



Getting the checkered flag at Saturday's Autocross

Photo by Ed Mrizek

Auto-Cross race roaring success

By TOM SELBACH

Tires were spinning, rubber was burning, and cars were racing around parking lot "C," and the Campus Police approved of the whole thing.

Last Saturday, Oct. 29, the Foothill College Co-recreational Council and the intramural department sponsored their second "Auto-Cross."

The "Auto-Cross" is a car rally in which contestants race around a track that is defined by pylons. There are five different divisions for different types of cars, and contestants compete against the clock.

Gene Hawley, associate division chairman of the P.E. Division and an official at the event, said, "The purpose of the 'Auto-Cross' is to promote safe driving rather than all-out speed. It gives a good release to people when they can race on a course like this instead of on the street where real damage could be done."

About 40 cars were entered in the event, each driver paying a \$2 registration fee and passing a safety check.

The course was set up with very little straightaway space. Most of the course was extremely curvy, providing a test of both vehicle handling and driving skill.

Most races are run in a counter-clockwise direction, but the "Auto-Cross" was run clockwise.

Dave Natwick, who drove a Ford Pinto in the race, said, "It kind of bothers you because you're sitting on the outside of the turns instead of the inside as you would be if there were going counter-clockwise."

The last "Auto-Cross" was held in 1970, but Hawley says,

"It was so successful that we're thinking about making it a yearly event."

Foothill College

SENTINEL

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November 4, 1977

Law Prof. predicts

"Bakke" defeat

By SCOTT PARTRIDGE

"The Bakke Case is damn important," said Prof. Gerald Gunther of the Stanford Law School last Thursday afternoon in Appreciation Hall, "because it could affect generations to come."

Gunther, a leading authority on constitutional law, has written a case book used by two-thirds of the law schools in the U.S.

He served as a clerk on the Warren Court during the landmark Brown vs. Board of Education case.

Whether to permit the continuation of the present affirmative action programs or to decide in favor of "color blind" admissions programs is the question the U.S. Supreme Court will face, according to Gunther.

"Bakke is on the borderline of previous decisions," he commented.

He predicts that the Supreme Court will decide "7-2 or 9-0" that race is permissible for preferential admissions programs.

"It is another terribly significant case in the progress of this nation," Gunther stated, adding that, "the heavy burden" on the Supreme Court is made more difficult because of a case record in U.S. history of conflicting decisions.

Starting with the 14th amendment which was instituted to amend the injustices done to the slaves, the "waters have been muddied" according to Gunther. "The 14th was a 'color blind' decision, for it simply said that the states shall not deprive any person of equal protection of the laws."

He explained that since the south was dragging its feet with school desegregation in the 1950's the Supreme Court had to

be color conscious to make sure that desegregation was taking place in the case of Brown vs. Board of Education.

The "California Supreme Court Decision was made in an effort to eliminate racial labels," commented Gunther.

Whether the means used to give minorities the opportunity for higher education are necessary for achieving this goal is at question, he noted. The California Court decided they were not.

Gunther, mentioned, however, that the California court suggested alternatives, the most plausible being that race should be ignored to avoid the "disadvantaged priority" system that has evolved.

A program based on underprivileged needs regardless of race could avoid the "horror" that can become a part of the benign admissions programs."

Foothill jazz swings into winter festival

By ERIK R. JONES

A series of jazz performances and educationally oriented jazz events called the "Week of Jazz" will take place from Nov. 29—Dec. 3 at Foothill College.

The week will culminate in the "Second Annual Foothill College Invitational Jazz Festival" on Dec. 3.

The Foothill College Jazz Ensemble will present their "Winter Jazz Concert" on Tuesday, Nov. 29 at 8 p.m. in the college theater. Also appearing as special guests will be the "Bay Bones", a nationally noted 24 trombone "choir." The Foothill Ensemble will feature Vocalist Nina Whitmore. Admission is \$2.00 for adults and \$1.50 for students.

According to Foothill Jazz Ensemble Director Terry Summa the "Bay Bones" play an assortment of classical and "straight ahead jazz" selections. "The group has just about every top trombone player in the bay area, including people from the San Francisco and Oakland symphonies," he said.

Several afternoon performances are scheduled for Friday, Dec. 2 in room A-41. Admission is free.

At noon, combos led by Greg Yasinitzky, Dave Hipshman, and Jeff Leeds will "display a variety of styles in jazz and rock music." At 1 p.m. the "1:00 Jazz Band" will perform. From 2 to 4 p.m. the Foothill Jazz

Ensemble will stage an open rehearsal with trombone player Ashley Alexander. Alexander is a "nationally known trombone artist and educator who plays a special instrument called the 'superbone' (a combination slide and valve instrument) better than anyone in the United States," Summa said.

On the following day, December 3, the "Foothill College Invitational Jazz Festival" will be held from 8:45 a.m. to 5:45 p.m. 12 high school jazz bands and ten jazz choirs will perform and receive a "clinic" from one of the festival judges. The "judging" consists mainly of constructive criticism.

A clinic is a session consisting of an evaluation of the band and a discussion of possible techniques for improvement given by a qualified musician.

Judges for the event include Ashley Alexander and Kirby Shaw. Shaw is "one of the most famous vocal jazz educators in the nation," according to Summa.

Jim Pugh, who has played trombone with the Woody Herman orchestra and is currently a member of Chick Corea's band, will give a special brass clinic and discuss aspects of improvisation from 12:30 to 2:00 p.m. in A-61 (Appreciation Hall).

Contribution to Trust Fund

Linda Murillo, president of "Clay Bodies," the Foothill ceramics club, makes a \$200 contribution to the Doug Herman Trust Fund for disabled students in the name of the club. Steve Schultz, president of the disabled students, accepts.



Photo by Jim Lanahan

Continued on page 3

Editorial

A lesson learned

America is infamous for turning political issues into heated social issues. This feedback from the concerned public is one of the most positive aspects of our unique judicial system. Yet when general apathy by the population limits their knowledge of the issue to a simple yes I'm in favor of it or a no I disagree stand, with little concern for what the ramifications of their decision may be, the situation becomes distressing. A current example of such an issue is the Bakke case.

Last week, Prof. Gerald Gunther of the Stanford Law School was on campus discussing the Bakke case. In an informative and unbiased presentation, he struck at the central issues. What the California Supreme Court decision was based on, what the possible future of affirmative action programs may be, and what the possible outcome of the U.S. Supreme Court's deliberation on the case upcoming may be were the central topics of Gunther's discussion.

The lecture was attended by a mere handful of students. Here was an opportunity to become more informed on a case that will prove to be as significant as Brown vs. Board of Education, not to mention that the outcome directly affects the college community, and a few dozen people attended. That is alarming.

Too often the public's knowledge of a subject is shrouded in misinformation and consequently misunderstanding brought about by plain apathy or by the influence of clearly uninformed opinion leaders. Regardless of what point of view one supports on the Bakke case or on any issue, the message lies in the public's willingness to have someone make their mind up for them. Would you trust someone you know little about with your future?

The not so forgotten past recalls a president who interpreted the general public apathy as being his "silent majority." Not many people supported this proven incompetent once his crimes were exposed, yet he was previously re-elected by the largest margin in American history. Should we continue to carelessly remain uninformed and let others make the decisions that we must live with?

SCOTT PARTRIDGE

One child families are better

One-child families are superior to multi-child families because they are good for population control, for the child himself, and especially for the parents.

Most of the denigration in the quality of life is due to the fact there are more people now. Fresh air, silence, being friends with tradespeople, frequent pockets of wilderness offering beauty and tranquility: all these could be ours again if there were fewer people to share the world's resources.

An only child is obviously better off because he doesn't have to share material goods and time with siblings. Parent's can afford ballet lessons, exotic summer camps, travel and a good college if it is only for one. An only child talks and plays more with his parents and often accompanies them to the theater or restaurants or other excursions.

The greatest benefit of the only child is to the parents. This weekend we hired our number two daughter to orchestrate Jill's eleventh birthday party and send Peter, 8, off sailing with a friend. David, 9 accompanied Bob and me on a honeymoon to the Olema Ranch Campground at Pt. Reyes. Magically, David was transformed from "one of the kids" clamouring for candy and toys, ready with "It's not fair!" whenever Jill or Peter received anything, bickering with his sister constantly. In his place appeared a prince confiding his dreams of starships and remodelled bicycles, and eager wood-chopper and fire-builder, who graciously agreed to sleep in the car so Bob and I could be alone together in the tent. Lifting one bicycle rather than three to the top of the VW van was a pleasant task, as was watching his poppawheelies. His young-generation views spiced rather than barraged our adult staidness.

Therefore, I recommend that the Internal Revenue Service give a thousand dollar tax credit each year to families who have fewer than two children. It will be cheaper than building jails, air-pollution controls and mental health clinics. And families will be happier.

-Nonie Sparks

EYE OF THE OWL

By I.C. MOORE

The Foothill owl is on the prowl. The SENTINEL, ever alert to the interests of Foothill students and staff, is on the lookout for items too precious to be buried in mere news stories, too pertinent to pepper an editorial, too true to be denied, too hot to go unheralded. For example:

Susan Moore, student, asks, "What do you do with a parking ticket dated five days before it's been put on your car?" In her case, she took it to the security office and raised her voice about it. The ticket was silently revoked.

Peggy Brocius, reports Dave Collins, is a flight attendant for United. Every night she flies from San Francisco to Los Angeles at a very high altitude. Every day at school she flies through her classes at a very low altitude, caused by lack of sleep.

Hungry vending machines in the lower section of the Campus Center are a subject of unfair play, says Sue Slocum, student. Too often, the machines deprive student victims not only of their change, but also of their nourishment, by swallowing their money and producing nothing in return.

If you have an item of interest, a date to mark, or a name to drop, turn it in to the SENTINEL office, Room M-24. And don't forget—the eye of the owl is upon you.



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On the Spot...

By TOM SELBACH and JIM LANAHAN

What would you say to Jimmy Carter?

Linda Gressel
(Phys. Ed.)

I think you're a big joke. Take that smile off your face.



S.R. Carnefix
(Music):

Hi! How's it going? I hope he has fun in his game because I'm having fun in mine!



Andy Katz
(Aviation):

I'd talk about summer jobs and getting youth employment. His human rights issue was the biggest bunch of *!&\$!&%!



Daniel Barry
(Music):

I would talk about something different from politics. I would try to determine something about him as a person. How's his family?

Jane Mannequin
(Fashion Merchandising):

Well, his clothes are nice and Rosalyn is also well dressed. Keep up the good work, Jimmy!



Susie Stiff
(Modeling):

I liked it when he flipped his wig at congress the other day. I would tell him to buy more cotton and wook instead of dacron polyester.

KFJC-FM
 RADIO LOG FOR NOV 5
 12:00 Noon
 HIGH NOON

Bruce Holt, from the Santa Clara County Protective Services, speaking on child abuse

ALSO... Florence Fava, former Los Altos Hills Historian, speaking on Foothill College History

MONDAY, NOV 7
 3 p.m. Childs Garden of Health
 6 p.m. Centerhole Album Review

TUESDAY, NOV 8
 6 p.m. Drug Report

Lela's Last Laugh

By LELA DOWLING



PBSA attends 'state of race' conf.

By EZRA PRATT

Representatives of Foothill's Progressive Black Students Alliance traveled to Los Angeles, Friday, Oct. 28, to attend the first "Annual Conference on the State of the Race". The conference was sponsored by the Pan-African Secretariat, San Francisco, World Communications, Los Angeles, The Pan-African studies Dept., Cal State Univ. Northridge, and the Africana Studies Center, Cornell Univ., New York.

The three day conference was held at Pepperdine Univ. and the Airport Marina Hotel.

Don Dorsey, faculty advisor to the PBSA, explained the significance of the event. "First and foremost the conference was to inform Black people on the state of the race as we deal with White supremacy domination throughout the world." Secondly there was an attempt to unify traditional Pan-Africanist and Nationalist into a coalition," stated Dorsey.

Eighteen PBSA members attended the event: Karla Snowden, Ronald Pickney, Josefina Bynoe,

Phyllis Jones, Lava Thomas, Sheila Bostic, Margaret Hill, Sidney Peterson, Ronnie Howard, Tony Hentley, Felix Chris-

tie, Chisholm Allen, Pam Brown, Siasa Dadisi, Lumas Kendrick, Laura Crowe, Henderson Ford, and Michail Charles.

Major addresses were delivered by John Henrik Clarke, historian, author and lecturer, Haki Madhubuti (Don L Lee), poet, publisher and activist, Dr. Yusef ben-Jochanan, historian, teacher and scholar, Dr. Frances Cress Welsing, psychiatrist, lecturer and theoretician.

Workshops and seminars were also presented throughout the day. College credit was possible for those who took advantage of the opportunity.

Siasa Dadisi, PBSA chairperson, said, "the conference instilled a sense of commitment to all those who participated." I know that students from Foothill all expressed confidence that the PBSA would become more productive on campus and the community."

Winter jazz

Continued from page 1

"Pugh is just totally outstanding," Summa stated. "You can't get anyone better."

A "Mini-jazz Film Festival" consisting of films of exceptional jazz performances will be held in A-80 from 6:00 to 7:30 p.m. There will be no charge for admission.

The Foothill Jazz Festival is unique and innovative in several ways. First and most importantly, Summa stressed, it is "totally non-competitive."

"The thrust of the festival is education," he said. "I don't think competitive jazz festivals (such as those held at other schools) are educational. We want everybody to learn and increase their skills, not expose the worst band." Only a few schools in the country offer festivals of this type.

In addition the festival is purposely kept small, "which allows all participants to get an hour block (divided into the performance and the clinic) which is almost unheard of in this type of jazz festival," Summa noted.

Concluding the festival and week of jazz will be an evening concert by the Foothill College Jazz Ensemble and the Foothill Fanfairs Jazz Choir which will feature Ashley Alexander and Kirby Shaw as guest artists. The show will begin at 8 p.m. in the College Theater. Admission will be \$3.00 for adults and \$1.50 for students.

Spock speaks!

Applause greeted Leonard Nimoy, Star Trek's Mr. Spock, as he walked across the stage last Wednesday evening in Flint Center at DeAnza.

"You're a very warm and emotional group of humans!" Nimoy said. He then reviewed his career as an actor, and his avocations, photography and writing.

Nimoy has written three books: "You and I", "Will I Think of You" and "I Am Not Spock"



Authentic Indian rug weaving will be demonstrated at the San Francisco Bay Area Indian Arts and Crafts Show and Sale on November 5 and 6 at Foothill College.

Steinbeck trip planned

By DAVE COLLINS

English instructor Maury Dunbar is planning a trip to "Steinbeck Country" on Saturday, November 12.

Steinbeck country is where author John Steinbeck wrote some of his best work in complete seclusion.

"The trip will be fun and educational for everyone because Steinbeck country is very interesting and beautiful," Dunbar states.

Dunbar and the students involved will proceed from Foothill to Salinas where they will view a special presentation in the John Steinbeck library. From Salinas, Dunbar's class will go to the site of Steinbeck's grave.

The last leg of the excursion will be to Monterey, where the Steinbeck fans will eat dinner on Fisherman's wharf overlooking "Cannery Row," a Steinbeck title.

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Amaya waiting for a call

Foothill student Mimi Amaya has become one of two first time ever female applicants to reach the final phase of testing for being a fire fighter for Redwood City.

Majoring in sociology, Amaya feels it is her responsibility and right to work wherever she is qualified. "I've always been the pioneer type" explained Amaya. "I am an active advocate of women's rights."

This time the door to opportunity was furnished by Foothill. Amaya was recruited for the firefighter position last March 10th, during the Foothill annual "Job Fair."

Having successfully passed the physical and oral requirements, Amaya is currently employed as a

peer counselor in the Multi-Cultural Center. "I was number seven on the hire list and they have already placed four in positions," said Amaya.

When asked her reaction to having passed all the requirements Amaya responded, "It seems they recruit but never hire." She went on to say that since passing the tests several month ago she has not heard from Redwood City.

Amaya's activism has led her to apply at several police and fire departments around the Bay Area. She currently has passed examinations for Oakland, Berkeley and San Mateo cities' Police Departments and Contra Costa County Fire Department.

'Sorcerer' presented as benefit

The Community Association for the Retarded will present their fifth annual benefit performance and will feature the Lamplighters' highly acclaimed production of Gilbert and Sullivan's comic opera, "The Sorcerer" at the Flint Center, De Anza College, on Saturday, Nov. 5, at 8 p.m. All proceeds will go to C.A.R.

"The Sorcerer" was first produced at the Opera Comique in London on November 17, 1877. It is rarely performed in this country, but it contains Gilbert's prose and Sullivan's melodies.

The plot centers on a love potion and all the havoc it creates when things go wrong.

Orva Hoskinson is the director and Gilbert Rusak conducts the Lamplighters Orchestra.

Tickets are available at the San Jose Box Office, the Flint Center Box Office, the Peninsula Box Office, and all Macy's. For group rates call 246-1160.

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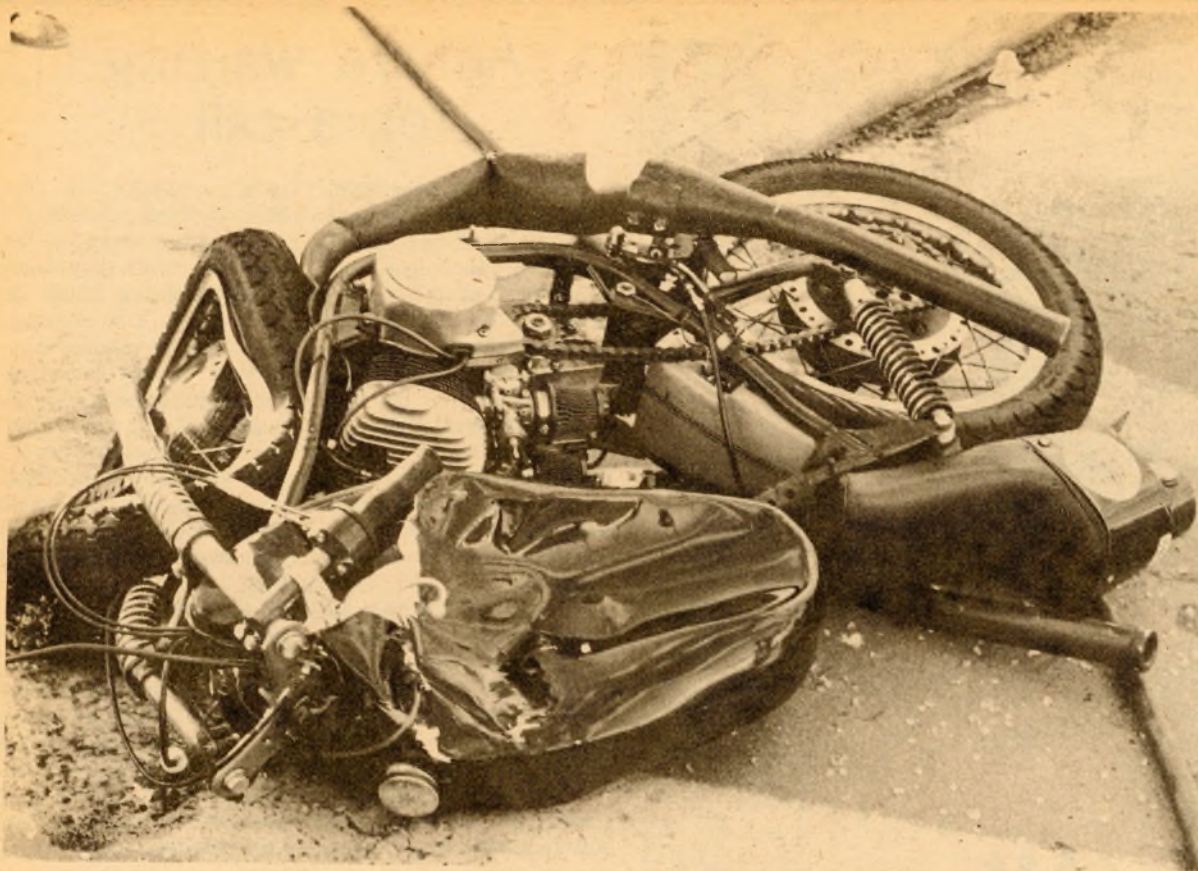
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The future looks grim for this machine.



Fire fighter Rob Mordecai works to free victim Max Mier, with the aid of the Hearst tool while Greg Cameron attends to Mier's injuries.

'Jaws of Life'

PHOTOS AND STORY BY DICK LEEVEY

The blood runs cold and the human wit is tested when a gruesome traffic accident turns an autumn Saturday into a life-threatening experience.

On Saturday, Oct. 29, there was an accident at the intersection of Foothill Expressway and El Monte Road involving a car and a motorcycle. Dennis Steffani, 18, of Los Altos, the motorcycle rider was critically injured. The driver of the car, Dorothy Parker, 64, of Sunnyvale was uninjured, but Max Mier, 43, car passenger, of Atherton, sustained serious injuries.

The mishap occurred at about 3:30 p.m., and according to officer Mike McMillan of the Los Altos Police, "Parker (in the car) was waiting in the left hand turn lane for her light to turn green. When the light turned green for the cross traffic, she thought that it was green for her and took off. The motorcycle rider could not get out of the way and hit the side of the car."

First on the scene of the accident was the Foothill division of the Los Altos Fire Department. After attending to the motorcycle rider, they took Steffani to El Camino Hospital where he was treated for abdominal wounds. Steffani's injuries were incurred as he hit the car broadside, caught his stomach on the side of the roof and slid across the top of the car.

Max Mier, the passenger of the car had to be taken care of next. He was caught in the car and the rescue team had to use the Hearst tool to get him out. The Hearst tool, frequently called the "Jaws of Life," has two arms which spread apart with great force when the motor is turned on. The tool was used to remove the door of the car to get Mier out.

The rescue unit which came to the scene was the fire fighting unit that is housed on the Foothill Campus. The Captain, two firefighters, and three Foothill students were the first there. All the firefighters are certified through Foothill's EMT (Emergency Medical Technology) program, a one-year program which teaches primary care and treatment of injuries at the scene of an accident before other help arrives.

Of the three divisions in the Los Altos Fire Department, the Foothill division is the busiest. The reason is that they possess the most up-to-date life saving equipment available.

In the event of an accident the rescue unit is the first to roll and usually first on the scene.

Student firefighter Greg Cameron says that once upon the scene of an accident, each man goes directly to their pre-assigned jobs to get an overall evaluation of what is to be done. If there are any injured, they must get their vital signs, call for an ambulance, and begin to treat the victim's injuries immediately.



Ambulance attendents and fire fighters combine their efforts to treat the freed victim, before taking him to the hospital.



Senior fire fighter Jim Nattrass displays some of the life saving tools essential for emergency first aid procedures.



Fire fighters of the A shift receive hands-on-training, so they will be better able to assist ambulance attendents in the performance of their duty.

CRIME & JUSTICE

COURSES BY NEWSPAPER

The philosophy of criminal law

By GERTRUDE EZORSKY

Editor's Note: This is the seventh of 15 articles in a series exploring "Crime and Justice in America." In this article, Gertrude Ezorsky, Professor of Philosophy at Brooklyn College and the Graduate School of the City University of New York, discusses the nature of criminal law and the ethics of punishment.

Criminal law is often seen as an instrument of social justice by persons who are not really aware of its limits or of the philosophical disputes concerning its proper purpose.

The criminal law is only a part of a broader system of legal justice. When a worker is injured on the job, the civil law may require that the employer compensate the worker. But when individuals commit "crimes"—e.g., assault, arson, or murder—they are liable also to the penalty of imprisonment.

Imprisonment of the convicted lawbreaker symbolizes moral condemnation by society of the crime. Such punitive treatment is intended not merely to confine, but also to cast the criminal so confined into disgrace. Hence, offenders who do not deserve them—for example the insane or children, are usually not condemned as criminals but excused from punishment.

Criminal law, say some philosophers, contributes to the moral conscience of humanity. The moral denunciation expressed by imprisonment presumably deepens our awareness that acts such as murder, arson, or kidnappings are morally reprehensible.

But, critics claim, criminal law induces an opposite effect. It encourages feelings of vengeance and in places of imprisonment—outside of society—brutality is at home. Moreover, our law is not even-handed. An innocent defendant, falsely accused, is, if unable to pay for skilled counsel, more likely to be convicted.

LEGISLATING MORALITY

Should all acts believed immoral by the community be prohibited, as crimes, by law? Remember that in the past, witchcraft was believed immoral by some communities, and punished—dreadfully—by law, as a crime.

Today, criminal law lags behind changing moral attitudes, especially in such matters as sex and drug-taking. In many states, most forms of gambling are still a criminal offense.

Should the law—like a parent—coerce an individual, for his or her own good? Some state laws, for example, require a motorcyclist to wear a helmet. But the attorney general of New Mexico dissented from such "legal paternalism" by stating that a bareheaded cyclist may injure himself but not "his fellow man."

Or, as the 19th-century philosopher John Stuart Mill declared, law may coerce a person "to prevent harm to others." But, "over himself, the individual is sovereign." Mill would insist that "victimless crimes"—for example, gambling, homosexual acts, and drug-taking—are private matters, that is, "not the law's business."

But is it true that cyclists who refuse helmets can only hurt themselves? If injured, they—like the motorists who disdain seat belts—may cause suffering to their families, or need hospital care at public expense.

Similarly, one's use of hair sprays may hurt others if such sprays contaminate the atmosphere. Should their use, therefore, be made a criminal act? There may be far fewer private matters in our society than are dreamt of in Mill's philosophy.

THE UTILITARIANS AND DETERRENCE

According to the utilitarian philosopher Jeremy Bentham, the criminal law, like all human institutions, should be fashioned to yield "the greatest happiness"—or the least unhappiness—for the community. The threat of punishment, utilitarians hope, would deter a rational person tempted to break the law. Hence that threat reduces the misery and insecurity wrought by crime.

A utilitarian, appraising the value of legal punishment, is like an individual contemplating a painful dental procedure. By submitting to pain now, the dental patient avoids greater pain in the future. The utilitarian views punishment in a similar fashion: by inflicting misery on criminals now, society prevents greater future misery to potential victims of crime.

Many persons measure the success—or failure—of legal punishment by its effectiveness in reducing crime. But it is hard to tell whether legal punishment is effective as a deterrent. How often does the threat of imprisonment stop the criminal (once punished), or the ordinary citizen (never punished), from breaking the law? Do you know how many crimes you would commit in a society without legal punishment?



Israel Karp, 68, is released from Clinton Correctional Facility, New York, after serving 51 years of his sentence on a second-degree murder conviction when he was 17.

Even if punishment accomplished the deterrent task assigned by utilitarians, critics claim that penalties devised by utilitarians might still not achieve justice.

Imagine, for example, that six months of preventive detention effectively deterred many 18-year-old high-school dropouts from future crime. Indeed, by comparison with other crime control methods, such preventive punishment minimized social costs most effectively. On a cost-benefit basis, the utilitarian would opt for preventive detentions.

But most of these 18-year-olds never committed a crime. They do not deserve to be punished.

Thus the utilitarian philosopher is committed to undeserved punishment—surely an injustice. There is considerable moral difference between an individual voluntarily deciding to endure pain at the dentist, and society—through coercion—deciding to punish innocent persons for future benefits.

Perhaps this preventive detention example seems far-fetched. But it should be remembered that our society has engaged in massive preventive detention, for example, the internment during World War II of innocent Americans whose only "crime" was their Japanese ancestry. Surely they did not deserve to be punished, either.

RETRIBUTIVISTS AND JUSTICE

Retributivist philosophers, such as Immanuel Kant, George Hegel and Francis Bradley, find the utilitarian perspective on punishment morally unacceptable. According to Kant's principle of humanity, a person should never be used merely as a means to an end.

Punishment, declares the retributivist, should therefore never be inflicted for the welfare of the community. Criminals should be punished because they deserve it, and for no other reason.

Some critics see retributive punishment as vengeance—an uncivilized response. But for a retributivist philosopher, punishment is administered not to take vengeance but to balance the scales of justice. Even the punished criminal, claims Kant, knows in his heart that justice has been done.

On some occasions, most of us think like retributivists. Recall the Nazi war criminals convicted at Nuremberg. Suppose that punishing them did not prevent similar crimes, or indeed, do any future good for society. Should they have been excused from punishment? Many would, in this case, join with the retributivist: punish them because they deserve it.

But should ordinary offenders be punished, just because they deserve it? Suppose, just

for the sake of argument, it were proven that punishment did not really reduce the extent of crime. (Any temporary crime reduction accomplished by isolating offenders in prison was canceled by the tendency of former criminals—unemployable because of their records—to commit more crimes.) In that case, I suggest that society has no moral obligation to pay for penal institutions.

Why support a prison instead of a hospital, unless prisons, like hospitals, are necessary to prevent human misery?

Or suppose an alternative to punishment, for example, vocational therapy, were proven less costly and more effective in preventing crime. Surely, opting for that alternative makes good moral sense.

Let us grant that retributivists were right when they faulted utilitarians for flouting Kant's principle of humanity. Criminal punishment, if morally acceptable, should surely be deserved.

But the utilitarians were not altogether wrong. Criminal punishment, if morally acceptable, should also show itself capable in the enterprise of minimizing human pain.

CRIME
& JUSTICE
COURSES BY NEWSPAPER

CRIME & JUSTICE

COURSES BY NEWSPAPER

The limits of criminal law

By JOHN KAPLAN

Editor's Note: This is the eighth in a series of 15 articles exploring "Crime and Justice in America." In this article, John Kaplan, Professor of Law at Stanford University, discusses the costs and benefits of applying criminal sanctions to so-called "non-victim" crimes.

The drug pusher lurks by school yards and tempts our youth.

The big time gambler bribes our police and corrupts our judges.

The gaudily dressed prostitute is an affront to our morality as well as a spreader of disease.

These images of so-called non-victim crime cause great apprehension in America.

Yet the economic and social costs of enforcing laws against these crimes are also great—perhaps too great compared to their benefits. In 1975, for example, 38 percent of all arrests were for non-victim crimes, putting an enormous strain on our criminal justice system.

Actually, "non-victim" is really a misnomer. The major non-victim crimes—drug offenses, gambling, and prostitution—often do have victims: the participants themselves, their families, and often the whole society.

It would be more accurate to call these crimes "consensual," to emphasize that those participating in them do so willingly.

The consensual crimes that trouble us most are those in which human weakness, economic incentives toward criminality, and often a basic ambivalence toward the activity among a sizable number of people all interact. Since those involved rarely, if ever, complain to the police, attempts to suppress these activities have been notoriously ineffective and expensive, causing a substantial drain on the criminal justice system and increasing the social cost of the prohibited activities.

MORAL OVERTONES

The strong moral and emotional overtones of these laws perhaps account for the great reluctance of our legislatures to withdraw the sanctions of the criminal law in these areas. Yet there are reasons to be hopeful that decriminalization will occur.

Fifty years ago, the most important non-victim crime was the violation of Prohibition. While alcoholism and drunken-

ness are still with us, the corruption and strains on our criminal justice system caused by this crime disappeared after repeal.

Ten years ago, one of the leading non-victim crimes was abortion. Now, although abortion is still a subject of great political and moral concern, the diversion of resources to prosecute "abortion rings" has ended and the number of pregnant women killed in abortions has dropped sharply.

DRUG OFFENSES

Drug offenses, primarily against the marijuana and heroin laws, may be regarded as the prototypes of non-victim crimes today.

The private nature of the sale and use of these drugs has led the police to resort to methods of detection and surveillance that intrude upon our privacy, including illegal search, eavesdropping, and entrapment.

Indeed, the successful prosecution of such cases often requires police infringement of the constitutional protections that safeguard the privacy of individuals.

The major charge against marijuana laws is that their enforcement accomplishes little, and at considerable cost. First, though no drug is completely safe, marijuana is simply not very dangerous, at least compared with alcohol. Second, the lack of significant increase in marijuana use in those states which have "decriminalized" small-scale possession indicates that criminal penalties for such conduct were never very effective.

We simply do not catch a high enough percentage of users to make the law a real threat, although we do catch enough to seriously overburden our legal system. (In the United States, in 1975, there were over 400,000 marijuana arrests—most of which were for small-scale possession.)

Moreover, criminal prosecution for the use of marijuana inflicts a sizable injury on many otherwise law-abiding youths

and engenders hostility toward the police. In addition, since many users see no harm in marijuana, they have become skeptical of educational programs designed to lower use of "hard" drugs.

The laws prohibiting the sale of marijuana prevent both a users tax on sales, which could net the government at least \$500 million at present rates of consumption, and the exercise of controls similar to those of our alcohol licensing system.



Bettors wait in line on opening day of off-track betting in New York City's Grand Central Station.

DRUG PUSHERS

Most important, legitimizing and regulating the sale of marijuana would weaken the link between marijuana and the more dangerous drugs.

Since drug sellers already are threatened with severe penalties if they are caught selling marijuana, they have little to lose, and more profit to gain, by converting their clientele to more dangerous drugs. Just as prohibition of alcohol did not suppress it but merely turned its marketing over to organized crime, so marijuana prohibition merely turns over the marketing of that drug to drug pushers.

The costs of the heroin laws are quite different from those against marijuana.

The law, by prohibiting importation and sale, has raised the price of heroin far above what it would command in a legal market. But heroin, unlike marijuana, is seriously addicting, and hence the addict must come up with the necessary price of his habit. As a result, heroin addicts commit a very high percentage of crimes against property in our urban areas—an estimated 25 to 50 percent in New York.

Proposals to ameliorate the heroin laws have focused on providing the drug or a closely related substitute, methadone, to addicts at low prices under medical conditions—thus lessening their need for illegal income.

GAMBLING

Other costs of enforcing laws against the "non-victim" crimes are illustrated by gambling. Our effort to prevent people from losing more than they can afford has crowded our courts with gambling cases. The

sentences are light—to avoid further overcrowding our jails—but the police are demoralized by the whole process. According to the National Commission on Gambling, the huge profits from gambling provide the major source of police corruption in the United States as well as the single largest source of income to organized crime.

The final cost of prohibiting gambling is that it prevents hard-pressed state and local governments from earning revenue through taxation or operation of gambling enterprises. It is probably this fact that is changing our legal stance toward gambling. Numerous states are already experimenting with lotteries, off-track betting, and other formerly illegal gambling activities.

A REVOLVING DOOR

The other major non-victim crime in our society is prostitution. In most localities there is little attempt to interfere with the higher class call girls, the "massage parlor" that has become a fixture all over the nation, or even, in some areas, the "houses" that can afford protection.

What little energy law enforcement can afford to devote to the matter is concentrated on streetwalkers. For them, prostitution is a revolving-door crime, somewhat like gambling, in which those arrested are typically given minimal sentences and are soon back on the streets.

There is a strong element of hypocrisy in the enforcement of the prostitution laws. First of all, the customers, even when legally guilty of an offense

along with the prostitute, are virtually never prosecuted because of opposition by the commercial, hotel, and convention interests on the ground that it would be "bad for business."

Moreover, the police engage in substantial perjury to avoid the charge of entrapment and to obtain sufficient evidence for conviction "beyond a reasonable doubt." And perhaps even more upsetting, the police must often suppress their best evidence because they cannot admit having sex with the prostitute before the arrest.

Finally, the laws against prostitution make more necessary the services of the pimp to arrange bail and police protection for the illegal prostitute.

Several other non-victim crimes, although less troublesome, also deserve note. The pornography laws, the laws against homosexual activities, and, in many states, the law against adultery all establish non-victim crimes whose enforcement is spectacularly ineffectual.

In all of these crimes, a sizable percentage of the public believes that the activity in question is immoral and wishes it stopped. In many cases, however, the next step—making the activity a criminal act—has been taken without thought as to the practical consequences of such laws should they be violated.

Only comparatively recently have we begun to think about weighing the costs of such laws against their benefits. It is important that we question whether the criminal law is more appropriate than either tolerating the activity or regulating it in some less coercive and expensive way.



Civil liberties and criminal law

By THE HONORABLE
DAMON J. KEITH

Editor's N Note: This is the ninth in a series of 15 articles exploring "Crime and Justice in America." In this article, the Honorable Damon J. Keith, Chief Judge of the United States District Court for the Eastern District of Michigan, discusses the problem of striking a balance between the rights of society and the rights of the accused.

CIVIL LIBERTIES AND CRIMINAL LAW

"Justice," declared Supreme Court Justice Benjamin Cardozo in 1934, "though due to the accused, is due to the accuser also. . . . We are to keep the balance true."

Many people, frustrated by high crime rates, feel that the Supreme Court in recent years has tipped the balance against the police and too far in favor of the accused.

But due process for the accused is an essential safeguard; shortcuts to justice lead only to tyranny. The criminal law in America is therefore not only a sword with which society strikes those who prey upon it, but also a shield by which an accused defendant is protected from a vengeful public or overzealous police, prosecutors, or judges. The legal system that defines and punishes criminal acts also sets the limits within which the state may investigate and prosecute the criminal.

Thus, a fundamental premise of our criminal law is that a defendant is innocent until proven guilty. And the burden of proof is on the state to show that the defendant is guilty beyond a reasonable doubt, not on the defendant to prove his or her innocence.

DUE PROCESS GUARANTEES

The basic procedural or "due process" rights of an accused in a criminal trial are provided for in the Bill of Rights.

The fourth amendment prohibits unreasonable searches and seizures and directs that warrants shall issue only upon probable cause, while the fifth amendment provides for the use of a grand jury to indict persons accused of serious crimes, and prohibits double jeopardy and self-incrimination.

The right to a speedy, public trial by an impartial jury is provided for in the sixth amendment, which also guarantees the defendant's right to know the charges against him, to be confronted with the witnesses against him, to have defense witnesses summoned, and to have counsel. And the eighth amendment prohibits

excessive bail or fines and cruel and unusual punishment.

The Supreme Court, which breathes life into the Constitution, over the years has expanded the scope of these provisions to the benefit of the accused.

Of key importance has been the Supreme Court's extension of federal due process requirements to state courts, in which most criminal cases are tried. The Supreme Court has incorporated, by judicial decision, the relatively specific safeguards for the accused of the Bill of Rights into the due process clause of the fourteenth amendment, which was applicable to the states.

THE RIGHT TO COUNSEL

Of great significance has been the Supreme Court's extension to indigent defendants of the sixth amendment's guarantee that an accused shall have "the assistance of counsel for his defense." In "Powell vs. Alabama (1932)," the Court held that the right of an indigent defendant to counsel in a capital case was required by due process of law and applicable to the states under the due process clause of the fourteenth amendment.

Thirty years later, in "Gideon vs. Wainwright" (1963), the Court extended the right to counsel to all cases involving a serious crime.

EXCLUSIONARY RULE

More controversial has been the Court's attempt to modify the actions of law enforcement officers in their search, arrest, and interrogation of defendants by excluding illegally seized evidence from trial.

For example, in "Weeks vs. United States" (1914), the Supreme Court held that the fourth amendment prohibition against unreasonable searches and seizures of persons and property requires a federal court to exclude evidence obtained by federal agents in violation of the amendment. In 1961, in "Mapp vs. Ohio," the Court extended this rule to the states.

Critics claim that this exclusionary rule penalizes society and rewards the defendant for the mistakes of the police.

Others argue, however, that the police are concerned primarily with the confiscation of contraband and the disruption of suspected criminal activity, rather than with ultimate conviction. Therefore the police are not deterred from illegal searches and seizures even if the case is thrown out of court. But alternative attempts to deter illegal police conduct—such as civil actions for damages brought against the police by victims of illegal searches—have proven largely ineffective. Thus the dilemma remains.

The exclusionary rule has also been used to exclude as evidence confessions obtained by the police from suspects who had been denied an opportunity to consult with counsel. In 1964, in "Escobedo vs. Illinois," the Court ruled that a confession thus obtained was a violation of the sixth and fourteenth amendments.

MIRANDA

Two years later, in the landmark decision of "Miranda vs. Arizona," the Court laid down specific guidelines for police interrogation of persons in their custody. "Miranda" required law enforcement officers to warn suspects that they had a right to remain silent, that anything they said could be used against them in a court of law, and that they had a right to counsel before and during the interrogation. Only if a suspect waived these rights could police obtain a valid confession.

The "Miranda" decision has been severely criticized, not so much for the constitutional principles it enunciated, as for its critical view of police interrogation methods at a time when many police forces were under community pressure for not doing enough to halt the rapid rise in crime.

Also, as Fred Graham, Supreme Court correspondent for "CBS News," wrote, the decision smacked of "benevolent authoritarianism" by the judiciary—an attempt to reform

society from the top down, by imposing on the police rigid procedural rules.

"Miranda" came to symbolize the tension in our system of law between the protection we guarantee the accused, and the protection we provide society from crime. As violence and street crime increased throughout the 1960s, many people felt that the criminals were winning the war on crime, not just on the street, but in the police station and courtroom as well.

But constitutional adjudication is never static. In "Johnson vs. New Jersey" (1966), the Supreme Court held that Miranda was not to be applied retroactively. In "Harris vs. New York" (1971), the Court held that a defendant's statements to the police, made without being informed of his "Miranda rights" and therefore inadmissible in the prosecution's direct case, could nonetheless be used to impeach the defendant's trial testimony. And in "Michigan vs. Taylor" (1974), the Court held that evidence obtained in pre-"Miranda" interrogation could still be used against a defendant in a trial beginning

after the "Miranda" decision. Over time, the balance drawn between the rights of the accused and the interests of the accuser seems sometimes to tip in one direction, sometimes in the other.

THE WRONG QUESTION

But to ask if the scales of

justice have been tipped too far in favor of the accused is, I think, to misstate the question. We should ask instead if the civil rights of the accused are mandated by the Constitutional safeguards against potential abuses of power by the government. I think that they are.

Anger at "permissive" judges obscures the fact that the Bill of Rights was included in our Constitution to protect the citizens of the newly created republic against government abuses of power.

If the government's power to search our property, seize our person, compel our confession, set our bail, direct our trial, and determine our punishment is unchecked, then no one is really safe from the possibility of an unjust arrest and conviction. The requirements of the due process amendments check the government's discretion and afford various weapons to the accused for his or her own defense.

We extend these safeguards to defendants not because we sympathize with what they may have done, but because in upholding their rights, we protect our own. In guaranteeing the rights of others to be innocent until proven guilty, and in limiting the methods the state can use to prove them guilty, we affirm our faith in a nation under law, and our confidence in a free society.

ERNESTO MIRANDA. Miranda is shown in 1967 after the Supreme Court overturned his conviction for kidnap and rape on the grounds that police had obtained his confession without first informing him of his constitutional rights.

DAMON J. KEITH has served as United States district judge for the eastern district of Michigan since his appointment in 1967 by the late President Johnson, and in 1975 he was named chief judge of the district court. Selected by Ebony Magazine as "one of the 100 most influential Black Americans" for 1975.



'Sonic Synsations' by former Foothill student

By FLO PALLAKOFF

Bradley A. Slocum, 30-year-old musician and former Foothill student, wanted a certain sound of music on record.

And in order to have it, he became the composer, arranger, writer, graphic artist, producer, distributor and businessman behind "Sonic Synsations," his own L.P. album of synthesizer renditions.

To show the virtuosity of the synthesizer—and his own—Slocum chose the music of Scott Joplin, Chopin and J.S. Bach, and wrote a four movement ensemble interpretation of that old standard, "Happy Birthday."

Slocum wants to dispel the notion that electronic sound synthesis is a gimmick that produces weird, nerve-rasping noise, suitable only to rock music.

He took his cue from musician Walter Carlos, whose 1968 Columbia album first introduced classical music by synthesizer.

"He (Carlos) was my inspiration," says Slocum. "He and Tomita (another classical synthesizer musician) are top dog, but I knew I could do something better than ever before."

The synthesizer is capable of an infinite variety of sounds, says Slocum, and other musicians have

successfully imitated the sonorities of symphonic instruments that he mimics on his album—oboe, flute, strings, Baroque trumpet, recorder, etc.

However, Slocum observes, "The problem is evoking the emotional aspects of music, giving it punch, syncopation and human feeling equal to the impact of live performance."

"My music is more lively, has much more feeling and sensitivity than other synthesizer music on the market," he says. And to prove it, he plays tracks of Bach's Brandenburg Concerto No. 2 from his own album, back to back with an earlier Carlos recording.

thesizer "exhilarating" as a musical instrument because it is equal to any technical demands. He can control and bring out the lines and textures of musical scores with a crispness, clarity and ballance not possible for live ensemble musicians, he says.

He is less enthusiastic about the grueling labor of "thousands of hours alone in my studio building up phrases and lines of music one note at a time" on a monophonic keyboard. "It was nerve-racking," he says. "That's why I sold my synthesizer (there's a picture of it and is studio on the album cover). I don't want to be tempted to do it again." Although, he indicates, he probably would do it again if he had access to big studio equipment and major label backing to handle production costs.

Equally frustrating was the year-long process of putting out the record album.

"Murphy's Law ("If anything can possible go wrong it will.") followed me wherever I went...and Murphy was an optimist," he says. He has stories of pitfalls not to be re-numerated here.

He decided to make his own demonstration album and made the master tape on his own time in his own studio—it would have cost \$60 an hour otherwise.

"The tapes took four months." Most of the rest of the time was spent waiting—for studio time, other production processes and corrections of the inevitable faux pas that accompany such an undertaking, he says.

Slocum took his tapes to CBS Studios in San Francisco to have them "mixed," put through an echo chamber and run on laquer to form the final



Brad Slocum

printing plates. Getting the record up to this point cost him about \$1,000, he says.

Then the plates were sent to K.M. Records in Burbank where the albums were pressed and the cover jacket was produced—another \$1,000 investment, according to Slocum. Not to mention the time invested in designing and writing the cover.

he chose a picture of the studio equipment for the front of the album because, he says, "I knew people would be curious about how it was made."

On the jacket back he articulates the production process, the frustrations and his enormous enthusiasm for the music he has made.

The record is just beginning to be aired on radio stations. The problem, says Slocum, is that "Orthodox classical stations don't play electronic music, and pop stations don't play classical music."

So far, the album is getting a positive reception from radio stations and distributors Slocum has heard from.

A bay area resident for most of his life—his parents live in Mountain View and he has a twin brother, Greg, currently attending Foothill—Slocum is a music graduate of San Francisco University. He resides in Sunnyvale where he does recital work, composes, arranges, gives piano and organ lessons and is organist for the Sunnyvale Presbyterian Church.

He wouldn't mind being a big time synthesizer recording artist, but the pipe organ is his first love, he says. He is in the process of building one in his home.

His record "Sonic Synsations" is available at Foothill and all bay area college bookstores, as well as at Hal's Record Den, Tower Records in San Jose, Discount Records in Menlo Park and by mail order.

Slocum's address is 236-D Red Oak Dr. E, Sunnyvale 94086. He says he'll fill mail order requests and likes to get listeners' reactions to his records.

Synthesizer album called "unique"

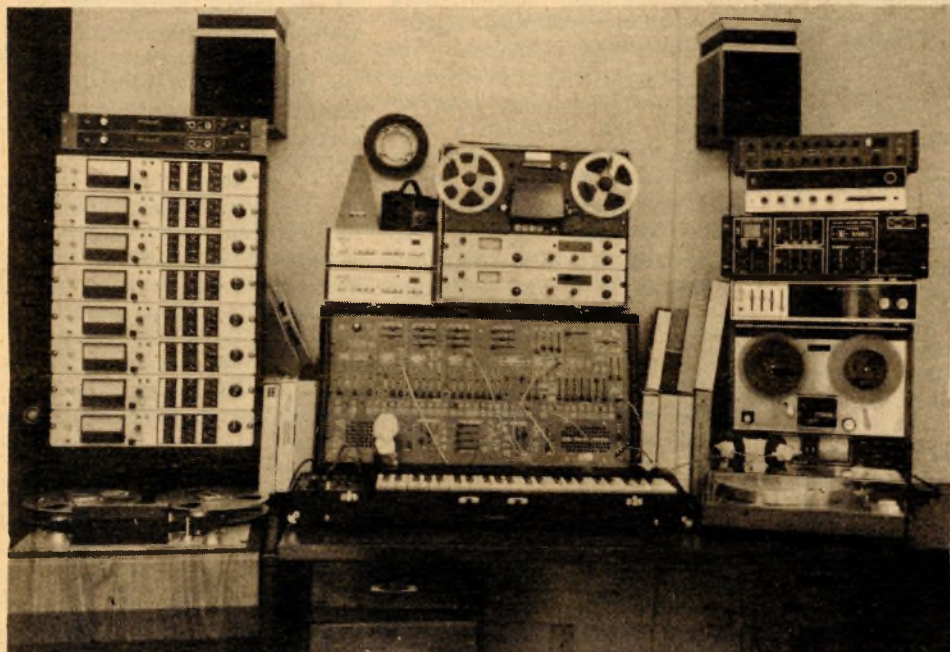
By JOHN MORTAROTTI

A very innovative and creative bit of arranging and recording by a most talented young musician and former Foothill College music student.

What makes this recording different and more unique than the myriad of electronic-synthesized arrangements of popular and classical works, is that Brad is primarily a musician and pianist, not an electrical engineer and he keeps foremost in mind that he is "creating" musical sounds, not electrical sounds. Consequently, the music, and the basic intent of the composer, comes through rather than a "cute" facsimile.

His keyboard artistry is also evident and the sincere effort to surpass the very tempting standard of interesting and unique sound production certainly is evident with the beautiful, almost string-like sustained flow of the Bach "Air for the G String."

Although every work has its own innovative and creative point of interest, there is no doubt that Brad's "Medleying with a Birthday Tune" is the high point of this recording. This is a must record for anyone the least bit interested in the field of electronic music possibilities and also for the student and admirer of fine music well-done.



Synthesizer and equipment used by Slocum in recording his album.

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"Other albums have not approached the orthodox interpretation I've approached on mine," he says. He takes his record off the turn table with obvious satisfaction and says, "Bach would enjoy his music on synthesizer."

Slocum, a serious musician, finds the syn-

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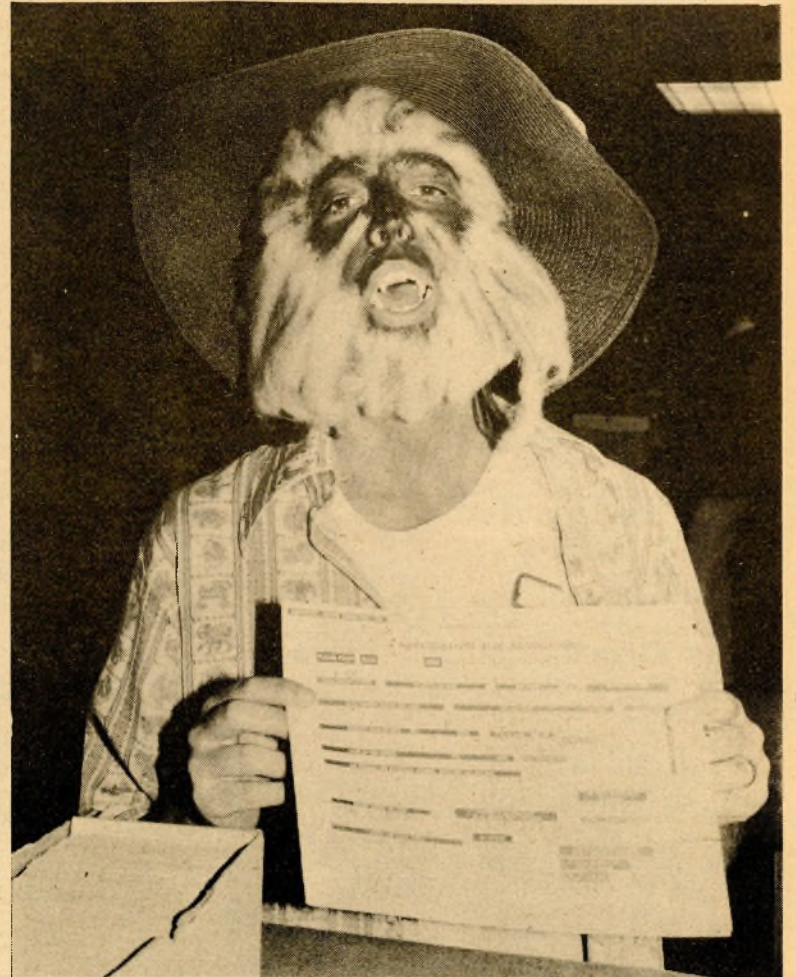
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SOLVEIG DOWNS, Proprietor

SPIRITS OF HALLOWEEN PAST....



Jessie Ferrando, left, and Helen Edwards of office services, go vaudeville.



Janice Boothe, receptionist, greets new students.

Really getting into the spirit of Halloween were the women of the administration staff. On Friday, Oct. 28, they dressed up to their ghoulish delight. They were then judged on the creativity of their costumes.

Winners? Boo do you think?

PHOTOS BY ED MRIZEK



The face on the other end of the line, Marilyn Gerber, switchboard operator.



The winners - Gwen Britain, left, testing clerk, and Joy Morin, test technician.

'Superstar' production lauded

By LAURY MASHER

An enthusiastic audience nearly filled the Foothill Community Theater on October 28 for the second showing of the rock opera Jesus Christ Superstar.

The Superstar production, directed by John Williamson and John Ford is scheduled to continue at Foothill on November 4, 5, and 6. All showings will begin at 8 p.m. in the Foothill Community Theater.

Superstar was one of several college productions chosen from the states of California, Nevada, Oregon and Washington to compete in a regional festival

held in Stockton February 2-5. The competition is sponsored by the American College Theater Festival. According to music director John Williamson, if Superstar is successful at the regional festival, the group will continue on to the National Finals held in Washington D.C. in April.

The October 28 performance of Superstar showed every indication of being competitive. The performance of the cast was accented by an exceptional job in choreographic staging and music.

Choreography, directed by Marlene Poletti, started out centralized in Act 1 with the dancers

performing in relatively stationary positions. The dancers floor patterns continued to become more intricate throughout the performance which added a special interest for the audience.

Music included an 18 piece orchestra whose concert master is Rebecca Bazdarich. The orchestra featured keyboard player Dennis Berthiaume.

Other special effects included a background scene that covered the back of the stage and showed different colored slides. According to Williamson, all slides were obtained from the National Aeronautical Space Ad-

ministration (NASA). "Smoke effects," produced by a theater smoke generating machine were issued during Pontius Pilate's talk with Jesus.

The leading role of "Jesus" was played by Geoffrey Ward of Cupertino. Ward was recently chosen the outstanding lead for his role as Jesus in the 1976 San Jose Civic Light Opera production.

Joseph Munoz, who played "Judas" recieved a standing ovation from the audience. Munoz's vocal performance included stunts such as jumping and being caught in mid-air by a group of apostles and running through the

theater during his song "Don't Get Me Wrong."

Mary Magdalene was portrayed by the crystal clear voice of Anne Sutton. Sutton maintained a smooth performance although she was interrupted by a bad P.A. system.

Another audience favorite was King Herod, played by Dana Fisher. Fisher, along with four female dancers, broke into the Charleston and the can-can about mid-way through "King Herod's Song."

Other outstanding vocals were done by Terry Tosh, who played Simon Zealotes, Michael McDermott who played Caiaphas,

Bart Astor who was Pontius Pilate, and Nina Whitmore, the maid by the fire.

Technical direction and scenic designs for the show were done by Dale Dirks and Dale Van Dalsem. Costume designs were done by Becca Van Dalsem. Lighting and sound design were produced by Doug Rusch and Reggie Rush.

Further members of the cast included Harvey Bell, David Douglas, William Raynor, Anthony Morris, Alan Burton, Roger Graves, Michael Rages, Bruce Barry, Timothy Thornton, Jim Shellhammer and Ronald Stockmann.

Frame by Frame

By DAVID HERN

It's "Questioning America's values" time! The new Richard Brooks film, "Looking for Mr. Goodbar," adapted from the novel by Judith Rossner, is one of the new wave of so-called "women" films. It poses many puzzling questions, not in the narrative so much as in the existence of the film itself.

In an age when open discussions of sexual fantasies and disillusionment are as prevalent as McDonald's restaurants, one cannot help but become involved.

Sex, especially for women, has long been a subject shrouded in mystery and guilt. Women have historically been forced to repress or sublimate even the most agonizing, sexually-related doubts and fears.

So, what then is the ultimate goal of such widely publicized privacy? Hopefully, to bring women to a comfortable understanding of the feelings that have been thwarted for so long, to eliminate the bitterness and repression of the past and to create a new understanding between men and women.

Given this progressive, new set of circumstances, the presence of a film like "Mr. Goodbar" is enigmatic.

Diane Keaton, the kooky heroine of many a Woody Allen film, plays a kind of decadent "Annie Hall." She is Theresa Dunn, a frightened, neurotic woman who teaches deaf children by day and visits neighborhood discos

and bars at night. Director Brooks seems to feel that the contrasting personalities Theresa displays are enough to involve the audience in the life of this complex woman. The exact opposite is true. Theresa's neurotic behavior becomes progressively more irritating and irrational until by the end of the film, we don't really care if she lives or dies.

Early in the film, there are mentions of a spinal operation Theresa underwent as a young girl, which left her in a body cast for nearly a year. This, coupled with the presence of an overbearing father, who continually labels her ungrateful, represents the entire part and parcel of Theresa's early psychological profile.

The ideas and events are fascinating, but the lines between causes and effects are so loosely drawn that one becomes resentful of Brooks' flip-pant treatment of such emotionally precarious behavior. It is not enough to simply illustrate a mode of behavior and leave it up to the viewer to create a rationale.

Another interesting thing about "Mr. Goodbar," is that in the film's attempt to be new and progressive, it frequently resorts to old-fashioned, stereotyped plot elements; Theresa's occupation as a teacher of deaf children is one of the two most currently acceptable occupations for a "liberated" woman in a modern film—namely, a teacher of deprived children or a photographer.

MR. GOODBAR ENIGMATIC FILM

There are also a number of forced visual techniques employed: As Theresa walks down a crowded city street, she notices her reflection in a department store window containing a Christmas display. One can almost anticipate the obligatory fantasy-flashback that follows. Later, while she waits in the apartment of a married schoolteacher, whom she is planning on seducing, she sees herself passionately making love to him in the dressing table mirror. In another scene, her boyfriend gives her a strobe light for a Christmas present, which naturally is used later in the film for a number of (pardon the pun) flashy effects.

The title sequence is a montage of grainy, black and white photographs reminiscent of the early Beatle film, "A Hard Day's Night." The soundtrack for the sequence is a continuous stream of rock songs blending in and out of each other, allowing no individual song to play longer than five or six seconds. The segs are abrupt, and after a while, irritating. The entire sequence is fancy and impressive, but hollow. In other words, it is representative of the entire film.

Most of these techniques have by now become quite stilted. And "Goodbar" adds nothing new to them to warrant their retrieval from the archives.

One new idea, which is harped on quite loudly, is the complete repulsiveness of men. Every single



Diane Keaton, star of "Mr. Goodbar"

male in the entire film is portrayed as a selfish, abusive tyrant. This reviewer, being a male, found this pill a little hard to swallow. One of Theresa's lovers tells her an elaborate, personal lie designed to arouse her sympathy and her sexual interest. Another refuses to talk to her after making love because, in his words, "I just can't stand being around a woman I just f---d." And still another insults, humiliates and finally stabs her to death in the end of the film. This representation of the male sex is not only confusing, but destructive. If this is how modern women perceive men, then under-

standing between the sexes will be next to impossible.

Other performers in the film include Tuesday Weld as Katherine, Theresa's flighty, blonde sister who pops in and out of marriages and fads like they were going out of style. Katherine, in her most desperate moment clings lovingly to her sister whom she refers to as her "rock of Gibraltar." Brooks obviously intended this description of Theresa to be ironic when held up next to her chronically unstable behavior. But of what purpose is irony for irony's sake? The scene reveals nothing of either character.

Richard Gere is out-

standing as the un-educated, loud-mouthed punk Theresa becomes involved with. (God knows why?)

William Atherton, who displayed a great deal of sensitivity in "The Day of the Locust," here seems embarrassed and unsure of his intentions as an actor and character.

So, in the final analysis, who and what is Theresa Dunn? If her life is intended to be representative of a current trend then a sorry future is in store for men and women alike. And if she is intended to be no more than Theresa Dunn, who needs an evening of pain and puzzlement?

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Chabot nips Owls

By STEVE TADY

The Foothill Football team, despite some strong defensive play, lost its third league game last Friday night, 16-14 to the Chabot Gladiators in Hayward.

The Owls return home this week to face the Diablo Valley Vikings Friday night. This will be the homecoming game for Foothill.

Foothill is now 2-3-1 in the Golden Gate Conference, but their defense is ranked first.

The Owl defense held Chabot to a feeble 2 yards rushing and only 63 overall. 47 of those yards came on two touchdown passes of 23 and 24 yards. Chabot scored only when they had to and that proved to be enough. The game was played on a wet sloppy field, making for some sloppy football.

Foothill gained 203 yards on the night but lost two fumbles and had three

Damian Shine passes intercepted. They also piled up 106 yards in penalties.

The Owls managed a safety in the first half when they blocked a Chabot punt out of the end zone. They went into the dressing room at half-time trailing 13-2 on the strength of the two Chabot touchdown passes.

Foothill closed the gap to 13-8 in the third quarter as Brian McDougall fullback from Mountain View high, went over from the three yard line and the point after was no good.

Chabot kicked a field goal moving the score to 16-8. Then Foothill scored with a little less than two minutes remaining when Bob Mills scored from the one. The Owls had a chance to tie the game but they failed on the two point conversion attempt and it was a long bus ride home for the Owls.

It was a particularly frustrating loss for Foothill because their defense

did all that could be asked of it, but the wet field and five turnovers did the Owls in.

In search of their first winning season ever, the Owls have two games remaining and they must win them both.

Schedule

For the week of Oct. 31 - Nov. 4:

Water Polo: Friday, November 4, vs. College of San Mateo, here at 3:00 p.m.

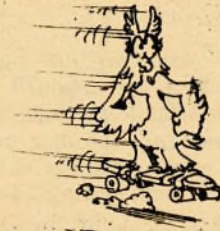
Soccer: Friday, Nov. 4 vs. Canada College, here at 2:45 p.m.

Football: Friday, Nov. 4 vs. Diablo Valley College, here at 7:30 p.m.

Women's Volleyball: Friday, Nov. 4 vs. De Anza, there at 7:00 p.m.

Men's and Women's Cross Country: Friday, Nov. 4, Golden Gate Conference finals, Sierra College in Rocklin, 12:00 noon.

Sentinel Sports



Freemuth counsels, commissions conference

By STEVE TADY
Sports Editor

Foothill counselor John Freemuth has the responsibility of counseling most of the athletes and P.E. majors that attend Foothill. It would seem that Freemuth is a very busy man having all those people to take care of. Apparently Freemuth is not busy enough because he is also the Commissioner of the Golden Gate Conference.

Freemuth, since his early days of coaching back in Illinois has always been interested in sports.

Asked about being the GGC Commissioner and a counselor for athletes Freemuth said, "I like it, it keeps me in contact with athletics."

Freemuth has been at Foothill since the very beginning back in 1958. He was elected to the position of commissioner three years ago and he has several duties that go with the job.

All athletes that participate in GGC sports must register with the commissioner and he checks their academic eligibility. The registration is completed by filling out a form that contains such information as previous schooling and previous athletic endeavors.

Freemuth has the last

say on all questions of eligibility concerning athletes.

Freemuth must purchase all the awards and trophies that are handed out for such things as All-Star teams and GGC Championship teams.

The GGC meets four times a year, and Freemuth is the chairman of those meetings. They discuss things like rule changes and the financial status of the conference.

Throughout the state there are 12 athletic conferences, 8 large and 4 small. The Golden Gate Conference is considered a large conference. The Coast Conference is a small conference with schools like Cabrillo and Monterey Peninsula in it.

Some of the decisions that Freemuth has made include penalizing a school for scheduling too many basketball games, and making a school forfeit two games because they used a player that had flunked out of school.

The question of recruiting has always caused problems among the college ranks.

An athlete must live in the designated district to play for a school, but that student can change his residence, providing he is 18 and play for any school in any district as

long as he lives in the designated area.

For instance, the Foothill district is the Palo Alto High School District and the Mountain View-Los Altos High School District. Any Foothill coach may contact an athlete from one of those schools, but he could not get in touch with say an athlete from Homestead High, because that is in De Anza's district. The athlete must make the first contact. So an athlete from a Los Angeles High School could attend Foothill and play football, but he would have to move within the district and make the first contact with the football coaches.

Freemuth says that there are always a lot of accusations about recruiting but they usually prove to be false.

Freemuth does most of his counseling in the morning and takes care of his commissioner duties in the afternoon. Freemuth likes to play golf with some of the Foothill coaches and he seems to really enjoy his full schedule. Sports has been a major part of his life and it will remain that way as long as he is the Commissioner of the Golden Gate Conference.

Runners lacking depth

Harriers in finals

Coach Hank Ketels seemed to sum up how he feels about this year's cross country team in one sentence. "We have not done as well as we hoped," Ketels said.

The main reason for this, Ketels added, is the fact that "we lost two key athletes, they moved away."

Both Russ Black and Jeff Liedtke moved away from Foothill and to other colleges. Both runners were members of the team last year.

This hurt the Owls because, "we lack a strong fifth man," said Ketels. So far the Owls have won only two matches this year. They beat both Laney and CCSF.

The best team in the conference is West Valley College. They are undefeated in league meets.

The Golden Gate Conference finals are this week and Ketels thinks, "we can give De Anza a run for their money."

Foothill's leading runner is John Cassara, followed closely by Luis Hidalgo. Ketels praised both Fred Knab and Kevin O'Halloran as "really doing a good job."

Other members of the team include Conner Taylor and Stephen Chepkwony.



Luis Hidalgo, seen here in action, is one of the leading runners on the Foothill cross-country team this year.

TURKEY TROT

On Tuesday, November 22, the intramural department will again hold a "Turkey Trot."

The "Turkey Trot" is a mini-cross country race. It starts at the footbridge which connects the campus center to the gym and pool area and circles the entire P.E. area. Women go around once and men go around twice.

First prize is a turkey; second prize gets you a large chicken, and third prize is a smaller chicken.

The race will be from 1 p.m. to 2 p.m. Signups are now being taken in the locker rooms.

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COMMUNITY SCHOOL OFFERS MUSIC AND ARTS

By LAURY MASHER

South Bay parents with children who want to study music and art but think they can't afford it can at the Community School of Music and Arts in Mountain View.

The school, located at 1560 California St., was founded in 1968. According to Barbara Lucy, administrative assistant to the school, it was started "originally to provide experience and education in the arts to everyone, including people not always reached by private teachers due to their limitations."

Full fee for private students is \$5 for a half hour lesson, which works out to be \$20 a month. But the school also offers "tuition aid" which charges students for lessons according to how much they can afford.

"55-60 percent of the students pay nothing," Lucy confirmed. "The fee from people who can afford full fee helps pay for others who can't pay," Lucy continued.

The school also receives assistance from their co-sponsor, the Mountain View recreation Department, and through donations.

"It's very sturdy," Lucy confirmed. "It just keeps hanging in there, it's survived a lot."

There are no forms to be filled out for students entering the Community School of Music and Arts. "We're on an honor system," said Lucy.

People are asked questions about their income, and how a certain figure will fit into their budget. "I think people are more comfortable that way," Lucy expressed. "We expect that if a person's financial system changes for the better, that they will let us know, and if it gets worse, they'll let us know too. It's a very good feeling to trust people on both sides."

Classes offered include vocal performance groups, a chorus for adults, jazz ensembles, classes in art, clay building, drama, and music.

Children interested in music are allowed to experience instruments before they decide what instrument they want to play.

A special class titled "Adventures in Music" is offered for younger children who have not yet decided which type of instrument they are interested in.

"Unless a child has shown an interest himself (in a specific instrument), he is encouraged to become involved in this class," said Lucy. "It's less frustrating for the youngsters."

According to Lucy, teachers are obtained for the school through colleges, and through word of mouth. "Music experience is important," Lucy states, "but the most important thing is caring

about the students."

"A teacher should also be a supportive adult, someone a student can feel relaxed with, and learn something too. So it's not like going to the dentist," Lucy added.

When a student first enrolls in the school, "we try to find a teacher who is right for that kind of student," said Lucy.

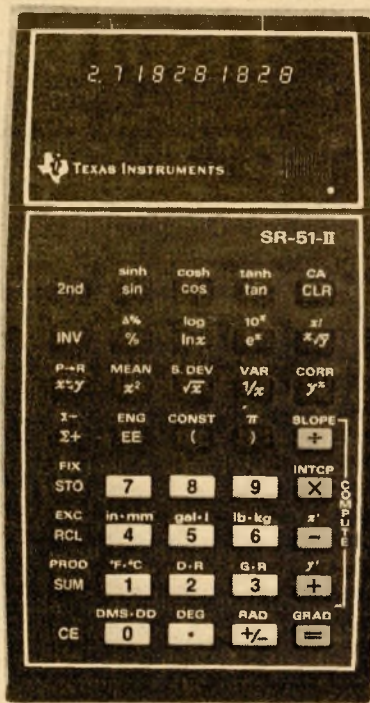
"We can't guarantee that they'll be placed immediately, she contin-

ued, "but they will be placed."

"Most people are placed immediately, and they are placed by the availability of teachers, other than by how they can afford it."

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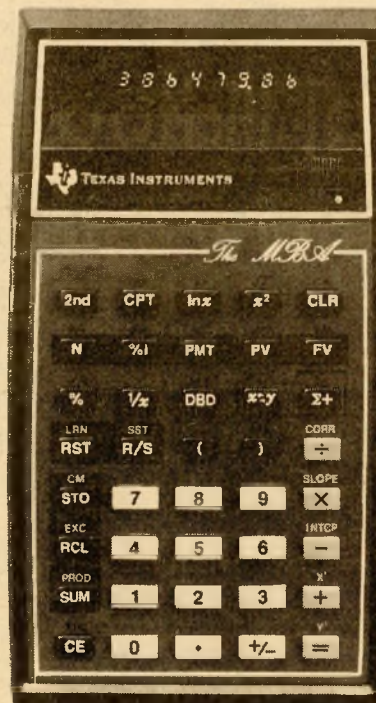
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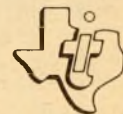
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