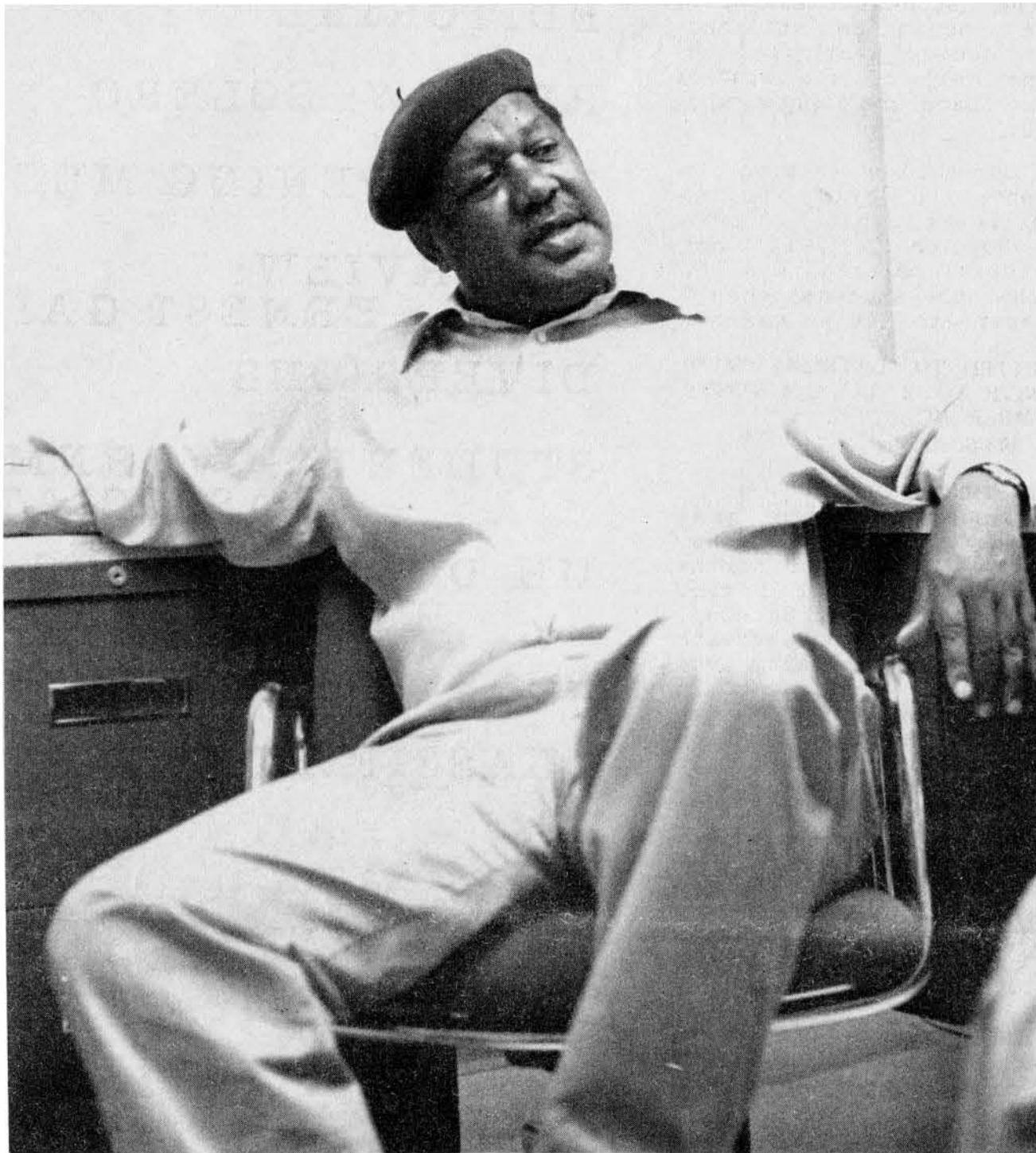


DATELINE MAGAZINE

UNIVERSITY OF HOUSTON - Downtown

September 13 - 26, 1984



INTERVIEW: Ernest Gaines

HEALTH SERVICES:

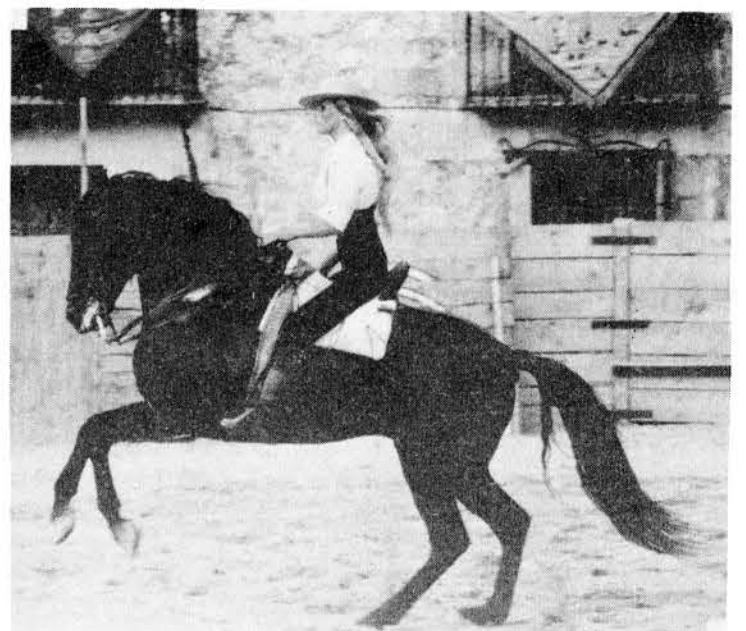
Growing, Growing...

CRIME:

Book Theft

REVIEW:

Bo's Latest
Apocalypse



MY VIEW

Victor Flanagan

YOUR PAPER

"Dateline" is the student newspaper, and therefore it should be utilized. As editor I will decide what goes in, but only with the help of the student body will we at "Dateline" know what you want to read.

I will write my column, leaving it up to the students to bring to me editorial possibilities that concern them as a body. Not that I will not be looking for editorial material myself, I simply believe that the students should utilize their paper to its maximum extent.

ANYTHING SUBMITTED TO "DATELINE" MUST BE TYPEWRITTEN, WITH YOUR NAME, ADDRESS, AND TELEPHONE NUMBER INCLUDED.

We are located in room 903 South.

WILDLIFE IN THE CITY

I was at this campus for a whole year before I really looked at the bayous. I moved to the dorm a couple of months ago, so now they are about all I see. Even though my eyesight isn't that good, I can make out living objects beneath the muddy (?) waters. Curiosity got the better of me, so I went down to Allen's Landing one night after dinner. I saw a couple of little minnows swimming near the edge, but nothing substantial. A few days later my hopes were satisfied. I saw an alligator gar about the size of Carlyne Abrams. It quickly disappeared, but I was happy.

Then, about two weeks ago I saw this white thing. Assuming it was trash, I kept on walking up the hill. I saw it move out of the corner of my eye, and lo and behold, a common egret! We are now great friends. His name is Gus, and don't bother him.

Then, I'm sitting in my office not doing what I should be doing. No, I am looking at the bayous. What do I see? A family of turtles. Five of them. When I went to interview them, they told me that they lived there permanently, but took winters in the Gulf of Mexico. They left two weeks ago, so get ready for a colder winter than the last.

FAMOUS GRIPES

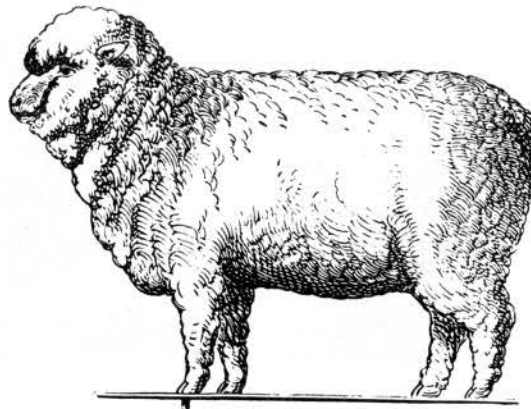
Everybody has something that bothers them. With me, it's a number of things. I will spare you from all of them, but an article I read the other day had me seeing red.

To be very honest, what is the deal with air conditioners? In this article, Dame Kiri Tikanawa had flown to NYC to cut a new recording of "West Side Story." Soon after her arrival schedules had to be changed, for some hospitable Americans, had turned down the A.C. for her and given her a throat infection.

Now me. I come to the office. It is freezing. Literally. I call to have it turned down, and not ten seconds later someone is in the utility room playing with it. Three hours later, it is even colder. Now I have a throat infection just like Kiri Tikanawa.

All I want to know is what ever happened to that 75° agreement everyone had made a few years back? How quickly we forget.

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TIMBER COMPANY

STILL GETS HELP FROM UNCLE SAM

By Jack Anderson
and Joseph Spear

WASHINGTON — A lumber company whose former general counsel heads the U.S. Forest Service has its hand out for multi-million-dollar favors from the federal government. Louisiana Pacific Corp. buys more government-owned timber than any other company, and has a long history of receiving preferential treatment from Uncle Sam.

As we've reported in the past, Forest Service chief John Crowell went to bat for his old company on a \$600 million timber-industry bailout, and Louisiana Pacific subsequently posted record profits.

The Forest Service also refused to cooperate with a congressional investigation of price-fixing and bid-rigging charges against Louisiana Pacific. And the Justice Department dropped a criminal case against the company despite a federal judge's finding in a civil case that Louisiana Pacific and another company "conspired to restrain trade and to monopolize the timber industry in southeastern Alaska."

Here are Louisiana Pacific's latest shenanigans in the field of corporate welfare:

— The company is expanding aggressively into waferboard, a plywood substitute made of wood chips and resin. The process uses previously worthless trees — like

aspen, until now valuable chiefly for its brilliant autumn foliage.

Enter the Forest Service, which had plans to "treat" aspen stands in Colorado — a euphemism for wholesale cutting of older trees that could be a fire hazard. According to internal documents seen by our associate John Dillon, the Forest Service originally planned to treat some 2 million board feet of aspen in Colorado national forests.

But when Louisiana Pacific announced its plans to build a waferboard mill near Montrose, Colo., the Forest Service suddenly decided that 50 million board feet of aspen needed to be treated.

In one document, a Forest Service official acknowledged candidly that the 25-fold increase in aspen harvesting was "in response to Louisiana Pacific's request for aspen." He wrote that the cost data was "based on information as developed from recent contacts by Louisiana Pacific regarding possible new markets for aspen and expansion into this area with construction of a new mill facility."

— Louisiana Pacific has also been pressuring communities in Mississippi, Michigan and Minnesota to apply for grants from the Department of Housing and Urban Development to finance waferboard plants in their areas. The company warned the town fathers that without the HUD grants it would not build the plants in their communities.

Footnote: A Louisiana Pacific spokesman insisted that the company is only trying to help the Forest Service solve its problems with the aspens in Colorado, and denied that the HUD grants are "a determining factor" in plant construction decisions.

NUCLEAR PHOBIA? — Are you scared of nuclear power? Rest your weary minds, friends. The Department of Energy is spending \$85,000 of your money for a study of this particular anxiety. In all likelihood, you will soon be informed that your fear of nuclear meltdowns is irrational — a phobia, like fear of flying.

Conducting the survey is Dr. Robert DuPont, a psychiatrist with decidedly pro-nuclear leanings. Appointed by President Richard Nixon to head the National Institute on Drug Abuse, DuPont is a phobia expert who believes that the media plays to the public's fear of nuclear energy. In a 1983 article, he wrote that the nuclear-power debate "is being warped by an irrational fear of this method of generating electricity."

DuPont's survey of about 160 people asked such questions as, "Generally, how afraid of nuclear power are you personally?" He also asked respondents to agree or disagree with statements like, "I have confidence that the government will see to it that nuclear plants are built safely."

After the initial survey, DuPont asked his respondents to read an "educational booklet" in which he concluded that "some people fear nuclear power unreasonably and that this fear is harmful both to the fearful individual and to our community as a whole because it can distort decisions about how best to meet our energy needs."

The respondents were then surveyed again to determine if the exposure to pro-nuclear "education" eased their anxieties.

Most of the people surveyed were from the Washington, D.C. area.

NO HELP FROM MEXICO — Mexico continues to be a major conduit of illegal drugs smuggled into the United States and, according to a confidential cable from the U.S. Embassy in Mexico City, "corruption and mismanagement" among Mexican officials are partly responsible for the problem.

In addition, the U.S. diplomats concluded, Mexican officials have not guarded the border with the United States as closely as they should have. Mexican officials concede, according to the cable, that they "had perhaps focused too much on interior matters and hadn't given the border due attention."

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Be Sure To Register To Vote



RONNIE, LISTEN... THAT CRICKET NOISE... IT FINALLY STOPPED..

Bo's O



Students of psychology will enjoy covering half of her face to discover what each of her hemispheres are thinking

introit

As my eyes adjusted to the dim light, I had a similarly dim premonition I was stepping onto the set of an Italian art film. All the film reviewers of my youth were scattered before me amongst the seats of the theater -Phillip Wunch, Gene Siskel, Roger Ebert, Jeffrey Lyons, Jeff Millar -- others from memory too dim to recognize. Each of them had a pad of paper in one hand and a pencil in the other. I looked into my own hands, saw a pad of paper and a pencil, and felt instantly at home. I sat down. The lights dimmed.

Who do you blame? Is it Bo's acting, or is it her husband's writing? In "Bolero," Bo plays Ayre 'Mac' McGillvary, a young woman fresh from boarding school and eager to lose her virginity as quickly and as romantically as possible. If only her character was believable....

When her lover stands naked before her prior to their consummation, her ingenuous exclamation "Why, you're as naked as the day you were born" sticks out like a sore appendage. And while her fleeting virginity still has one foot in the door, she states, "I'm not a virgin anymore." Is this comedy? Is this news? I think it's inane writing and bad acting.

If I accepted the premise that "Bolero" is a comedy, then some of Bo's acting could be construed to be a parody of the screen stars of the Twenties. Her awkward flailing of her fingers about her face as the sheik applies milk and honey to her nude torso is an example. I just can't bring myself to endorse that notion, though.

John Derek memorized his "LOOK! SEE JANE. SEE JANE RUN" literature series before he began directing this film. Direct links between his script and his direction abounded in "Bolero," best exemplified by George Kennedy's saying "...this is a big step for you," followed by a quick cutaway to a closeup of Bo's shoe. Slow motion was used to excess, although my favorite part of the movie was a slomo of a drunken and unconscious George Kennedy falling backwards in his chair.

Throughout this film I wondered -- What would motivate a man to photograph his wife in these positions? Is it desire to share her beauty with the masses or exploitation of his wife and her naivete? Certainly, the latter is possible. National Public Radio quoted Mr. Derek as saying, "If I could make money without Bo, I would, but for now it pays for our ranch."

I'm not sure this is mere exploitation, though, because Bo clearly enjoys her role, and as producer of the film certainly she had control over its content. It is you and I who are being exploited.



interim

I paused to turn a page in my notes and heard the rustling of pages turned simultaneously throughout the theatre. What a grim spectacle we made.

"Bolero" does contain some true beauty. The dressage, or horse dancing, was majestic. I missed the dressage in the equestrian events of the Summer Olympics. Perhaps that education would have jaded me, but goose pimples and a rush of joy arose from my body as I watched Mac take her horse through the paces.

---Ian Cochrane, as Mac's Scottish attorney, speaks thickly at first as would a recent graduate of The Jackie Stewart School of Elocution. He settles in quickly, though, and fleshes out a very small part very well.

Bo's O continued

---Ana Obregon, as Mac's schoolmate and traveling companion, Catalina, is endearing, but her accent was forced and awkward occasionally.

---Andrea Occhipinti does a reasonable and believable job as Angel, the Rejoneador Mac selects for her deflowering. I enjoyed Occhipinti's work in PBS's "Innocents Abroad."

---Kudos for Best Actor go to Olivia d'Abo, as Paloma. Her portrayal of the pubescent gypsy girl next in line for Angel's favor is spunky, and brightens the latter half of the film. Paloma's clear and assertive enunciation, "I am WO-MAN," to George Kennedy humorously establishes her strength and self-esteem.

---George Kennedy was in the movie also. His role as Cannon, Mac's chauffeur, was not demanding, but he was fun to watch. He looked at ease and as if he were having fun.

Can I recommend this movie to you? Students of writing are encouraged to read good writing as a model for their own. Conversely, some instructors post examples of atrocious writing as a model to avoid. "Bolero" fits into the latter category. The magnitude of this transgression cannot be expressed in print. It hits home when you see it in person. If you do, go during twilight hours.

My companion was moved to remark, "In one word or less, I would describe it as hokey." Succinct, yes; but there is a hidden danger in films like "Bolero." That danger is the corruption of art.

Admittedly, it is easier to pan a movie than it is to create art, but when films like this are presented as entertainment, or even as art, nuclear winter **begins** to pale by comparison.

The corruption of art is insidious. It is not a future to avoid, it is here and now. Unchecked, it will undermine our culture. As expressed in T.S.Eliot's "The Hollow Men,"

*This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.*

the end

I was the last to leave the theater. In a trashcan by the exit, shards of pencils were strewn on a stack of notepads. I, alas, carried mine out into the crisp night air. In the parking lot, all the film reviewers of my youth were sitting in their idling cars, holding their heads in their hands. I got in my car and drove home.

M.E.C.

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SCHILT HOLDS ANNUAL OPENING MEETING

On September 5, 1984, Dr. Alexander F. Schilt, Chancellor of the University of Houston-Downtown welcomed the 1984-85 year, as he addressed faculty members at the opening meeting in the Grand Ballroom of the Student Center.

As the meeting got under way, Dr. Schilt reflected back on his experiences during the fall, and expressed that the coming year is one that he will look forward to. "This year is perhaps even heightened in that regard, in that this year represents the ten year anniversary of the University of Houston-Downtown," he said.

The successful achievements of the University were traced as far back as the ancient city of Athens, where Socrates has been given credit for being "the father of open admissions" by Dr. Schilt. Included among the many achievements were the following:

1. The successful launch of the Basic Skills Program at University Park, which currently has 1100 students.
2. The approval of three new degree programs. They are Professional Writing, Computer Science, and General Business.
3. Reaccreditation of the Process Piping

Design degree program.

4. The significant achievements of the faculty, which includes 19 members who have published books, manuals, study guides, and the publication of 40 articles and 59 papers by numerous others.

5. The instillation of the Public Access Catalog, which will make available on-line circulation.

6. And on the third floor, there is a new game room and O'Kane Gallery.

The Chancellor continued his speech with a look forward, towards "the problems and challenges that confront us for 1984-85."

Work is to be done on the exterior of the building to enhance it's art deco motif, and a new elevator tower and fire stairwell added on the west side of the building. One change that had generous support from those in attendance was the decision to remove the neon signs atop our building.

In his closing remarks, Dr. Schilt commented on the "commitment to excellence" that the this campus has achieved.

Tommy Leo

THE UNIVERSITY OF HOUSTON-DOWNTOWN IS NOW ACCEPTING APPLICATIONS FROM STUDENTS FOR MEMBERSHIP IN "PEERS"

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2. Possess good written and verbal communication skills.
3. Be willing to learn about campus programs, degrees, offices, personnel, academic policies and procedures.
4. Be energetic and highly motivated.
5. Possess the ability to interact effectively with diverse groups of students and other individuals.
6. Be willing to devote 8-10 hours per week.
7. Be available for regular weekly meetings at 1 pm Fridays.

APPLICATIONS ARE AVAILABLE IN

STUDENT HEALTH SERVICES, ROOM 358

MUST BE COMPLETED AND RETURNED BY 12 NOON, SEPT. 21, 1984

INTERVIEWS WILL BE SCHEDULED THE FOLLOWING WEEK

A CHAT WITH ERNEST GAINES



VICTOR FLANAGAN
REBECCA GLOVER
GWENDOLYN PUTNEY, Reporters
MARIA LUISA RODRIGUEZ, Photographer

G.P. How long have you been writing?

E.G. How long have I been writing? I've been writing since I was about sixteen, I suppose.

G.P. What inspired you to become a writer?

E.G. I went to California in '48. I left my Aunt who raised me, and my brothers and sisters and friends. I was lonely for them. I was fifteen years old, and I ended up in the library. I started reading a lot, but I didn't find much about my own people. There were very few things about Blacks at that time. I just tried to write, and after reading so much, I tried to write about my people in Louisiana.

G.P. Did you come from a literary family?

E.G. No, I did not. I came from a plantation in Louisiana. I'm the first male from either side of my family that had a college education, so no one read in

my family. They were just poor farm people who worked in fields.

G.P. When you were in high school, was writing your first choice?

E.G. I knew I wanted to be a writer when I was in high school, but I had to take the G.E. courses. I was in California at the time, and I was far behind the other students. Coming from the deep South I had not been prepared. I had to do a lot of catching up, so even if I had wanted to write, I could not write without getting the G.E. courses out of the way first.

G.P. What is your education background?

E.G. I have a B.A. I've done a lot of work since then. I have a B.A. from San Francisco State, I've done graduate work and taught at Stanford, I have a honorary doctorate from Dennison in Ohio, so I have quite a few places all over the country.

V.F. Do you prefer to be addressed as Doctor?

E.G. No, I prefer to be called Ernie by my friends, and students call me Mr. Gaines,

Dr. Gaines, and Ernie. They call me all kinds of names.

G.P. What inspired you to write "Autobiography of Miss Jane Pittman"?

E.G. I came from a plantation, and the lady who raised me until I went to California was crippled. She had to crawl on the floor all her life. What I tried to do in "The Autobiography of Miss Jane Pittman" was to try to capture... we used to have a lot of people come to our house all the time to talk to her, and I tried to capture the things that they might have talked about. Miss Jane is not my Aunt, of course. Miss Jane is fiction. I started writing about twenty years after I left the South in '68. Originally, the book was not "The Autobiography of Miss Jane Pittman," but "A Short Biography of Miss Jane Pittman," and that is, I tried to get a group of people telling a story. Do you know anything about Faulkner's "As I Lay Dying" or "The Sound and the Fury"? He had that multiple point of view, and that's what I tried in getting. Just a group of people talking about a little old lady who had lived to be 110 years old, and died. Then after a year of writing it that way I discarded that idea, and I started writing from the "I" point of view, the first person point of view. But it was trying to recapture some of the things I had heard as a child in Louisiana. Not that I had recaptured it, but because I did a lot of research work to get "Miss Jane Pittman" done. I spent many hours and days at the archives at LSU. I spent a lot of time at the library of Southern University. I spent a lot of time at the Louisiana State Library in Baton Rouge. Bought a lot of books. I had my library in San Francisco get different books for me, so I did a lot of research work. But what I was trying to capture was what the old people might have talked about when they gathered around my Aunt's house during those years I was in Louisiana. Of course I brought it up beyond '48; I brought it up to about '62. I think that's the last chapter. I wanted it to end before Jack Kennedy was killed, and I wanted to give her 110 years to live.

G.P. Are you still writing for publication?

E.G. That's the only thing I write for!

G.P. I mean now, while teaching.

E.G. I'm trying to write a story right now, as a matter of fact I've started a story since I've come to Houston. My latest book came out about a year ago, "A Gathering of Old Men." I have not tried to start another novel yet, but I have started a short story.

G.P. What advice do you have for anyone who wants to become an author?

E.G. Six words. Read, read, read, write, write, write. You have to read in order to write. You have to read the great novels, the great short stories, and then you have to have the discipline to sit down and write for x number of hours. For years you have to do it. I did it. That's what Victor and the rest of my students will have to do if they want to stick with me and get my blessing. I don't believe in anything else.

G.P. How do you like teaching as opposed to writing?

E.G. I prefer to write, but since writing has not been supporting me lately, teaching is the next thing that I prefer. I prefer sailing on a boat. I have a boat in San Francisco bay, and I'd rather be there than at a Houston university... but the sailboat doesn't pay me. I'm permanently employed at U.S.L. in Louisiana. But teaching, I like it. I like being around students who are seriously interested in writing. I have two or three students here that I feel are committed to their work, and that makes the semester. If I don't have, then my semester is a waste. I can be doing other things that I like doing, which is just as well.

R.G. Out of everything you've read, what affected you most?

E.G. They were books that were not there. I read a lot of books, and I suppose the thing I was looking for in the beginning was something about Blacks, which I could not find. So the thing that affected me most was the book that was not there. I gave this kind of interview to "Readers Digest" a couple of years ago, and they asked me what book influenced me the most in my writing. I said I didn't know of any one book that did, and maybe the book that was not there at all made the greatest impression on me... that's why I became a writer. If I put that book on the shelves of a library. I've been very influenced by the 19th Century Russian writers, 19th Century French writers, and of course American writers. I studied American literature in college, so I had to do a lot of reading.

R.G. When you prepare to write, do you take a notebook with you everywhere, or see things that might come back later on in a character?

E.G. No, I never take notes. I never keep a journal or a diary. The books are sort of in me for quite a while. For example, people would ask me how long did it take for me to write "Miss Jane Pittman," and I would say 38 years. I actually only took me about three years. But I grew up around that kind of thing, and I saw it since the time of my birth. I just absorb things, I suppose, and not go out directly viewing things. I have to do research work, then I can go into a library to supplement things that I know something about, but I get that. But usually a story or a book of mine has been in my mind for a period of time.

R.G. If your experience in early life had been different, do you think you would be as successful as you are?

E.G. Well, I don't know how successful I am, and I don't know what success is. I feel that if I had not gone to California, say I'd gone to the East coast instead, I probably would have been a playwright. California is very open and wide, and on the East coast I probably would have ended up in Philadelphia or Chicago or New York, where things are much more congested and much more conducive to playwrighting other than the open space of a novel. I don't know how successful I would have been.

Gaines...

R.G. Had you been an urban...

E.G. I have no idea. Probably a gangster.

R.G. As a novelist, do you feel that there are people that do have these things in them that they are reflecting on?

E.G. I won't commit myself to anything like that. I think it depends on the individual. I don't know anyone who does as much the rural thing as I do. For example, Black writers don't write about rural life as I do, and they're quite successful. I can't say that rural is more profound than urban. I don't want to get caught in that sort of thing.

R.G. What's your favorite of your works?

E.G. It's just like asking a father what's his favorite child. You avoid these kind of things. I feel that there are passages in each of my books, I have seven books out there, and I feel that each one has something different to say. At least I hope so. I talked to my agent just the other day, and she sent me a copy of one of my books. She told me that it was too bad that I had stopped reading from it, so I think I'll start reading from that again. ("Bloodline") Different people have different favorites, which is okay with me as long as they buy them.

R.G. Are you satisfied that you put that book on the shelf?

E.G. I don't think I put that book on the shelf. I think I've put something on the shelf, but I think they are only chapters of a big book, and I don't think that I will ever put that big book on the shelf. The thing that is needed there more than anything else is the thing that can influence the people to change attitudes, and all this other thing, it's not there yet... or if it's there, no one has told me about it. After so many chapters are there, I feel that I'll die. I just hope that someone will continue it.

R.G. Do you feel that writers have a responsibility to affect the way people feel when they read for what they may obtain? There is so much controversy going on about what might offend people in certain situations.

E.G. The writer has been given a gift by God. He has all the right to bring out that gift as well as he possibly can. Whether he's a writer or a musician or an athlete or whatever, he must bring out that gift. If he gets shot for doing it, it's too damn bad. He shouldn't have had the gift in the first place. I don't feel that people with the gift should do anything but develop it. I don't feel that I owe anybody anything, but since God gave me this gift, and since I am so conscientious about the plight of my people, I feel I should do everything I can to put it down in black and white.

I think they have the greatest opportunity to do that. They have the talent and the energy to do it, more than certain other writers I would care to name now. I don't think we have even tapped the surface of the thing we should be putting out there. Heaven knows, I hope that they do continue

to do it. Unfortunately, from my teaching, I don't find enough Blacks in my classes to really get out there and work. I don't find it, most of my students are white. I think maybe whites can take more of a chance than Blacks... in that area. Most Blacks can't afford to take the time, 10 or 12 years that it takes after college. And even after that amount of time, I was still not making enough to support a family. I hope there will be Black writers who will take the bull by the horns.

R.G. What was the first work you had published?

E.G. I had a short story published in college. It was in a literary magazine organized by San Francisco State in '56, and I had the first short story published in it. My first short story published nationally, I got paid thirty-five dollars for. I spent fifty circulating it, so I lost some money.

R.G. What was it called?

E.G. "The Sky is Grey". They made it into a movie.

V.F. Last night, I read the "Autobiography of Miss Jane Pittman." I really enjoyed it. What were your main concerns with any kind of statements you wanted to make?

E.G. The will to live, the will to survive.

V.F. I found that. There were certain groups of words and sentences that were very meaningful. A few years back, Kurt Vonnegut, Jr. made a statement. He felt that American writers especially, had been stagnating, and that we were no longer capable of producing anything decent.

E.G. I don't agree with him. When did he make that statement?

V.F. I believe in '78.

E.G. Well, let's see. My latest book came out in '83, so I think he's wrong.

V.F. Do you think that America will ever produce another "Lost Generation"?

E.G. I don't know how "found" we are right now. I don't know what you mean by "Lost Generation."

V.F. Oh, you know, Hemmingway, Parker and that lot.

E.G. A literary group of people?

V.F. Yes.

E.G. Oh that. I really don't know. I don't see why they can't. I think it's about time we did. Maybe this is the time for punkers, Michael Jackson, and Boy George kind of stuff. I think things do run in cycles, and this is not a literary time. This is not a time to produce great novels, so I don't know what the next thing will be. Painting, music... Unless we can get people to read more, I don't know that we will produce that.

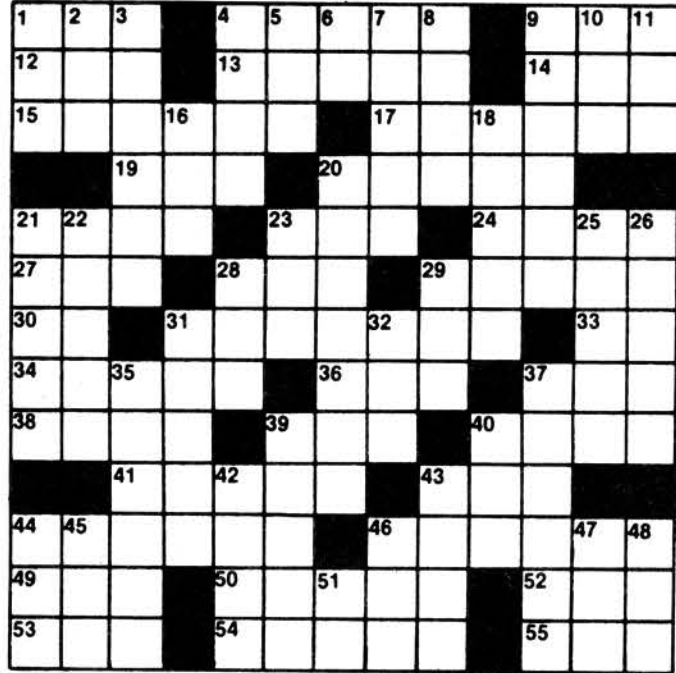
Ernest Gaines is teaching creative writing this semester at UH-D. He will be opening the second annual Writers in Society series on Wednesday, September 26, 1984. He will speak following a reception at 7 p.m. in the Grand Ballroom of the Student Center. Both events are free and open to the public.

Diversions

ADVICE (17) Advice is a splendid, amusing "ice breaker" for any informal crowd, whether the crowd needs it or not.



Crossword



ACROSS

- 1. Epoch
- 4. Sire
- 9. Tennis shot
- 12. Pave
- 13. Odor
- 14. Mock
- 15. Adore
- 17. Scan
- 19. Aged
- 20. Cent
- 21. Chore
- 23. Ban
- 24. Moray (pl.)
- 27. Some
- 28. Mister
- 29. Pointed missile
- 30. Verb (form of be)
- 31. Plan (pl.)
- 33. Plural of I
- 34. Polson
- 36. Eat (p.t.)
- 37. Jelly
- 38. Coat
- 39. Squeeze
- 40. Twist
- 41. Desk
- 43. Drunk
- 44. Tune in (p.t.)
- 46. Aired
- 49. Mistake

DOWN

- 50. Scary
 - 52. Yale
 - 53. Course
 - 54. Oddity
 - 55. Fish eggs
- DOWN**
- 1. 7th Letter, Greek Alphabet
 - 2. Frightened (Early Eng.)
 - 3. Military Depot
 - 4. Poet
 - 5. Before
 - 6. Depart
 - 7. Ash
 - 8. Lake
 - 9. Attorney
 - 10. Ceres mother (Gr.)
 - 11. Drone
 - 16. Type, Sort
 - 18. Burden
 - 20. Indulge
 - 21. Cede
 - 22. Origin
 - 23. Lighter
 - 25. Cut back
 - 26. Bloat
 - 28. _____ Spade
 - 29. High card
 - 31. Relation between tones on scale
 - 32. Inhabitant (suf.)
 - 35. Certifier
 - 37. Ditch
 - 39. Senior
 - 40. Trick
 - 42. Squabble
 - 43. Hunt
 - 44. Morning Moisture
 - 45. Ireland Military Organization (abbr.)
 - 46. By way of
 - 47. Rock Group
 - 48. Decrease
 - 51. Concerning

HILLEL IN HOUSTON

Jewish students attending UH-D are invited to become part of the B'nai B'rith Hillel Foundation, the Jewish college student organization of Houston. Hillel brings together Jewish students throughout universities around the city.

Hillel is an organization by and for students. For further information, please call Rabbi Sally Finestone at 749-2271, or write to Hillel at The B'nai B'rith Hillel Foundation, University of Houston Religion Center, 3801 Cullen Boulevard, Houston, Tx. 77004

INTRAMURALS

Welcome back students, and once again it is that time of year for you to enter yourself on a team to participate in a variety of intramural events scheduled for the fall semester. Our motto for this year is, "Do it till you're hot and sweaty." We offer many individual and team events that one can enter during the semester. We are now taking entries for our fall flag football league. We offer many other sports that you can enter during the semester. We offer bowling, tennis, basketball, softball, volleyball, jogging, golf, ping pong, pool, racquetball and a variety of other events.

If you are interested in participating in intramurals and competing against your fellow students, please stop by the intramural office. We are located on the second floor in the back of the "Pits." You can also call us at 221-1033. The front counter in the "Pits" will have a sign-up sheet where you can leave your name and phone number when the office is closed.

Answers in the next issue.

SPORTS WILL APPEAR IN NEXT ISSUE!

!!!WELCOME!!!

**YOUR STUDENT GOVERNMENT
ASSOCIATION**

**is located at the
University Center
Room 716**

Committee positions open.

Come see us!

Have a nice semester!

**SCHILT APPOINTED
TO TASK FORCE**

Mayor Whitmire has nominated Chancellor Schilt to the Buffalo Bayou Task Force. It is their goal to develop a feasible solution to the successful revitalization of the bayou.



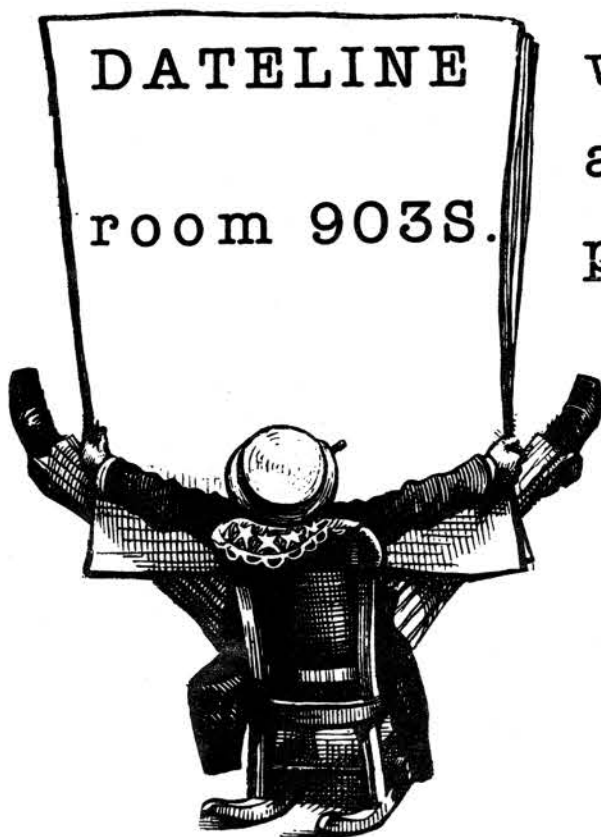
I welcome all new and returning students to the University. As the president of your representative government, it is my duty to transmit your views and concerns to the administration and inform you of any issues that affect your campus life. The Student Government Association and the Share Governance Committees are our channels of communication with the administration, faculty and staff. We primarily depend on Student input to achieve our goals, and this is where I need your help.

My aim of turning the SGA into a better representative body cannot be achieved without students participating in the Share Governance Committees and Student Government. I will explain how you can participate in upcoming issues of "Dateline," but please feel free to stop by the office at the University Center, Room 718, if you have any questions. You can give your fellow students a voice in the policy-making process of the school.

The SGA has helped to provide many services at UH-D, including the new Student Lounge, a computer room at the Center, and legal and medical assistance. I hope you take full advantage of these services and urge you to submit any ideas you have for further services. I know you will find our Campus a pleasurable place to be and hope you will join the Student Government efforts.

Sincerely,

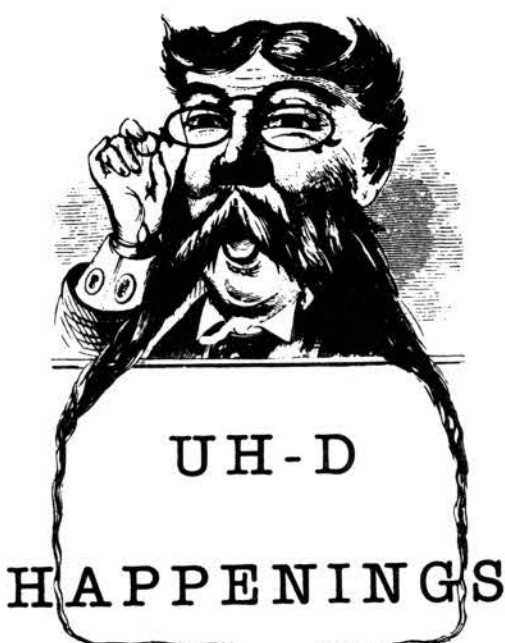
Nnaemeka Odunze



will be happy to look at anything you would like published.

We accept:

- news
- short stories
- photographs
- feature articles
- what have you!



STUDENT HEALTH SERVICES
FAMILY PLANNING SEMINAR
 Wednesday, Sept. 19
 1:30 - 2:30 P.M. **FREE**
 Room 358 N
 Vivian Miles, R.N.
 City of Houston Health
 Department.

O'Kane Gallery

September 17-
 October 5

Stella Dobbins,
works on paper

Opening
 September 20,
 7-9 p.m.

HEALTH SERVICES EXPAND

The UH-Downtown Health Services Center has increased its medical staff and expanded its health care facilities. This expansion program has been designed to provide the maximum possible health care services on campus for UH-Downtown students and other members of the UH-Downtown campus community. Health Services occupies two locations, third floor mall, suite 358 N (8:00 am-8:00 pm) Mon.-Thurs. and 8:00 am-1:00 pm Fri.), and the "satellite" Health Services Center, suite 218 in the UH-Downtown Center (Tues. 3:00 pm-5:00 pm and Wed. 1:00-8:00 pm.). The two locations offer minor patient care and are equipped to handle campus emergencies resulting from accidents and health conditions that suddenly may require immediate first aid. Students with valid UH-Downtown identification cards will be able to obtain most services provided at the two Health Services Center locations free of charge. When a cost will be charged for a service, the fee will be lower than usual medical service rates. The Health Services Center does not operate for profit.

The UH -Downtown Health Services Center staff includes newcomer Dr. Yolanda Castleberry, who has practiced medicine in Peru as well as the United States. She now is the campus doctor. Debra Barker, R.N. is still happily serving as the campus nurse, and Cecelia Eddington, L.V.N. is continuing her general education at UH-Downtown while serving on the Health Services staff. In early 1985 the Health Services Center will acquire a psychiatrist to provide students with the opportunity to obtain on campus counseling for some of their problems.

Health Services will continue in Fall 1984 and Spring 1985 with its offering on campus pertinent health related programs, ranging from family planning seminars to visits from the UH-University Park School of Optometry. All upcoming programs will be free of charge.

Rebecca Glover



The Health Services Staff



Dr. Castleberry



BOOK THEFT

By Tommy Leo

Are you carelessly leaving your textbooks unattended in places such as the library, the cafeteria, the Pits, and the restroom? If so, you can be a potential target for book theft. An average of five books are being stolen each week here at the University of Houston-Downtown which means it's just a matter of time before the book thieves snatch yours!

To help solve some of the problems of book theft, Mr. John R. Gant, operations manager of the Cougar Bookstore, has come up with the idea of accurately identifying textbooks by having students take the middle two numbers of their social security number, then flipping to that page in their textbook and writing their social security number there. "That's positive ID. We've caught probably two dozen thieves that way," says Mr. Gant. If the student who had his books stolen can accurately identify them, then the book buyback can track down who sold them the book, and literally "nail that turkey to the wall" if the student is willing to press charges. This is, of course, no sure-fire guarantee that your books will be untouchable by the thieves lurking in and around UH-Downtown, but it will greatly help the book buyback staff identify your book if it is sold to them with your social security number still intact.

Mr. Gant has helped cut down some of the book theft here at UH-D by requiring that anyone who wishes to sell back books to the bookstore must be a student here with positive identification. "If you are not a student here, I don't want to buy your books, because I don't want to encourage theft, here," he says.

The value of the books will determine what kind of crime it is classified as. "We had one guy put

in jail for 30 days, just before the rush started, for stealing books," he said. The thief will only go directly to jail and not pass Go if the student presses charges; otherwise, he is set free to steal more books if he wishes to do so. "I've only had one student press charges out of all the ones we've caught. They (students) say 'Just give me my books back,' and I look at them and say 'We've caught one guy three times and nobody has pressed charges,'" he said.

For preventive measures, "get yourself a briefcase or a bookbag or something and stick to those things like glue, because I don't have to tell anyone how expensive books are, boy, I hear it a million times a day, but you got to be careful with these things. Its like, when you get out of your car you lock your door, when you leave your seat you take your books with you." If you are careful and can positively identify your books, but by some unlucky shuffle in the cards you have your books stolen here's what to do:

- 1) Go to the police on the 3rd floor and file a report with a full description of your lost articles which, of course, include your textbooks.
- 2) Go to the bookstore immediately and also give the full description of your books to the book buyback counter on the second floor.
- 3) Wait, and hope that your books were or will be sold back to the Cougar Bookstore, because it is probably the only bookstore that can successfully track down your books.



CLASSIFIEDS**CAREER PLACEMENT CENTER
RECRUITING SCHEDULE**

<u>DATE</u>	<u>COMPANY</u>	<u>POSITION(S) & DEGREE SOUGHT</u>	<u>INTERVIEW SIGN-UP BEGINS ON</u>
9-13-84	Wang Laboratories	Sales Representatives- Business Computer Information Systems and Computer Science degrees	8-30-84
9-24-84	A. L. Williams Insurance Co.	Sales Representatives- All degrees	9-10-84
9-25-84	State Farm Insurance Co. (2 schedules)	Claims Representative Trainees- (U. S. Citizen), Business & Commerce and Criminal Justice degrees	9-11-84
9-26-84	Trammell Crow Co.	Accountants- Accounting degrees, Dec 84 & May 85 Graduates (U. S. Citizen)	9-12-84
9-27 & 28-84 11 - 1 pm	Federal Bureau of Investigation (FBI)	Variety of Positions- (U. S. Citizen)	9-13-84

employment

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9327 Katy Freeway
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932-6053

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Houston, Tx.
77077



ZETA PHI BETA, Sorority

invites all interested students to attend
their FALL '84 RECRUITMENT RUSH.

Time: 6:30pm

Date: September 21, 1984

Place: 969 N

**The Counseling and
Testing Centers are
located on the 6th floor of
the Student Center**

Counseling hours

8am - 8pm Monday - Thursday

8am - 5pm Friday

Testing hours

8am - 3pm Monday - Wednesday

Tel. 221-1051

WELCOME BACK STUDENTS!

The Career Planning and Placement Center
is pleased to announce an

INTERVIEW WORKSHOP

to be conducted
throughout the fall semester.

The workshop is designed to help students and graduates
be more polished and organized

The workshop covers:

INTERVIEW PREPARATION
INTERVIEW TECHNIQUES
INTERVIEW FOLLOW-UP

☞ Guide materials will be provided free.
.....

Each workshop lasts 1/2 hour, and will be offered during
the day and evening.

To register for a workshop, come to the Career Planning and
Placement Center, room 706 at the Center [or call 222-6340].

UH CPPC
Downtown