# 'Space Fair' coming

BY DAVE COLLINS

The Foothill College Exotic Film Club will present a "Space Fair" on February 25.

The Fair will host speakers from The National Aeronautics and Space Administration, (NASA) and Ames research center.

Robert Truax, the builder and designer of Evil Knevil's rocket cycle that took Evil over the edge of the Snake River, is going to bring a miniature rocket called, The Real McCoy as an exhibition of his craftsmanship. Martin Yahn, who will become the first civilian astronaut by piloting Truax's Real McCoy will also be speaking at the Fair.

Admission charges will be $3 general admission, $2.50 for High School students and $1 for children under 12.

Space Fair will be a whole day event and the Exotic Film Club will provide concessions including food and drinks.


Foothill College **SENTINEL**

Volume 20, Number 12 Foothill College, Los Altos Hills, CA 94022 January 20, 1978


## Top animators
# Films upcoming

By ED MRIZEK

Highlights of Foothill's animation festival last summer will be presented Friday, Jan. 27 and Saturday Jan. 28 at 8 p.m. in the Forum Building.

With the success of last summer's international animation festival, students are being given an additional opportunity to visualize the world of animation by viewing the creative award winning films of top artists.

"The 12th International Tournee of Animation," a program of 25 short animated films chosen by animation professionals from around the world, will be shown Friday night. Included are two films nominated for Academy Awards: "The Street," by Caroline Leaf of Canada, and "Dedalo," by Manfredo Manfredi of Italy.

The program includes films made with peanuts, pickles, pins, puppets and pastry. A number of films by internationally reknown animation artists such as Paul Driessen of the National Film Board of Canada and Yoji Kuri of Japan will be presented.

The program will feature three films by women animators, and "The Muse" by Paul Demeyer, winner of the 1977 Student Academy Award.

On Saturday night, the Festival will present "The Winner's Circle," a special program including the top three prize winners from last summer's competition, respectively: "All Sorts of Heroes," "Canned Performance," and "Fantasy." These films were given prizes by an audience vote at the competition during the summer festival.

The Saturday show will also include a review of Academy Award winning animated films and those films which have won prizes at international festivals. Included are: "Leisure," winner of the 1976 Academy Award, "Closed Mondays," the 1975 Academy choice, "Dairy" which won the Grand Prix at the 1974 Zagreb World Animation Festival, and "Cafe Bar," which won the First Prize at Cannes in 1975.

According to Bill Tinsley, a director of this project, "People who think animation is just Mickey Mouse and Donald Duck had better think again." Tinsley added, "Animation covers a vast spectrum of topics and requires very complex techniques to produce."

Tickets will be on sale at the door for $2.50. Income from this festival replay will go toward reviving the Foothill Independent Filmmakers' Festival, honoring and popularizing the creative works of independent artists.

Claims Stewart Roe, animation instructor at Foothill who saw the films last summer, "The films show you the fantastic things going on now in animation and are extremely entertaining. Roe concluded, "Animation isn't just watching Saturday morning cartoons anymore."

A scene from "The Street" one of the award winning animated films featured Friday.

## Hunger project

On Tuesday, Jan. 24, The Hunger Project will be celebrated in the campus center lounge at 1:00 p.m.

The Hunger Project, according to Philosophy and Mathematics instructor Eric Stietzel, is involved with "the elimination of hunger as an idea whose time has come. People who participate will do whatever they see appropriate for themselves in the elimination of starvation."

There will be guest speakers and a film titled "The Hungry Planet" featured at the event.

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The American Red Cross will be accepting blood donations in the Campus Center fireplace lounge on Monday, Jan. 23, from 9 a.m. to 12:45 p.m.

James Fitzgerald

# Fitzgerald says 'auf Wiedersehen'

By MICHAEL LEMKE

Dr. James Fitzgerald, Foothill College President, begins a leave of absence January 30, returning as soon after June 9 as possible. Fitzgerald will be in southern Germany, teaching American military personnel. Acting President will be Dean of Instruction Hal Seger.

Fitzgerald firmly believes this trip will make him a better college president. According to Fitzgerald, "This will be an ideal self-renewal. I will be able to view students through the eyes of a teacher and not an administrator, and I will be viewing fellow teachers as a teacher. All in all, it should be a good learning experience."

When offered this job, Fitzgerald thought it over a couple of weeks before reaching a decision. "When I did make the decision, I realized this was the sort of thing I needed," states Fitzgerald.

Making the trip with Fitzgerald will be his wife Marion. Living arrangements have been made by the University of Southern California, for which he will be teaching.

Fitzgerald's leave will consist of two months sabbatical (given an administrator every four years) and two months vacation time, with one of the months saved up from the preceding year. Fitzgerald, in his fifth year as Foothill President, has never taken a leave of absence during his 28 years as a teacher and administrator.

Fitzgerald, a U.S.C. graduate, where he has taught part-time, will be teaching two classes in Professional Education on American military bases to Army officers between the ages of 25 and 35 and civilians working for the American government. Curriculum in the Community College and the History of Higher Education in the United States are the titles of the two courses.

Fitzgerald will be teaching for two quarters, the first two months in Wurzburg and Nuremberg. The two towns are 1½ hours apart with Fitzgerald teaching in Wurzburg on Monday and Tuesday and in Nuremberg on Wednesday and Thursday. During the final two months, Fitzgerald will be teaching in Frankfurt, a town of more than 600,000 people.

Fitzgerald hopes to get in some sight-seeing over the long weekends. Three years ago, Fitzgerald made a trip to Germany, but it is just by coincidence that he's going there now.

The past three or four

(continued on page 2)

## Don't they proffread anything?

The United Press issued a new style book last fall in which it decreed that the first time a man or woman is mentioned in a news story, both the first and last name should be used without a Mr., Miss or Mrs. When referred to subsequently, men should be called by their last name only, and women should be called by their last name preceded by Miss or Mrs. Women athletes are the exception: like men, they are to be referred to by last name without the Miss or Mrs. prefix.

The SENTINEL in most cases follows the UP style book: we write "8 a.m. Tuesday, Jan. 14," rather than "8:00 AM, Tues., January fourteenth." But we disagree that it is important in every news story whether or not a woman is formally married. Our policy is to refer to both men and women by the UP's rule for men.

Therefore, if you find a Miss, Ms., or Mrs. in the SENTINEL, hold your head and groan: "Don't they ever proffread anything!"

Nonie Sparks

## Dick Shawn Hooray!

"You gotta be kidding!" he said, incredulous when he found out she'd accepted tickets to the Sunday matinee.

"So, what's one more foorball game?" she inquired, guileless.

Sigh . . .

And that's how they happened to be in San Francisco's Alcazar theater at 3 p.m. on Super Bowl Sunday watching Dick Shawn, "The 2nd Greatest Entertainer in the Whole Wide World," instead of in front of the tube watching the Dallas Cowboys bash leather, plastic and bones against the Denver Broncos.

After scouting the neighborhood saloons for T.V. sets (just in case anyone needed a football fix mid-performance), the recalcitrant few who had opted for the arts that day schlepped out of the rain, into the musty theater. And the pyrotechnics began.

Super Bowl notwithstanding, the Alcazar had a real winner.

Shawn is a pro. Within the first minute, he took possession of the audience, and for the next couple hours, he played it—to it, at it, and with it.

By half time, he's so in control of the game, he cajoles 200 people (about half theater capacity) into chorusing a three part background of "Suck . . .on a . . shoe" while he sings Pagliacci's aria. He even coaches one hapless kid into switching from the "shoe" to the "suck" section.

"How can you satirize today's politician?" he laments. "They're already too funny . . . A president with a sister who was reborn nine times to save the publisher of "Hustler" . . . and a little girl who looks like she's going to bite your ankle any minute . . ."

He juggles, sings, dances, recites, bemoans, declaims ad dementia. With the actor's exacting, athletic command of body language, he transforms himself from a grungy stand-up commedian to a little kid, to a bespangled rock star, to an 87-year-old man and then to a kid again.

By the time Shawn scored his final points, it was half-time in New Orleans. The theater audience fanned out to the saloon T.V.s, but who could care about football now? Super Bowl, feh. Dick Shawn, hooray!

—Flo Pallakoff

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## ETHICS IN CONGRESS

NOTE:

This is the first in a series of columns made available by Senator Hayakawa. He is interested in comments from students and faculty.

By U.S. SENATOR S. I. HAYAKAWA

I think I can speak objectively about the so-called Ethics Bill passed by the Seante on April Fool's Day, because I did not run for the Senate to make money.

I have had a successful and satisfying career as a teacher and a highly remunerative one as a writer and lecturer. I ran for the U.S. Senate in gratitude to America. I wanted to serve as a way of saying "thank you" to a country that has fulfilled my hopes far beyond my dreams.

One does not get a salary for campaigning. I have found it extremely expensive to move to and settle in Washington, while maintaining my home in Mill Valley. Therefore, despite the recent increase in Congressional salaries (which I voted against), I shall probably come out a loser financially, while I am truly grateful to be a winner at the polls. This brings me to the particular point I wish to make about the Ethics Bill.

As the reader must know by now, the House and Senate agreed to limit the earnings (as opposed to investment income) of members of Congress to 15 percent of their salary.

What still bothers me in most of the discussion of earned income is the prevailing assumption about lecture fees. It seems to be taken for granted, especially by such people as the lobbyists for Common Cause, that payment for a speech is a form of bribe.

For example, if the National Association of Tire Dealers or Washboard Manufacturers gives Senator X a $2500 honorarium to speak before their annual convention, it is assumed that they are trying to influence him in favor of their industries.

It is further assumed that the Senator, by taking the fee, is tacitly yielding to their influence. It follows, if you accept these assumptions, that the more money a Congressman earns in lecture fees, the more thoroughly has he been bought, and the less free has he become to vote his own convictions.

Hence the perennial attempt to limit both the total fees that can be earned in a single year and the amount that can be charged for a single lecture!

What rubbish! No doubt there have been instances of $2500 fees to buy the votes of office-holders whose platform performances are not worth $50. If these office-holders truly have nothing to say, and are willing to say it for whatever sum, I trust the voters who voted them in will vote them out.

I do not believe the new ethics bill will restore public faith in the Congress. How can it, when what it is really saying to the legislator is: "We don't trust you, we don't trust you; you can be bought. Legislators, by accepting this crude attempt to legislate morality, are simply admitting to the world that they are not to be trusted. I for one refuse to make that admission.

## Fitzgerald continued

(Continued from page 1)

months, Fitzgerald has spent a great deal of time reading and preparing lessons. Making the task more difficult is the fact that there will be no library. Besides the texts his classes will be using, Fitzgerald must bring along additional books and the numerous hand-outs he has prepared for his students.

Fitzgerald is a specialist of higher education, holding three degrees: a Bachelor of Music, Doctor of Music, and Doctor of Education, making him well qualified for the task.

Feeling very complacent with his job at Foothill, Fitzgerald has no intentions of leaving his post at Foothill permanently.

## On the Spot...

By KATHY LYNCH and JIM LANAHAN

If you could do one thing better than anyone else in the world, what would you like to be able to do?

ERIC FULDA
(undecided)
"I'd be the best and wildest beaver attacker."

CORI THOMAS
(undecided)
"I'd be the best snow skier."

JOY CAZANJI
(Music Therapy)
"I'd be the best singer."

BONNIE CAPPS (Animal Health Technology)
"I'd like to stop cruelty to animals."

MATT MAGNUSON
(Baseball)
"I'd like to make more money and be more successful."

EDWARD VALDEZ
(undecided)
"I'd like to be the best all around entertainer in the field."

# SENTINEL

## Courses By Newspaper

# Weekly Supplement


Lesson 2 will appear next week.

## Genealogy : 3

BASIC RESEARCH TOOLS

No matter how well-planned and expert the research itself may be, it can fail because of the disorganized condition of the findings. Too many people end up struggling with the results of their disorganization, rather than the problems of research. The methods of recording the results of research are among the basic tools of the researcher.

Often a method of organization is not selected because there is such a vague idea of the research goals. But the goal and the priorities in research must be kept clearly in mind as work progresses, even though they may change from time to time. Actually the more successful the researcher is in finding sources and material, the more necessary his basic organization and the clear definition of his priorities.

This is particularly important since the interests of a biographer are potentially quite complex. For instance, if the approximate date of a marriage can be estimated, is the exact date highly important? Is it necessary to find the names and birthdates of all children of the marriage, or is the interest in only one of the children? Is it more important to find the maiden-name of the wife than where she and her husband lived during their marriage? Is it more important to find information about his parents, or her parents?

Even some expert historians have become bogged down in trying to deal with too many people, despite a high purpose and first-rate analytical abilities. Sir Lewis Namier (1888-1960) can be cited as an example. He attempted a massive project of collecting biographical information on members of the House of Commons in the period of his interest, which some friends believed kept him from more valuable work.

If someone is researching his own family, he should recognize a limit to the number of ancestors he needs to know about, even if he had time and sources without limit. A lot of discerning people recognize a limit even to the number of living relatives they need to know.

It is particularly important for anyone researching his own family to keep his findings organized, since the research can become very complex, periodically interrupted, and might continue over a period of years.

A relatively simple and flexible method might be adopted at the beginning of research. Certainly it is not suitable for all types of historical research. However, it might save an amateur researcher's project in the end, and perhaps his sanity. Dividing plain sheets of notebook paper with a line down the middle provides the simplest form. The left-hand column can be used for what are usually called footnotes. A complete note should be made, even including names and dates when noting verbal sources, frame numbers when citing microfilm, and the particular repository in which the material is located and its call-number. In the right-hand column, opposite the source, brief notations can be made of what was found in the source, or what was looked for and not found. Much later the researcher may not remember when he began looking unsuccessfully for certain information, and what sources he searched for it.

Notations can also indicate what is filed away, or piled away, and where—including detailed notes, drafts, documents, maps, pictures, letters, and so on. Entries should be handwritten in ink, so that they can be made when working almost anywhere. Different names and subjects can be underlined in different colors for easy reference.

A chronological record is particularly helpful in determining what you knew at the time you consulted the source. The succession in which sources are consulted can form conclusions as much as the sources can sometimes be traced back through such a record.

Guesses, theories, or sources yet to be checked for specific pieces of information can be included as they occur to the researcher.

If guidance is needed from anyone, it is possible for them to look at the Research Diary and see what has been tried. Such a chronological record would also permit someone to take up at the point the researcher stopped, or to assist the researcher.

The trouble involved in keeping such a record, or something like it, is nothing compared to the confusion of an inexperienced researcher and his loss of time without it.

Systems involving 3" X 5" cards seem to fascinate some researchers, until they reach linear footage and become too bulky to carry around or even deal with.

The second article in this series should have provided sufficient warning to those taking notes from historical materials, or using widely circulated advice on making "documentary abstracts." There is a strong possibility that the source may be misunderstood when first seen, that the meaning may be changed by taking something out of context, and that even the most expert of note-takers may copy something incorrectly. Whenever possible a complete copy of the document, or the relevant sub-division of a source, should be made. Machine copying saves time, and can always be read later, when hasty handwriting has become mysterious.

However, not all copying machines produce long-lasting copies. There have been many instances of whole files of copied material having become totally unreadable after a relatively short period of time. Fortunately experience demonstrates that most facilities in which serious research is done have Xerox machines, which is one machine that does produce long-lasting copies. Since important documents in private hands may be destroyed or disappear, it is desirable to make copies whenever possible.

Information about a person who lived in the past can be usefully noted on plain paper divided down the middle. Brief biographical information can be noted chronologically down the left-hand column, with the amount of detail depending on the interests of the researcher. In the right-hand column historical information that is considered pertinent can be noted for the period of the subject's lifetime. This helps to place the person in some relationship to his time and place. Where the subject lived at various times can be extremely important, and is usually among the first pieces of information collected by a biographer. Such information indicates the location of possible sources, among other things.

Visual representations of family relationships are sometimes necessary for clarity. Biographers frequently use them while collecting material and writing, even though such visual aids may not appear in the published book.

Writing about the Adams family of Massachusetts, or editing their family papers, would have been unnecessarily complicated without genealogical diagrams. Drawing a diagram showing a relationship as simple as that of great-great-great-great-grandfather Adams to a contemporary Adams would not be necessary, though it would be tempting in order to get around the fact that our verbal terms of relationship sometimes are not easily visualized, and may not be easily or quickly understandable for that reason.

A number of forms are used for diagramming family relationships. Printed forms of various types are available from local genealogical societies, and from publishers specializing in genealogical materials. The usual forms have families illogically descending from right to left across a page, descending from the roots of a tree, or descending toward the center of a gigantic pie with concentric circles of wedge-shaped ancestors.

It is easier and more logical to have visual representation approximate the way one thinks about something so complicated that it is necessary to diagram the matter. A family diagram, or family chart, should be a visual representation of the term descent; a surname line of descent should be easily followed by the eye; the generations should be represented in relationship to the periods of time in which they lived; and if the diagram must cover several pages, the pages should fit together into a single diagram.

A person doing research involving a family, who needs to use a diagram, should make a simple visual aid that suits his particular purposes. The printed forms that are available are particularly unadaptable to the needs of someone working on a single historical individual and his family connections worth noting. If the diagram evolves as the information is acquired, then the diagram simply serves its proper purpose of aiding in clearly recording research results, rather than serving as a form which the researcher comes to feel he must "fill-out."

Any good library contains biographies which include useful examples of family diagrams, or family charts. The cousin relationship of Eleanor and Franklin Roosevelt is diagrammed in the widely available *Eleanor and Franklin*, by Joseph Lash. Diagramming would appear to be the better part of valor when trying to explain fifth cousin once removed. Allan Nevins, a distinguished biographer-historian, included a family chart in his widely available *Henry Ford*. And Randolph Churchill included elaborate charts in his *Winston Churchill: Youth 1874-1900*.

# Genealogy : 4

## BASIC PRINTED GUIDES

According to the Great-Statistician-in-the-Sky (that apparent source for those very precise statistics about things no one could possibly know), there are 25 million Americans engaged in genealogical research. According to a recent Gallup Poll 29% of all Americans over 18 years of age are "very interested" in researching their own family backgrounds, and an additional 40% are "fairly interested."

Whatever the number, there is ample evidence that it is very large. There is also ample evidence that a lot of people trying to do various forms of historical research, including research on their own families, do not know about even some of the most basic printed references which are widely available, and should be more widely available. Unfortunately there is also sufficient evidence that people offering them advice don't always know about these either.

None of the so-called guides to genealogical research can be recommended. It is not that there are not useful portions in some of them, but it is a matter of the beginning researcher not being able to separate good advice from bad advice, not being able to see serious ommissions, and not knowing when some important statements are serious inaccuracies. Many of these guides are hardly more than listings of some of the sources that can be found among the very mixed quality materials listed in P. William Filby's book, which was mentioned in the first article of this series.

It would be instructive to compare the learning, experience, and sense of history in these guide books to that demonstrated by Anthony Wagner in *English Genealogy* (Oxford University Press, 1972). However, Wagner's book might be characterized as a series of demonstrations, and is not meant to be a guide. (Also it should be noted that Wagner cites some outdated American sources, and some that are undependable.)

If there is a need for a basic guide to research then *The Modern Researcher,* by Jacques Barzun and Henry Graff is recommended. The book evolved from efforts to teach some of the basics of research to graduate students in history at Columbia University. It is dependable, broadly useful, and quite readable. As a basic guide some historians are fond of *The Critical Method in Historical Research and Writing,* by Homer Hockett.

The 1974 edition of the *Harvard Guide to American History,* edited by Frank Freidel is a useful two-volume listing of some good sources in a great many categories. Some basic guidance for historical researchers is supplied in Volume I. "Selected" is a term to be kept in mind when referring to various sections of this impressive work, since it is not as comprehensive as it may first appear to the inexperienced.

Problems with old forms of handwriting are sometimes impossible to solve without drawing upon long experience, but there are helpful standard guides. The beginner should first consult the *Harvard Guide to American History.*

Problems of meaning in historical materials can *sometimes* be solved by going to a dictionary of the period, rather than to a "modern" dictionary. The monumental *Oxford English Dictionary,* 12 volumes and a supplement, tried to cover the evolution of English from 1150 into the 20th century. Samuel Johnson's *Dictionary* of 1755 is available in reprint in most good libraries. It was used in America even after the appearance of Noah Webster's first edition of the *American Dictionary of the English Language* in 1828. Webster's dictionary, also widely available in libraries in reprint, contained about 12,000 words never before listed in a dictionary, words as foreign as "Hebrew and Chinese" commented the prestigious *Edinburgh Review.* Also worth consulting is William Craigie, et al, *Dictionary of American English on Historical Principles,* in four volumes.

The *Encyclopedia of American History,* edited by Richard B. Morris, is a convenient reference for those bits of information which many people have come to believe is what history is all about–significant dates, wars, treaties, laws, and the like. This reference is arranged chronologically and topically.

*An Encyclopedia of World History,* edited by William Langer, is a very useful chronological listing of historical events, arranged in infuriating sections. Many a bad history textbook contains little else than would be found in these two books.

Despite much publicity to the contrary, the Library of Congress (which belongs to the American people not to Congress) has by far the largest collection of sources useful to the American family researcher, though in its crowded and understaffed condition it is willing to avoid the honor.

Not only are the various collections in the Library of Congress important, but so are the published guides and periodic supplements which it issues. Some of these guides are to holdings in the Library of Congress, and some are much broader in scope.

*American and British Genealogies in the Library of Congress* appears in two very large volumes and a smaller one-volume supplement, listing the holding up to 1976 which are specifically designated as genealogies. Naturally the works listed are of very mixed quality.

The Photoduplication Service of the Library of Congress provides order forms and price lists upon request. Often researchers can obtain a copy of an article or pages of a book. Obtaining a copy of the table of contents and the index of a book will often indicate that it has nothing of value to the researcher. Since no library is exempt from copyright law, recently revised, dealing with the Library of Congress is no different than dealing with any other library. Only if a book cannot be found locally, or made available through inter-library loan, should a researcher consider having segments of a work copied and mailed to him. It should be emphasized that the Library of Congress does not loan books.

Local histories should be examined for pertinent information about the subject's period of residence in a particular locale. Even impressive biographies have missed significant material and insights by not making proper use of leads available in local histories. Often information about local families and their backgrounds are included, particularly if they were among the earliest settlers in the area. Frequently there is an unfortunate gap between those who know history on a scholarly level, and those who write local history. Some local histories are good, and some are bad enough to stun a mule.

Bibliographies of the local histories of various states, including California, have been published. Reference should also be made to *US. Local Histories in the Library of Congress: A Bibliography,* edited by Marion Kaminkow, published in 1975. The three-volume edition runs to about 1,000 pages per volume.

A surprising number of inexperienced researchers still spend much time and money looking for old books, which might be purchased quickly and cheaply in microform. University Microfilms even produces relatively inexpensive xerographic copies of thousands of out-of-print books from their own files.

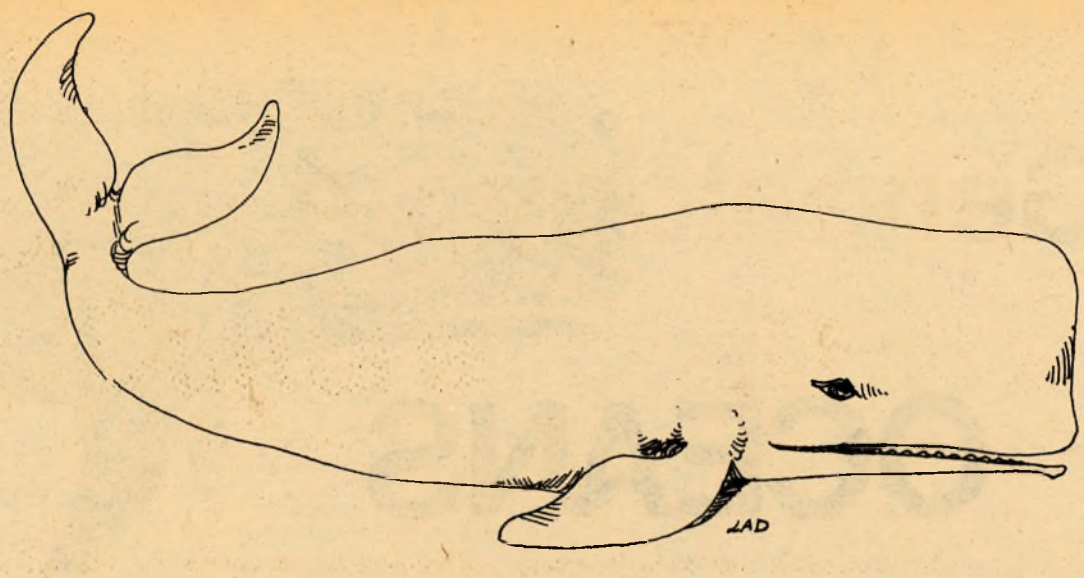
One South Bay city library spent thousands of dollars microfilming old copies of the New England Historic Genealogical Society *Register* to save wear-and-tear on the originals. For a small fraction of that amount they could have bought already existent microfilm copies of what they wanted, had they checked the Library of Congress' *National Register of Microform Masters.* This publication is supplemented continually and is meant to avoid duplication of efforts in microforming materials. The Library of Congress can also provide information on projects that are in progress and not yet listed in the published *Register.* Copies of these microforms can be purchased usually by researchers and institutions from the holders of the master microform, who are listed in the *Register.* Some institutions have an undeserved reputation for original microform projects, when in fact they simply purchase microforms from other sources.

Another Library of Congress Catalog of prime importance to a researcher is *Newspapers in Microform,* which began appearing in 1973, and which continues to be supplemented. Both foreign and domestic newspapers are included, as well as the addresses of sources from which microform copies usually can be purchased by researchers and institutions. Prices depend upon a small minimum fee, and the total number of pages in the issues ordered. Of course, microforms of even seemingly obscure newspaper files may be held by local research libraries.

The Library of Congress publication entitled *National Union Catalog of Manuscript Collections* should be consulted for unpublished material, including unpublished family and local histories. This catalog began in 1959, and to date contains descriptions of about 35,500 non-government collections–perhaps half of the total of such collections. Old but sometimes useful is *A Guide to Archives and Manuscripts in the United States,* edited by Philip Hamer.

No guide to manuscript collections can be thorough because of the nature of such material. The basic thing to remember in dealing with archives is that an archive, unlike most libraries, is trying to preserve unique material, or such rare material that it is impossible or nearly impossible to replace. If it becomes necessary to consult an archive, it is best to remember that over every archive door should be written the scholar's advice, based on long experience: "Be specific, be patient, and make an appointment."

# OCEANS




## 2. Writers at sea

GEORGE P. ELLIOTT, poet, novelist, and essayist, has been professor of English at Syracuse University since 1963. He previously taught at St. Mary's (California) College, Cornell University, and BArnard College. Among his awards are fellowships from the Fund for the Advancement of Education, the Guggenheim Foundation, and the National Institute of Arts and Letters. His novels include *Parktilden Village, David Knudsen, In the World,* and *Muriel.* He is also the author of two collections of short stories –*Among the Dangs* and *An Hour of last Things;* of a narrative poem, *Fever and Chills;* and of collections of poetry and essays.

Poems about the sea—of these there will surely never be an end so long as there are poets and the sea. But the day of the great sea stories may well be over, at least for a long time, at least in the English-speaking world.

One reason for this is the accomplishments of the literary giants Herman Melville and Joseph Conrad. Not many storytellers are incautious enough to enter what is a narrowly defined genre after its possibilities have been explored so splendidly, so exhaustively.

Sea experience was handsomely suited for treatment by romantic realism, the dominant role in 19th-century fiction, but since Conrad that mode has been eclipsed almost entirely, and with it has waned the sea tale.

Another reason for this decline is a change in the relations of a seaman to the sea and to shipboard society. Technology and labor unions have so drastically altered these relations from what they were a century or even half a century ago, have so depersonalized life at sea, that the sense of immediate moral, symbolic conflict identical with or inextricable from sailing a ship has been much weakened. Not a great loss to literature, granted the fine stories we already have, but a real one.

What has the sea traditionally meant to novelists and poets throughout the centuries? Just as the sea is one of the great natural givens of human existence, so it has permeated literature.

Sometimes the sea appears as a far-off power to be referred to in a passing metaphor, sometimes as the occasion of a poem or the scene of a story, sometimes as a central presence dominating the human characters of the drama.

### THE MYSTERY OF THE SEA

Perhaps the sea is even more important in literature than in life because it is the strongest of natural symbols. Land and sky, too, are unimaginably vast and powerful.

But man is intimately connected with the land all his life; he can know and be at home on the land as he can never know or be at home on the sea, which retains its mystery—its otherness —no matter how long he lives on or by it. And the sky is so remote that man can never know it with that richness of sensory, emotional, economic, philosophical, religious experience with which he knows the sea. You can see a few of the things of the sky, but for the most part your knowledge of it is intellectual, thin, remote like the sky itself.

But the sea you can know in many and intimate ways, on your skin, in your muscles, down into your inmost being and also out into those "oceanic" states of mind you share with all mankind. Nevertheless, it always remains alien and potentially dangerous.

You do not forget, when you are at sea even in calm weather, that you are there as a wary visitor, not as a native. No matter how much you love it, it will not return your love. And still, to know it well can be to learn things about the world and yourself you could learn in no other way, above all about Necessity. So we learn from the greatest sea writers, Homer, Melville, and Conrad.

Supreme though these three are, many other writers have dealt with the sea, in a fine variety of ways that need to be mentioned here.

Most simply, there are reports of voyages, battles, and explorations; but by and large they are so straightforward and plain that they rarely ascend above the foothills of literature.

### A DIVINE PRESENCE

Far more complexly, poets have used the sea as an overpowering, even divine presence, the meaning of which is liable to change at any moment—like the Greeks' shap-shifter of a sea god, Proteus.

There are fantastic sea voyages that are also a kind of spiritual exploration; of these, none can compare with Samuel Taylor Coleridge's "The Rime of the Ancient Mariner." Sometimes the poet imagines himself on the shore, saying the far-ranging thoughts and larger-than-self-sized feelings generated in him by the sea, as Matthew Arnold does in "Dover Beach." John Synge used the sea as the dominant presence in his lovely Irish play, *Riders to the Sea* (1904) and so did an old Scottish poet in the lamenting ballad of "Sir Patrick Spens."

In our own day no poet in English uses the sea more effectively than the American Philip Booth. In several of his meditative lyrics, the poet puts himself into complex connection with the sea along the coast of Maine, whether in fear or in reverence, whether the meaning he finds in it comes from the experience of sailing or from symbolic projection.

To the reader, it is the direct, deep, essential connection that matters most, not the shifting meanings which Booth, like many other poets, derives from or imposes upon that connection.

The greatest writing about the sea has been by writers for whom it is at once inexhaustibly marvelous—transcending the natural—and intensely real.

Of these, Homer's *Odyssey* is the first, especially those parts in which Odysseus recounts his wanderings after the fall of Troy. His principal adversary here is Poseidon, great god of the sea.

Turning to more recent literature, the English language contains a richer and more varied body of writing about the sea than any other.

### OBSESSED WITH THE SEA

"The demonism in the world"—this phrase occurs in that crucial chapter of *Moby-Dick,* "The Whiteness of the Whale," wherein Melville evokes all the things of which "the albino whale was the symbol." The novel is nearly as obsessed with the sea as Captain Ahab is with Moby Dick. But for Ahab, and to a lesser but real extent for the reader, the White Whale transcends the limit of a natural creature and all but becomes the malingnancy he incarnates.

The sea, however, for everybody concerned including the reader, remains the ocean, that actual *thing,* at the same time that it radiates meanings. A story that is both a handbook on whaling and a meditation on the evil in the universe and in mankind—here, in this celebrated sea tale, you may see the working of passionate imagination bold, pure, and majestic.

No other great writer has had such extensive experience at sea as Joseph Conrad. The list of his marvelous yarns and romances and novels of the sea is long, and in them all the sea is only the sea. There are neither gods in it nor metaphysical presences, but only what is there in Nature —and what is speculated about by the narrator, usually Marlow.

Conrad's primary fictional interest is in shipboard life, where interconnections among men are starker than they usually are in normal society, where the great moral tests are less likely to be confused and evaded. At rendering all this, Conrad is supreme.

But there are limits to what a sea story can present about people, and Conrad's fiction defines one of them: no families. Put families on board ship and, for literary purposes, you had better have stayed on land.

In normal life, it is primarily through the family that each individual is connected with society. The endless subtleties of making and unmaking love and family are the prime stuff of most fiction which is at all realistic, and they are not accessible to seafaring tales.

Man-against-the-sea is the stuff of fable, and so is the individual in and against the tight, clear, authoritarian order of shipboard society.

Whether life on supertankers and atomic submarines will be the stuff of new fables remains to be seen.


# OCEANS

## 3. Horrors of the Deep

EUGENIE CLARK. an ichthyologist with a special interest in sharks, is professor of zoology at the University of Maryland, where she joined the faculty in 1968. She was a research assistant at Scripps Institution of Oceanography, at the New York Zoological Society, and at the American Museum of Natural History in New York before serving as executive director of the Cape Haze Marine Laboratory in Sarasota, Florida from 1955 to 1967. The recipient of awards from the Underwater Society of America, the American Littoral Society, and the Gold Medal Award of the Society of Women Geographers, she is author of *Lady with a Spear, The Lady and the Sharks,* and numerous articles, including two cover stories for *National Geographic* in 1975.

It is a year since Jawsmania hit the world and the first underwater photographs of "Nessie," the Loch Ness Monster, were allegedly made. It might well be time to put some of the monsters of the deep in their places.

When we teach about the great sea reptiles of the past, will we now include Nessie among the plesiosaurs? We had to revise the textbooks in the 1930s when a coelacanth, a large living relic of a long "extinct" type of fish, surprised the world. And by 1975 even baby coelacanths were put on display at the American Museum of Natural History in New York.

Alas, Nessie is still only as tangible as UFOs. And the few good old sea monsters we thought we had are dwindling in reputation and numbers as divers add a new dimension to modern marine biology.

True, the giant squid exists and enough peices have been found to suggest it may well grow longer that 70 feet—our most massive invertebrate. But even with all the sea traffic now. we can't substantiate the awesome old prints showing giant squid attacking ships. No one seems to care about these particular monsters anymore.

We do encounter the terrible octopus, but it turns out to be shy and gentle and, like other venomous creatures, prefers to leave you alone if it can. Informed about your dangerous local forms of sea life, you can avoid blundering into them and frightening or irritating them to use their defensive weapons.

### SHRINKING MONSTERS

A few decades ago some thought we had the baby of an unknown undulating sea monster when an exciting six-foot leptocephalus, a larval fish, was found off the east coast of Africa.

The common eel grows from a two-inch-long leptocephalus to an adult of two feet. By that ration, the adult of the monster leptocephalus might be over 70 feet long! But then we learned that a few eels shrink during their metamorphosis, and adults may be even slightly smaller than their larval stage. Our monster leptocephalus is now thought to be in that category.

We now know you have to be a sloth to be caught in a giant clam. Even then you can pull out, for it doesn't clamp shut tightly. This filter feeder, which closes to protect itself, can't use you as food.

The largest whales, sharks, and manta, the stingless giant of the rays, are also plankton feeders. Divers vie for close encounters with these magnificent, harmless sea mammoths.

Performing killer whales and their cetacean relatives are now regarded with affection by millions of TV viewers. Melville would have trouble writing *Moby-Dick* today.

What's left?

It took Peter Benchley to glamorize and capitalize on the last of the sea monsters. *Jaws* is fascinating fiction, close enough to fact to make a credible story for an audience of three generations turned on by William Beebe, Rachel Carson, and Jaques Cousteau. A perfect time to put a good Frankenstein monster or Dracula underwater where so many of us now can identify with the situation.

### THE GREAT WHITE TERROR

Why among the 250 species of sharks did *Carcharodon carcharius,* the great white shark, become the horror star of the cinema? It is not the largest fish that ever lived, although its closest relative, *Carcharodon megalodon,* the extinct (we hope) "Big Tooth," probably was. The basking and whale sharks grow to over 30 feet, exceeding the exaggerated size of the mechanical monster white shark of the movie *Jaws.*

Recently Dr. John Randall reexamined the largest known jaws of the great white shark at the British Museum of Natural History. The previously estimated 30-foot size is this shark seems inflated, but the now conservative estimate of 21 feet is still formidable!

This shark is not afraid of man, as most "man-eating" sharks really are. It normally feeds on active marine mammals as large as man and is so fast in the water that a tiger shark is sluggish in comparison. It deserves the reputation of being the most dangerous beast man can meet in the sea. No fancy of fiction can exaggerate the horror of its attack.

*Jaws,* a good ichthyological science fiction, presents little you can label as utterly impossible. I was jarred from the grip of a different movie when a garibaldi, an orange fish that lives only in California waters, swam by Sophia Loren, supposedly underwater in the Grecian Isles. *Jaws* didn't break the spell of realism for me until a scuba tank blew up from a bullet at the end.

Sharks can be trained to feed on cue and can be conditioned to press a target to obtain their food. They can detect a fraction of a microvolt change in a nearby electrical field and pick up the low frequency vibrations of a struggling fish from a hundred yards away.

When annoyed or stirred into a feeding "frenzy," some sharks will come out of the water in pursuit or hang on tenaciously to an object, even when dragged completely out of the water.

Yes, some large sharks are marvelous monsters we can still fear—and perhaps hope to have the thrill of meeting. But be careful if you meet one. Don't make any sudden movements or you will probably scare him off before you can get a good look or take his picture.

### HUNTER AND HUNTED

Man is more the predator of sharks than vice versa. One has only to see the tons of sharks sold each day at the Tokyo fish market to be convinced of this.

Even with the synthesis of vitamins that dropped the once high market value of shark's liver, sharks are still hunted and killed by man for food (guess what's in *fish* and chips), oils, chemicals, leather, and study by all college students taking a course in comparative anatomy.

Last year I read a report about an underwater cave in Takarajima, a remote island in Japan, where fishermen discovered 40 sharks "sleeping." Divers swarmed into the area and caught sharks by the hundreds, for food, by tying lassos around their tails. When I got to Takarajima this year to observe the strange phenomenon, only two sharks were risking a nap.

In a recent dive off the Izu Peninsula, not far from Tokyo, the great Japanese diver Hajime Masuda showed me a secret place where we saw over 30 "dochizame" sharks in one spot. They were "sleeping," some piled on top of each other. We could pet them and Professor Masuda grabbed one in his arms and swam with it to the boat.

After studying and dissecting this specimen, we cooked it, tempura-style. It was delicious. The place is kept secret, I learned, to protect the dochizame. Otherwise, scuba-diving weekend tourists from Tokyo would devour all these sharks.

Save the sea monsters!

Many of the whales are now endangered species when we are just getting to know what thoughtful and communicative creatures they are. And Nessie is endangered before we even know if she exists.

POPULAR CULTURE
COURSES BY NEWSPAPER

# 3. Popular Culture: Who Pays?

By HERBERT J. GANS

Editor's Note: This is the second in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, Herbert Gans, Professor of Sociology at Columbia University, discusses how our popular culture is influenced by both story-tellers and story-sellers, the mass media and business executives who largely control what we see and hear. This series was written for COURSES BY NEWSPAPER' a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

Every society has its story-tellers, who look at life through imagination-colored glasses, to entertain, inform, question, and reassure their audience.

In the past they created folk tales, folk art, and folk music. Today, they write movie or television scripts and novels, create commercial art, and compose popular ballads and "rock," and their product is called popular culture.

Together with the story-sellers, the businessmen and

Walter Cronkite

women for whom they work, they are the makers of popular culture.

Although names such as Paddy Chayevsky, Harold Robbins, and Norman Lear are well-known, most story-tellers are largely anonymous.

We know "the Fonz" but not the writers who created the character and put words in his mouth. Most story-tellers are white, middle-aged males, although some women are now breaking down the sex barriers. Most story-tellers are also well educated, and some do not personally care for the popular culture they create, but they are also professionals who aim to please the audience.

Then, too, popular culture is a group effort; an individual writer's work is frequently rewritten by others, including story-sellers, who make it conform to what they think the audience will buy. In doing this they are acting as so-called "gatekeepers." The television, movie, and publishing executives decide what enters and leaves the "gates" of their firms, along with the bankers and advertisers who provide some of the funds for marketing popular culture.

The most intriguing puzzle about the popular culture makers is what they do for and to the audience—how popular culture affects society. Scholars have not yet solved this puzzle: instead they have put forth two types of theories. One theory sees the popular culture makers as passive agents who give the audience what it wants. The other theory views them as active shapers of the tastes of their audience.

## PASSIVE THEORY

The "passive" theory holds that popular culture makers only spell out what is already in people's minds, so that popular culture is actually a mirror that reflects American society and its people. Not only their wants, but also their secret fears and wishes—for example, to be heroic, or bionic supermen and women.

But an audience in the tens of millions is so varied in age, income, and education, and thus in its wants and wishes, that popular culture cannot possible be a mirror for everyone.

Nor does it even try. Being a commercial product, popular culture is aimed at specific audiences. Many television programs are made for 18 to 49-year-old middle-class viewers, especially women, whom sponsors most want to reach; movies are generally intended for the 13 to 29 age group, since movie attendance drops off sharply in middle age.

But even more to the point, the audience may not even have strong wants or fears for which it needs a mirror. People use popular culture mainly for entertainment and diversion, and most do not take it very seriously.

Moviegoers flocked to "Jaws," I believe, for the chase scenes and the suspense, not because they needed to deal with their fears about Nature Rampant.

Nor do people care that much about the popular culture they get. In fact, Paul Klein, an NBC television executive, believes that viewers usually choose the programs "which can be endured with the least amount of pain and suffering."

## ACTIVE THEORY

One version of the "active" theory maintains that the popular culture makers are also America's taste-makers; that in creating popular culture, they also create our tastes and values. No doubt they help to shape some tastes, for the miniskirt became popular after actresses wore it in films and television programs.

But values must exist independently before they can appear in the mass media. For example, many Americans believed in the devil before Hollywood made "The Exorcist," and they became more liberal in their sexual attitudes before the mass media were allowed to be franker.

The popular culture makers may propose new tastes or ideas, but the audience disposes; only a tiny fraction of the hundreds of popular songs recorded every year find favor with listeners; and these days, most new television programs are cancelled before the season is over.

Therefore, popular culture makers do not try to create or alter tastes; instead, they appeal to already existing tastes. More often than not, they only add novel touches to old formulas, standard story plots, and familiar heroes and villains, some of which have been popular since the days of folk culture.

Indeed, story-tellers and -sellers proceed by guesswork, for while they know what the audience has liked previously, they cannot predict what it will like next. They are better described as nervous guessers about, rather than powerful manipulators of, the audience's taste. And well they might be nervous, for they may soon be out of work if they guess incorrectly.

## THE TWELVE-YEAR-OLD MENTALITY

Another "active" theory argues that the popular culture makers, being in business, will do anything to make a profit. They therefore appeal to the audience's basest motives—or what is called "the 12-year-old mentality" in television. The result is a popular culture that is shallow or emotionally harmful to people.

"Charlie's Angels" and even "Upstairs, Downstairs" may appear superficial to the exceedingly well-educated partisans of high culture, those cultural experts who believe that almost everything save Shakespeare, Bach, and Rembrandt is trash. Popular cluture is not made for experts, however, and people who use it for diversion do not necessarily find it shallow.

The charge that popular culture harms people has been made for many years, but so far, researchers have only demonstrated that seeing movie or television violence makes boys—although not girls—act more aggressively for a short time afterwards. No one has yet been able to identify lasting harmful effects of popular culture.

Heavy doses of "Starsky and Hutch" and other television and movie violence may not be desirable, but there is no evidence that they cause today's high crime rates. To be sure, from time to time, individuals carry out violent acts that they have copied from the screen, but they are few and far between.

In any case, television or films did not create their urge to commit violence. Rates of violence in America were much higher during the 19th Century, before television and movies had been invented, than they are now.

## THE DIVERSION THEORY

Still another "active" theory proposes that popular culture, by being diverting, also diverts us from recognizing America's economic and political problems—and from doing something about them. Admittedly, most popular culture (other than the news) seldom addresses the country's problems, but mainly because the country is too divided to deal with them.

The popular culture makers know that whatever they say about controversial economic and political topics will upset some people in their highly diverse audience and scare off advertisers.

My own theory is that the popular culture makers divert us because we want to be diverted, from our own as well as the country's problems, and they respond to the wants—and tastes—that allow them to stay in business.

In the process they may influence some tastes as well, and occasionally they guess so accurately what is on many minds that popular culture does reflect widespread wishes or fears.

Most of the time, however, popular culture only supplies the laughs, thrills, and drama that help make life a little more pleasant. We have become so used to it that we can no longer do without it, but it does not often move us strongly or touch our deepest feelings. Which is just as well, for a popular culture with that kind of power could also divert us from our families, friends, jobs, and other responsibilities.

HERBERT J. GANS is the Ford Foundation Urban Chair Professor of Sociology at Columbia University and Senior Research Associate at the Center for Policy Research. He has also taught at the University of Pennsylvania and the Massachusetts Institute of Technology. A specialist in urban studies and planning and in the mass media and popular culture, he is the author of more than 100 articles and of eight books.


# 2 The Makers of Popular Culture

By GEORGE GERBNER

Editor's Note: This is the third in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, George Gerbner, Dean of the Annenberg School of Communications at the University of Pennsylvania, discusses the economic interrelationships between the popular culture industries and their publics. This series was written for COURSES BY NEWSPAPER, a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.



Popular culture is the stories we share every day. Call it news, fiction, education, mythology, or just media, that great and uniquely human process governs much of what we do.

Who is the most prolific and tireless story-teller in your home? It used to be the parent, grandparent, or older sibling. Today in most homes it is television–by far. Television has achieved what all emperors and popes could only dream about: a pulpit in every living room, with a charismatic messenger providing the common ritual of entertainment and information with a central underlying sales message for all.

The story behind this great transformation of society is the story of how we allocate and use our popular cultural resources. Who pays for what to whom?

For most of human existence, public story telling was a handicraft process, conducted face-to-face and administered by a priestly or noble hierarchy. Payment for it was extracted in the form of tribute or tithe and justified in terms of cosmic order. Tradition, memorization, incantation, and authoritative interpretation of scriptures ruled the day.

## CULTURAL MASS PRODUCTION

The industrial and electronic revolutions changed all that. One of the first machines–the printing press–began mechanized story telling and cultural mass production. The Bible could now be put into the hands of ordinary people to interpret as they saw fit, paving the way to the Reformation and the secular state.

"Packaged knowledge" could now cross boundaries of status, space, and time and break the bonds of family and caste. The old hierarchy gave way to the new corporate owners and governors of industrial society. Their power rests largely in their freedom to manage the industrialized process of story telling and to build mass markets for mass production through the mass distribution of symbols and advertising messages.

Eventually advertisers replaced nobility, church, and state as the patrons of the most popular of the arts, particularly radio and television. The public's monies (included in the price of advertised goods) are channeled through them to support corporate aims, sales, and powers.

The electronic wave that gathered strength with radio hit hard with television, engulfing and changing the contours of all aspects of popular culture. The chief characteristics of television are cradle-to-grave and nearly universal coverage; centralized, standardized, and ritualized production; and nonselevtive use. In addition, most elements of program production are centralized so that news, fiction, drama, documentary, talk, game, and other shows serve the same basic institutional purposes.

The First Amendment to the Constitution, designed to protect the public from an oppressive state government, became the principal shield of the new "private governments"–the three major broadcasting networks and their corporate sponsors–protecting them from public (as well as government) control of programming.

Television has become the functional equivalent of preindustrial religion, preaching its corporate message in every home. The modern nexus of power is not Church and State, but Television and State.

## PAYING FOR OUR PROGRAMS

How do we pay for this?

Advertising costs, which are passed on to the American consumer, total $36 billion annually –100 times the total gross budget of the United Nations.

Some 1,762 daily and over 7,500 weekly newspapers absorb nearly one-third of that amount. Television uses 20 percent of the total, and its share keeps rising, gradually squeezing older media out of the business. Radio now gets less than 7 percent of the total advertising support and magazines less than 6, with outdoor, direct mail, and other outlets accounting for the rest.

TV programming is run by a few largely anonymous network executives who regularly assemble over 100 million Americans a day and extract from their pockets over $30 million a day to pay for the advertising that supports the programs, the agencies, the broadcasters, the television set manufacturers, the repair people, and the electricity needed to run the set.

The power of television enables it to charge an average of $100,000 per prime time commercial minute and up to a quarter of a million dollars for a one-minute commercial inserted into a movie like "Gone With the Wind"–and advertisers stand in line for the privilege. Divided by audience size, these astronomical prices add up to an attractive "cost per thousand" (viewers) compared to other more selective–and selectively used–forms of mass communication and advertising.

Television also leads popular culture in terms of its concentration. It takes a big network to produce expensive shows and to take big risks. The top 25 network advertisers pay over half of the three major networks' bills, with three giant soap companies alone paying some 14 percent of the total.

The rest of the money we spend for popular culture goes for books, movies, records, and sports, all of which now depend on broadcasting for transmission or promotion or both, but most of which–unlike broadcasting itself–can also be bought directly by the consumer.

## PUBLIC MONIES, "PRIVATE" MEDIA

Advertising-supported media create the bulk of popular culture. But their principal products–the products they sell for profit–are not culture; they are people, called audiences and sold to advertisers for a price.

The direct price the public pays for newspapers and magazines covers the cost of delivery. The advertisers pay the rest, but from money that, if not for special legislation, would have gone to the public treasury.

In other words, the public's own money is used to sell public audiences to the highest bidders. This is done in three principal ways.

1. All broadcasting stations are licensed by the Federal Communications Commission to operate the airways in the "public interest, convenience, and necessity" according to the law. In fact, they operate as businesses to make a profit, but the enormously profitable license to broadcast in the public domain is given away free of charge.

2. The advertising subsidy that supports and guides the cultural industry is extracted through a levy on the price of all advertised goods and services. Some call this private taxation without representation. The tax is hidden in the price of soap; I pay when I wash, not when I watch TV or read a magazine.

3. Congress made advertising a tax-deductible business expense, subsidizes the postal rates of printed media, and provides certain advantages for "failing" newspapers.

Without these direct contributions from the public treasury, "private" media would not be profitable, and probably could not exist at all.

## CULTURAL SERVICE

Stripped of mystification, the "new religion" and other forms of mainstream popular culture operate on legislative and market mechanisms that channel public monies to private corporations to support "cheap" or "free" media as the cultural arms of business and industry. Since the marketing mechanism is concerned not just with popularity but with persuading large audiences to buy the goods and services advertised, the quality and diversity of the cultural service, and its relevance to the needs of many specific publics that make up the total communtiy, cannot, therefore, be the chief criteria of most mass cultural production.

What of the future?

There are signs of tension and of pressure to loosen the hold of the corporate giants and the networks and to diversify the mainstream of popular culture, especially television. Citizen groups and public organizations are demanding greater responsiveness and protection of the public interest from all government–private as well as public.

Such broadening and democratization of popular cultural production would have the additional advantage of not selling the same fears, hopes, and styles of life to practically all of the people practically all of the time.



NEXT WEEK: Ray B. Browne, Director of the Center for Popular Culture at Bowling Green State University in Ohio, discusses the development of popular culture throughout American history.

CRIME & JUSTICE
COURSES BY NEWSPAPER

# White-collar crime

By GILBERT GEIS

Editor's Note: This is the second in a series of 15 articles exploring "Crime and Justice in America." In the following article Gilbert Geis, Professor of Social Ecology at the University of California, Irvine, discusses the extent and nature of white-collar crime in the United States.

Why do persons who have wealth and power take and offer brides, cheat on their income taxes, violate antitrust laws, and knowingly market defective automobiles and airplanes?

The answers are as different as the crimes themselves. Some persons commit such offenses because they want more money or more power or a corporate promotion. Others do such things because they think that's the way business has always been conducted. And still others do it because they are lazy, or don't really see anything wrong with cheating, bribing and deception.

One thing is certain: the standard explanations for juvenile delinquency and criminal behavior cannot account for "white-collar crime"—the name by which such upperworld law-breaking is known.

Poverty, broken homes, reading disabilities, psychiatric disorders, and similar disadvantages do not explain the behavior of wealthy and entrenched white-collar criminals.

Such criminals can be well-educated, happily married, devout in their church attendance, and marvelously successful in their jobs. But these conditions do not make or keep them honest.

White-collar crime is commonplace in the United States—just how common is not known because good statistics are lacking. The late Sen. Philip Hart once estimated that the nation lost $200 billion annually from white-collar crime, while the U. S. Chamber of Commerce gave a much loer but still startling figure—$40 billion per year.

## PUBLIC CYNICISM

Most citizens take such extensive white-collar crime for granted. Indeed, public cynicism may be its most corrosive characteristic. For example, we seem to expect politicians to be subject to influence, if only by the subtle insinuations of campaign contributions.

Court-ordered sanctions against corporations and cease and desist orders from administrative agencies often are regarded as part of the normal price of doing business, in the same manner that prostitutes consider fines and arrests to be occupational hazards.

Professional persons, supposedly trained to altruism and ethics, engage in white-collar crime. Income tax authorities believe that doctors and lawyears, as self-employed persons, do much more cheating on their taxes than most of us.

Recent Senate investigations have revealed widespread evidence of fraud by doctors submitting claims under Medicaid. That many lawyers do not necessarily obey the law is illustrated by the extraordinarily large roster of attorneys involved in the Watergate crimes.

Hypocrisy is a hallmark of white-collar crime. Offenders avoid calling what they have done by its blunt criminal name. They may grant that their behavior was "illegal," but they are likely to resist having it called "criminal." For example, an executive involved in the 1961 antitrust violations, which were flagrant crimes, issued a statement to the press saying that he was about to serve a jail term "for coduct which has been interpreted as being in conflict with the complex antitrust laws."

Former President Nixon and his attorney General called for harsh punishments for street criminals at a time when they themselves were enmeshed in extensive criminal activity. Such statements characterize the double standard for underworld and upperworld crime.

## COSTS OF WHITE-COLLAR CRIME

White-collar criminals steal more money than traditional criminals. Thus, bank embezzlers steal much more from banks than robbers; a million dollar robbery would be a sensational news event, while a million dollar embezzlement is fairly commonplace.

The heavy electrical equipment conspiracy in 1961, one of the first major corporate criminal cases, involved millions of dollars of overcharges to public utilities and government.

Nevertheless, it was reported under "Business" news in one of the country's leading weekly magazines, with the "Crime" section reserved for "real" crime.

Similarly, illegal corporate campaign contributions and international bribes that have come to light in the last three years have generally been treated as business or political news.

Yet white-collar crime can produce more social damage than so-called "real" crime. Muggings, burglaries and robberies can unite people in moral condemnation of the behavior.

As the French sociologist Emile Durkheim noted, such crimes can make people behave better by emphasizing what we abhor and showing what happens to people who behave in an unacceptable manner.

White-collar crime, on the contrary, breed social malaise. They create distrust, cynicism, and greed—if others are doing it, I'll get my share too. Tax authorities, for example, believe cheating increased sharply after revelation of Mr. Nixon's tax deceits.

What can be done about white-collar crime?

## AROUSING THE PUBLIC

It is essential, first to recognize the existence and the importance of white-collar crime. Street crimes and traditional offenses are routinely tabulated by government agencies. Every three months the media herald their publication, noting either that the number of offenses are higher (usually they are), or are showing an encouraging, although slight, decline. These reports strongly influence public attitudes and public policy.

No government agency in the same way as the FBI's "Uniform Crime Reports" regularly proclaims how much antitrust activity is going on, whether doctors are involved in less Medicaid fraud or more, or whether bribery is on the increase.

Large federal grants, particularly from the Law Enforcement Assistance Administration in the Department of Justice, have gone to investigate street crime and strengthen police forces to deal with such crime. The rare LEAA activities on white-collar crime have focused almost exclusively on fly-by-night consumer frauds. Crimes by the entrenched and powerful remain unexamined.

Part of the problem of arousing public and official concern lies in the diffuse character of injury from white-collar crime. Street crimes of violence produce immediate injury; illegal air pollution kills more slowly. Steal someone's wallet and the scream of anguish is immediate. But overcharge a few pennies on a purchase and the outrage disappears.

## PRISONS VS. CRIME

Difficult issues arise, too, in regard to the most effective manner of dealing with captured white-collar criminals. It is unlikely that they will ever again do what they were caught at (but then, the same is true for most murderers).

Some would argue that white-collar criminals should not be imprisoned, and that the shame they reap seems punishment enough. Furthermore, if they are professional persons, they may be barred from practicing their vocation, although professional groups such as bar, medical, and accountants' associations often seem more concerned with protecting prerogatives than with prosecuting miscreants.

Others differ, saying that we need to make an example of white-collar criminals to deter others. They argue too that justice and fairness insist that "crimes in the streets" and "crimes in the suites" be treated similarly.

One recent head of the Justic Department's Criminal Division, Richard Thornburgh, argued that "imposition of prison terms, joined with appropriately high fines, should be the rule in white-collar cases...At present, sad to say, the benefits which an offender can anticipate from many white-collar crimes may be measured in millions of dollars."

Some say that the white-collar criminal is more culpable: having more advantages than others, he bears more responsibility to obey the law.

Thornburgh observed, "It is hard to justify incarcerating the ghetto youth for theft of a car while at the same time putting on probation the corrupt government official or crooked attorney who has abused his position and milked the public for larger sums of money."

White-collar criminals, like most criminals, lack sympathy for their victims. They don't understand—or care—that they are hurting others who have a right to fair dealing. Ralph Nader has suggested that a coal mine executive who runs an unsafe pit, for instance, should be sentenced to work in the mines, where he would acquire a feeling of empathy for those he was exposing to danger.

Whatever the remedy for white-collar crime, nobody looking at the facts can fail to be convinced that the phenomenon requires more attention than it currently receives from the public, criminologists, and government authorities. White-collar crime is real criminality, and it deserves our full concern, and our strong cries of indignation. It has been overlooked for too long.

Dr. Armand Hammer arrives at Blair House for a meeting with President-elect Jimmy Carter to discuss the economy, Dec. 9, 1976.

Dr. Armand Hammer, multimillionaire chairman of Occidental Petroleum Corp., on his way to court in Los Angeles to plead guilty to charges of illegal campaign contributions, March 4, 1976

CRIME & JUSTICE
COURSES BY NEWSPAPER

# Organized Crime

By FRANCIS A.J. IANNI

Editor's Note: This is the third in a series of 15 articles exploring "Crime and Justice in America." In this article, Columbia University Professor Francis A.J. Ianni discusses how organized crime has become an integral part of American economic, social, and political life.


Photo


Photo


Photo

ROGUES' GALLERY, (Left to Right) Louis "Lepke" Buchalter, head of Murder, Inc. and the rackets in New York in the 1930s. Frank Costello, New York boss and alleged gambling czar in the late 1940s and early 1950s; and Sam Giancana, Chicago boss from the mid-1950s to mid-1960s.

Fear of having one's home burglarized or of being mugged or held at gunpoint for one's wallet has left few persons indifferent to the "crime problem" in America

But how many of us who waited in line to see "Godfather Part II" lost any sleep that night worrying about organized criminal activity in American cities?

Organized crime has become such an integral part of the politics and economics of urban life that most Americans do not consider it a personal problem.

Although a number of illegal activities are defined by law enforcement officials as products of organized crime—drug peddling, gambling, prostitution, exortion, and loan-sharking—large segments of the public regard some of these crimes as minor "vices" that hurt no one except, perhaps, the tax collector.

Over the years, organized crime—viewed by many as the special domain of Italian immigrants—has thrived on public demands for its services and on widespread corruption. It has virtually become an "American way of life."

## AN ITALIAN CONSPIRACY?

As early at the last decade of the 19th Century, when 11 reputed "Mafiosi" accused of assassinating the city's police chief were lynched by a New Orleans mob, it was alleged that Italians brought organized crime with them to America.

Eighty years after the New Orleans lynchings, a Harris Poll indicated that a majority of Americans—a decisive 78 to 17 percent of the sample—believed that "there is a secret organization engaged in organized crime in this country which is called the Mafia."

A number of governmental investigatory bodies have held similar views. In 1951 Sen. Estes Kefauver's Senate Crime Committee concluded "there is a nationwide crime syndicate known as the Mafia (whose) leaders are usually found in control of the most lucrative rackets in their cities."

President Lyndon Johnson's 1965 Task Force on Organized CRime similarly concluded, "There is a nationwide alliance of at least 24 tightly knit Mafia 'Families' which control organized crime in the United States," whose members "are Italians and Sicilians or of Italian or Sicilian descent." According to the Task Force, these "families," linked together by agreements and obeying a nine-member commission, control most of the illegal gambling and loan-sharking operations in the United States, as well as narcotics importation.

The Task Force also found that the Mafia had infiltrated legitimate businesses and labor unions and had made liaisons that gave them power over officials at all levels of government.

## AN INDIGENOUS SYSTEM

A small but growing number of law enforcement officials, journalists, and social scientists who have been studying organized crime interpret these same facts quite differently. They see organized crime as an integral part of the American social and economic system, involving (1) segments of the American public who demand goods and services which are defined as illegal, (2) organized groups of criminals who are willing to take the risks involved in supplying them, and (3) the corrupt public officials who protect such individuals for their own profit or gain.

The history of organized crime in America dates back to the days when the lawless bands of the James Brothers, the Youngers, and the Daltons terrorized the western frontier. Then, in the late 19th Century, the "robber barons"—the Eastern industrial giants—transformed that frontier into financial empires. It was not, however, until the 20th Century and the growth of the modern city that organized crime, as we know it today, developed.

The organized crime that now thrives in American cities is rooted in the social and economic history of urban life. Urban history documents how the growth of the American city resulted in complex but demonstrable relationships among minorities, politicans, and organized crime. It is this network of relationships that reveals organized crime in America to be a home-grown variety, indigenous to American soil, rather than a foreign transplant.

We have long known that organized crime and the corrupt political structures of many major American cities enjoy a relationship in which success in one is heavily dependent on the right connections in the other. In this crucial relationship, the criminal is permitted to produce and provide those illicit goods and services which our morals publicly condemn but which our mores privately demand—gambling, stolen but cheap goods, illegal alcohol, sex, and drugs.

In return, the criminal must pay tribute to the political extablishment. Social history testifies to how gangsters and racketeers paid heavily into the coffers of political machines in exchange for immunity from prosecution.

## GHETTO ESCAPE ROUTE

The persons most willing to take the risks involved in organized criminal activity are, and have traditionally been, those who feel blocked from legitimate access to wealth and respectability. More often than not, these persons have been members of minority groups who settle in the slums of our cities.

Ghetto dwellers and their children have found organized crime an open route to excaping poverty and powerlessness. The successful gangster, like the successful politician, has become a neighborhood model, in addition, proving it is possible to achieve rapid and dramatic success in spite of the police and a variety of oppressors.

At the turn of the century, the Irish were one such minority group. They were quick to band together to form street gangs with colorful names like "The Bowery Boys" and "O'Connell's Guards," and they soon came to dominate organized crime and big city politics. Once they achieved political power (due at least partly to connections and pay-offs surrounding illicit activities), their access to legitimate opportunities increased. Eventually the Irish won respectability in construction, trucking, public utilities, and on the waterfront and no longer needed to become involved in organized crime.

The aftermath of World War I ushered in the era of Prohibition and speculation in the money markets and real estate—arenas for power and profit over which Jewish and eventually Italian gangs fought for control.

From the 1930s on, Italians moved into positions of power in both organized crime and politics. More have since gained access to legitimate means of acquiring riches and respectability, but the cycle continues as blacks and Hispanics seek to rise like the phoenix, out of the ashes of inner-city ghettos.

## PERVASIVE CORRUPTION

Corruption in both government and private business also contributes to the livelihood of organized crime. There is considerable evidence of police indifference and even collusion in organized criminal activities. The police are usually the only visible representatives of the power structure on the street leve where graft and corruption are most obvious.

Howver, price-gouging by merchants, profits from dilapidated housing for absentee landlords, kickbacks to contractors, bribes to inspectors, and the ever-increasing evidence of corruption in the judiciary, city hall, and the federal government are equally obvious to the people on the street of the inner city.

If organized crime is indeed an integral part of American economic, social, and political life, it becomes easier to understand why law enforcement agencies have met with little apparent success in their efforts to control organized crime. The principal and direct responsibility for its prevention rests with the "total" community—private was well as governmental sectors. Both sectors must make a concerted effort to provide viable alternatives to criminal behavior by offering better economic opportunities, decriminalizing some "vices," and eliminating corrupt practices in both the private and official sectors.

The task is monumental; it requires providing models for public trust and ethical concern at every level of public and private enterprise. If, however, we hope to curb organized criminal activity in America, we must begin to deal with the reality of the situation.

Certainly we should continue to seek out and prosecute the organized criminals. But his is not enough. Organized crime would not survive were it not for corruption in government and industry; nor would it thrive without public support.

# S.A.Y. seeks volunteers

Social Advocates for Youth (S.A.Y.), an organization involving preventative delinquency is looking for dedicated student volunteers to work with troubled children.

S.A.Y. has plans to visit the campus on Friday Jan. 20 between 9 and 12 in the student union.

All interested students in the volunteer program should contact Diana Schoenfeld at 655 Castro St., Suite 8, between 9 and 6 p.m. or call 965-4166 the same hours.

S.A.Y. organization started in 1973, has been helping youths ages 8-14 cope with and overcome problems which may otherwise put them in the hands of the juvenile justice system.

Youth caseworker, Maureen Bauman said results with their one to one matching program—in which one youth is assigned to one volunteer, has been good.

Bauman said, "We are looking for people especially males who would be willing to spend about 3-5 hours a week and hopefully be dedicated for at least a 9 month period." Bauman added, "Volunteers would recieve in-service training in areas such as communication techniques and be additionally rewarded as a friend to the youth."

Bauman said volunteers could be tutoring, but mainly would be exchanging conversation and feelings with the youth. They would "not necessarily be counseling," Bauman commented, but also would be spending time, being a friend and growing together. Bauman confessed, "It's a two way street."

Another caseworker, Diana Schoenfield said, "We also offer monthly group recreational activities to amusement places in the area."

S.A.Y. has developed a crisis house located in Mt. View where runaways and children in need can stay on a short term basis. Along with this and other new programs, S.A.T. is starting a Youth Involvement Project. This effort involves talking with and finding out the needs of the high school students in the Santa Clara Co. area College credits are available in the Social Science department for this new project. Interested students should contact John Day, department head.

Schoenfeld stressed, "We really need volunteers. Students should realize that they would not just be benefitting the youth but themselves as well. They should look at the valuable experience they would get by working with people, especially a close relationship with a youth."

# Amnesty International starts Foothill chapter

A new club is forming on the Foothill campus, dedicated to helping people who are unjustly imprisoned. According to Stuart Tanner, ASFC Social Affairs Director, the group hopes to start a local chapter of Amnesty International, a world-wide organization which helps "prisoners of conscience" attain freedom of thought and body.

Students interested in starting a local AI chapter at Foothill are invited to attend a meeting on Thursday, Jan. 19, at 1 p.m. in Room S-3.

Prisoners of conscience, Tanner said, are people imprisoned for their beliefs, color, ethnic origin or relision, who have not used or advocated violence as a way of exercising freedom of expression. The organization works for their release through fund-raising and letter-writing campaigns. It sends representatives to speak to governments, and provides money, clothes, and other forms of assistance to the families of prisoners.

"It's solely a human rights organization," Tanner said, "and has no basis on political events." To avoid "stepping on political toes," he said, members are not allowed to work for prisoners in their own country. "Each chapter in the U.S. receives a list of 'adoptees' in other countries from the AI American chapter," he said. Members write to the appropriate government, embassy, and prison officials to secure freedom for the prisoners.

Amnesty International, which won the 1977 Nobel Peace Prize, has 1,600 chapters in 33 countries, Tanner said. It was founded in 1961 in the belief that "every person has the right to hold and to express his convictions and has an obligation to extend the same freedom to others."

# Fitzgerald leads teaching innovations

By JEFF KILINSKI

Four years ago James Fitzgerald, president of Foothill College, proposed a Northern California Community College Learning Consortium to forty junior colleges, from as far south as Visalia and northward to Oregon.

Today the first course organized by the consortium is on its way to twenty-nine member colleges.

The consortium is an organization, led by Fitzgerald, of junior colleges in Northern California. Its job is to develop and distribute non-traditional courses composed of "mixed-media." The media used are textbooks, slides, cassette or reel-to-reel tapes, and filmstrips.

The way the courses will be taught is different. Students do not sit in a class and watch a teacher lecture. Instead, they read newspapers or pick up the phone and dial the telephone college, drive to other locations in California, watch television or listen to the radio.

A radio course, called "History of Rock, Pop, and Jazz" used by Foothill—KJJC, has been perfected and shipped to neighboring colleges. Students tune in the course, a teacher from their college introduces the lesson, then the student looks at slides or follows the dialogue in the textbook.

# FRAME FRAME BY: The Goodbye Girl

By DAVID HERN

If the founders of the realist movement in theatre were still alive today, they might find it impossible to categorize Neil Simon. And if not Simon himself, then certainly his latest screenplay, "The Goodbye Girl," which, if pinned down, I would probably describe as a Harlequin Romance written by Nathanael West with a joy buzzer and whoopie cushion added.

Simon, whose name now costs fifteen cents per utterance and is probably listed in Roget's Thesaurus next to the words, "success," "hilarity," "foibles" and "deadline" is still grinding them out. aAnd though he remains one of Hollywood's most creative and gifted writers, somehow I don't picture him at work in a cellar with an overly bright desk lamp, a half a glass of old scotch and an ashcan brimming with cigarette butts. From "The Odd Couple" on, he has spent most of his writing career creating microcosms. His latest involves a young woman (Marsha Mason) and a young man (Richard Dreyfuss). and if there is a young woman (Marsha Mason) and a young man (Richard Dreyfuss), then Simon is bound to lead us to the inevitable conclusion.

Well, let's see now. It helps if they hate each other first, or better yet, how about if they meet when he accidentally spills a whole tray of salad and Jell-o all over her! Yuk! Yuk! No, second thought, that's been done before. But seriously folks, all of my kidding aside, let's get down to the real kidding. Simon does it much better than I do.

In the film, Mason is abandoned by her boyfriend (one of many) who leaves her in his apartment with her 8 year old daughter. Matters are complicated when she finds out that not only has he left her in the cold, he has also sublet his apartment to a "friend" she has never met, who turns out to be Richard Dreyfuss. Here, the hate-at-first-sight conveniently has a legal basis to it. After some yes-I-can, no-you-can't bickering, the two agree to share the apartment. From living together, they begin to become not only attracted to, but dependent upon each other.

"The Goodbye Girl" marks Richard Dreyfuss' finest performance to date. He naturally possesses a mischievious, agreeable energy which director Herbert Ross has used to the fullest extent. The film's highest moments are when the Richard Dreyfuss character, an actor, comes to work under the direction of a psuedo-progressive independent stage director who forces him to play "Richard III" as a homosexual.

Mason, though attractive and strong-willed, is grossly overshadowed by Dreyfuss, who tends to take the material and the audience away with him.

"And now, it's time for the zany, madcap antics of the kooky, crazy funsters and the hilarious hijinx of the wacky mirthmakers." Those are words to steer clear of if you see them in an ad for a comedy film. Chances are, for every "madcap" there well be 4 pies-in-the-face, for every "kooky" you can expect up to 3 cases of mistaken identity and for every "wacky" well, they're good for 10-15 minutes worth of funny faces apiece.

Fortunately for "The Goodbye Girl," the advertisers were smart enough to scrap the "wackies" and the "kookies" for words like "refreshing," "joyous," "fun" and "entertaining." And truthfully so, for even in the films' dopiest moments, it never slides into the infantile. The relationships grow naturally and believably. And even though, if you look closely, you can see both leads holding oversized cigars and wearing plastic noses, "The Goodbye Girl" holds closely enough to human reality to keep anyone from saying (with fluctuating eyebrows) "Well, that's the most ridiculous thing I've evah hoid!"

# FOOTHILL SPORTS

**This Week in Foothill Athletics:**

**Basketball:**
*Friday, Jan. 20, at S.F. City College, 7:30 p.m.*
*Wednesday, Jan. 25, CSM at Foothill, 7:30 p.m.*
*Friday Jan. 27, Diablo Valley here, 7:30 p.m.*

**Wrestling:**
*Thursday Jan. 19, DVC at Pleasanton, 7:30 p.m.*
*Saturday Jan. 21, Cabrillo Tournament at Aptos, all day*
*Thursday Jan. 26, San Jose City here, 7:30 p.m.*

## Cagers having fine season

"This is Foothill's best basketball team in 20 years," said Bill Abbey, Foothill's athletic Director.

The squad is currently 13-2, sporting a 2-1 Golden Gate Conference record.

Standouts this year have been 6 foot guard Lester Jones and 6'6" forward Ralph Howe, although coach Jerry Cole said the entire squard has been playing well.

Foothill's next home game is Wednesday, Jan. 25, with the Owls hosting conference member College of San Mateo, at 7:30 p.m. in the gymnasium.

## Wrestlers on the move

With three weeks to go, Foothill's wrestling squad stands with a 6-3 record, with two tough losses just this last week.

The grapplers recently placed 6th out of 20 schools at the Cuesta Invitational in San Luis Obispo and 9th out of 21 schools at the Skyline Invitational.

Standouts on the team are frosh, Gary Haraguchi (12-2 at 126 lbs., third at Cuesta), Jeff Horwitz (13-3 at 167 lbs., first at Cuesta,) and Doug Johnson (15-1 at 158 lbs. ), who captured a first at Cuesta and second place at Skyline in an overtime championship match. (Winner was determined by referee's decision.)

Injuries have plagued the team; a car accident put co-captain Brad Craig out for the season.

Steve Robello, an all-conference linebacker and Hawaii's state high school wrestling champ last year, chipped his elbow in the last game of the season.

Jeff Worwitz suffered a knee injury in the Cuesta tourney.

First year coach Dan Boyett has done an impressive job, bringing the team up from last year's 0-6-1 record.

Boyett said, "We're doing a great job this year and making a good comeback. We hope to send three wrestlers to state."





# Handball-Racquetball courts at Foothill?

By LYNETTE KELLY

Handball-racquetball courts may be built on the Foothill College campus in time for the opening of fall '78 classes, according to Dr. James Fitzgerald, president of Foothill College.

"The plan is still very tentative," he said. "The Board of Trustees has the decision-making authority, and they haven't been consulted yet. We're just exploring the possiblities."

Of the construction plans discussed thus far by the District Council, Dr. Fitzgerald said the most practicable calls for six "or ideally eight" three-wall courts. "The courts would be 'stressed' for four-wall construction," he said, "so back walls and roofs could be added as the funds become available."

"We looked into what it would cost to build traditional, indoor four-wall courts," Dr. Fitzgerald said, "but to have enough for a class would run about $600,000. So we looked at what other colleges in the state have. Three-wall courts have been successful in Southern California, and would cost about $100,000. We would also avoid the costs of maintenace, heating, air conditioning and lighting."

Although handball courts were included in the original design of the College, funds ran out before they were built. "The idea has been there ever since," Dr. Fitzgerald said. This year, however, there may be a way to implement it.

According to Dr. Fitzgerald, "carry-over" money from District Community Services could be used to fund the project. This money includes profit from ticket sales, renting of facilities, and fees collected by the district. "Essentially, the money would come from the Foothill operating budget, Dr. Fitzgerald said, "but from money accumulated from district fund-raising activities during the past two years."

Sometimes Community Services has more money at the end of the year than it expects to receive, he said. In such cases, the money is divided between Foothill and DeAnza to be used for special projects.

Dr. Fitzgerald stressed that two requirements must be met in spending the Community Services fund: it must be used for "first-time only" costs, and the project must benefit the entire community. A project that would involve continued costs to the district would not be feasible, he said, because there is no accurate way to estimate the amount available in future carry-oever funds.

Although a construction site has not yet been chosen, Dr. Fitzgerald said the courts would be "as close to the gym as possible." The two most popular sites suggested, he said, are near the tennis courts (where the batting cage is), or near the archery range.

Dr. Fitzgerald estimates that construction would take one and one-half to two months.

"We would like the Board of Trustees to approve beginning construction this spring," he said, for completion before the opening of fall classes.

Dr.Fitzgerald said that although the project "may not happen—someone may find a good reason why we shouldn't do it," the idea has received support from the administration. "We have spoken to Dr. Rowland Chase, director of Community Services, and he said they would be willing to help finance such a project," he said.

Although three-wall handball differs from the more commonly played four-walled game, it is "just as exciting," Dr. Fitzgerald said. "It's played on a standard size court (20X40 feet), but the side walls only go back half-way, and there's no back wall so you run a lot more. It's also played with a bigger ball," he said.

"I feel quite strongly about the game because I played it for ten years," Dr. Fitzgerald said. "At other schools where handball is part of the curriculum, it's the first class filled. I think it can be just as successful at Foothill."

## Upcoming sports

Foothill athletics are in the middle of the winter and spring sports programs. Men's wrestling and basketball squads seasons are underway.

Women's basketball, track and field, swimming, softball, and gymnastics teams are preparing for their upcoming seasons. Interested women should contact the respective coaches.

Men's track and field, swimming, baseball, tennis, and golf teams have been practising since the start of the winter quarter.