

Tied for conference lead Owls rout Chabot

By MICHAEL LEMKE

Foothill routinely defeated Chabot College 70-59, Wednesday, Jan. 18, on the Owl's home court, turning in a fine performance for the few spectators who did turn out. Coach Jerry Cole's squad looked devastating at times, with occasional lapses.

One of the keys to the game was 6'6" Mike Gibson coming off the bench and doing an excellent job on the boards.

Cole's strategy of shuffling players in and out, "going with nine players basically, trying to keep fresh players in the game" as he put it, took its toll on the outmanned Chabot squad.

Foothill, who never once relinquished the lead, was led

by lightning quick guard Lester Jones scoring 17 points. Neville Brandt scored 12, as did the smooth Andre Campbell who turned an ankle but returned to the contest moments later. Foul-plagued Ralph Howe chipped in 11.

With the score 20-18, and Gibson entering the line-up, Foothill quickly opened up a 28-18 lead. The first half ended with the Owls, clad in their white home uniforms with red and black trim, leading 36-26.

The second half started quickly with Foothill jumping off to a 46-29 lead. This spree was highlighted by Brandt's soaring slam dunk, which brought the crowd to its feet. The hot

and cold Foothill squad then went five minutes without scoring, letting Chabot back into the game at 46-36. Chabot, with 6'6" Brian Keith doing a lot of the damage, outscored Foothill 9-2 within a two minute span, closing the gap to 52-49 with eight minutes remaining and the crowd ready for anything.

Jones then turned in a nifty 3 point play and Foothill was back in the driver's seat. Pressing, Foothill jumped ahead 58-49, with the crowd roaring in approval to Howe's driving slam dunk on a nice feed from Jones.

The contest ended with sloppy play from both sides, resulting in a 70-59 Foothill triumph.



Brandt dunks two for Foothill

Blood drive nets 81 pints

By JANELLE CRUZE

On Monday, Jan 23 from 9 a.m. to 1 p.m., the bloodmobile from the Central California Red Cross Blood Program was on campus. The clubs of Foothill College conducted this last drive, 81 pints of blood were collected.

Ninety-eight donors registered at the first station located in the lounge above the Owl's Nest. Of these, 13 were deferred because of complications that could be dangerous to either the donor or donor recipient.

Potential donors were turned away for various problems. A cold, the donor having had hepatitis, being under 110 pounds, or on a diet under that

of 1,000 calories daily, or a diabetic under control of insulin are reasons blood was refused.

After a blood pressure check, a hemoglobin count, and temperature reading, the donor passes station 2 successfully and ventures to station 3 where he is given a plastic container with 3 satellite bags attached to it by tubes.

"At this stage the donor usually gets a little uneasy. They think they will be responsible to fill all 4 bags with blood, Fayette Keyes of the blood donor resource department stated. Actually they only give a pint. Later, in the lab the blood is divided into components: red blood cells, plasma, platelets,

and factor 8 cryoprecipitate, which is for hemophiliacs."

After this, the donor is typed and ready to give blood in the donor room, station 4. This takes about 5-10 minutes, depending on how fast a bleeder the donor is.

Following the ordeal, the donor is given cookies and a choice of tea, coffee, or juice, to restore liquids lost. Most people feel fine after a 15 minute rest.

Neil MacKenzie, Foothill blood drive chairperson, while urging people to sign up to give blood last week, related that giving blood is a community responsibility.

Corrections

Foothill's animation festival will be held in the Foothill College Theatre at 8 p.m. Friday and Saturday, and not in the Forum Building, as reported in last week's SENTINEL.

A quote from Foothill president Dr. James Fitzgerald was inaccurate, saying that money from the college's operating budget would be used to finance the building of proposed handball-racquetball courts, when Dr. Fitzgerald actually said the district funds would not be used.

Instructor seeks Council seat

By SCOTT PARTRIDGE

Eapin Mathews is in an unusual predicament: he is both a candidate for the Mt. View Town Council and a voter registrar for that same election.

Mathews, a part time Foothill political science instructor of American Government, European Politics, World Politics, and Third World Politics, started his "dual" campaign on Jan. 12. He is attempting to register and secure the vote of the approximately 5 thousand Foothill students currently living in Mt. View.

Mathews' motive for seeking the office is to "have an active voice on the board that could directly represent the interests of Foothill students." He continued, "they are the most under-represented portion of the Mt. View population."

Mathews' difficulty lies in the fact that by law, no candidate for public office can both register voters and run a personal campaign at the same time. But, as he well knows, the first rule in successful politics is finding loopholes. Mathews' "campaign center," at the base of the stairs adjacent to the Owl's Nest, now has two tables; one for registering voters, the other for his campaign paraphenilia. The law says nothing about "switching hats" by changing seats.

Mathews is one of four

candidates seeking three council chairs. It is a part time, four year position paying \$250 a month. The council members are responsible for the allocation and handling of approximately 26 million dollars in city funds.

The 25 thousand Mt. View residents eligible to vote must be registered 30 days prior to the April 11 election date. According to Mathews, in the previous election two years ago, only 19 thousand residents registered; and out of those, only ten thousand people voted. Thus, if the 4 thousand Foothill students living in Mt. View voted for Mathews, he would be secured of a seat on the Council.

Seeger takes over

Dean of Instruction Hal Seeger takes over as acting President of Foothill College January 30, for the duration of Dr. Fitzgerald's leave of absence. Fitzgerald is scheduled to return early in June.

In past years, Seeger has filled the same position during Fitzgerald's month long vacations, so it's not something totally new for him. Associate Dean of Instruction Bob Kingson will share some of the duties.

According to Seeger, his job will basically be "to maintain the college the same as Fitzgerald would."



Nurse Carol Bunn aids donor Cindy Blake

Joggers vs. traffic dilemma

After receiving a series of complaints from irate motorists, who say that joggers in Los Altos Hills are becoming a traffic hazard, the Santa Clara County Sheriff's Department has asked the town council to adopt an anti-jogging ordinance.

On Feb. 1, the council will consider adopting two ordinances. One would require runners to obtain a jogging permit. The other would make it a misdemeanor to jog on the street in Los Altos Hills.

If the latter suggestion is adopted, anyone found guilty of jogging on the street would face maximum penalties of six months in jail, a \$500 fine, or both.

Although the ordinance has been proposed in the interest of safety, it seems extreme in a situation where no one has been hurt. Skateboarders, bicyclists and horse-back riders pose as much, if not more, of a problem. Not only do they block traffic on already narrow roads, but also they have less control over their "vehicles" than a jogger has over his feet, and many inadvertently swerve into oncoming traffic. Yet, the town council is considering no similar ordinances restricting these sports.

Even if adopted, such an ordinance would be difficult to enforce. If joggers were required to get permits, sheriffs would have no way of knowing, upon sighting a jogger, whether or not he was in compliance with the law. Every jogger would have to be stopped and asked to display his permit; or maybe he could run with a license attached to his shorts so it would be visible at all times.

A more practical solution to the joggers vs. traffic dilemma would be the adoption of an ordinance like that currently in effect for bicyclists. Since it is primarily the organized jogging group running five or six abreast that poses a traffic hazard, joggers should be restricted to running single file. Joggers running "double" in the street would then be subject to tickets, for which they would either pay a fine or be required to attend "jogging safety school."

—Lynette Kelly

Letters...

An open letter to Chief Silva and all motorcycle owners:

To all new students, Chief Silva is the head of the Campus Security.

In the last issue of the SENTINEL for the fall quarter, I expressed my concern for what I felt was illegal ticket giving to motorcycle owners that were written up for violating article 9.5 of Foothill's Vehicle Code. I had

asked the Chief for a response in the SENTINEL.

This letter is in a previous issue of this quarter and still no response. There could be numerous possibilities as to why no response. I can think of a few. 1) The chief does not read our college paper, 2) No comment is the best policy, 3) there is no chief.

Russell Rogers

P.S. Please see the editor of the SENTINEL for the article I had referred to.

News Brief

The summer Journalism 2 class under the direction of instructor Herman Scheiding, produced a critique of the various media in the Bay Area.

The publication, "Student Media Review," is on the stands now. It can be obtained without cost in the bookstore, the library, and the Campus Center.

The SENTINEL is a student newspaper published weekly on Fridays during the academic school year by Foothill College, 12345 El Monte Road, Los Altos Hills, CA 94022. Staff members are students enrolled in the journalism program at Foothill. The SENTINEL office is located in M-24; telephone: 948-8590, ext. 372.

College students without food stamps?

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

SHOULD YOUNG WORKERS SUBSIDIZE COLLEGE STUDENTS?

By U.S. Senator S. I. Hayakawa

Is it right to make hungry college students do without food stamps? You bet it is.

This year, the food stamp program will cost the American taxpayers approximately \$6 billion. That's a lot of bread. The fact that college students use food stamps which are intended for the very poor is especially offensive to every working American.

During floor debate on this year's farm bill, I introduced an amendment to stop this practice.

I could not tell my colleagues just how many college students use food stamps because no one collects that figure. But at some universities, the participation rate is considerable. A few years ago, 65 percent of the food stamp recipients in Madison, Wis., the site of the University of Wisconsin, were college students. At San Francisco State, more than 13 percent of the students—and almost 16 percent of the graduate students—were on the food stamp dole last year.

And yet, at a recent press conference on food stamp reform, two members of Congress were asked by a newsman whether it was right to make hungry college students do without food stamps.

I would like to see that newsman ask the same question in the factories of America, where men and women—who get just as hungry as college students—pour steel, move iron, and mix their sweat with the oil of machines to form the lifeblood of the American economy.

In public colleges, the low tuitions are possible only because of enormous taxpayer subsidies. In systems like that of the University of California's nine campuses and California's community colleges, the costs of education are borne almost fully by the taxpayer.

I do not know why the students should get an additional subsidy in the form of food stamps.

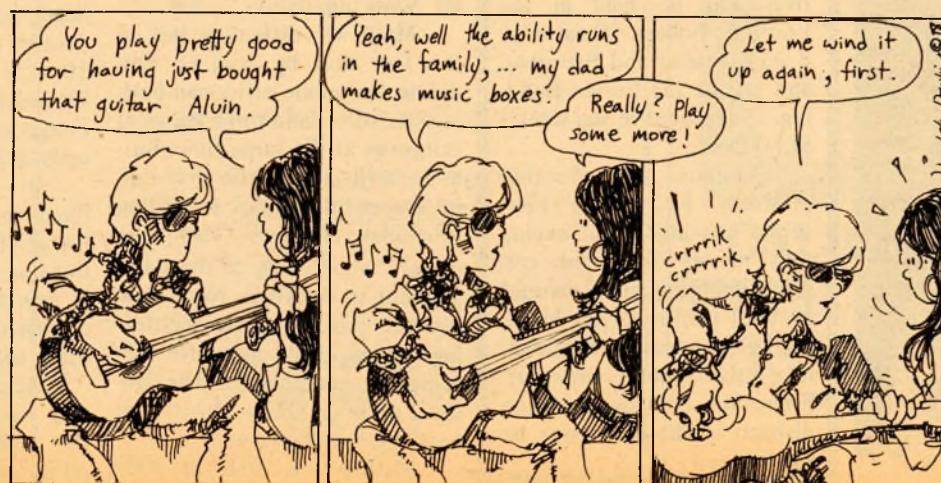
For some, a college education is a postponement of responsibility, a postponement of facing the realities of existence. This becomes even more true when students are tempted to the welfare trough by the refusal of the Congress to impose any meaningful limitations on access to it.

I asked for a roll call vote so that every member of the Senate would be on record whether he wants to make these young taxpayers subsidize the grocery bills of their peers who choose not to work while in college. I asked them to vote for my amendment to S. 275 to end collegiate oppression of the workers.

I lost, 63 to 26.

Lela's Last Laugh

By LELA DOWLING



On the Spot...

By TOM SELBACH and EDWARD MRIZEK

What do you do to relax?



JERRY OJALA
(Chemistry/Electronics):

I like to sit down and read a book sometimes. Usually I sit back, have a beer, light up a doobie and just kick back.

PAULINE FORDICE:

I do embroidery, I sew.



FRED MUSSBERGER
(Athletics):

I sit down and have a hot cup of 30-weight and some groat clusters.



DAVE POSTMAN
(Billards):

Eat good food, play pool, listen to music and hit the books. You have to study hard for my major.



BARBARA MORTENSON
(Vending machine attendant)

I have a glass of wine, kick back and listen to some music.





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SENTINEL

Courses By Newspaper

Genealogy : 2 Name changes

2. Name Changes and Problems of Understanding Sources

By RUSSELL GRIGORY
NAME CHANGES

The American tongue has a cutting edge, in more ways than one. It pares away those little vocal curlicues on unfamiliar words, and even on some relatively familiar ones, which don't fit nicely into the familiar or comfortable rhythms of speech.

A researcher cannot be safe in assuming that a current form of a surname is an indication of ethnic background. The researcher must be prepared for a change in the spelling of a surname, and even for what at first might appear to be a radical change in the name itself.

A historian with enough training and experience, and with proper and selective attention to the specialized researchers in language and dialect, can sometimes find clues to origins, and even the migration, of historical individuals in the peculiarities of their writings, as well as in their name changes. Accents come out in strange ways sometimes in speech, but also accents appear in written evidence.

It seems quite natural for us to try to pronounce something "the way it is written," and it is difficult to adjust to the fact that prior to the early 19th century, written forms were not effectively standardized. Writing attempted to reproduce the sound, and could vary in the writings of a single person, whether he moved into a new "accent" area or not. A person might even sign his name in several forms during his lifetime. Also, depending on the language or accent of the recorder of the name, the form might vary.

Americans have had to accept many forms of spoken English, from the different dialects of English to the foreign accented English of immigrants. Part of fitting into a new community was to habitually dull the ear to variations and accents in our own language. We are frequently pitted for having "no ear for foreign languages." Perhaps true, but perhaps we have deliberately developed it. The French do not like to be reminded that like American mortals they have problems in the same way all languages do. The prestigious *Chateau Haut Brion* is the closest the French tongue

could come to the Irish owner's name of O'Brien. Americans have always granted a dispensation in regard to the pronunciation of their language that no European would grant in regard to his own language.

Europeans have developed a fine "ear," partly because upward mobility usually meant learning the upper-class dialect or language well enough to disguise one's unfortunate native tongue. Frequently the rulers themselves were foreign born monarchs. The European ear was well-trained listening for signs of class or station in accents, so as to know what attitude to assume. Americans, whether amateur historical researchers or not, have little sensitivity to the language and dialect problem.

The differences of language between the present and even the relatively recent past might be illustrated from what is generally recognized as the first English dictionary in the modern sense of the term. Dr. Samuel Johnson's *Dictionary* in 1755 provided a definition for that word so central to the American experience: pioneer. Dr. Johnson defined it: "One whose business is to level the road, throw up works, or sink mines in military operations."

The importance of language change in English, and therefore in the meanings in records, can be shown in startlingly different meanings for such a seemingly familiar word as "divan" in successive and overlapping periods. The word comes originally to English from Persian. In English it appears as meaning a collection of poems, a register, a military pay book, an account book of any kind, the room where the account book was kept, a customs house, a court, a council of state, a hall, and by the 18th century it meant the most important piece of furniture in the hall—the couch. In the 19th century alone, it was used in important writings as meaning a balcony room, a cigar shop, a council of state, a collection of poems, and a sofa.

America became a fresh start in some ways, but what is less often noticed is that it became a museum also.

The first colonists had come to America from an England that had just produced two monuments to the English language—the works of Shakespeare and the King James Version of the Bible. Their language in-

fluences remained stronger than in the cultural mothering country.

The rich variety of Shakespeare's language still contained words which were about 86% Germanic in origin, while current American-English dictionaries contain only about 35% Germanic words. This factor alone indicates a possible problem of understanding some early American sources.

The "Establishment" in England, the Court circles, during the period that gave birth to the early American colonists, still spoke with what later Englishmen would criticize as an American accent. For instance, the "a" was pronounced like the "a" in "cat," not like the "a" in "father." As late as 1791 the broad "a," from the Cockney dialect, was classified by an English pronouncing dictionary as "vulgar." Therefore, Queen Elizabeth I and Shakespeare took a "bath," not a "bawth." One cannot quite put aside the thought of Elizabeth I being turned away from the palace gates by Elizabeth II because of not having that mythical mark of upper-class distinction—the Oxford accent (something more appropriately designated as BBC I). Poor Queen Bess talked more like the Beverly Hillbillies. Elizabeth I wrote about "book larnin," of which she had a great deal. She wrote about a plot to "pisen" (poison) her.

By the late 18th century the full consonantal strength of "R" was fading, and a name such as Hardenburg could appear as "Haddenberg." Both in eastern New England and the lowlands of the south one can find himself searching for lost Rs in names or phonetically spelled words. A southern planter might have addressed the President of "Haavad" as "Dear Suh." The people of southern mountain "hollers" (hollows) saved the extra Rs, however.

Ethnic background is sometimes misjudged because the name alone is taken to indicate the ethnic origin of the immigrant. "foreign" names, however, existed in every country. For instance, Norway sent us immigrants with "Scots," "German," and "English" names. The great Norwegian composer Edvard Grieg (1843-1907) is a good example. He was the grandson of Alexander Grieg, born in Aberdeen, Scotland, in 1739. After all, America was not the only

place that received immigrants.

The surname Chinn, despite its "Oriental sound," is associated with medieval Yardley in England. The sometimes defiant Anglicizing of the English has produced Bewley from Beaulieu, and Beecham from Beauchamp. In America, Blyth was usually fully pronounced; in England, "Bly" has been the preferred pronunciation, and a resultant spelling.

Family names well-known in America have undergone transformation since the time of immigration. General George Custer was the great grandson of a Hessian deserter from Burgoyne's army named Koester. Edgar Allen Poe's father was a German immigrant named Pau. President Hoover's family was descended from Andreas Huber, who was in Lancaster, Pennsylvania, in 1740. The odd southern name Poteet was originally the French name Petite. The New England Peabodys find French ancestors named Pibaudiere. Archie Bunker would find people with his surname descended from Bon Coeur, much to his distress no doubt. The German name Buerckel was transformed into the apparently French name Birkelle, for one family. People with the name O'Green found themselves with ancestors from Yugoslavia named Ogrin. A McShea family was originally Polish with the name Micsza. The Hungarian name Kovacs has been translated by some families into Smith, just as the Hungarian name Pentek has been translated into Friday, and the name Peterfi into Peterson. Though apparently Nameth has not been translated from the Hungarian meaning of "German." Signs of the Czech name Maca have been seen in the phonetic form of Macy. A number of Portuguese immigrants to New England have given us Crabtree from Caranguejo, and some became Morris from Morais.

The central Scots dialect tendency to drop a final "d" produced the phonetic spelling of the surname Hand by a German record-keeper as "Hahn." Transforming "old" endings into "ol" or "al" produced the name "Harrall" from the name "Harold" in some historical records. The final "o" sound becoming the "ay" sound produced the name "Harlay" from the name Harlow in some important records.

The same kind of vowel loss in spoken English that produced the transmutation of some people named Gardiner into "Garner" produced Shakespeare's puns based on the identity of the pronunciation of carnal and Cardinal.

Shakespeare rhymed hardiment and argument. Christopher Marlowe appeared in court records as "Marley." Also in Warwickshire and among the Ulster Scots, who provided so many immigrants to America, one finds the name Montague as "Montege." This provides a lesson to those wanting to find the "origin" of a family name, something unlikely to be anything but very speculative usually. However, some sort of prize should go to the "expert" who wrote that "Montagee" is from the Latin name for a now unknown location once called the Mount of Gee, and associated with the Clan McGee.

Problems of a more serious nature are involved in not recognizing a terminal "ow" is turned into an "e" sound sometimes. The term widow being pronounced and written "widdy" is perhaps familiar. However, the sentencing of someone to the gallows has come out as a sentence to the "galleys," which has been confused with a form of punishment that did not exist at the particular time and place.

Before all else the researcher in historical materials must realize that simply finding records does not mean he will necessarily recognize what he is looking for, or understand it.

ABOUT THE INSTRUCTOR...

Russell Grigory is an historian trained in the Ph.D. program at Columbia University. He has had extensive research experience in this country and in Europe, and has taught basic and advanced courses in modern European and American history at Connecticut College and at both Illinois and New York State Universities. Material in these articles has been excerpted from a course he developed and taught in the Social Science Division at Foothill College.

Genealogy : 5

Interviewing sources

5. Interviewing Sources
6. Biography
7. Autobiographical Sources
8. Basic Records
9. Introduction to Some Important Records
10. Problems of Time and Place
11. Land and Records
12. What is Proof?
13. Immigration
14. Migration
15. Some Final Observations

INTERVIEWING

By RUSSELL GRIGORY

A family researcher, or an historian, who has to deal with living sources has a considerable problem added to his burden of research. Interviewing is an art developed through practice, and it is a subtle and difficult art.

In talking with living sources one must keep the informant within the bounds of the research goals and priorities. Otherwise as a result of poorly directed questions the interviewer can find himself being carried away down a Proustian stream of consciousness.

It would be extremely unusual for an interviewer to have the time or need for a source who can be asked to "just talk about anything that comes into your mind about the subject." Some minds seem to be remarkably vacant until furnished with appropriate and comfortable questions.

An experienced interviewer realizes that a source usually knows more than he thinks he does, and can remember more than he thinks he can. But of course some sources will be found to have a nearly impenetrable shell of protective paranoia.

Memories are interlocked in a subtle combination of the conscious and unconscious, and therefore talking about a related

subject is one way of bringing forth the supposedly forgotten information.

One cannot always expect such precision of memory in important matters as was demonstrated by John Wesley. Anyone researching the significant aspects of John Wesley's religious ideas, which were instrumental in establishing Methodism, is aided by the fact that there is no need to speculate about the critical point at which he believed he had been converted to a new religious viewpoint. John Wesley recorded that his "awakening" occurred at 8:45 p.m. on May 24, 1738, in Aldersgate Chapel in London, while listening to quotations from Luther's commentary on Romans.

Things apparently forgotten can even be brought forth by associations with various senses, which also illustrates that people remember more than they think they do. Though obviously an interviewer cannot make use of such connections, everyone perhaps has had the experience of a distinct odor suddenly bringing back a collection of associated memories—the odor of baking bread, of gardenias, of cordite.

Any interviewer, whatever his craft, has favorite questions that he tries to use as keys to the inner sanctum of memory.

One famous military historian was fond of obtaining information from sources who often had painful memories by starting his second interview, after a direct first interview had failed, by recounting a humorous incident in regard to the war. It almost never failed that the source would engage in trading-off such stories. The changed context of the interview was maintained, and it usually made it possible to obtain the needed information. Sense of humor is as much intertwined with memories of combat as a sense of luck. One can help reveal aspects of the other.

Even "visual memories" can be used to supplement or clarify remembered conversations. For instance, in determining policy evolution in a series of conferences, dating a particular conference and its subject matter can be critical. A significant

conversation was closely dated by an interviewer who asked a former member of the Franklin Roosevelt entourage about what the President was wearing. Having just about exhausted his collection of desperate questions, he unexpectedly came up with something much more precise than a season. The source remembered FDR was wearing a black armband, and thus the conversation was placed within the period of the President's mourning for his mother.

Usually someone constantly in contact with an important person presents problems not involved in the case of someone who only had an occasional contact. A few meetings with an important person usually leaves a clear memory of details. Someone constantly in contact is often a problem because details, especially dates, get confused.

In reading autobiographers and biographers one is eventually impressed by the fact that the accounts of childhood and youth are so frequently the most vivid and detailed. Those who have had a considerable amount of experience probing into the memories of elderly sources of historical material, whether "ordinary people" or "important people," usually find that their memories are excellent, when they want to remember and they are properly interviewed. It is not from "senility" that elderly people of all walks of life frequently remember childhood and youth with such clarity, it seems to result from the fact that it was a period of their lives, whether happy or not, in which they felt little personal responsibility.

In childhood and youth one usually lives within the limitations of the family circumstances, and is able to observe in a more detached fashion, and to remember more "objectively." For this period, people don't have to excuse or explain as much as they feel they have to for the period when they were what we optimistically refer to as responsible adults.

It is for this period that subjects of biographies, and autobiographers, provide some of the most interesting and

revealing information and insights.

Canned conclusions are sought by the lazy mind and the inexperienced interviewer. Evidence on which the conclusion is based has to be examined. In this way the judgements of the source can be judged. When someone is described as thoroughly dissolute, colored and textured fantasies of bacchanalian practices may be conjured up in the mind of the interviewer, when the source only means that he had a glass of wine at dinner *every* night. Discretion is never advised when a source appears to be unwilling to shock an interviewer with details.

A source who provides a psychological interpretation is especially suspect, since frequently he is intent upon supplying only information suitable to the psychological category he has chosen for the subject. However, the amateur researcher will at least be spared the necessity of dealing with the assortment of deranged people historians must attempt to understand, all the while aware that there are limits to the possibilities of rationally explaining the irrational.

Even documentary evidence should be checked with living sources when it is possible. Obviously documents are not always correct. Governments, for instance, have been known to create documents specifically in order to record information known to be false.

A source should be asked questions when the interviewer knows the answers already, in order to help evaluate the accuracy of the source. It is also necessary to repeat details obtained from another informant in order to invite correction.

Probably no one writing a biography of an important person, or even collecting biographical information about an "unimportant" person, can avoid the necessity of eventually interviewing an enemy of the subject. Actually feuds and antagonism involving the subject are no hindrance to the researcher. Each side in a feud has a clearly memorized set of reasons and examples which, with proper

motivation, will be repeated gladly. Sometimes a few politely produced quotes may be necessary to open the matter. After all, both sides holding long grudges are enjoying them. Find someone who has been hurt and you'll eventually get a story. It is a rare person who suffers in silence, and if he does he may simply be waiting for his best shot.

Even with the best of efforts by governments to keep secrets, much that has been classified most secret has been brought to light by questioning the losing side in a policy debate. The more important the matter, the more likely that there has been a major conflict over it, and therefore a side that suffered a major blow to reputation and ego. The losing side will want at least equal time, on or off the record.

This is certainly one of the most difficult areas of research, examining invisible sources—human memories.

ABOUT THE INSTRUCTOR...

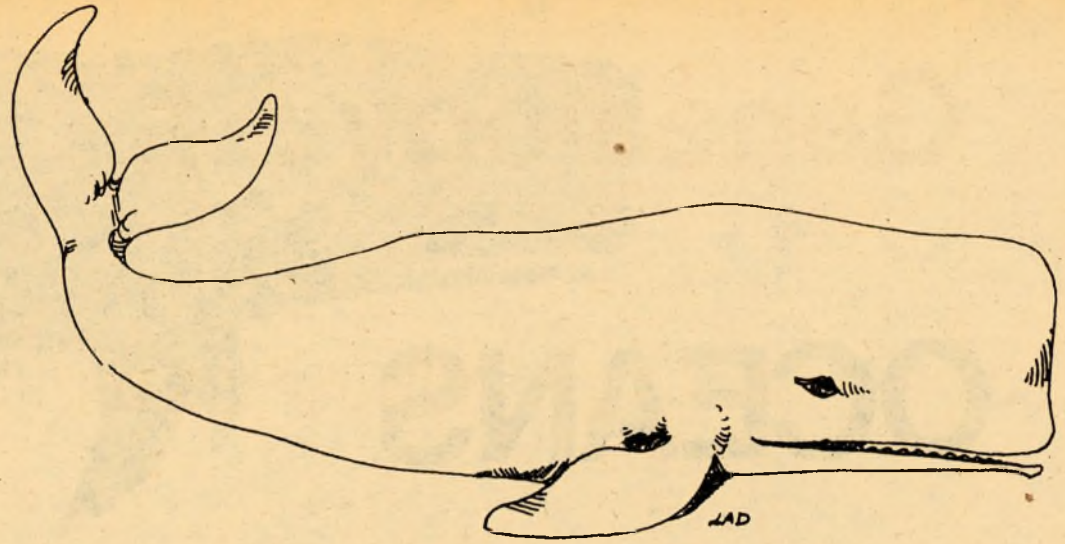
Russell Grigory is an historian trained in the Ph.D. program at Columbia University. He has had extensive research experience in this country and in Europe, and has taught basic and advanced courses in modern European and American history at Connecticut College and at both Illinois and New York State Universities. Material in these articles has been excerpted from a course he developed and taught in the Social Science Division at Foothill College.

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Last week the SENTINEL did not publish lesson 2 as scheduled, because of a production error. This week we publish lesson 2 with the hope that the confusion that may have resulted did not upset your family tree.

Articles 6 through 15 should appear in proper sequence.

OCEANS



4. American imagery and visions of the sea

JOHN WILMERDING, an art historian and author who has helped to spark critical interest in American schools of art, is the Leon E. Williams Professor of Art at Dartmouth College, where he has taught since 1965. He has also been a visiting professor at Yale and at Harvard. He is honorary curator of painting at the Peabody Museum in Salem, Massachusetts and a trustee of the Shelburne Museum in Vermont, the Wyeth Endowment for American Art, and the St. Gaudens National Historic Site. His many books include *A History of American Marine Painting*, *The Genius of American Painting*, *The Pelican History of American Art*, and *Painting in America*, in addition to studies of Robert Salmon, Fitz Hugh Lane, and Winslow Homer.

The sea was the first experience in the American consciousness; the shore a first edge of a geographic and mental territory expanding thereafter westward and futureward.

Leaving different points in Europe, driven by various pressures from home and towards various aspirations afar, adventurers pushed into the New World across half a millennium and all of the Atlantic. For them discovery, exploration, and settlement were shared visions.

Paradoxically, their original *terra incognita* was the ocean itself. To cross it seemed interminable and treacherous, but its horizons were thought to hold out both physical well-being and spiritual salvation.

Thus the New World that was to become America inspired a combination of awe and fear, of impoverishment and riches, and of known and unknown promises. This earliest frontier existed in the fragments of measured coastlines and incomplete charts, where the endless

vastness might terminate in at least partial distillation or containment.

It is no surprise that this earliest experience of discovery, record, and possession should metaphorically wash across the subsequent years and terrain of American history and geography. Both the reality of western expansion and the myth of the open frontier have animated the American imagination up to the present day. Pioneers of the 19th century conjured an image of sailing across seas of waving grass in their prairie schooners, while the terminology of navigation continues to apply to contemporary astronauts who venture to the oceans of the moon. And a national hymn sings of the country stretching "from sea to shining sea."

These visions of the sea were early translated into art. Among the earliest paintings and drawings done in the New World were watercolors and drawings dating from the English and French expeditions in the late 16th century. They show a shoreline full of natural resources and inhabited by ideally proportioned Indians.

Later, ambitious colonies would rise on this seaboard, and, well into the 19th century, life and commerce on the sea would play a crucial role in the new country's development. Colonial portraits often contain references to shipping in background views as appropriate emblems of a sitter's profession or experience.

RISING NATIONALISM

By the opening years of the 19th century, the full tide of the romantic movement began to turn American taste strongly towards full-scale seascapes and nature subjects. Such interests reflected a young country

increasingly equating its raw and beautiful wilderness with the national identity.

With the Revolution and then with the War of 1812, American artists were called upon to create a fresh imagery of virtually instant national heroes and heroic events—just as other media do now. Paintings of naval engagements were appropriately vivid in coloring, strong tonal contrasts, and turbulent effects of water and clouds. As such, they embody a concentration of energy and vitality deriving specifically from the depicted events, but more generally from a national spirit of triumph over the British in those years.

At the same time, several artists took up painting views along the Atlantic coast, delineating both the growing shipping activity and the dramatic appeal of America's eastern coastline. Pictures by artists like Thomas Birch and Robert Salmon tend to be crowded with people, myriad activities, dense skyline shapes, and lively light effects. While their work on a documentary level faithfully records the physical shape of this period's rapid growth in population, building, and commerce, it conveys further to us a broader spirit of national prosperity, ambition, and self-confidence.

AN AMERICAN FRONTIER

The northeast coast remained especially appealing to subsequent generations, and Maine in particular attracted many painters throughout the middle years of the century. The coast was bold and rugged, beautiful, and in places spectacular, isolated, and untouched. It was an essential embodiment of America's concept and reality of the frontier. Alvan Fisher and Thomas Cole were painting in

the Mount Desert region during the mid-1840s. Fitz Hugh Lane and Frederic Churck came in the next decades, and others followed. They were impressed with the stormy turbulence of the off-shore waters, hidden ledges, rising promontories, and the powerful moods of weather. Lane concentrated on capturing the qualities of transient light and atmosphere. This manner of painting (now called luminism) stresses nature's higher spiritual order and tranquility, inviting from the viewer an attitude of poetic reverie and contemplation.

During the 1860s and 1870s, however, deep polarities of mood emerged in American landscape and marine painting. Simultaneously, and almost schizophrenically, artists painted tranquil as well as explosive scenes, quiet coastal panoramas beside violently threatening storms. Almost unconsciously, art bore the dark and brooding strains of national tension during the Civil War period and its aftermath.

By the end of the 1870s a new form of graver, more contemplative realism emerged. Foremost in this style were Winslow Homer and Thomas Eakins, whose work increasingly suggests notes of poignant elegy, thoughtful seriousness, and powerful human drama.

ABSTRACTION vs. REALISM

In contrast to the first half of the 19th century, American painting in the latter half saw the perplexing appearance of a multiplicity of styles, sometimes inconsistent and lacking logical development. This, too, was an index of the age's insecurities. Some artists like Albert Ryder turned inward, seeking the mystery of the inner mind and

world of dreams. Others, like James Whistler, turned to forms of personal abstraction and artistic formalism; and yet others like William Morris Hunt or Childe Hassam turned to adaptations of impressionism.

These various currents carried into the new century as the conflicts between realism and abstraction continued to intensify. The coast maintained its hold on the imagination of such major figures as George Bellows, Edward Hopper, and Andrew Wyeth. Meanwhile, other American painters struggled to come to terms with European modernism.

THE NEW INDUSTRIALISM

During the 20th century New York became a major center for American painters: here was the new industrial and technological landscape. As photographed by Alfred Stieglitz or painted by John Marin, Bellows, and others, it was seen not only as a city but as a port, recalling once again in modern terms America's passage and passengers to and from Europe.

During the 1940s and 1950s Milton Avery and Mark Rothko brought painting into almost total abstraction. They suggest vast environments of mood and feeling, possessing vague allusions to bands of earth, sea, or sky, suffused in light and colors more expressive of inner sensations than outer actualities.

The voyage and the frontier persist as a vital experience today in American art as in American life.

For some, it is a voyage inward to the self, for others a journey outward to the oceans of space.



OCEANS



5. Exploration of the sea

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The great age of global exploration began in the late 15th century.

Columbus, Magellan, and Cook were seeking and finding new oceans, lands, and people. For them the sea was only a highway. They needed practical knowledge about the sea, but they were not scientists, interested in the sea.

For example, in 1667 the Royal Society of London produced a set of questions addressed to mariners, and Robert Boyle wrote about "the saltiness of the sea," "the temperature of the submarine regions," and "the bottom of the sea." In 1698 the astronomer Edmund Halley took command of a ship and sailed down to the Antarctic ice in search of knowledge of the behavior of the compass at sea. So far as I know, he had never before been out of sight of land.

The results of all this scientific effort were less than spectacular. The sea was too large. The vision of great projects was there, but not the men,

the means, or the funds.

CHALLENGER EXPEDITION

The start of "modern" oceanography is usually considered, somewhat arbitrarily, to be the *Challenger* Expedition of 1872. H.M.S. *Challenger* was a wooden corvette of 2,306 tons, a big ship even by modern oceanographic standards. She was normally propelled by sail but also had coal-burning steam engines that gave her more freedom of maneuver. She returned in 1876, having traveled 69,000 nautical miles and gone around the world.

The object of the expedition was primarily to extend our knowledge of the animals and plants that live in the sea, particularly those living at great depths. It was thought that primitive forms might survive in the deep sea and might throw light on the early history of life. This hunch proved to be untrue.

An immense number of specimens was collected, not only of living things but also of the waters of the oceans and from the sea floor. The results of the expedition, published over the next 20 years in 50 large volumes, were of enormous interest. Like all original and productive scientific work, they raised more questions than they answered.

WANING INTEREST

It might have been expected that this splendid start would have been followed up by other great enterprises. Interest in the deep oceans, or perhaps funds for its pursuit, died away, and oceanography relapsed into the work of small marine biological stations, many of which were founded around the turn of the century.

The biologists were interested in important problems con-

cerning the life and fisheries in the shallow waters of the continental shelf—but the deep sea lay all unexplored, outside their reach.

It is an exaggeration to say that nothing was done in the deep sea between the *Challenger* Expedition and World War II. There were great expeditions, particularly those of the German *Meteor* in the Atlantic and the British *Discovery* in the Antarctic, both starting in 1925. However, the continuous, well-supported effort that was needed to make a real impression on the immense technical and conceptual problems was lacking.

The change came from the experience of the war. The effect of war was two-fold: The navy found that it knew next to nothing about the sea, and the scientists who worked with the sailors found that science need not be the poor relation of industry and the armed forces.

NEW PEOPLE, NEW METHODS

The combination of a demonstrated need for scientific information by the navy and a new outlook, particularly among the physicists, led to a wide-ranging effort to understand the oceans in all their aspects. Biology was no longer the center; it had been less neglected and was of less concern to those who had newly learned the art of charming money and ships from the federal government. The new men, Maurice Ewing, Harry Hess, Roger Revelle, and the rest, were not biologists; they were physicists, geologists, and chemists.

Exciting things started to happen. Before oceanography could develop far, however, new methods of observation and measurement were needed. Underwater cameras were devised that could be used in the

greatest depths, and accurate echo sounders were made, using the recorders employed by newspapers to receive pictures from distant places. Instruments were now available that were capable of making continuous measurements of the change of temperature with depth.

A few years showed an enormous change in almost every tool of the oceanographer and the development of many new ones. Many once difficult operations became routine: for example, taking cores from the ocean floor, dredging rocks from the bottom, and measuring the flow of heat from the interior of the earth into the sea. Scientists used floats that would stay at a chosen depth and signal the motion of the water as they drifted with it; they simulated earthquakes by explosions and used them to study the earth beneath the sea; and they measured the salinity of sea water without bringing up a sample.

These new methods have been used in all the oceans with ever-increasing detail and in ships of increasing size. The typical oceanographic ship of the 1950s had less than half the displacement of the *Challenger*. Now we are back to about her size, which has proved best. Russian ships are much bigger, but this is a doubtful advantage since it requires many different groups to share the ship and easily leads to ponderous and inflexible planning.

DEEP-DIVING CRAFT

The great advances in oceanography have been made with underwater instruments and underwater collecting devices, not by sending men deep into the sea. However, there has been a vigorous and very expensive

study of a variety of diving devices. The simplest is the scuba, developed during World War II, which frees a diver from the ponderous diving suit and air hose needed previously. Independent of his parent ship, the diver now swims freely, carrying his own air supply.

It is a wonderful way of studying the shallow seas, but, alas, it cannot be used in the great depths of the ocean. There the diver must be protected from the pressure of the water by a deep-diving submarine. A considerable variety of such vehicles has been built.

There have been important achievements with some of these craft, such as the recovery of the H-bomb accidentally dropped off the coast of Spain in 1966 and the examination of the wreck of the submarine *Thresher* in 1963. They have, however, contributed little to our knowledge of the deep sea. They are expensive and time-consuming to operate, and they can do little that cannot be done as well without a man in the sea.

The initial enthusiasm for manned vehicles has declined, and it now seems likely that their main applications will be to the inspection, adjustment, and repair of underwater engineering structures, such as wellheads and pipelines.

Recently the U.S. Deep-Sea Drilling Project has drilled several hundred holes in the oceans of the world, some to depths of several thousand feet beneath the bottom. The results, to be discussed in the next article, are giving a new view of what lies beneath the ocean floor and of the history of the oceans themselves.



America's popular culture :

Growth and expansion

By RAY B. BROWNE

Editor's Note: This is the fourth in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, Ray B. Browne, Director of the Center for Popular Culture at Bowling Green State University, Ohio, traces some of the theses that have shaped our popular culture over the years. 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.

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The strands of American popular culture have remained essentially the same from Colonial days to the present because they have always responded to and reflected life in this country.

Among the most important of these have been the sense that America was special, a belief in equality, a penchant for violence, and the concept of a melting pot. But above all has been the desire for entertainment.

From almost the earliest days, this cultural response was determined by the fact that this country was the "New World." It held, for whites, at least, the promise of life, liberty, and the pursuit of happiness—because, it was believed, God had willed that the people make it their "Promised Land," the place where their dreams could come true.

This attitude was strengthened through the years because the American genius for technological growth could work in a country politically amenable, incredibly rich in natural resources, and blessed with a generally moderate climate.

There have been changes in points of view and emphasis through the years, to be sure, as changing physical and intellectual conditions have modified the people's ways of life. But throughout, the amalgam of the people, the political system, and

the land has developed a general and constant "American point of view," with various themes that we call "The American Way of Life."

A NATION APART

One of the strongest of these themes was an insistence from almost the earliest days—when the Puritans came to worship as they pleased—that this country was special.

People knew instinctively that "Americans" were different, as the 18th Century French philosopher Crèvecoeur noted in "Letters from an American Farmer" (1782). Benjamin Franklin, considered by many the prototypical native of this country, completely, though painfully, gave up his early allegiance to the king and thereafter thought and self-consciously acted like an "American."

The Revolutionary War forged a new nation, and the Civil War was fought so that, in the words of Lincoln's "Gettysburg Address" (1863), this "New Nation" should "not perish from the earth."

This same feeling of special mission justified, in the people's eyes, their drive across the continent, as they pushed the Indian ever westward and took land from the Mexican. This sense of purpose also inspired the sacrifices necessary to "make the world safe for democracy" in two world wars. It is revealed today in President Carter's emphasis on upholding "human rights" throughout the world.

EQUALITY FOR ALL?

Belief in equality and equal opportunity for all has constituted a second, overriding theme in American popular culture. It was implied in the Mayflower Compact (1620), was stated explicitly in the Declaration of Independence and was guaranteed by the Constitution, though only after the addition of the Bill of Rights and the 13th, 14th and 15th Amendments. It is the basis of the American Dream—the belief that in this country one is free to

achieve any goal, to accumulate wealth, to live in any life-style. The rise of the common man in national politics—Davy Crockett to Congress in 1827, Jackson (the common man's candidate) to the Presidency in 1829, and Lincoln in 1861—was proof to many people of the Dream's reality.

Ironically and tragically, the Dream that has become reality to many WASP Americans has not been fulfilled for millions of others who have suffered discrimination and have been wracked by the violence that often accompanies inequality. For example, the Puritans assaulted the Indians and other whites—the Quakers, for instance—who disagreed with their philosophy. Discrimination could be seen continuing in the 19th Century in the "No Irish Need Apply" signs and songs, and in the campaign against the "Yellow Peril." The "Whites Only" signs over drinking fountains and toilets in the South did not disappear until the 1950s and 1960s.

But violence was not restricted to use against minorities. It has constantly been a major muscle in the body of American popular culture. It was always a grim companion on the Frontier. The penchant for violent physical action can be traced throughout American literature, but especially in Western novels, pulp magazines, comic books, television, and movies.

RURAL VS. URBAN

Much popular culture in America has been centered throughout the years on a conflict between ruralism and urbanism, the country and the city. From the time of the first settlements, when people huddled together for protection, there has been fear of the "Out-There," of the unknown. But to many of the earliest Americans, who came from poverty-ridden urban ghettos of Europe, the countryside represented freedom and dignity, the Garden of Eden.

Articulated by Jefferson and embodied in the movement of millions of pioneers and settlers, this feeling of the superior-

ity of the country has persisted. The rural-urban conflict is revealed in the writings of most 19th Century authors, especially Hawthorne and Melville, and in our day by numerous authors, for example, William Goldman and Irwin Shaw.

The pro-country mood is perhaps best demonstrated today by the exodus from the city to suburbia and exurbia. On the other hand, the city, with its theaters, parks, and museums, has always been a cultural magnet for many people. This attractiveness undoubtedly accounts for the current return wave from the suburbs to the city.

Another important theme has been the concept of America as a "melting pot" of cultures. Although Indians, Blacks, and, to a lesser extent, other minorities were excluded, Americans through the centuries have prided themselves on their diversity. The Statue of Liberty became a symbol of refuge, inviting the world's tired and hungry to this country, where diverse people and cultures would be melted down into "The American Character."

Lately, however, this assimilation drive has been reversed. America now is encouraging instead a pluralism that urges people to rediscover and treasure their origins and identities. The power of this drive was seen in the extraordinary reception of Alex Haley's novel "Roots" (1976) and the television program made from it, which attracted the largest audience ever for any television show.

ENTERTAINMENT

Perhaps the single most overriding theme in American popular culture from the 17th Century on has been the desire for entertainment. Though the Puritans opposed too much pastime activity, Americans generally have been not only hard-working but also hard-playing, encouraging all known kinds of diversion and creating others.

From the earliest Colonial days, jugglers, tumblers, parades, pageants, and celebrations flourished. The first permanent theater in America was built in

New York in 1767. The Minstrel Show was well established by the time of the Civil War, and vaudeville by 1880. The girlie show, introduced in 1866, joined with the Minstrel Show and developed into the first musical comedy, "The Wizard of Oz" (1904), giving birth to one of our favorite forms of theater today.

Numerous other pastimes developed through the years. Magazines and "bestsellers" started in the 17th Century. Baseball and football began in the mid-19th Century. Dime novels started after the Civil War, comic strips at the turn of the present century, and comic books in the 1930s. Wister's "The Virginian" (1902) set the pattern for Western fiction, detective stories, "created" by Edgar Allan Poe, came of age in the pulp magazines of the 1920s and 1930s, and science fiction began with Poe.

Music came with the Colonists, and proliferated and diversified into the numerous kinds with us today. By the 1890s, a movie industry was born. After 1920 radio became a saturating element in our culture, to be superseded by television after 1947.

Our popular culture reflects the American experience and our strong drive to democratize out society.

Though we may rightly despise some aspects of it, on the whole we ought to take pride in it as a rich expression of our democracy. For, to paraphrase Pogo, we have created this culture and it is us.

The views expressed in COURSES BY NEWSPAPER are those of the authors only and do not necessarily reflect those of the University of California, the funding agency, or the participating newspapers and colleges.

NEXT WEEK: Robert Sklar, Chairman of the Department of Cinema Studies at New York University, discusses "Hollywood: The Dream Factory."



5. Hollywood:

The dream factory

By ROBERT SKLAR

Editor's Note: This is the fifth in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, Robert Sklar, Chairman of the Department of Cinema Studies at New York University, discusses the role of movies as purveyors of dreams and spectacles. 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.

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Hollywood!

The studio sound stages are empty, the props and costumes auctioned, the back lots turned into office buildings. The Garden of Allah and Romanoffs are gone, part of Hollywood Boulevard a sleazy strip of adult bookstores and fast-food restaurants.

But the place retains its magic aura. The tourists come all the same, look at the old-time stars' footprints at the Chinese Theatre, buy the maps that guide them past the present day stars' homes.

Though a shadow of its former self, Hollywood still holds a firm grip on the public imagination as the popular culture capital of America—indeed, of the world.

The Dream Factory, they called Hollywood in its heyday. Every week, 10 or more films came off the studios' assembly lines. For decades, movies made in Hollywood dominated the world's screens.

All that has changed.

Television arrived. Political controversy in the 1940s disrupted the old Hollywood. A federal antitrust suit brought about a restructuring of the movie companies. Attendance dropped, then production.

From a weekly habit, movie-going became an event, like going to the theater. People began to think of movies less as a part of popular culture, more as one of the arts.

The Dream Factory shifted to the small screen. Television producers took over some of the old studios. Their programs reach far more viewers than the movies did even at the height of their success. On television, Hollywood's products are more popular than ever.

PURVEYORS OF DREAMS

But movies still fulfill a unique role as purveyors of dreams to a popular audience. Even today, Hollywood's glamorous attraction derives more from movies than from television. Our feelings about current films are passionately formed and avidly debated.

Movies occupy a much more central place in contemporary popular culture than simple numbers would indicate.

The reasons for this are partly psychological. Our reactions are shaped by our personal histories, our cultural backgrounds, even our momentary moods—what pleases us one day may be distressing the next, or the reverse.

Nevertheless, some aspects of moviegoing seem to have a common impact. As we sit in the darkened theater, watching larger-than-life-size figures moving freely through time and space, we may easily enter into a dreamlike state. We feel a sense of heightened power and awareness, and a close identification with the heroes and heroines on the screen.

In real life our dreams are often troubled. Movies, with their fictional plots, can provide emotionally satisfying resolutions—an underdog's triumph, a wrong righted, a true love fulfilled.

When this happens, we walk out of the theater with that familiar "bigger-than-life" feeling of well-being. A recent film that gave audiences that experience was the Academy Award-winning "Rocky," the story of an Italian-American club boxer who gets a crack at the heavyweight title.

HISTORICAL ROLE

The roots of our attachment to movie heroes and hero-

ines also lie in the specific way movies became a part of our cultural life early in this century.

When movies became part of the American scene around 1900, they were looked down upon by the comfortable classes. Movies found their first audience in the big city working class districts and immigrant ghettos, where it cost only a nickel to see their flickering images in hot, rank storefront theaters.

The silent movies were accessible to the polyglot audience of Eastern and Southern European immigrants as language-based entertainment, such as theater and magazines, was not. The newcomers, faced with the task of shaping a culture from their old country origins and their new urban setting, discovered new heroes and heroines in the movie players.

Actors and actresses were not simply characters in a filmed story. They were people the audience saw week after week, striving through the different conventionalized plots to gain success or romance, some small, secure foothold in pursuit of the American dream.

Familiar faces, such as those of Mary Pickford and Lillian Gish, served as surrogates for the immigrant audience, achieving a triumph one week, suffering tragedy the next. Though film players were anonymous, the working class public recognized its favorites. Enterprising producers, themselves immigrants who learned the trade operating nickelodeon theaters, began to promote the favored players into stars.

Throughout the history of American movies, the beguiling and emblematic images of the stars have given the medium its pervasive and lasting power as a force in popular culture.

MEETING AUDIENCE NEEDS

The needs of that early working class audience also fundamentally shaped motion picture content. Seeking release from their toils, moviegoers liked to laugh, to be amazed, shocked, titillated. The movie-makers provided their viewers

with large doses of comedy, science and horror fantasy, Western and urban violence, and sexual innuendo.

By World War I most of the major movie companies were run by immigrant entrepreneurs, such as Adolph Zucker and William Fox, who had sprung from the same urban ghettos where the movies first showed their popular potential. These men were the "moguls" and "tycoons" of later legend.

Although some immigrants, such as newspaperman Joseph Pulitzer, had previously risen to prominence in the communications field, the movies were the first medium of popular culture that seemed to be broadly controlled by people who did not share the ethnic and religious backgrounds of the traditional cultural elites.

With their upstart producers and indecorous content, the movies were for a long time—and indeed in some places still are—regarded by many Americans as a disreputable and unsafe form of entertainment, providing access to false values and ideals, contributing to juvenile delinquency, sexual promiscuity, and other social ills.

For some years a number of states and municipalities precensored movies before they were allowed to be shown. Following a threatened boycott of theaters by the Roman Catholic organization, the Legion of Decency, the movie industry from the 1930s to the 1960s strictly enforced a production code. Over the past decade it has simply rated movies for their suitability for young viewers.

FANTASY IMAGES

Despite such criticisms and controls, movies expanded steadily in importance in American popular culture for half a century. The view of America they presented was attacked as unrealistic, but the producers realized that their fantasy images of American life were exactly the point of their success.

The movies have never offered a full and rounded portrait of American society on the screen.

Rather, this most characteristic feature has been their presentation of extremes—extremes of wealth and glamour, of violence and action. Think of the great movie names, such as Garbo, Hepburn, Bette Davis; Cagney, Bogart, John Wayne. The lure of their pictures and performances has been their capacity to take us out of our own lives and into distant and exotic worlds—the Park Avenue penthouse, the underworld hideout, the Western frontier.

"A Star Is Born" and "King Kong," recent remakes of motion picture classics, have re-emphasized the appeal both to audiences and producers of extremes of glamour and exotic violence.

Nevertheless, the movies have also portrayed a counterbalancing image of social harmony—the traditional American ideal of happiness achieved through family and community. The "Andy Hardy" series of the 1930s and 1940s, starring Mickey Rooney, offered one of the most long-lasting and successful versions of this social ideal.

Since the rise of television and the subsequent decline of motion picture attendance, the movies have less and less often tried to present this balancing social theme. The most successful recent movies—"Jaws," "The Godfather," "Star Wars"—have been closer to the extreme.

The movies today are pre-eminently a popular culture medium of spectacle, and have left to television the opportunity and challenge of creating images of who we are now.

ROBERT SKLAR is now Professor of Cinema and Chairman of the Department of Cinema Studies at New York University, having previously taught history at the University of Michigan from 1965 to 1976. The author of more than 50 articles and book and film reviews, he received the Theater and Library Association Award for "Movie-Made America: A Cultural History of the American Movies." His other books include "F. Scott Fitzgerald: The Last Laocoon," and "The Plastic Age: 1917-1930."

The Urban Crime Problem

By JAMES F. SHORT, JR.

Editor's Note: This is the fourth of 15 articles in a series exploring "Crime and Justice in America." In this article, sociologist James F. Short, Jr. of Washington State University discusses the dimensions of the urban crime problem and suggests the possibilities of controlling crime through community action.

Crime has become a symbol of the city.

No other problem so embodies the fears and concerns of city people, or their apparent impotency to protect their persons and property, or to gain control over their lives.

City people—compared to others—are justified in their concerns over crime. "Street crime," "ordinary crime," by whatever name we call it, is predominantly an urban problem, though in recent years serious crime rates have been increasing more rapidly in suburban and rural areas than in large central cities.

Recorded crime has in fact increased substantially in city and country alike—by about one-third since 1970, for serious violent and property crimes, and by more than double since 1960, according to the Uniform Crime Reports of the F.B.I.

Public alarm over the seriousness of crime has grown in recent years along with rising official crime rates.

Yet in fact, people may not be as powerless to affect the extent of crime as they think. An increased understanding of who commits most crime and why points to the very real possibility of achieving some measure of crime control through community action.

CRIMINAL STATISTICS

The statistics of crime must be viewed with caution. Sometimes the actual amount of crime is overstated, sometimes understated. Lincoln Steffens tells in his autobiography how he and rival reporter Jacob Riis "created" a crime wave in turn-of-the-century New York City merely by publishing stories of crimes ordinarily ignored by that city's press. Similarly, a Colorado study indicates that public opinion about crime reflects newspaper coverage of crime more closely than actual crime rates.

In addition, changing laws, for example, those regarding the manufacture, distribution, and use of drugs,

change not only the statistics of crime, but the behavior of those who enforce the law, as well as those who violate it and are protected by it.

Increased alarm over crime has also led to increased reporting of criminal victimization. The precise amount of unreported crime is impossible to determine, but a decade of surveys suggest that the actual amount is two to three times that recorded in police statistics.

The conclusion that there is much more crime than is reflected in official statistics is supported by extensive studies in which citizens—usually young people—are asked to respond to questions about their own commission of crimes. These studies find that virtually everyone does things that are illegal, but relatively few go on to become serious criminals.

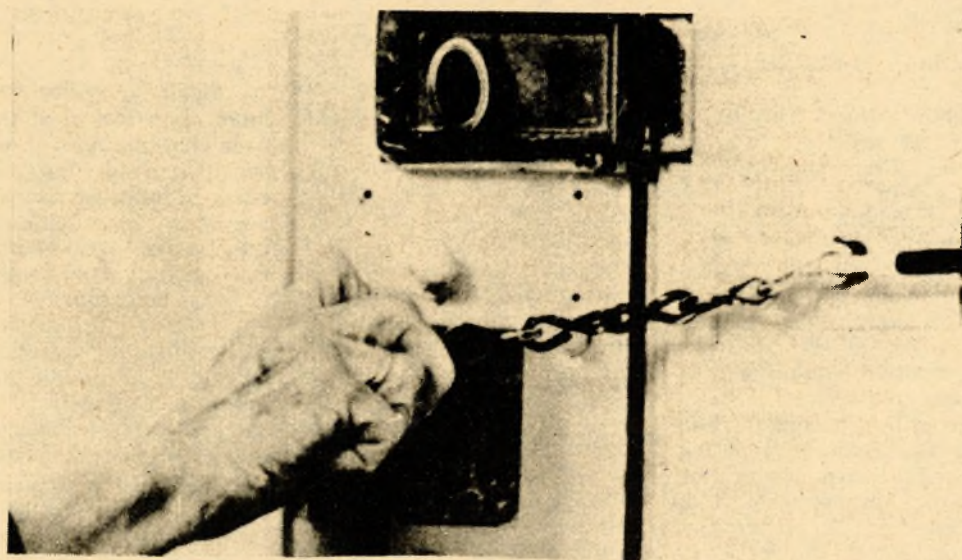
YOUTH AND CRIME

Among those who do commit serious crimes, young people from age 15 into their early 20s are heavily over-represented. The highest proportion of arrests for the violent crimes of homicide, forcible rape, robbery, and aggravated assault for the past several years has been of 18-year-olds; and for burglary, larceny-theft, and motor vehicle theft, of 16-year-olds.

Arrests of females for serious crimes have increased in recent years, but about 90 percent of those arrested for serious violent crimes and 80 percent for property crimes are male. Finally, arrest rates are highest for blacks and most other minority groups, and for the poor.

No one argues that being poor, young, male, black, or an urban resident makes one criminal. But these associations provide important clues to causation and to control.

So powerful are these associations between crime and age, sex, and urban poverty that they help to explain a large proportion of recent changes in crime rates. The population aged 14-24 increased during the 1960s by more than 50 percent—the highest in our history, compared to only 10 percent during the 1950s and about the same projected for the 1970s. This placed great pressure on law enforcement, at a time when national and world events combined to produce explosive changes. Violence associated with an unpopular war and unfulfilled promises of the civil rights movement provided a legacy of crime into the 1970s.



PRISONER OF FEAR. Fear of street crime has made many persons, particularly the elderly, prisoners in their own homes.

POLITICAL VS. "ORDINARY CRIME"

While the vast majority of youth retain conventional aspirations and attachments to conventional institutions, some do not. The fragility of highly urbanized, technologically dependent societies is dramatically revealed by political kidnappings, airplane hijackings, threats to city water and power supplies, and seemingly random assaults justified by their perpetrators on political and ideological grounds.

The distinction between ordinary and politically motivated crime often is difficult to make, especially in countries such as Northern Ireland that are plagued by deep political, religious, and economic conflicts. The rhetoric of ideology is widespread also in the United States, especially among some youth gangs and in prisons where those convicted of serious crime are overwhelmingly poor, young, minority-status males. Many have little attachment to legitimate organizations and institutions, and therefore little stake in conformity.

Prison seldom strengthens conventional ties. Lessons learned and contacts made in prison provide greater opportunity and incentive both for revolutionary political activity and for a career in crime.

CAUSES AND CONTROL

Locking people up more efficiently and for longer periods of time may achieve a greater measure of safety—in the short run. In the long run, it is simply too expensive, and too divisive to society, to keep large numbers of citizens isolated for very long.

We must, therefore, deal with the causes of the crime problem in more fundamental ways, even as we protect ourselves from the most violent and destructive by incarceration.

The causes of crime range from parental and peer relationships to media messages; from individual characteristics to the structure of the society within which laws are written and enforced and inequalities of opportunity, wealth, and status are created and maintained.

The grinding effects of poverty in an affluent, consumer-oriented society, especially among youth who are a glut on the employment market and disvalued because of race or ethnic background, are reflected in the grim statistics of crime.

Recent studies suggest that the most important causes of ordinary delinquency and crime are related to the lack of effective controls emanating in families and other institutions and in communities. Families appear to be especially important in explaining the involvement of youngsters in minor delinquencies and so-called "status offenses"—behavior for which juveniles but not adults can be arrested. The community, however, is most important in explaining differences in serious criminal involvement.

Family relationships also play a larger role in delinquent behavior in stable and affluent communities, while serious involvement in crime is associated with peer relationships and other influences in economically poor, high-crime communities.

COMMUNITY CONTROL

The lessons of history and of recent experience with large-scale attacks on poverty and crime point to the crucial role of local community involvement in finding solutions to crime. Such community involvement has

included efforts to increase reporting of criminal victimization, labeling of commonly stolen items to make positive identification easier and selling them more difficult, and citizen patrolling in cooperation with local police.

Other programs are designed to involve both young people and adults in adjudicating and disposing of less serious crimes by juveniles. Some communities are also experimenting with using volunteers in community correctional programs.

These measures have all helped to reduce some crime in some areas.

All programs are subject to abuse, however. The enthusiasm of discovering new crime control methods often is replaced by the rigidity of routine and of procedures that become unresponsive to ever-changing conditions.

The task, then, is to create community organizations that can remain flexible to meet changing needs and the commitment and continuing involvement of citizens in the affairs of their communities, especially as those affairs involve young people. For that is the crux of the crime problem.

The views expressed in **COURSES BY NEWSPAPER** are those of the authors only and do not necessarily reflect those of the University of California, the funding agencies, or the participating newspapers and colleges.

NEXT WEEK: Lois DeFleur Nelson, Professor of Sociology at Washington State University, discusses the relationship between sex and crime.





Sex and crime

By LOIS De FLEUR NELSON

Editor's Note: This is the fifth of 15 articles in a series exploring "Crime and Justice in America." In this article, Lois DeFleur Nelson, Professor of Sociology at Washington State University, discusses the involvement of women with crime, as both perpetrators and victims.

For generations, crime has been associated with maleness in our society.

Reporting, recording, and writing about crime all reflected a basic value system in which the male role was dominant. Men were considered the primary perpetrators of most deviant activities. They were both the feared and revered participants in this sub-rosa world.

The few women discovered joining in criminal activities were regarded with distaste but were not treated too severely by the courts. But neither did they receive the full protection of the law—men were free to pursue many of their illicit pleasures, such as prostitution, with little fear of moral or legal recriminations, even though females were often the abused participants and victims.

This male dominance of the criminal world is now beginning to change.

As sociologist Freda Adler had noted recently, another generation of women will enter this criminal world, "a generation who, as girls, will think it perfectly natural to become carpenters or architects or steeples-jacks or senators; a generation who will dream of running away from home to join the circus or growing up to become desperados or gunslingers."

The traditional view of the role of women in crime is thus responding to changes in the role of women in our society at large. But the emerging picture appears full of contradictions and conflicts.

CHANGING PATTERNS

According to arrest data, women's involvement in property crime, such as theft, embezzlement, and fraud, has increased dramatically in the last decade, with the arrest rate among females rising almost three times faster than that among males. Still, the rate of female arrests is only about one-third that of men. Female arrests for violent crimes, such as assault and homicide, have remained relatively low and stable.

Consistent with traditional sex roles, prostitution is a relatively frequent female crime. Male customers, in all but a few cities, are ignored as parties to a criminal act.

The statistics on rape indicate almost a fourfold increase in male arrests in the last 15 years, but obtaining a conviction for this charge is still very difficult. Furthermore, although men are reported and arrested for rape, the primary accusations and stigma still fall on the female victims. For example, a Wisconsin judge recently declared rape a "normal" reaction of a teenage boy to women's revealing clothing and a sexually permissive society.

In the judicial system, data from courts indicate that in the past women have tended to receive preferential treatment in terms of charges, convictions, and sentences. In some states, for some types of offenses, females still are treated more leniently than males, but there are signs of increasing equity or even more severity in convictions and sentences for women.

Nevertheless, women are still less likely than men to be sent to prison. Furthermore, if they do go to one of the few female institutions, they will find that there are fewer training and rehabilitation opportunities than in men's institutions, although the actual living conditions also tend to be less severe.

How, then, do we make sense out of this changing situation? Several factors have to be considered, including traditional societal sex roles and their supporting stereotypes. These sex roles have had a strong impact upon the ideologies and practices of those who attempt to control crime.

TRADITIONAL ROLES

The traditional activities for women in our society have revolved around the wife-mother and sex-object roles. In the past, female involvement in crime has been seen as an outgrowth of these roles.

A woman might have been a shoplifter, child abuser, or prostitute and was probably motivated by her relationships with men, emotional instabilities, or sexual maladjustments. It was assumed that such traditional roles provided both the framework as well as the restraining factors for female participation in criminal activities.

It is within this cultural background that citizens and criminal justice personnel responded to female criminals. Witnesses and victims of female crime were hesitant to take action against women since they felt women needed society's protection and probably were not particularly dangerous anyhow.

Similarly, police exercised more discretion when they encountered a woman in criminal activities, and they seldom either brought her in or charged her with an offense. Courts also tended to be lenient with the relatively few women who appeared before them.

However, this paternalistic and preferential treatment had its costs. Throughout the criminal justice system, "a fallen woman" often experienced discriminatory, severe treatment. For example, prostitutes were regularly rounded up and treated with disdain; rape victims were embarrassed and humiliated.

These same themes and stereotypes were embodied in the scant social science studies on women and crime until very recently. Many writers from a variety of disciplines offered social, economic, political, and psychological explanations of male involvement in criminal activities, but the few social scientists who focused on females emphasized primarily biological and/or psychological factors.

Women involved in crime were either maladjusted psychologically, inferior biologically, or had failed to adjust to the expectations surrounding traditional roles. These ideas prevailed until the 1970s.

THE WOMEN'S MOVEMENT

The contemporary women's movement that began in the late 1960s has had at least an indirect impact on crime and sex roles. The movement has resulted in increased awareness and sensitivity to changing sex roles on the part of the general public, criminal justice personnel, and women themselves.

There have been pressures for official agencies to alter their policies and practices and there is some evidence this is happening. For example, sociologist Rita Simon interviewed police, prosecutors, and others in the criminal justice system, discovering this recurrent theme: "If it's equality these women want, we'll see that they get it."

If, indeed, this attitude is reflected in official behavior, then we would expect that there would be some decline in preferential treatment for women in the criminal justice system. We could surmise, then, that some of the increase in reported female crime could be accounted for by these changes in official policies.

However, these same changes will mean that equal protection will increase, and that the often degrading and dis-



Convicted for the second-degree murder of a man who raped her, Inez Garcia leaves Monterey County jail in October, 1974 to start serving a five-years-to-life sentence. Her conviction was overturned on March 4, 1977, after she had served 15 months in prison.

criminatory treatment of women will decline.

We can speculate about other changes in sex roles and their impact on patterns of crime. For example, close to 50 percent of all women participate in the labor force, and increasing numbers are pursuing higher education. However, the majority of women still are employed in relatively low status clerical and service occupations and are not compensated for their labors commensurate with their training. Nevertheless, women are increasingly involved in activities similar to those of men.

NEW OPPORTUNITIES

Some social scientists believe that expanded roles for women will influence the motivations and opportunities for female involvement in crime. Females will acquire aspirations, expectations and experiences beyond traditional roles—both legitimate and illegitimate.

Women will learn about the financial world, firearms, physical force, and other heretofore exclusively male realms. Their move into a wider variety of occupational and social roles will provide the necessary settings and opportunities for criminal activities, even the motivation and skills for violent crime. However, these changes are bound to be slow and will probably not result in dramatic increases in total female crime.

This means that when women are so inclined they will not have to depend on their relationships with men to enter, participate, or direct their criminal activity.

In the future, then, we can expect a gradual increase in female participation in a wider range of criminal activities. At

the same time, as our value system changes, some predominately female crimes such as prostitution probably will be decriminalized.

Another long-term effect of changing sex roles will be the increased proportions of women entering occupations in the criminal justice system. Already cities are hiring more police-women, more female lawyers are practicing criminal law, and women judges are becoming less of a curiosity. Indeed, these changes are becoming so accepted that they are reflected in television programs such as "Police Woman."

The overall effect should be increased equality and due process for both men and women in the criminal justice system.

Lois DeFleur Nelson is professor of sociology at Washington State

Lois DeFleur Nelson is professor of sociology at Washington State University, where she joined the faculty in 1967. A distinguished visiting professor at the U.S. Air Force Academy in 1976/1977, she served as research director for projects on integrating women into the academy. She has published numerous articles about sex roles, drug abuse, and juvenile delinquency, and she is co-author of the best-selling textbook *Sociology: Human Society* and author of *Policing the Drug Scene*, soon to be released.

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FRAME BY : FRAME

By DAVID HERN

Saturday Night Fever

A sleazy, pseudo-*"Rocky"* tale transposed into the Disco scene. Chock full of decadence and false glitter. A "B" movie hyped as an "A." Don't be fooled. "Stay away, Kotter."

Semi-Tough

Michael Ritchie, through the years, has proven himself best at directing films with "competitive" themes (e.g. "Smile," "The Candidate"). However, football does not appear to be his game. *Semi-Tough* is a portrait of the people involved with the inner workings of a professional touring football team. The film has whimsical moments, but lacks unification and solidity.

The original novel by Dan Jenkins is just plain bad material to begin with. Walter Bernstein's adaptation tries in vain to sift out the heavy-handed locker-room humor of the book and to add an entire satirical subplot dealing with self-help (EST) programs. Both attempts fail. Whatever beer-belly humor remains seems exaggerated by its very isolation and the EST subplot, though

humorous, is antithetical in nature to the film's other themes. So, the film ends up a network of contradictions. Ritchie directs from a raft at sea. I just hope its anchored.

The World's Greatest Lover

The world's greatest failure. If you pay to see it, the joke's on you. No one over 17 (I.Q.) admitted.

The Turning Point

For many years, people involved with the ballet have complained about the fact that their art has never been successfully captured on the screen. They may now allay their dissatisfaction.

Cinematographer

Robert Surtees is the real star of this film. The dance sequences would make a great short. However, the film is 2 hours long.

The script by Arthur Laurents asks the age old question, "Should a woman pursue a fast-paced glamorous dancing career to prove her abilities to a friend with whom she has established a love-hate relationship or should she give it all up for the domestic life of marriage in order to prove the man

Current movies



Scene from "Turning Point"

she loves is not a homosexual?"

The film touches upon some interesting ideas, but never quite places itself far enough from the common herd of soap operas. Anne Bancroft and Shirley Maclaine

work well together, but one never forgets one is watching Anne Bancroft and Shirley Maclaine work well together.

The *Turning Point* is that moment of deciding whether or not to see this film.

Foothill observes Nat'l Black History Month

A black student art show, an exhibit of African sculpture and textiles, and performances of a "Harlem Renaissance" musical will highlight Foothill's celebration of National Black History Month.

The art show and African sculpture exhibit will be held in the Foothill Library, Feb. 1-25. Paintings, sculptures, weavings and drawings by Foothill students will be displayed, as well as a selection of sculptures and textiles gathered by students and community

residents at the 2nd World Black and African Festival of Arts and Culture in Nigeria.

An artists' reception, which is open to the public, will be held Thursday, Feb. 2, at 1 p.m. in the Toyon Room of the Foothill Campus Center.

Black students attending Foothill are invited to submit artwork for the exhibit. Interested students should contact the Black Affairs Office in the Multicultural Office on campus.

Students or community residents interested in

displaying their crafts at the Foothill African Bazaar, planned for Feb. 14-16, should also contact the Black Affairs Office.

"God's Trombones," a musical by James Weldon Johnson and J. Rosamond Johnson, will be performed Friday, Feb. 3, through Sunday, Feb. 5, at 8 p.m. in the Foothill College Theatre.

Tickets for the performances are \$3 general admission and \$2.50 for students.

Music majors give recitals

Foothill vocal and instrumental music majors will perform in a series of recitals this quarter, on Thursdays, 1-2 p.m., in the Foothill College Appreciation Hall. The first performance will be Feb. 2.

The recitals are free to the public. Students may obtain credit for attending the performances by enrolling in the Foothill College Enrichment Series. A \$2 fee, payable to the registrar's office, is required for enrollment.

The recitals will include solo and ensemble works, performed by students enrolled in music performance classes at Foothill. Vocal music instructor Linda Mankin will direct the performances.

The Feb. 2 recital will feature a two-piano sonata

written by Michial Hicks, a Foothill student, and performed by Mankin and music instructor Judith Mitchell.

KFJC Log

12:00 Noon to 2:00 p.m.
Sat's KFJC

Program—

High Noon
1/28 Hotline 12:00-1:00
David Kesten,
Astrologer

1:00-1:30 Impact Poetry
1:30-2:00 Fred Cummings—Community
School of Music
and Art. Mt. View.

2/4 Mark Portman
Legal Service
Domestic Violence
Unit.
Marci Axelrod and
Evelyn Vasquez
from Women's
Alliance.

1:00-1:30 Impact Poetry

2/11 Tracy Madden
talks about parenting.
Margret Simpson,
Family Service
Assos.

1:00-1:30 Impact Poetry

2/18
12:00-1:00 Hotline
1:00-1:30 Impact Poetry

2/25 12:00-1:00 Hotline
1:00-1:30 Impact Poetry

Foothill grad flying high

Teddra Rae DelZotto has completed the four-week course at Delta Air Lines' Training School at Hartsfield Atlanta International Airport and is now wearing the flight attendant uniform of the nation's sixth largest airline, assigned to the company's Chicago flight attendant base.

Ms. DelZotto is a



Teddra Rae Del Zotto

graduate of Foothill College, Los Altos Hills, California with an A.S. and R.T. degree.

Gay male undergraduates wanted / in the closet or out of the closet. Doing research at Stanford on attitudes of gay men and now need some fellow gay undergraduates to anonymously complete my questionnaire. Please call Lana (Professor Sandra Bims' secretary) at 497-2712 and leave a P.O. Box number or otherwise arrange to receive a questionnaire. No name necessary. A questionnaire will be mailed in envelope. Thanks.

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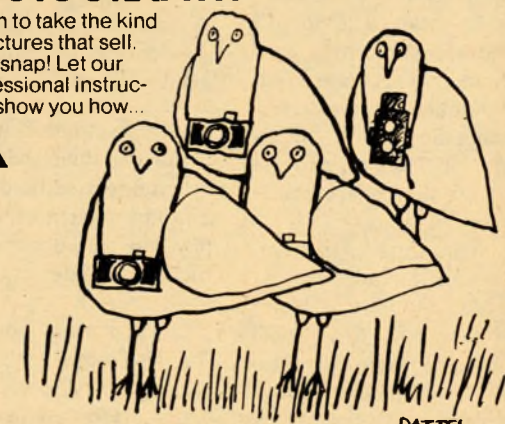
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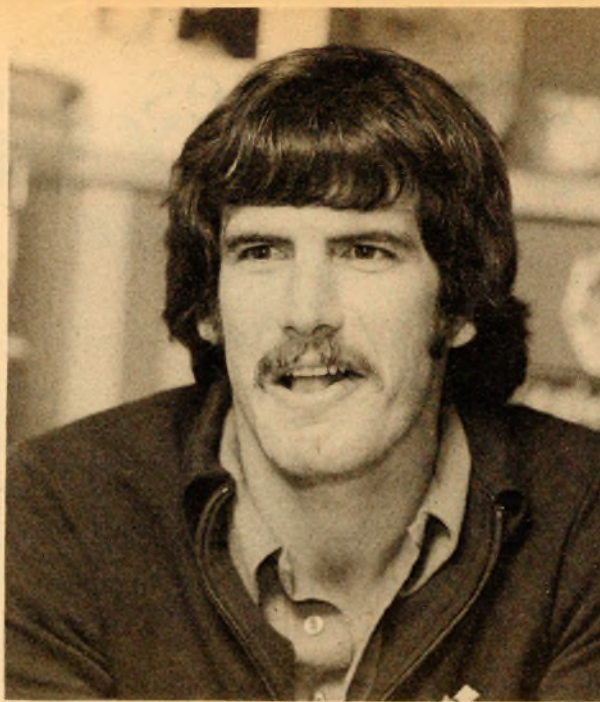
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Belli honored

Foothill College Swimming coach Dennis Belli has been named one of three coaches who will take the U.S. National Swim Team to two international meets in Europe later this month. Belli was the only Community College coach selected for the AAU sponsored trip. Feb. 7, they will travel to Paris for the Tilt International Meet, returning to the U.S. on Feb. 13.

The team of 12 men and 12 women swimmers will leave January 30 for Amersfoort, outside of Amsterdam, for the Speedo International Meet. On

Coach Belli was selected on merit, notably his success as Foothill swimming coach. It should "be a great experience, training and teaching the best swimmers in America," states the young coach.



Grant Application Deadline

The postmark deadline for mailing an application for the three undergraduate Cal Grant competitions is Feb. 1, 1978.

Available is approximately 14,900 Cal Grant A's (scholarships) for undergraduate college students. This applies to independent colleges (Stanford) and offers \$600-\$2,700 for tuition. Also available are 6,825 Cal Grant B's (College oppor-

tunity grants) for college freshmen. This offers \$300-\$700 in tuition fees and up to \$1,100 for subsistence fees (released in monthly payments). Last, 1,337 Cal Grant C's (Occupational Education and Training grants) for those pursuing post-secondary vocational training (4 months to 2 years), will be awarded by the Calif. student aid commission in May of '78, and up to

\$2,000 is available. An added \$500 in training related costs (tools, clothing) is also available. Ms. Barbra Shell, assistant to the administrative director for the commission, reminds us that students who believe they will need financial assistance to pay for college expenses are encouraged to secure an application from their school or the commission offices in Sacramento.

School to meet handicapped needs

By DAVE COLLINS

Foothill College is removing barriers to the disabled as fast as the funds can become available, according to Walt Zander, Faculty Supervisor at Foothill. Section 504 of the Vocational Rehabilitation Act of 1973 states that all school buildings must be barrier-free by June of 1980.

A disabled student's committee met with Zander, an architect and Foothill administration to introduce and adopt suggestions on ways to provide access to now unaccessible areas of campus.

According to Zander, proposals include electric doors in the library, lower counters for the wheel chair limited in the student development center, and a facility providing access to the lower level of the campus center.

"The method to gain access to unaccessible areas that will best meet the needs of all handicapped students have not been decided upon," Zander said. "More research

will answer all the current questions."

Zander said, "I'm excited about 504 in that all areas will be open to all handicapped students, not only the wheel chair limited but also the blind and deaf."

boiler rooms and other dangerous places on campus, and raised lettering or rail type printing on doors for blind students.

Zander said, "I am open to further suggestions on ways to provide more access to campus facilities."

Scholarship aid

El Camino Hospital Auxiliary is offering scholarship assistance up to \$1,000 to students wishing to further their training in hospital-related fields (nursing, medical technology, physical or occupational therapy, dietetics, paramedics, etc.).

Application deadline for the current scholarship is Jan. 31. Foothill students interested in applying should contact Assistant Scholarship Chairman Sidnee Leong in the financial aid office.

Two additional scholarships with Jan. 31 application deadlines available to Foothill students are:

The John P. Eager

Memorial scholarship, \$1,500, open to students majoring in Micrographics or closely related fields (photography, chemistry, industrial design, etc.).

The Lola Lovas Foundation offers a \$1000 interest-free loan to a qualified scholar who can demonstrate leadership, public service motivation, and financial need. This applicant must be endorsed by the Foothill College nominating committee.

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Sports Notes

Cagers tied for conference lead

Reserve guard Tony Bentley scored only two points against San Francisco City College Friday, Jan. 20 at SFCC.

He sank two free throws in the final ten seconds lifting Foothill to victory, 64-62, and a three-way tie for first place in the Golden Gate Conference.

Foothill, San Jose City, and CCSF are deadlocked with 5-1 conference records.

Lester Jones led Foothill with 22 points, while Ralph Howe contributed 14 points and 11 rebounds. Coach Jerry Cole says that the C.C.S.F. game "was as good as any we've played."

Wrestler ranked 2nd in state

Foothill student Doug Johnson represented Northern California last Saturday in the 158 lb. division in the North-South All Star Wrestling Classic at Bakersfield.

Johnson who is 20-2 for the Owls this season,

is one of 10 Nor-Cal wrestlers who went to meet their counterparts in the community college extravaganza. Johnson lost 4-1 in the championship match, but is ranked 2nd in the state.

Gymnastics in first year

Women's gymnastics is in its first year at Foothill. The season gets underway February 3, with coach Karen Van Loon's squad facing Santa Rosa, here, at 6:00 p.m. All home meets will be held in Foothill's auxiliary gym.

Van Loon is expecting a strong team, with 15 girls out, who have been conditioning since last quarter in a physical edu-

cation class. This year's squad shows lots of promise with the girls exhibiting a great deal of enthusiasm for the sport.

In an intra-squad meet held earlier this year, with judges scoring the routines, Julie Rose and team captain and leader Sue Madson turned in good performances, as did most of the girls, according to the first year coach.

Softball season begins

Inclement weather has forced coach Barbara Schumacher and her women's softball team to practice indoors.

The season starts Tuesday Jan. 31 against Gavilan on the Foothill diamond. The team leaders appear to be catcher Susie Fought, and centerfielder Mary Andrews. Game time is 2:30 p.m. on the softball field.

Coach Schumacher

said the squad is looking pretty good, although it is often difficult to determine, practicing indoors.

The season is highlighted by a month of non-conference games, giving the squad plenty of time on the field before it begins conference games.

Schumacher's squad is aiming for the top four in the Golden Gate Conference, thus qualifying for post-season playoffs.

This Week

in Foothill Athletics:

Men's Basketball:

Friday Jan. 27 . . . Diablo Valley, here, 7:30 p.m.
Tuesday Jan. 31 . . . Canada College at Redwood City, 7:30 p.m.
Friday Feb. 3 . . . De Anza College at Cupertino, 7:30 p.m.

Men's Wrestling:

Thursday Jan. 26 . . . San Jose City College at Foothill, 7:30 p.m.
Friday Feb. 3 . . . Northern California finals at Ohlone, all day

Women's Tennis:

Friday Feb. 3 . . . U. of Santa Clara at S. C., 2 p.m.

Women's Gymnastics:

Friday Feb. 3 . . . Santa Rosa at Foothill, 6 p.m.

Women's Softball:

Tuesday Jan. 31 . . . Gavilan College at Foothill, 2:30 p.m.
Thursday Feb. 2 . . . Skyline College at San Bruno, 2:30 p.m.

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