a commercial setting such as the one used at the California Renaissance Fair. He wanted people to totally escape into the environment...a one-to-one ratio to get the people involved...and when they go away they can feel like they are leaving another world."

How did this collection of post-medieval characters wind up in the piney woods of East Texas instead of some other unsuspecting state? "Because the Coulam's and Aoki thought Texas was the best site for the festival in economic terms," Lindsey explained. "Texas is very volatile and moving. Also, Texans, and Houstonians in particular, are always itching for new excitement."

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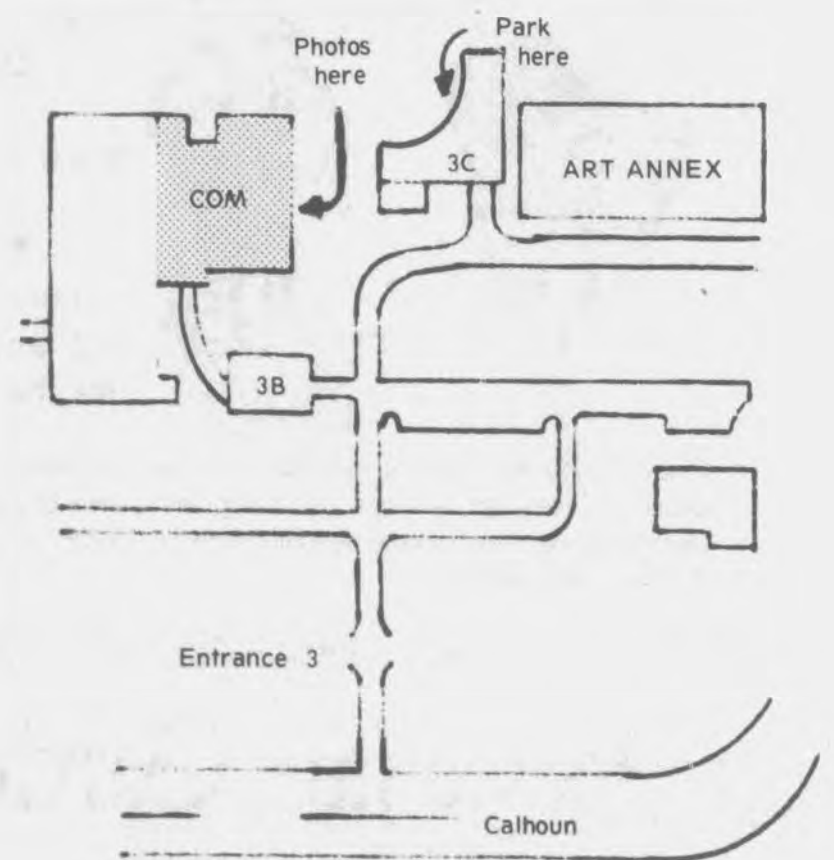
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Annex



Save for reference

## Profs selected for state awards

Faculty and staff at UH Clear Lake City campus are in the process of nominating two of their members for Piper Professor awards for 1976.

This statewide competition selects 10 professors to receive recognition for outstanding dedication to teaching. Each Piper Professor receives a \$1,500 honorarium.

Nominations are made on the basis of student enrollment, with colleges having less than 1,000 students allowed one nomination. UH-CLC, with an enrollment of around 2,580, may nominate two.

Drs. Robert Jones, Pat Chazen and Curt Smith are accepting the nominations. The Piper Professor awards are funded by the Minnie Stevens Piper Foundation of San Antonio.

## DEFENSE—

(Continued from Page 4)

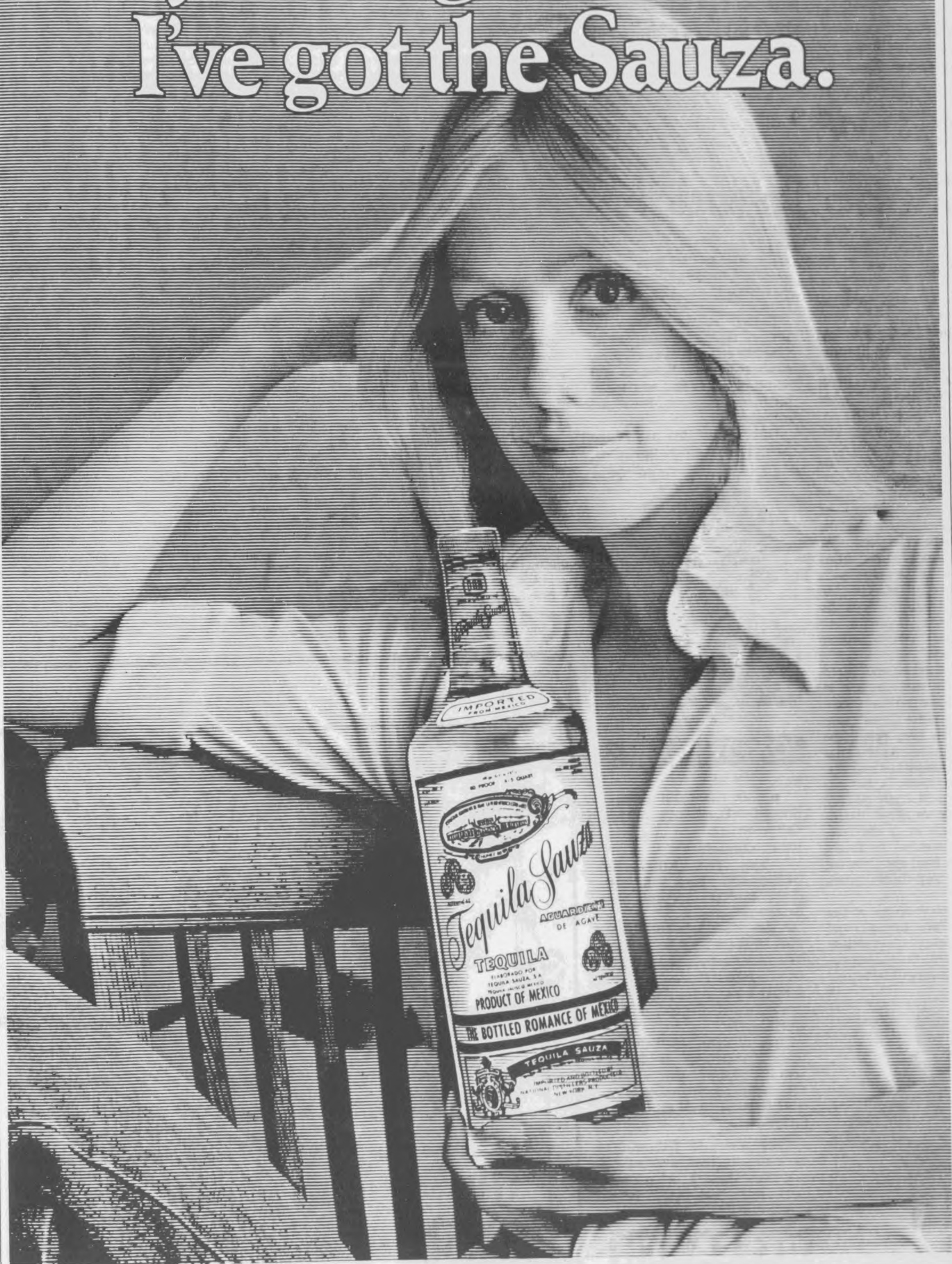
he's here to teach the women power in strikes and kicks and to control the situation.

In response to the recent rape incident on campus, Students' Association is sponsoring a second series of this class, to begin Oct.

28. The course will again meet from 7 to 8 p.m. Tuesdays in the San Jacinto-Sonora Room, UC. The fee is \$10. The class is open to all women.

Interested persons may register from 10 a.m. to 2 p.m. today at the SA booth in the UC lobby. Or you may register at the SA office in the UC expansion or in class on the first day. For more information call the SA office at Ext. 1366.

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## Tequila Sauza

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# Creative movement, music make jazz dancers excel

By LOUCY DeATLEY  
Cougar Staff

The Gus Giordino Dance Company presented a dazzling display of precise dance technique coupled with sheer enthusiasm that overflowed the stage and enveloped the audience.

The Program Council sponsored the troupe's 8 p.m. performance Friday in Cullen Auditorium. The show ended the company's three-day stay which included teaching a jazz dance Master Class, a mini performance in the UC Arbor and a lecture demonstration.

Starting the show with on-stage warm-up exercises, the dancers seemed to open the show casually. Seemingly in slow motion, the six-

member troupe exercised in a choreographed routine. Like finely tuned instruments, they sprang into action, creating shapes, moods and lines beautiful and stirring to behold. Taken from the Festival of Two Worlds, the troupe took on the characteristics needed in "New York Export: Opus Jazz." Moving from a teenage confrontation to a duet of strangers passing and to a variation of jazz dance, this work displayed all the interpretations that jazz dance embodies.

Jazz dance went modern to the haunting music of the Pointer Sisters in a piece dubbed "Solar Wind." Wearing one-piece white leotards, four of the company's dancers staged a contemporary statement of fluid lines and mental expression through demanding dance technique. The years of training and grueling work needed to dance so correctly surfaced in this flawless display of jazz dance.

The highlight of the evening came during a duet called "The Rehearsal." Danced by Julie Walder and Clarence Teeters, this work incorporated all the characteristics of ballet, tap, rock and modern jazz. Besides the elements of the dances, the performers interpreted the moods and feelings of the piece itself. Walders brightened the stage with her precision and technique while turning the work into a more personal statement of a woman's emotions. Teeters commanded the stage with his ease of movement and grace, keeping the audience aware of this feelings.

The evening ended with a stirring, but at times trite, tribute to Judy Garland. Choreographed by Gus Giordano, the work tied dancing praise to slides depicting her life coupled with background music of her songs. Quick and moving, the tribute interpreted the different stages of her life.

The show demonstrated beautifully worked performances of jazz dance. The company instilled a love of dance and excitement that enthralled the audience. It was truly an evening enjoyed.

## - Nelson ball -

Willie Nelson, "The Godfather of Redneck Rock," will return to the Houston area Friday, October 31 for "Willie Nelson's Halloween Ball" to be held outdoors at the Shepherd Drive Inn, 6004 N. Shepherd. Tickets are now on sale at the UC Ticket Office, where a student discount is available, and at all Foley's.

Appearing with Willie will be Billy "C", Milton Carroll and Floyd Tillman, in addition to Willie's band featuring Paul English on drums, Bobbie Nelson on piano, Mickey Rigfield on harmonica, Jody Payne on lead guitar and Bee Spears on bass.

## Concerts on tap

The Edgar Winter Group is due at the Coliseum Saturday. Michael Dunham has announced Shawn Phillips for the 22nd in the Music Hall; Dave Mason and Bonnie Raitt are both scheduled for the 26th, with Mason in the Coliseum and Raitt in the Music Hall. David Crosby and Graham Nash appear in the Coliseum the 29th.

In addition, Blood, Sweat and Tears play the Music Hall the 30th and Paul Simon appears in town the 31st.

So far, November has Joan Baez scheduled the 16th and Todd Rundgren the 19th, both in the Music Hall.

Concerts are coming fast and furious and we'll be covering as many of them as possible.



THE EVER-POPULAR SHAWN PHILLIPS appears at 8 p.m. Wednesday, Oct. 22, in the Music Hall. Daryl Hall and John Oates open the show.

## ULTIMATE DEATH

# 'Charlotte' oddly enjoyable

By LAURA CASTILLO  
Cougar Staff

Roger Vadim's "Charlotte," currently on exclusive run at the Shamrock Six, is in many respects a daring film. The X rating and suggestive advertising will entice many filmgoers who seek a titillating, dry-heave experience. Vadim does not aim to tickle the libido, only to distress it.

"Charlotte" is a complex film with an intricate plot, believable and attractive characters, and stimulating photographic effects. Scenes of nudity and sensuality, juxtaposed to ones of violence and absurdism, serve only to heighten the naturalistic elements that converge into an existential theme. Man is at odds with himself, forever strives for harmony, and finds it only in the ultimate sensation--death. In other words, this movie is thinking man's territory.

The plot encircles the bored European elite who struggle to find new highs for their passionate intellects. Charlotte (Sirpa Lane) is dead as the story opens, the victim of a lunatic who strangles her and then gouges her eyes out.

This same lunatic is her ex-lover and an aristocratic playboy (Mathieu Carriere). Even though the police know he is the murderer, his influential birthright prevents them from apprehending him. In fact, they simply ignore him.

But the noblesse oblige of the aristocracy shows through, and the assassin himself commissions a writer (Vadim) to seek out the details concerning Charlotte's

death and compile them into an expose. "Charlotte" thus becomes a French version of "Citizen Kane."

Through flashbacks from the various characters interviewed, Charlotte emerges as an atypical, emancipated and licentious girl who struggles to find meaning in her role as a woman. She's odd, but enjoyable.

The most sensitive part of the film concerns Charlotte's open-

plus marriage to a homosexual film critic (Michel Duchaussoy). He loves her zealously and she reciprocates, but not on any terms which approach a real marriage.

The pathos of the relationship climaxes when he relinquishes his homosexuality in a vain attempt to keep her. But this very act drives her back to her former lover and ultimate executioner.

One major complaint: A film which strives for artistic precedence, such as this one, should retain its native tongue. Viewers submitted to a dubbed-in version must settle for an incomplete portrayal by each actor. More than likely, this was an attempt to appease those audience members who might be disturbed if they knew they were in the presence of an art film and not an erogenous zone.



LANE

## ON THE AIR

KUHF (FM 88)  
7 p.m.-IN THE MOOD features Benny Goodman's 1938 Carnegie Hall concert.

KUHT (Channel 8)  
7 p.m. THE ROMANTIC REBELLION "Goya" Kenneth Clark explores Goya's long, tumultuous career.

8 p.m. CLASSIC THEATRE: THE HUMANITIES IN DRAMA "Paradise Restored" John Neville plays John Milton in this dramatization of the poet's later years.

KPFT (FM 90)  
7 p.m. SUBTLE MANEUVERS Graphic artists from the Houston area look at the graphic medium and discuss its differences from other forms of visual art.

Friday  
KUHF 7 p.m.-IN THE MOOD celebrates its first anniversary with a countdown of the top 30 big band hits that have been requested in the past year.

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"Check TexPIRG," a service of the UH chapter of the Texas Public Interest Research Group, seeks to inform and aid the public in consumer-related issues. If you have a problem, come by or write the TexPIRG office in the UC underground annex.

Last year we heard a lot about the dangers of vinyl chloride when it was banned from being used in aerosol cans. Is there any danger from vinyl chloride now?

If you plan to eat a bologna sandwich, use mouth wash or wash your hair anytime soon, you can expect to increase your chances of contracting cancer. Such seemingly harmless products as lunch meat, mouth wash and shampoo have been found to contain vinyl chloride, a known carcinogen found in the plastics in which foods and cosmetics are often packaged.

One of the most widely used packaged plastics, polyvinyl chloride (pvc), is made by linking vinyl chloride molecules in a polymerization process. But the linking process is never complete, leaving about 15 per cent of the vinyl chloride unpolymerized and trapped within the plastic. This vinyl chloride residue is slowly released into the contents of the container.

Because of the potential dangers of vinyl chloride, Public Citizen's Health Research Group has petitioned the Food and Drug Administration to ban pvc from use in packaging all foods.

The health group expects the FDA will be less than enthusiastic about protecting citizens from this potent carcinogen since the agency has previously shown more concern for the industry than for the public. For example, Wesson Oil for some years was available in pvc containers. When the FDA learned of vinyl chloride's harmful nature, Wesson, along with several other

food companies, was allowed to quietly switch to glass containers, while the unwitting public continued to purchase and ingest the vinyl chloride until the old stocks were gone.

The leaching process by which vinyl chloride migrates to food from pvc containers has been known since 1973 when the FDA proposed to ban plastic bottles for liquor. Subsequent data has revealed that the leaching process is not limited to alcohol. According to the health group, pvc migrates fastest into alcohol, vegetable oils and fats. Even water, however, has been found to extract vinyl chloride to some extent. In fact, no evidence exists to show that there is any type of food that will not extract at least some vinyl chloride from pvc.

Vinyl chloride is known to cause human cancer. Nineteen U.S. cases of angiosarcoma, a rare and always fatal cancer of the liver have been documented by the National Institute of Occupational Safety and Health.

For further information on this issue contact Public Citizen's Health Research Group, 2000 P St. NW, Washington, D.C., 20036, or the TexPIRG office at 749-3130.

(Continued from Page 1)

Constitution.

Ross requested that the court enter a preliminary injunction restraining UH from refusing to retain Ross in her position as a faculty member, pending final determination of the case by the court.

Ross also requested that upon final hearing of the case the court enter a judgement declaring that the actions of the defendant have been violations of the constitution rights as secured by the First and 14th amendments.

As settlement, the suit requests:

- That upon final hearing the court enter a permanent injunction restraining the defendants from failing or refusing to reappoint Ross to her position as a faculty member at UH, for any reason other than good cause.

- That Ross be awarded actual damages in the amount of \$25,000, and punitive damages in the amount of \$25,000, against the defendants jointly and severally.

- That Ross recover such other and further relief including costs and a reasonable attorney's fee to which she may show herself justly entitled.

Other than releasing the text of the suit, Ross' attorney, Stuart Nelkin, did not elaborate on the case. "Local court rules restrict

statements concerning cases which are currently up for consideration by the court," Nelkin said.

Singleton was unavailable for comment.

The reason given for the non-renewal of Ryals' contract was a "light publication record." Dennis Foster, teaching fellow in the Education Department, said there is a national standard for having

works published. Foster said there are people in the department with fewer publications than Ryals who are being allowed to continue teaching.

"Last year Ryals won an outstanding teachers award from UH," Foster said. "He had also been recommended for tenure in writing by both the College of Education and his department, Foundations of Education."



OLIVIA LARA—Cougar Staff

WITH THOUGHTS of the Christmas holidays, Yveline Parfait (l), marketing junior, and Jean Boulanger, accounting junior, discuss reservations for a flight home with Jim Bertino, marketing agent for Delta Airlines.

**SENATE — —**

(Continued from Page 1) in a psychology or sociology course is being prepared for," he said.

"But efforts should be made" he added, to prepare students for careers, since "about 70 per cent of them are here for that purpose."

The social sciences dean said the Steering Committee had attempted to avoid a "dichotomy" between career training and other aspects of the educational process.

During general discussion of the report, it was suggested that the goals it sets forth might lead members of the Texas Legislature to believe UH is trying to achieve programs similar to those at the University of Texas at Austin. One senator argued that "we might have set ends that we do not and will not have the means to achieve."

Gottlieb responded that UH's goal should not be to emulate the University of Texas, but to strive to reach its own potential as the "Flagship Campus" of the UH system.

"There is something unique and special that can be done at a major urban university," Gottlieb said. "If we don't get our act together, we will continue to be Cougar High."

In other business, the senate voted to table until its November meeting a report of the Educational Policies Committee recommending a class week running Monday through Thursday with class periods of two hours.

**Portrait interest lagging**

Yearbook portrait-taking may be cut short one week if student response does not increase, Editor Karen Tate said Wednesday.

Originally the staff advertised that students could have their pictures taken through Oct. 24 but if more students don't call or come by, the Stevens Studio photographer will leave several days early, she said.

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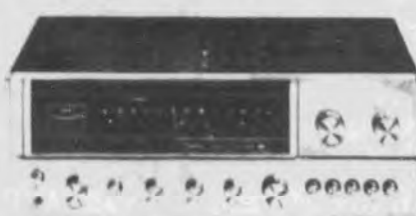
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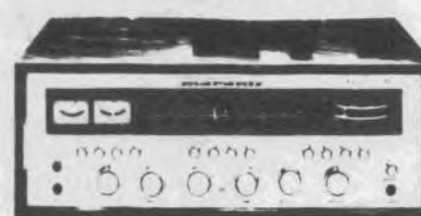
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